

<b>Institution: The Royal Central School of Speech and Drama, University of London</b>
<b>Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film, and Screen Studies</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1.</b> As a small specialist institution, The Royal Central School of Speech and Drama, University of London (Central, UoL) constitutes a single unit of assessment. The REF2021 submission is rooted in the <u>unit context and structure</u> of 37 academic staff (30.5 FTE) with significant responsibility for research in the fields of Theatre, Drama, Dance, Film, and Performance (DTP): <b>Nicola Abraham, Joshua Abrams, Catherine Alexander, Joel Anderson, Cariad Astles, Sylvan Baker, Peter Boenisch, Ross Brown, Ben Buratta, Selina Busby, Broderick Chow, Alyson Coleman, Tom Cornford, Diana Damian-Martin, Maria Delgado, Mar Diestro-Dópido, Kate Elswit, Stephen Farrier, Tony Fisher, Sarah Grochala, David Harradine, Lynne Kendrick, Katharine Low, Sally Mackey, Michelle Nicholson-Sanz, Adelina Ong, Joanna Parker, Ella Parry-Davies, Naomi Paxton, Dani Ploeger, Duška Radosavljević, Sinéad Rushe, David Shearing, Farokh Soltani, Amanda Stuart-Fisher, Gareth White, Marilena Zaroulia.</b> 14% have fixed-term positions (postdoctoral fellowships or on externally funded projects). In addition, three Professors (Gilli Bush-Bailey, Robin Nelson, Simon Shepherd) retired during this period but remain part of our scholarly infrastructure, as Emerita and Emeritus (Bush-Bailey, Shepherd), and an Honorary Professorial Fellow (Nelson, Emeritus since 2021).</p> <p>Central's research explores contemporary practices of theatre-making and performance and their cultural histories and lineages. It encompasses a broad range of specialisms and fields: sonic and scenographic landscapes; applied, political, and social theatres; practices of acting and directing; and performance dramaturgies. Attendance to performance's manifold genealogies and to the communities and audiences that performance engages is at the forefront of our research, in ways that advocate for theatre's ongoing cultural, political, and social impacts.</p> <p>Central's REF2014 Environment Template (REF5) delineated a model of research activity structured through a 'Practitioner Researcher Network' comprising 'nodes' such as acting, movement and voice, applied theatre, puppetry and object theatre, which closely mirrored our taught courses, unwittingly imposing normative disciplinary boundaries on research interests. We subsequently reconfigured how Central profiles its research, both internally and publicly, as part of the review of infrastructure for Research (initiated in 2015, see 3.1) to better reflect the work of our researchers across and between art forms and disciplines. Our research centres were dissolved, creating more permeable areas of interest better able to promote dialogue (Research@Work seminars, see 3.2), cross-disciplinary collaboration, interdisciplinary exchange (see 3.3), and innovation in emergent areas such as the digital humanities and virtual realities (see 1.4). Reorganisation incorporated doctoral training provision (see 2b.1) and committee structures (see 1.6, 2a.3, 2b.1); it also brought increased stakeholder buy-in (evidenced in the number of collaborative partners engaged in projects and events; see 2a.5, 4.1, 4.11), promoted collective leadership, and an integrated sense of community (see 2a.1). Termly meetings with researchers, and a system of peer-to-peer support with research advisors, weekly office hours with the Director of Research (DoR), and Research Services open clinics ensure that the flow of resources is responsive to our academics' research interests. Today, Central's research is structured to benefit researchers by maximising their autonomy within a collegiate network of scholars.</p>

**1.2.** The **research plans** identified in Central's REF2014 submission (REF5) centred on a core strategic aim: to ensure a sustainable environment for Research, as a conservatoire that places thinking, making, and doing at the heart of its mission. This was accomplished by meeting three primary **objectives**:

**1.2.1.** *To consolidate an inclusive culture led by the highest ethical standards within research governance, leadership, and wider practice both within Central and the discipline;*

Realised through:

- i. A 43.5% increase in FTE submitted to REF2021;
- ii. The development of new research leaders evidenced by promotions (see 2a.6) and leadership in the field (see 4.1–8);
- iii. Increase of postdoctoral fellowships (none submitted to REF2014, three submitted to REF2021; see 1.3–4);
- iv. Bespoke support for researchers with protected characteristics (see 2a.4);
- v. Embedding research integrity into our operating model (see 1.6).

**1.2.2.** *To develop a sustainable research infrastructure to support researchers at all levels;*

Realised through:

- i. A rationalised approach to funding bids linked to academic plans (see 3.5). REF2014 narrated research income totalling £1.53m, REF2021 sees this figure rise to £3.96m (see 3.5);
- ii. The systematisation of funding support, including: regular sabbaticals with flexible half-term arrangements and pro-rata for fractional and fixed-term staff, pump-priming, output completion, conference attendance (see 2a.2);
- iii. New facilities for research (see 3.6);
- iv. Increased PGR studentship funding (see 2b.2, 2b.5).

**1.2.3.** *To position our research as locally and globally aware, developed in collaborations with UK-based, European, and international partners and beneficiaries;*

Realised through:

- i. Projects developed with due regard to regional engagements (conducted by staff from 10 countries working across 14 languages with 470+ academic and non-academic collaborators, including transnational exchange (**Delgado's** co-edited *Contemporary European Playwrights*), intercultural dialogue (**Elswit's** practice research *From 'Future Memory'*), and addressing local and global inequalities (**Low's** monograph *Applied Theatre and Sexual Health Communication*).
- ii. Participation in international networks through co-convenorship of the European Theatre Research Network (ETRN) with the Universities of Kent and Aarhus, and leadership roles in disciplinary bodies (see 4.2).

Building on the above, our **objectives for the next five years** respond to imperatives that drive current practice (identified in 1.3, 3.4, 3.7, 4.11) — in light of the socio-cultural and economic impact of COVID-19 and the demands it is making on Central and our discipline(s). Indicative current activity accompanies each objective.

**1.2.4.** *To reinforce and develop Central's growing research infrastructure, to:* ensure the continuation of a vibrant PGR programme — 3 AHRC studentships awarded for 2021/22; create opportunities for postdoctoral researchers and new ECR appointments — £63k targeted investment in 2020/21, including two fixed-term positions; strengthen our ongoing work as sector advocates (see 4.2–7); bring continuing projects with key industry and HE partners to completion — **Radosavljević's** commissioned Routledge monograph and accompanying website on new digital dramaturgies and audience engagement (with Digital Theatre+ (DT+), V&A, Battersea

Arts Centre) and **Elsuit**'s co-authored book on dance history and the digital humanities (with Bench, Ohio State); foster new ventures and collaborations focussing on challenge-led research — **Harradine**'s collaboration on 'The Neurology of Power' (Fevered Sleep and Suzanne Alleyne & Co) examining equity and inclusion in the arts.

**1.2.5.** *To continue to progress a sustainable research culture informed by and responsive to the needs of both local and wider communities through enhanced social engagement (with NGOs, charities, local authorities, health and care professions, migrant groups, etc.)* — **Shearing**'s 'Social Matter' project (£15k R&D Arts Council England (ACE)-funded) exploring class and materiality in the London Borough of Havering; **Parry-Davies**'s monograph on Filipinx migrant domestic workers and performance inequalities (2023); **Mackey** and **Ong**'s edited volume on *Performing Home* (Palgrave); and **Abraham**'s, 'Innovating Knowledge Exchange', PI, Research England/Office for Students, £566k (2020–22 with co-authored book *Making Hospitals Better* for Routledge).

**1.2.6.** *To promote research that foregrounds marginalised practices, underrepresented groups, and increased democratisation and equity in the arts* — **Farrier**'s co-edited collection with Campbell (UMelbourne) and Gayatri (UWitwatersrand) on queer global performance (2022); Busby's co-edited *Routledge Companion to Theatre and Youth* with Rajendran (NIE Nanyang Technological University Singapore) and Freebody (USydney); **Baker**'s collaborative research on anti-racist training for medical/nursing students; **Buratta**'s *GROOVE*, exploring intergenerational LGBTQ+ testimony (2022, £15k R&D ACE-funded); monographs/collections on European and/or non-Anglophone theatres (**Delgado**/verbatim plays post-Franco; **Boenisch**/institutional dramaturgies); projects on decolonisation (**Chow**/physical culture, incarceration, and race; **Cornford**/theatre's racial economy); monographs in progress on democracy and political participation (**Fisher**/agonistic aesthetics and globalisation; **Zaroulia**/British postimperial melancholy and Europe; **Damian-Martin**/political criticism; **Stuart-Fisher**/testimonial theatre as social justice).

**1.3.** Our vision for **enabling and facilitating impact** is linked to our industry and third-sector collaborations, through an impact strategy centred on ensuring our research contributes to the creative and social economy, nationally and internationally.

An Academic Lead for impact was established in 2017, supporting researchers to embed impact into research design and realisation. We appointed two fixed-term Knowledge Exchange Fellows (2018–21), **Paxton** and Brian Lobel (who took up a Professorship at Rose Bruford in 2020), to consolidate impact activities, supported by the institution's Impact Manager and investment in e-infrastructure (see 3.4). In 2020, **Paxton** secured a competitive Parliamentary Academic Fellowship in the House of Commons as part of a network of academics and practitioners informing research and practice on public engagement and policy-based impacts with Parliament (2020–21).

A Special Research Fund established in 2015 supports evaluation on large-scale externally funded collaborative projects (including **Harradine**'s *Men & Girls Dance*, **Mackey**'s 'Performing Place'). Strategic funds are **designed to help researchers shape and adapt their plans** and provide rapid-response investment in impact generation — as with **Paxton**'s 'Dramatic Progress: Votes for Women and the Edwardian Stage' exhibition at the National Theatre (NT) (2018–19) and **Cornford**'s [2017 report on theatre workers with caring responsibilities](#), realised with Parents in Performing Arts and funded in collaboration with participating theatres, ACE, and Creative Scotland. Direct funding for projects in collaboration with industry partners include a British Film Institute (BFI) ECR Fellowship with its house magazine, *Sight & Sound* (**Diestro-Dópidio**, 2016–20) and a postdoctoral position for a PGR alumnus working with Bush-Bailey and **Low** on

Tonic's Advance programme on gender imbalance within British theatre (2015–16). 18% of all sabbaticals supported industry-partnered projects with impact imperatives (**Baker's** 'The Verbatim Formula', **Rushe's** *Concert*), and impact has featured prominently in 21% of promotions (see 2.a.6). Industry-commissioned research is also facilitated by contract flexibility: **Ploeger** reduced his FTE in 2015 to undertake growing industry commissions (arebyte Gallery, London, supported by ACE, 2017; neue Gesellschaft für bildende Kunst (nGbK), Berlin, 2019).

£70k has been invested across all these initiatives to support impact since January 2016.

Our **submitted Impact Case Studies** typify the engagement of our research with industry partners at all stages of development, from new collaborations to final dissemination. The range of researchers represented in these Impact Case Studies — in terms of career-stage, expertise, and methodological approach — and their shared focus on EDI exemplify both this key theme of Central's research culture and our emphasis on impact generation.

**1.4.** We **support interdisciplinary research** as inherent to our field, with 70% of our REF2 outputs classified as interdisciplinary. **Harradine**, promoted in 2016 to Professor of Interdisciplinary Practice, provides academic leadership on practice research with social and medical concerns. Appointments with interdisciplinary expertise have enhanced the vitality and sustainability of our research environment, with **Elswit's** digital humanities research, **Delgado's** in film and modern languages, and **Chow's** with sports/exercise science. Cross-, trans-, and interdisciplinary researchers in the applied field engage with public- and third-sector collaborators — prison workers, policy advisors, NGOs — with support from internal funding (see 1.3). Interdisciplinary research with veterinary and medical practitioners includes **Harradine's** Wellcome-funded *Sheep Pig Goat* (2017) and **Abraham's** intergenerational Artificial Reality research (2018). **Damian-Martin**, **Fisher**, and **Soltani's** publications in performance philosophy further demonstrate interdisciplinary exchanges. Investment in Visiting Research Fellows (VRFs; see 3.3) advances interdisciplinary dialogue, including a residency for Dr Nisha Sajani (Director, NYU's Theatre & Health Lab). Postdoctoral researchers funded by the Leverhulme Trust and British Academy (BA) embarked on interdisciplinary projects in water heritage and ecology (**Nicholson-Sanz**), and migrant studies (**Parry-Davies**). Further interdisciplinary reach includes specialist input into cross-disciplinary advisory work (see 4.7), reviewing for journals beyond DTP (see 4.4), and examination of 10 doctorates across Classics, Visual Arts, and Latin American Studies.

**1.5.** Our commitment to **open research** has been amplified by a strategy of disseminating research (scenographic drawings, public performance, policy reports, etc.) across multiple Open Access (OA) platforms, from scholarly journals to digital media. This has been progressed both through investing £21k into Gold Access and through proactive staff involvement in OA publishing initiatives: as lead editor of [Contemporary Theatre Review \(CTR\) Interventions](#) (**Chow**); on editorial/advisory boards for OA journals, including [European Stages](#), [Performance Matters](#), and [Performance Philosophy](#); publishing across 10 OA platforms, including [Global Performance Studies](#), [Teatro e Critica](#), and [Critical Stages](#). This dissemination strategy is also evidenced by media and broadcast appearances, and online journalism (see 4.12).

Creating an Academic Lead for Open Research in 2016 catalysed an approach to Open Data beyond REF OA requirements. We increased the Repository capacity to support practice research projects (see REF5a.2.3.1), generated links between staff projects on Central's Research webpages and related project and performance company websites that contain further research data and process materials (e.g., [Tonic Advance](#) and [Fevered Sleep's blog](#)), and hosted staff-authored policy reports (referenced in 1.3, 3.4, 4.11).



An enhanced digital presence has been extended through: the capture of events (e.g. BA- and ACE-funded '[Brexit Stage Left](#)' conference and festival, 2019); AHRC-funded collections of audio-visual materials (e.g., '[Aural/Oral Dramaturgies](#)', '[Dunham's Data](#)', '[Staging Difficult Pasts](#)', all with external partners); our PGR-curated blog (see 2b.5); and the curation of staff presentations on our [Research YouTube playlist](#).

Staff contribute to external debates, processes, and structures regarding OA. **Delgado** is a member of JiSC's Open Research Hub Strategic Steering Group (2019–20) and the JiSC/Elsevier Open Science Forum (2020–). **Elswit** is a member of the GuildHE Open Access Policy Discussion Group and fed into the UKRI Open Access Review (2020); her survey of existing OA options across 50 DTP journals has informed discussions with *Dance Research Journal* and *Theatre Survey*.

**1.6.** Our commitment to **research integrity** led to the creation of a standalone Research Ethics and Integrity Sub-committee (REISC) in 2016 (see REF5a.2.4.2) to ensure our research is founded in appropriate ethical, legal, and professional frameworks, obligations, and standards. REISC (including PGR membership) oversees the dissemination and discussion of key policy changes and guidelines, through termly meetings, supervisor training, and PGR seminars. REISC's Chair (**Farrier**) conducts an annual review of the School's Research Ethics and Integrity handbook, with external monitoring from senior research leaders with multi-faculty expertise in research integrity. REISC actuates a culture of research integrity through: authoring Research Ethics and Funding Guidance (2020); regular Chair's updates at School committees and annually to the whole Faculty; advising on external and internal funding applications; overseeing applications for ethical consent (including PGRs); promoting inclusivity around neurodivergent legibility; and a clear language statement for informed consent. Ensuring REISC remains informed of national policy developments, members receive training from the Chair and DoR, and, from 2020, external providers.

Specific training for REISC's Chair includes one-to-one mentoring from an international former Pro-VC for Research with expertise in research integrity, and from the DoR who previously served on a multi-faculty Ethics of Research Committee. **Farrier** has presented on research integrity in SSI contexts for GuildHE's Research Network (2018), participated in the 2019 UK Research Integrity Forum, attends UKRIO's monthly sessions, and now chairs Conservatoires UK's Research Ethics Committee.

## 2. People

### 2a. Staffing Strategy and Staff Development

**2a.1.** Since 2014, **our staffing strategy in relation to recruitment** has built research sustainability and vitality through retention and permanent appointments at ECR (**Abraham, Baker, Cornford, Shearing**), mid-career (**Elswit, Radosavljević**), and professorial (**Boenisch, Delgado**) levels. The appointment of a full-time DoR in 2015 (**Delgado**) galvanised significant cultural change: restructuring Research as a department with a fully staffed office (see 3.1) and delegated Associate Director role (see 2b.1); establishing academic leads for impact, open research, and research integrity (see 1.3, 1.5, 1.6) to provide more equitable distribution of research management responsibility, assisting with succession planning, and enhancing EDI opportunities.

QR funding has supported five new permanent positions — the percentage of fixed-term researchers submitted to REF2014 was 31%, 17% are submitted to REF2021 — with external awards funding postdoctoral fellowships (see 1.4) and fixed-term ECR appointments for staffing

cover. The enlargement and diversification of our research base demonstrates the effectiveness of this strategy, reflected in a more balanced and diverse REF submission (see 1.2.1).

**2a.2.** Our staff development strategy is researcher-centred, incorporating a range of interlocking support mechanisms including mentoring, probation and appraisal, training, and funding. Research advisors, introduced in 2015, mentor staff on one-, three-, and five-year research plans, feeding into annual appraisal or quarterly probation reviews with line-managers. Staff development blends collective training sessions with mechanisms for identifying and addressing individual needs. Termly research training days, incorporating external speakers, are instrumental to our commitment to the principles of the Concordat to Support the Career Development of Researchers with sessions covering: grant writing, maximising dissemination, public engagement, research integrity, practice research, and REF in 'plain English'. Activities also provide opportunities to share individual developments on ongoing research, information (on European grants, UKRI initiatives, engaging with policy-makers), as well as feedback on our support systems. Staff have £500 per year to support professional development — from training for research in high-risk contexts to minority language learning — in addition to the funding mechanisms described in the following paragraph. Our investment in scholarly infrastructure (see 3.3, 3.7) has facilitated collaborations, opening up space for a wider exchange of ideas. Staff wellbeing is supported through institution-wide structures delineated in REF5a.3.2, including mentoring, management, HR services, and staff training.

In 2016, we introduced regular sabbaticals (every nine terms, pro-rata) to embed research and impact planning more robustly into workload management (35 awarded, £280k). Financial support was also designed for all researchers (including fractional and fixed-term) through: (a) teaching buy-out for completing projects (54 awards, £100k); (b) pump-priming (£30k) and targeted completion (£70k) to aid output development and finalisation (including teaching buy-out, copy-editing, and image rights); (c) purchase of specialist equipment and software (£23k); (d) conference attendance (£80k), including collaborative external research partners and support for parents of small children and/or with dependents; (e) flexible working (four staff transferred from full-time to flexible working, nine were enabled pre-COVID-19 to work remotely — from home, overseas relocation); (f) support for editorial positions in journals and book series, leadership/convening roles in disciplinary organisations (£21k); (g) investment for three staff to undertake doctorates.

**2a.3.** Support and integration of those at the beginning of their research careers (ECRs), including established practitioners, those moving from scholarship to research (T&R) pathways, and postdoctoral fellows, involves the following tailored approaches: ECR-targeted funding (accelerated sabbaticals, teaching relief, additional support for attending conferences, completing outputs, and with grant applications) and enhanced mentoring arrangements involving bi-monthly meetings with research advisors and feedback on book proposals and draft manuscripts in addition to probation reviews (see 2a.2, 3.5). Our commitment to integrating ECRs — 24% of staff at the REF2021 census date — into our research culture is evidenced in the inclusion of staff at all stages of their careers on Research Committee and its sub-committees (Research Degrees and REISC). ECRs advise on funding schemes and support structures, contribute as members of the Sabbatical and Awards Committee, and participate in School working groups.

**2a.4.** Our ecosystem promotes diverse ways of processing and generating knowledge, recognising the place of lived experience in our research: 11% of staff submitted to REF2021 identify as Black and Global Majority (0% in REF2014), 8% as other ethnic minorities, 26% as

LGBTQ+, and 59% as female. Our commitment to **EDI** is evidenced by: research advisors allocated responsively with sensitivity to EDI; financial support for the 'Queer Shifts' LGBTQ+ seminar series (see 3.3); bespoke support for four maternity leave returners; specialist mentoring for part-time staff; assisting four staff returning from periods of ill health or managing long-term illness — re-balancing of duties, additional financial aid — supporting their inclusion in REF2021. Financial support for disabled researchers (22.85% of staff submitted), alongside reasonable adjustments, incorporate: specialist dyslexia tutor support; mentoring on grant applications from a research funding consultant with expertise in neurodivergence; copy-editing and research assistance funds. 87.5% of neurodivergent staff have secured first monograph contracts since 2014. In 2020, [three case studies on embedding EDI into research planning and delivery](#) at Central were published on the UKRI/RE website. Our REF2021 Strategy and Delivery Group (membership includes ECRs, fixed-term, and part-time staff) has paid **due consideration to EDI in the construction of this submission**, through: negotiated output reduction for ECRs and those with EDI-related needs (including caring responsibilities); prioritisation of outputs that engage with EDI considerations (e.g., revisionist historiographies, participatory practice research with hard-to-reach communities); four iterative Equality Impact Assessments (EIAs) and close oversight of output selection by the EIA panel Chair ensuring adherence to our Code of Practice (see also 2a.2–3, 3.5).

**2a.5. Procedures to stimulate and facilitate exchanges between academia and industry** are built into Central's operative structures (see 1.3, 4.10–14) and include: flexible and fractional appointments (32% of researchers) to facilitate industry commissions; investment in industry-related leadership (**Alexander** is an associate director with Complicité, **Harradine** is co-artistic director of Fevered Sleep — both ACE NPOs — and **Buratta** artistic director of Big Lottery-funded Outbox); establishing and maintaining fora for dialogue with industry leaders (VRFs, Edward Gordon Craig, and Theatre Workings Lectures, see 3.3); supporting collaborative doctoral awards (CDAs) (see 2b.5); targeted investment in industry postdoctoral positions with the BFI and Tonic Advance (see 1.3); industry policy research (see 1.3); and third-sector training and socially engaged interventions (see 4.9, 4.11).

**2a.6. Recognition and reward for research** is delivered through a transparent promotion process (see REF5a.3.1), with **the achievement of impact** as a criterion: one staff member was promoted to Professor, seven to Reader, and five to Senior Lecturer during this REF cycle. Staff are encouraged to nominate colleagues at Central (and beyond) for awards/prizes to acknowledge inspiring individual and civic contribution (see 4.8, 4.15). Staff are granted buy-out of teaching and administrative responsibilities on externally funded grants to support project delivery.

The efficacy of the strategy delineated in section 2a has seen increased productivity (see 1.2.1), **support for impact achievement** (see 1.3), greater engagement in disciplinary leadership (see 4.2–3), and sector recognition (see 4.8, 4.15).

## **2b. Research Students**

**2b.1.** At REF2014, Central's PGR programme was only eight years old with five PhDs recorded up to the 12/13 HESA return; a 600% increase in successful completions to 2019/20 demonstrates substantive development. A strategic review of PGR provision in 2015/16 strengthened the programme's sustainability. Measures introduced included the development of a robust system of governance, incorporating a new Research Degrees Sub-committee (RDSC) in 2016; enhanced academic support for delivering PGR training and recruitment led by the Associate Director of Research; improved oversight and steering mechanisms, with the

programme budget administered within Research Services; greater resilience in supervisory structures through staff recruitment policy (see 2a.1); and 110% increased allocation of resources to PGRs, including bursaries (see 2b.2, 2b.5). These changes fully **integrate PGRs in Central's research culture, preparing them for future research activity** (see also 2b.4–5).

**2b.2.** Central encourages applications from PGR candidates in all areas of research identified in 1.1. Our **recruitment** policy **promotes inclusivity** with two entry points (September and January) and a flexible study path enabling candidates to move between full- and part-time study (25% of REF4a completions were part-time). To promote **EDI**, between 2016–19, Central initiated two annual open competition PGR **studentships**, targeted at research into and by underrepresented groups, and into non-English-language theatres (see 2b.3 for further EDI initiatives, 2b.5 for further investment in studentships). Equivalent to AHRC provision, six studentships were awarded, preparing Central for entrance in 2018 to the London Arts and Humanities Partnership (LAHP2) **AHRC consortium**. Our investment in researchers from underrepresented groups continues with an ongoing collaboration with the NT's Black Plays Archive, with three LAHP/AHRC CDAs for Black and Global Majority candidates to-date. A LAHP/AHRC CDA with Archivio di Stato di Verona evidences our ongoing commitment to research beyond Anglophone contexts.

Our PGRs have received **bursaries and studentships** from 14 bodies, including two UK HEIs, CAPES Brazil, Chinese Scholarship Panel, and New Mexico Commission for the Blind. A 'Governors' bursary' supports self-funded candidates towards timely completion (£42k).

**2b.3.** Wellbeing is integral to PGR **support mechanisms**. Training during termly supervisors' meetings encourages staff to be proactive in identifying candidates with learning differences. This has resulted in six diagnoses and targeted reasonable adjustment measures devised with our institutional team of specialist tutors (2017 winners of the Institutional Award of the Association of Dyslexia Specialists in HE in recognition of their support for learning differences within Central). Our implementation of the 2018 Vitae/HEFCE report recommendations on **wellbeing and mental health support for PGRs** involved an awareness-raising programme with supervisors, support staff, and students around identified issues; close collaboration with Central's Student Advice Service in the design and delivery of our PGR induction programme; and training programme Reps as 'wellbeing champions'.

**Monitoring and support mechanisms linked to evidence of progress** are reflected in our results (see 2b.1) and in PGR destinations: 62% hold academic positions in universities (including Aalto, Kent, Reading, Salford, William & Mary); 8% in secondary or tertiary teaching jobs; 8% in specialist roles (as dramatherapists, content producers, learning co-ordinators); and 22% work in the creative industries as practitioners (some also undertaking part-time university/conservatoire teaching).

**2b.4.** Central's year-long PGR **skills development programme** comprises three complementary areas: **core, bespoke, and CDP**. Our 20-week **core programme** covers: generic research skills in term one (mandatory for all entry-year PGRs); discipline specific methodologies (term two) revised annually according to the particular interests of our candidates — e.g., a collaboration on reparative methodologies with Decolonising the Archive (DTA) introduced in 2018/19. Delivered by academic staff, VRFs, and external speakers, these sessions build research confidence, encourage dialogue, and prepare students for sector engagement. Inter- and cross-disciplinary dialogue occurs through collaborative training initiatives with the Royal College of Music and University of the Arts London (e.g., our 2020



phenomenology study day) and training from LAHP2 (e.g., the Central-led seminar series 'Performing the Archive' 2019/20).

Candidates' progress is **monitored** through a transfer review during their first year, followed in the second and third years (pro-rata part-time) by annual reviews — the final review facilitates **progression** to writing-up. Monthly supervisions with submission of reports to Research Services are reviewed and evaluated termly by RDSC. Mitigation measures (including *in extremis* temporary withdrawal of up to two years) support candidates encountering personal difficulties towards successful completion. 35% of our completions benefited from some degree of mitigation.

All candidates receive an annual stipend of £500 for **bespoke training in skills development** offered by external providers, including language learning, residential workshops (e.g., GuildHE's Research Summer School, exchange programmes in 2018/2019 with Münchner Kammerspiele's dramaturgy 'Kammercampus'), and industry specific training (e.g., NEBOSH health and safety training, East London's NHS Trust Arts Therapies Clinical Supervisors Workshop, Young Vic Arts Funding Masterclass).

Our **CPD programme prepares PGRs for their future careers**. Sessions on professionalisation, resilience training, and transferable skills cover HEI and non-HEI employment. Between 2013–20, 18 PGRs benefitted from undertaking the first stage of a PGCert in support of undergraduate and postgraduate teaching activities (18 PGRs and six PGR alumni taught at Central during 2019/20). To encourage our PGRs as future leaders, we **support their active participation in the wider discipline**, offering training and mentoring in dissemination, and opportunities to present their research in formal and informal settings. We invested £75k in PGR conference attendance, with presentations including: The Association for Theatre in Higher Education (ATHE); International Federation for Theatre Research (IFTR); Theatre and Performance Research Association (TaPRA); Performance Studies international (PSi). Three candidates won TaPRA's Postgraduate Essay Prize (2014, 2017, 2020) and one was awarded first prize for the Bruce Kirle Debut Panel at ATHE (2019). PGRs have taken leadership roles in disciplinary associations: working group convenors for American Society for Theatre Research (ASTR) (2014–18), IFTR (2018–), Society for Theatre Research (STR) (2014–18); Digital Coordinator for the Acting Programme at ATHE (2019–21); two PGR reps to TaPRA's Executive Committee (2015–20); TaPRA representative for STR Executive Committee meetings (2018); and Chair of the Association of Performing Arts Collections (2017–). On-the-job leadership skills development is also inculcated through our annual, public-facing PGR-led events mentored by academic staff: a festival of practice research, 'Collisions', and a PGR conference, 'Intersections' (£78k investment), with both events delivered by PGRs in marketing, curatorial, and producing roles.

**2b.5. Our investment in internally match-funded CDAs with industry partners**, the Association of British Theatre Technicians and NT Archive, has enabled students to **build impact and industry-relevant open research skills** into their projects (see also 2b.2) and **prepare for future careers**. Central also supports professionalisation opportunities through bursaries. A CTR Editorial Assistantship Studentship incorporates mentoring from the journal's editors. 10+ paid **CPD roles** on a fixed-term basis include: [Theatre Matters blog](#) curation, an ICA placement (see 3.7), Research@Central Twitter officer (our account viewed 343,500 times since activation in 2019), editorial assistant with [The Theatre Times](#) (the world's biggest theatre portal), co-artistic directorships of *The Theatre Times* Online International Theatre Festival (2020), and as Central's Repository assistant.

PGRs also have opportunities to test their skills beyond Central and develop an understanding of the wider sector — evidenced through: peer review for publishers (Routledge) and five journals, including *Research in Drama Education (RiDE)*, *Studies in Theatre and Performance (STP)*; 65+ publications, with articles published in peer-reviewed journals, book chapters, guest (co-)editorship of *Platform* (2018, 2019, 2020), *RiDE* (23.3/2018), and *Archives and Records Association Magazine* (370, June 2020). PGRs produced 92 practice research outputs, including at Barcelona Solo Festival, Manchester HOME, and Nottingham Playhouse, generating project funding of approximately £420k (e.g., ACE, Creative Scotland, Big Lottery Fund).

### 3. Income, infrastructure, and facilities

**3.1. The reorganisation of our infrastructure** implemented a central plank of our research strategy (see 1.2): the consolidation of research activities at Central. Three infrastructural areas were identified for enhancement: organisational structures around research management; bid development capacity; and funding management protocols. The creation of an autonomous Research Office in 2015, formerly under the Registry's purview, saw the two existing roles in administration and funding become three new positions with executive responsibilities: a Head of Research Services, providing oversight of professional support for research management; a Research Services Administrator, administering the PGR programme, managing events, and providing administrative support to the DoR; and a Research Funding Manager, overseeing pre- and post-award funding. With a 263% increase in institutional investment since 2014/15, we streamlined support services for researchers and increased our capacity **to generate external income** through bid-writing, with an enhanced focus on **EDI** (see 2a.4, 3.5).

**3.2. As a monotechnic, our organisational, operational, and scholarly infrastructures** overlap to maximise our resources, promoting our distinctive areas of work (see 1.1) and developing researcher expertise. This has involved creating a network of intersecting interests internally and externally: first, incorporating opportunities in which researchers meet and share ideas, resources, competencies, and expertise; and, second, facilitating external cross-HEI and industry collaborations.

Networking fora include our Research@Work seminars where staff present work in development, and individual and group meetings with commissioning editors (e.g., Bloomsbury, CUP, and Routledge, leading to 11 contracted books submitted to REF2021). Complementing termly research training days (see 2a.2), 30+ specialist individual support sessions on grant writing generated a 75% increase in our grant award success rate 2016–20 on 2013–16, and boosted the confidence and disciplinary profile of our researchers, evidenced in our awards (see 3.5, 4.1, 4.8, 4.15).

**3.3. Our scholarly infrastructure** stimulates collaborations within and beyond Central. Activities include public-facing lectures, workshops, masterclasses, and conferences (with all symposia since 2014 realised with external stakeholders, see 3.7). c.7,522 people have engaged with Central's 129 research events since January 2014.

Scholarly infrastructure is fortified by our occasional 'Queer Shifts' (12 speakers/240 participants) and regular 'Practices and Processes' seminar series (55 speakers/2170 participants), offering a public forum for disseminating research across all our specialisms. Previous speakers have included Maggie Gale and Kate Dorney (UManchester), Prarthana Purkayastha (RHUL), and Liyang Xia (UOslo), as well as 18 residency-based VRFs invited to Central, including: Nadia Davids (UCapeTown), Kareem Khubchandani (Tufts), and David Román (USC). VRFs have contributed to our research culture, delivering PGR supervisor

training, PGR seminars, and staff mentoring. The VRF Scheme has developed Central's transnational and interdisciplinary networks (see 1.4), leading also to sustained collaborations: as with care ethicist Maurice Hamington's (Portland State) 2016 'Performing Care' symposium with **Stuart-Fisher** and Latinx scholar Caridad Svich's co-editorship with **Cornford** of *CTR*'s (20.2) issue on director Katie Mitchell (2020).

Collaborations have also emerged from Central's annual Theatre Workings lecture, where a prominent practitioner (e.g., Lee Hall, Dijana Milošević, Stefan Bläske, Dorinne Kondo) engages in public dialogue with one of Central's researchers; Mark Ravenhill provided the foreword for **Farrier's** *Contemporary Drag Practices and Performers: Drag in a Changing Scene* (2020); and Robert Icke's collaboration with **Radosavljević**, who served as dramaturg on Icke's Olivier-award-winning *Oresteia* (Almeida, 2016), continues with Icke's VRF role (2020). Central's hosting of STR's annual Edward Gordon Craig Lecture also nurtures industry collaborations. Speakers, including directors and designers Lola Arias (2016), Oliver Frljic (2018), and Johannes Schütz (2019), have enriched our transnational research cluster, generating collaborative outputs — **Delgado's** chapter in *Lola Arias Re-enacting Life* (2020) and **Radosavljević's** co-edited issue of *CTR Interventions* (2018) on Frljic.

**3.4. Impact infrastructure** supports pathways to impact through Central's Research and KE strategies (see 1.3, REF5a.4.2), responding to impact policy developments following REF2014. Identifying a need to increase both interconnectivity between different parts of the institution and more efficient data capture, infrastructure now comprises three interrelated areas: services, KE-based resources (including e-infrastructure), and communications (networks).

Institutional investment in an Impact Manager in 2017 to coordinate impact data gathering through an annual achievements survey (see REF5a.4.2) was enhanced by targeted investment in two academic KE Fellows (see 1.3). **Paxton** and Lobel delivered staff and PGR training sessions to embed impact into research and engaged researchers in one-to-one surgeries to support funding bids. **Paxton** has opened up opportunities for Central's researchers to engage wider publics with their research: seven academics and four PGRs in UoL's 2019 Being Human Festival; BBC Radio 3's *FreeThinking*; visitor resource development for Historic Royal Palaces; supporting three researchers in AHRC/BBC New Generation Thinker applications. The wider results of this strategy are evidenced in **Grochala** and **Paxton's** BA Rising Star Engagement Awards (2018, 2019) and **Parry-Davies'** 2019–20 AHRC/BBC New Generation Thinker award.

Impact is further supported with £106k investment in e-infrastructure, through data- and income-capture systems (see 3.5) — enhanced through our membership of the GuildHE Research Network which informs strategic decisions around research and impact, including the purchase of a license for Vertigo Ventures Impact Tracker.

Impact imperatives are shaped through initiatives such as our VRF scheme (see 3.3), involving a number of practitioners from outside HE. Arts consultant Nike Jonah, curator Jo Rosenthal, and dramaturg/ecologist Ruth Little have all supported the embedding of impact priorities into our research through mentoring, workshops, and policy advice. Jonah's bi-annual salons (2018–19) connected our researchers with significant Black and Global Majority practitioners and policy-makers, as part of our strategy to develop actionable diversity collaborations, as with DTA (see 2b.4) and One Dance UK's Dance of the African Diaspora ('Dunham's Data', 2018–21).

Awareness of policy-based impacts was expanded by a facilitation session run by the Parliamentary Office for Science and Technology (2018), encouraging researchers to engage UK Parliament with their expertise. Subsequently, **Abraham's** COVID-19-lockdown projects (creating radio dramas documenting both the stories of unpaid carers and supporting older

adults sheltering in social housing) were selected by the Culture, Health and Wellbeing Alliance as case studies for a 2020 report [How creativity and culture are supporting shielding and vulnerable people at home during Covid-19](#), discussed at an All-Party Parliamentary Group for Arts, Health and Wellbeing in July 2020. **Parry-Davies'** June 2020 [report](#) on COVID-19's impact on Filipino migrants in the UK informed Status Now's [campaign](#) for the regularisation of undocumented migrants in the UK, resulting in a Parliamentary [Early Day Motion](#) to grant them leave to remain. **Harradine** was invited to join the All-Party Parliamentary Group on Bereavement and **Paxton's** Parliamentary Academic Fellowship informs research and practice on public engagement with Parliament (see 1.3). The international reach of our policy-based impact is evidenced in **Busby's** 2019 advisory work with the Mayor's Office of Ostrava (Czech Republic) on community youth theatre and **Nicholson-Sanz's** consultancy with the Corongo community (Peru, 2019–ongoing) for the broadening of public water policy on behalf of Andean, Amazon, and Afro-Peruvian peoples.

**3.5.** 25% of outputs submitted to REF2021 were funded in part or wholly through external competitive research funding. Our strategies for generating research income involve a proactive approach to engaging researchers in funding applications through: dissemination and communication of new funding initiatives; and Research department investment in sabbaticals, pump-priming, and bid-writing consultancy (see 2a.2).

Monthly funding bulletins, circulated to academic staff since January 2016, have generated more effective planning with funding bids built into sabbatical activities as broader three- and five-year plans. Pump-priming investment (see 2a.2) has allowed for teaching buy-out to develop 12 funding bids. Our staff development strategy EDI scaffold ensures all researchers are supported in securing research funding, especially those applying for the first time, those on fixed-term or fractional positions, those returning from parental leave, or those with declared disabilities, building confidence and capacity and thus enhancing sustainability (see 2a.2–4). Mechanisms (see 2a.4) are based in considered evaluation of individual staff need and arrangement of reasonable adjustments.

Eight staff secured external competitive income for REF2014, 25 have done so for REF2021. Large awards were made to staff with a track record of securing funding from research councils (e.g., **Mackey**, 'Performing Places Bexley', PI, Ministry of Housing, Communities and Local Government, £176k, 2017–19); to mid-career researchers (**Elswit**, 'Dunham's Data', PI, AHRC, £575k, 2018–21; **Radosavljević**, 'Aural/Oral Dramaturgies', PI, AHRC, £202k, 2020–21); and ECRs (e.g., **Buratta**, 'Outbox Theatre Company', National Lottery Community Fund, 2018–22, £132k). AHRC Research Networking grants fostered new collaborations (e.g., **White**, interdisciplinary participatory performance project with UCalgary, £36k, 2019–20) and seed-funded practice research (e.g., **Ploeger**, digital performance work on the global politics of waste with UHong Kong, £35k, 2014–15) which has secured further funding from the AHRC, GCRF, and the museum sector totalling over £80k.

Smaller awards consolidated collaborations (see 4.1) and developed areas of complementary transnational expertise: two competitive ECR fellowships (BA and Leverhulme) strengthened our research on community organisation (see 1.4); two Leverhulme Visiting Professorships (Christopher Balme, LMU, 2017–18; Anne Bogart, Columbia, 2018–19) generated interdisciplinary conferences, lectures, publications, and resources; a Leverhulme Emeritus Fellowship (Bush-Bailey, 2018–19) led to a new collaboration with the Australian National University on nineteenth-century touring theatres; **Cornford's** Standing Conference of University Drama Departments (SCUDD) award for research in European Theatre (2017) and STR Stephen Joseph Award (2018) aided output completion. Central was awarded, led or



participated in 21 competitive awards from the European Research Commission (ERC), Leverhulme Trust, BA, and AHRC, in addition to the awards made via LAHP2 AHRC doctoral training consortium (see 2b.2). REF2014 showed £772k in HESA-reported external income, REF2021 shows £1.53m.

Not all research income derives from sources reported in Central's HESA returns. REF outputs were funded through awards made directly to theatre companies run by researchers (e.g., *Men & Girls Dance*, *This Grief Thing*, and *Sheep Pig Goat* realised by **Harradine** with Fevered Sleep, an Associate Artist at Central, supported through ACE NPO, Wellcome's Sustaining Excellence, and Paul Hamlyn Foundation (PHF) funding to over £1.56m). ACE funding supported outputs and/or pathways to impact for **Buratta's** *And the Rest of Me Floats*, **Damian-Martin's** *Collaborative Critique*, and **Rushe's** work on *Loaded* (2017–18) — the latter also funded by Old Rep Birmingham, British Science Association, and Unity Trust. **Parker's** work as scenographer on *Aida* was commissioned by Opera North, one of her four collaborations during this REF period with major companies including Glyndebourne (*The Barber of Seville*, 2016, 2019) and Dublin's Abbey Theatre (*On Raftery's Hill*, 2018). In addition, co-produced conferences (see 3.7) and wider activities (see 4.11–14) demonstrate the range of funding secured to commission, undertake, and disseminate our research with a system introduced to capture research income from non-HESA reported sources. Over £2.43m has supported outputs submitted to REF2021 through 36 organisations, including: Arts Council of Ireland, British Council, and Mondriaan Foundation.

**3.6.** Staff and PGRs at Central benefit from industry-standard **specialist facilities** and an **operational infrastructure** that provides technical expertise to support practice research and research events. Our 234-seat proscenium Embassy Theatre and 80-seat New Studio hosted 11 conferences/symposia (see 3.7), our annual Collisions festival (see 2b.4), and 19 Theatre Workings, Edward Gordon Craig, and Leverhulme Professorship lectures (see 3.3, 3.5). Our £16.7m North Block (opened January 2019), enhanced facilities for research — including two black box performance spaces, 10 sprung-floor rehearsal rooms, four specialist video editing suites, and a professional standard recording studio — with a 125-seat Courtyard Theatre incorporating a fully LED Production Lighting system and an acoustically isolated Sound Stage. In all, the North Block boasts five high-ceiling studios, three being digitally interconnected.

Central benefits from **in-kind support and benefits** from stakeholders at the cutting edge of performance technologies: d&b Audiotechnick have loaned the Embassy Theatre's sound system. Autograph and Flashlight provided up to 50% discounts on professional audio and lighting equipment totalling £107k. Relationships with leading suppliers provide heavily discounted or loan opportunities (c.£43k use of additional equipment via industry leaders, including Robe, White Light, and DigiCo).

Researchers also draw on the specialist input of the Technical and Production Department (13.4 FTE), whether through high-resolution image capture for publications, digital applications and streaming for public performances and lectures, specialist assistance with AutoCAD and Vectorworks drafting software, or costume loans for participatory research with community organisations. Our **specialist facilities and infrastructure** have supported 43 PGR practice research projects, 10 outputs submitted to REF2021 (including **Brown's** *Sound Effect* and **Ploeger's** *Recycled Coil*), and R&D for 16 further research projects, including **Parker's** *Carmen* (Grange Festival, 2017) and **Rushe's** *Night Just Before the Forests* (Macau Arts Festival, 2018).

**3.7.** Central's facilities (see 3.6) and its close working relationships with a range of cultural and creative industry stakeholders facilitates a **collaborative use of research infrastructure**.

All 19 conferences/symposia we organised — 11 hosted at Central — were delivered with 23 external partners, including: ‘Thomas Ostermeier: Reinventing Directors’ Theatre at the Schaubühne Berlin (with UKent, UEssex, UBirmingham, Sorbonne Paris 3, Institut Français, Goethe-Institut, 2014); Tonic Advance symposium on Gender Equality and the Performing Arts Industries (ACE, PHF, 2016); ‘Brexit the Stage: What’s Next for British Theatre and Europe?’ (V&A, 2017). Together with 20+ events related to industry, social, and cultural impact — including ‘Future Play’, examining models for touring performance for children, PHF-funded (2015) and ‘I am Here’ with Positively UK, funded by Public Health England for National Women’s Day (2019) — these collaborations brought community and industry stakeholders to Central and underpinned **impact activities** in our Impact Case Studies.

During the North Block build (2017–19), Central collaborated intercollegially with UoL HEIs (Institute for Modern Languages Research (IMLR), KCL) and with heritage partners (V&A and ICA) on 14 research seminars and masterclasses branded as Central@. These expanded existing collaborations (**Fisher’s** with Gotman/KCL and **Delgado’s** with the IMLR where she is Honorary Research Fellow) and developed new engagements, including Christin Essen (VanderbiltU) on the gendering of backstage labour for Central@Kings and Venice Film Festival Golden Lion winner Lorenzo Vigas’s Central@ICA (2016) masterclass — the latter initiating a collaboration with the ICA on its annual Frames of Representation Festival which now has a funded PGR placement.

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

**4.1.** Our vision for research is rooted in a model of academic citizenship where collaboration is core to our contribution to the field, the research base, society, and industry. Research **collaborations**, anchored in our disciplinary networks (Performance Philosophy Network, Dramaturgs’ Network UK, ETRN) and subject associations (IFTR, TaPRA, PSi, Association of Hispanists of Great Britain and Ireland), were supported through seed funding for **joint projects** with **HEI partners** (RHUL/‘Staging Difficult Pasts’, Ohio State/‘Dunham’s Data’) — producing eight successful bids with 11 HEI partners (see 3.5). We supported the realisation of 27 co-edited outputs involving curatorial collaborations with 19 HEIs including Goldsmiths, UCL, and UCLA — from the purchase of image rights to copy-editing (see 1.2.3, 2a.2). Central’s academics produced 33 (co-)edited collections/journal issues with contributions from 135+ artists and industry researchers, and 240+ academics and PGRs from 142 HEIs in 43+ countries; 18 of these volumes are submitted to REF2021. Our work as journal and series editors has involved collaborations with 14 co-editors across 11 HEIs (see 4.4). **Delgado** and Tompkins’ ‘The Practices and Politics of Editing’ (*CTR* 25.1, 2015) won TaPRA’s Research Prize for Editing in 2017 with **Farrier** and Campbell’s *Queer Dramaturgies* also shortlisted. **Astles**, Mello, and Orenstein’s *Women and Puppetry* was a finalist for ATHE’s Excellence in Editing Award in 2020.

**4.2.** Key roles in **disciplinary bodies** — as President, ATHE (**Abrams**, 2020–); Chair, TaPRA (Bush-Bailey, 2014–18); Working Groups Co-ordinator, TaPRA (**Cornford**, 2018–21); Executive Committee, IFTR (**Delgado**, 2019–22); Secretary, SCUDD (**White**, 2016–22); President, UNIMA Research Commission (**Astles**) — demonstrate a commitment to the field, through strategic guidance, administrative leadership, ECR mentoring, and service on essay competitions and award panels. **Baker’s** role as Member-at-Large for ATHE’s Black Theatre Association (2019–21), **Chow’s** role as Research Officer: Development and Public Engagement (2019–22) on TaPRA’s Executive Committee (responsible for diversifying the field through research mentorship and development), and **Low** and **Ong’s** membership of SCUDD’s Working Party

compiling 'Guidelines for Preventing Sexual Harassment' (2018) demonstrate our responsibility to **EDI leadership** (see also 4.14).

**4.3.** Our **commitment to sustaining the discipline** is reflected in roles such as: conference organisers/committee members for ATHE (2014), ASTR (2016), Dance Studies Association (2019), and the Society for Dance History Scholars/Congress on Research in Dance (2017); as Chair of ATHE's Strategic Planning Committee (2017–19); as founder (2019) of the Summit of Leadership of DTP HE organisations (bringing together 20+ global bodies); co-founder and Steering Group member of the Practice Research Advisory Group (PRAG-UK); as convenors for nine ASTR, IFTR, PSi, IFTR and TaPRA Working Groups. Staff delivered 29 invited keynotes and 21 plenaries at conferences/symposia in 16 countries — from large-scale disciplinary fora of 300+ delegates (ASTR, ATHE, TaPRA), to global events (e.g., 'International Symposium on Practice as Research', Hong Kong Academy for the Performing Arts) and specialist conventions (e.g., 'Philosophy at Play', Czech Academy of Sciences). 171 invited seminars and masterclasses were given at 48 HEIs in 26 countries, from Auckland Institute of Technology to Yunnan Arts University, with 47+ presentations/events at 32 HEIs or conferences with **a specific PGR training** remit. Seven staff provided sessions for the **Chase, Techne, and LAHP AHRC-funded doctoral consortia** (see 2b.4 for other collaborative PGR training arrangements). Of the 229 conference/panel presentations in 25 countries, supported by internal funding (see 2a.2), a significant proportion exemplify our **interdisciplinary focus** (from the Society of Aesthetics to African American Digital Humanities).

**4.4.** As **editors** of *CTR* (**Delgado, Chow**) and *Studies in Theatre and Performance* (**Cornford, Zaroulia**), and series co-editors of 'Performing Landscapes' (**Mackey**/Palgrave), 'New World Choreographies' (**Boenisch, Elswit**/Palgrave), and 'Studies in Modern Theatre' and 'Theatre: Theory/Practice/Performance' (**Delgado**/CUP, MUP), we have contributed to transnational dialogues, emerging disciplinary areas, supported ECRs and academics writing in English as a non-native language, and disseminated findings in both print and digital forms — working with 299 contributors in 117 HEIs in 24 countries (see also 4.1). 14 researchers have been or are editorial board members of two book series and 20 journals from *PAJ* to *Applied Theatre Research*, with **Busby, Damian-Martin, Elswit, and Parry-Davies** also having roles as section/associate editors for *RiDE*, *Performance Philosophy*, *ASAP/Journal*, and *Performance Research*. **Damian-Martin** is a member of Live Art Development Agency's Research and Publishing Committee. Our peer review for 47 journals, from subject specific publications like *Theatre Journal* and *Modern Drama* to other outlets (e.g., *Environmental Education Research*, *Qualitative Research in Sport Exercise and Health*) demonstrates both **cross- and interdisciplinary reach** and **sector recognition of our expertise**.

**4.5. Recognition** is further evidenced in **contributions** to HEIs in externally evaluating tenure/promotion applications or sitting on professorial appointment committees: 36 across four continents (from CUNY to Chile's Pontifical University); examining 50+ doctorates at 33 HEIs — 11 outside the UK — and acting as PGR co-supervisors for four HEIs; reader's reports for 20 publishers (including 12 university presses); eight AHRC Peer Review College members (increased 167% from 2008–13), as well as our influence as members of the AHRC's Digital Science and Digital & Data Infrastructures Focus Groups (2017, 2020). 18 researchers have assessed applications for 24 major grant awarding or learned bodies, including: Australian Academy of the Humanities, Austrian Science Fund, ERC, South Africa's National Research Foundation, Wellcome. Further roles as an ACE Artistic and Quality Assessor (**Delgado**, 2010–17), on the Leverhulme Trust's Advisory Panel (**Delgado**, ongoing), as an Arts Advisor for the PHF (**Baker**, 2017–20), and Special Advisor to Stanford's annual Mellon postdoctoral

fellowships (**Elswit**), testify to the wider influence of our researchers on arts funding policies and practices.

**4.6.** Our presence on **national and international committees** further corroborates this wider influence. **Delgado**'s roles on HEFCE's Strategic Advisory Committee on Research and KE (2016–18), the founding Council of Research England (2018–20), JiSC's Research Strategy Forum (2018–), HEFCE/RE's KE Steering Group (2017–19), HEFCE's Metrics Environment Group (2017–18), the review panel for the Engagement and Impact Panel Pilot for Australian Research Council's ERA (2017), as an output assessor for Hong Kong RAE2020, and as REF2021 Subpanel 33 Chair and Deputy Chair of Main Panel D evidence her sector-wide influence in research leadership and assessment (see also 1.5, 4.5). **Abraham** sits on JiSC's Digital Research Community Council; **Boenisch** served on the European Commission Advisory Panel for Creative Europe (2018).

**4.7.** Staff participated in 16 **grant committees** in the UK (including Leverhulme Trust Major Research Fellowships, AHRC DTP2 Panel, NERC/AHRC/ESRC 'Valuing Nature Programme, Health and Wellbeing' Panel, Wellcome Arts Award) and beyond (e.g., European Science Foundation's 'Train 2 Move' Humanities Panel) — evidencing our **interdisciplinary expertise** (see 1.4). Chairing and co-chairing responsibilities include OfS/RE Student KE Challenge Competition, AHRC Research Projects, and AHRC 'Where Next?' panels (all 2020).

**4.8. Fellowships and prizes** awarded to researchers indicate **recognition by the research base as well as wider cultural bodies**. Eight staff held 22 invited externally funded visiting fellowships and professorships across 12 countries from Berlin's Frei Universität to Peru's Pontifical University, delivering PGR training, specialist seminars, and developing their own research. Practice research has been recognised with **Ploeger**'s VRHAMMY Award (Hamburg Festival of Art and Virtual Reality, 2018) and **Rushe**'s TG4 Gradam Comcharcheoil Award (2018) for *Concert*. Peer recognition is evidenced in: **Elswit**'s receipt of the Oscar G. Brockett Book Prize for Dance Research (2017), an honorable mention for the Callaway Prize (2016), and shortlisting for TaPRA's ECR Prize (2016) for *Watching Weimar Dance* (CUP, 2014), and Honorable Mention for the ASTR Biennial Sally Banes Publication Prize for *Theatre & Dance* (2020); **Paxton**'s TaPRA ECR Prize for research on suffrage theatre and the Actresses' Franchise League (2019; **Grochala** shortlisted, 2018); **Mackey** and **Radosavljević**'s TaPRA David Bradby Awards (2016, 2015) for *Challenging Concepts of Liquid Place* and *Theatre-Making* (Palgrave, 2013) (**Fisher** and **Kendrick** shortlisted, 2018 and 2019). Recognising leadership achievements, Shepherd was elected a Fellow of the BA (2020), **Delgado** a Member of the Academia Europaea (2015), and Bush-Bailey and **Delgado** made Honorary Life Members of SCUDD (2015). **Delgado** received ATHE's Career Achievement Award in Academic Theatre (2020), the Cross of Alfonso X the Wise from the Spanish Ministry of Education and Culture (2017), the Ramon Llull Foundation Prize for the promotion of Catalan Culture (2018), and featured as one of UoL's 150 Leading Women (2018) (see also 4.1).

**4.9. The contribution made by researchers to culture, the economy, and society** is closely linked to the economic benefits of the arts, where our industry collaborations with key users extend from generating new audiences (see 4.13) to projects focussed on improving social cohesion within marginalised communities (see 4.11). **These contributions are also evidenced in the wider activities and impact of research not captured in our Impact Case Studies**, including: **Baker**'s with care-experienced young people leading to improved social and educational inclusion; **Mackey**'s with local authorities bringing about social integration through creative interventions in fractured communities in Bexley, Camden, and Oldham; **Parker** and



**Rushe's** co-creation of new forms of artistic expression (see 4.13). All demonstrate our commitment to exchanges with audiences, users, and beneficiaries; to diversifying our collaborative base; and to **enriching our research environment** — strategies vital to cultivating and engaging our 'publics' (see 4.10–15).

**4.10.** We have **interacted and engaged with key users**, disseminating knowledge of cutting-edge artistic developments and assessing quality to inform industry decision-making processes, through: advisory roles for commissioners of work (e.g., DT+, CAESUUR, NL) and arts funders (see 4.5); membership of competition juries (Birmingham European Festival, Ibsen International Award, LUKAS: UK Latin Awards, Portuguese Film Fund-Indie Lisboa); advising/reading for playwriting awards (European Drama Prize, Bruntwood Prize); in leadership roles across 13 specialist industry bodies, including: **Coleman**, Chair of the British Association of Dramatherapists (2016–18); **Shearing**, Committee, Society of British Theatre Designers (2018–); **Grochala**, Co-ordinator, English-language committee of Eurodram (2016–19); **Paxton**, EDI Officer, The Magic Circle (2020–).

**4.11.** Central Researchers integrate **key beneficiaries, through co-creation and participation strategies, in developing the social impact of their research**. **Paxton's** workshops on women's suffrage and feminist participation in the public sphere generated the design of 'The Race to Equal Votes' board game for EqualTeas, UK Parliament Education and Engagement (2018). **Damian-Martin** led on the 2019 Migrants in Culture survey — [results](#) feeding into Greater London Authority/Mayor of London Culture Seed planning, developing a 12-step [COVID-19 recovery plan](#), with 30+ UK-wide organisations, feeding into the work of Inc. Arts, Freelancer Task Force, and What Next?. Seven programmes dedicated to ameliorating social and health issues have employed our researchers to evaluate efficacy and impact, leading to reports by **Stuart-Fisher** (funded by Esmée Fairbairn Foundation) on Little Fish's prevention project with young men, [examining understandings of consent in sexual relationships](#), and **Abraham** and **Busby's** '[Celebrating Success](#)' with Clean Break. As 'trainers of trainers', researchers have worked with 39+ organisations including Pan Intercultural Arts on youth knife crime (2019–21) and RHUL's Social Work department on verbatim methodology for training qualified social workers (2014–19). 140+ workshops, delivered for theatres, schools, museums, libraries, youth, and community groups, **expand access to the arts to widen its beneficiaries**, and include **Anderson's** AFDAS- (French Government Agency) recognised arts workshops for Théâtre de l'Opprimée (2014–15), **Soltani's** sound design for Tamasha/SOAS's audio dramas 'Decolonising History' (2018), and **Shearing's** role as lead artist on the PHF-supported participation project with young people 'What we're made of' (Transform Festival, 2019). Our GCRF strategy has built on this work with £96k of investment in participatory research with 29 heritage bodies and NGOs to promote human rights, sustainable living, public health, and ecological digital cultures in Argentina, India, South Africa, and Kenya respectively.

**4.12.** We have **contributed to public understandings** of traditions, productions, films, and artists from Shakespeare to drag kings, reaching audiences of over 100 million as media critics/contributors and speakers at arts venues. This is evidenced through invitations to: introduce 20+ film screenings and chair/participate in 125+ post-show discussions for live audiences (e.g., Curzon Cinemas, RSC); chair discussions with leading artists (e.g., Viggo Mortensen, Lemn Sissay), also included in DVD releases (e.g., *Neruda*, *The Headless Woman*); undertake 15+ programme notes for opera, theatre, and museum events (e.g., Almeida, Barbican, Teatro Real Madrid); participate in NTLive screenings (*Yerma*, *Young Vic*); speak at leading arts venues and festivals from the Venice Biennale to San Francisco Ballet (90+ engagements). We have further **engaged the public** as contributors to leading print (e.g.,

*Guardian, Sight & Sound, The Times*), digital (e.g., *Exeunt, The Theatre Times, Huffington Post*, see also 1.5), and broadcast media outlets (50+ contributions, including guest appearances and specialist features for 25 programmes, including: BBC Radio 4's *Start the Week, Today, In Our Time, Women's Hour, Front Row, Saturday Review*; Radio 3's *FreeThinking, Time Traveller, Proms Plus*; BBC4, BBC News; BBC Parliament; Catalunya Ràdio; CCTV-China; Sky News; TRT News.

**4.13.** We have cultivated new audiences and supported new forms of artistic expression through relationships with 45+ venues touring and producing work in the UK and internationally with staff taking artistic/associate roles with theatre companies (see 2a.5), and professional contracts as designers (**Shearing, Parker**) and dramaturgs (**Damian-Martin, Grochala, Radosavljević**). Staff created 75+ artefacts and productions as writers, directors, choreographers, designers, and installation artists, including 'ABBA: Super Troupers' exhibition (Performance Director, **Alexander**, Royal Festival Hall, 2017–18) and *Traces of Gold Dust* (designer, **Shearing**, Royal Standard Liverpool, 2019). 15 of these are submitted as outputs to REF2021. Staff-curated exhibitions include **Paxton's** 'Dramatic Progress' (see 1.3) and **Ploeger's** 'Bombs & Grenades' Zeeland Maritime Museum (2019). An estimated 998,200 persons have engaged with our practice research in the museum, gallery, theatre, and opera sectors since 2014.

**4.14.** Researchers have made wider contributions to society and industry in regulatory roles: **Coleman** sits on the Health and Care Professions Council's Continued Professional Development and Registration Panel since 2006 and its Fitness to Practice Panel (2001–15) monitoring nationwide standards. Additionally, sharing expertise as trustees and advisory board members for 15 organisations across England, staff have overseen governance procedures, facilitating the embedding of EDI in company policies (intimacy in the rehearsal room, flexible working, safeguarding): across the education sector (BRIT School, Guildhall School of Music and Drama); with theatre companies promoting the transformative potential of theatre (Bubble Theatre, Milk Presents); aiding participatory access to the arts (Full House, Tender Education and Arts); based in areas of low levels of engagement (Queens Theatre Hornchurch); exploring global voices (Actors Touring Company); and bodies promoting social advocacy for the arts (Arts and Health Forum).

**4.15.** The prizes and recognition received by our staff indicate the influence of our co-created research to wider communities: **Abraham's** collaboration with medical staff at the Imperial College Healthcare NHS Trust on enhancing wellbeing for patients with dementia led to the National Dementia Care Award for Outstanding Arts and Creativity in Dementia Care (2019), and finalist for both HSJ Mental Health Innovation for the Year and the Culture, Health and Wellbeing Alliance: Collective Power Award (2020). **Baker's** QMUL Widening Participation Award (2017), and **Busby, Harradine, and Parry-Davies** shortlisting as finalists in three *Times Higher* awards (2016, 2017, 2020) and two *Guardian* education awards (both 2017) evidence the value of our research in its contribution to society in the UK and beyond.