

<b>Institution: University of Lincoln</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>1.0 Overview.</b> UoA33 at the University of Lincoln (UoL) is situated within the School of Fine and Performing Arts (LSFPA), which offers programmes in Drama, Dance, Fine Art, Music, Musical Theatre, and Technical Theatre. This set of interrelated disciplines enables cross-disciplinary possibilities both in pedagogy and research. Particular expertise exists in contemporary British and European theatre, intercultural performance, and music/musical theatre, emphasising methodologies in cultural history, applied approaches, ethnography, and practice-as-research (PaR). These core areas form a coherent, contemporary research agenda positioning collaborative and interdisciplinary practices at the heart of our department.</p> <p><b>1.1 Context and structure.</b></p> <p>Over the last two REF cycles, the UoA has undergone strategic expansion, following aims from RAE2008 to enlarge the academic team, develop the research environment, and focus on distinctive specialisms. One indicator of our expansion is the development of Music from 2015. Having submitted 8 individuals to RAE2008 in our first submission, we returned 11.2 ftes in REF2014 and 12 in this submission, with two colleagues submitted to UoA27. We also include material from <b>O'Thomas</b> (relocated 2016), <b>Bull</b> (retired 2019), and <b>Pinchbeck</b> (relocated 2020).</p> <p>Our strategic recruitment policy has emphasised research and impact leadership across the school, while supporting new areas and consolidating existing strengths. Following <b>Symonds'</b> appointment at the end of the last cycle further investment was made in leadership of research and impact (<b>Breed</b>); two senior lectureships extended our focus on British theatre-making to encompass European theatre (<b>O'Gorman</b>; <b>Scheer</b>); and two ECR recruitments in music expanded our newest area (<b>Balosso-Bardin</b>; <b>Scheuregger</b>).</p> <p>The appointments of <b>Symonds</b> as School Director of Research (DoR), <b>Breed</b> as Impact Lead, and <b>Westerside</b> as area Research Lead, underpinned a carefully-managed approach to research, supported by our Research Committee, which additionally comprises the Head of School (<b>Savage</b>), senior researchers (<b>Bull</b>, retired 2019), Research Group coordinators (<b>Bolton</b>, <b>Nair</b>, <b>Dean</b>), Digital Lead (<b>Scheuregger</b>), PGR lead (<b>Bolton</b>), and a PGR rep (<b>Kummer-Seddon</b>). This committee reports to the College Research Committee through our DoR.</p> <p>Our research groups "Contemporary Theatre-making" (<b>Bolton</b>, <b>Savage</b>, <b>Scheer</b>, <b>O'Gorman</b>, <b>Westerside</b>, <b>Page</b> and <b>Ali de Rossi</b> (PhDs)), "Intercultural Performance" (<b>Nair</b>, <b>Breed</b>, <b>Madhavan</b>, <b>Smirnova</b> and <b>Puspita</b> (PhDs)) and "Reconstructing Music(s)" (<b>Dean</b>, <b>Scheuregger</b>, <b>Balosso-Bardin</b>, <b>Symonds</b>, <b>Atkinson</b> and <b>Langabeer</b> (PhDs)) each have a coordinator (<b>Bolton</b>, <b>Nair</b>, <b>Dean</b>), giving leadership opportunities to mid-career researchers and enabling career development.</p> <p><b>1.2 Achievement of research strategy.</b></p> <p>Our contemporary theatre-making, intercultural performance, and music/musical theatre strengths can be viewed individually, and are evidenced by grant income, publications, and international profile. However, our research has also been driven by collaborating across disciplines, and producing knowledge with communities, enabling synergies between the strands, with many colleagues working between them.</p> <p>Research in contemporary theatre builds on the exclusively British focus of 2014 (<b>Bull</b>; <b>O'Thomas</b>). <b>O'Thomas'</b> work on the Royal Court (monograph: <i>Royal Court International</i>) influenced two internally-funded PhDs</p>

(**Holden, Healy**); both students now have full-time posts in UKHEIs (Greenwich; UoL). Current PhDs focus on the UK's regional Theatre Writing Partnership (**Page**), and on British/African playwriting (**Ali de Rossi**), reflects a developing strength in new writing. This is also demonstrated by **Bolton's** work (monograph: *The Theatre of Simon Stephens*, forthcoming 2021) Her biennial conferences have led to collections on David Greig (*CTR* special issue 2016), and debbie tucker green (2019). New appointments enabled our UK focus to expand to continental Europe: **Scheer's** is the first English monograph on the German interdisciplinary artist *Christoph Schlingensief*, while **O'Gorman** publishes extensively on Irish theatre. The area is strengthened by **Hudson's** mid-career work (submitted to UoA27) (monograph, *Contemporary British Theatre and Reactionary Ideology*, forthcoming), and theatre-making practices that include PaR (**Pinchbeck; Westerside**). **Bolton** was lead editor for *Studies in Theatre and Performance* during the editor's sabbatical, while the theatre-making of **Pinchbeck** ([Michael Pinchbeck](#)) and **Westerside** (with [Proto-Type Theatre](#)) has been recognised in British Council showcases. By way of orienting our PaR philosophy, we collaborated with College colleagues in hosting two symposia ("[The Impossible Constellation](#)", 2014; and the "Academic Book of the Future"-funded "[\[Im\]Possible Constellations](#)", 2015). We celebrated our first PaR PhD in 2015 with **Dunne**, now appointed at University of London; current PaR dovetails with musical theatre (**Langabeer**).

Research activity in Music/Musical Theatre is evidenced in two monographs by **Symonds** (*We'll Have Manhattan; Broadway Rhythm*), who also edits *Studies in Musical Theatre* and coordinates the international conference series *Song, Stage and Screen*. His focus on Broadway is complemented by wider research encompassing cultural history, ethnography, and PaR, incorporating **Balosso-Bardin's** ethnographic studies of Mediterranean traditions, **Scheuregger's** analysis and composition of fragmented music, and **Dean's** cultural histories of popular music. These colleagues work together (and with others), enabling the area to become overtly collaborative and interdisciplinary, as indicated by **Symonds'** collaborations with **Savage** on the monographs *Economies of Collaboration in Performance* (2018) and *Ecologies of Community in Performance* (forthcoming). Ongoing work with intercultural communities ("Welcoming Voices", an ethnographic study of Eastern European migration and music; "[Hidden Gems](#)", a series of events promoting Eastern European, Middle Eastern and SE Asian culture) consolidates this area's dialogue with other research strands; and various colleagues in those strands have also published on musical theatre (**Jones** (submitted to UoA27), **O'Thomas, Savage**). The UoL funded **Rush's** PhD in musical theatre (now appointed at Winchester), while current study brings PaR to interrogate megamusical performance paradigms (**Langabeer**), and gender to explore Country Music (**Atkinson**). Meanwhile, strong links with Lincoln Cathedral choir and the extensive Cathedral archive promise significant research opportunities in liturgical and sacred music, PhD scholarships, and a significant civic partnership as the area expands.

Intercultural performance is explored by **Breed** (monograph: *Performing the Nation*; edited collections: *Performance and Civic Engagement*, *Creating Culture in (Post) Socialist Central Asia*; and *The Routledge Companion to Applied Performance* (two volumes)), **Nair** (edited collection: *The Natyasastra and the Body in Performance*) and **Madhavan** (edited collections: *Women in Asian Theatre*; *Women in Indian Performance*; *Women in Asian Performance*), and in **Nair's** editorship of *Indian Theatre Journal*. A focus on post-conflict resolution stems from **Breed's** applied work in international conflict areas, and resonates with our work on "Performance as Commemoration" (see section 1.4), synthesizing several methodologies (applied; ethnographic; PaR) in an indication of our holistic approach. **Breed's** appointment not only provided leadership in this area, but also enabled impact to become central to our research practices. Her four-year project "[Mobile Arts for Peace](#)" (MAP): Informing the National Curriculum and Youth Policy for Peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal" (AHRC GCRF Network Plus, awarded £1.86m) involves two current PhDs (**Smirnova, Puspita**). She has also been co-investigator of the AHRC GCRF Network Plus project, "[Changing the Story](#)", leading the Rwandan strand "Building Inclusive Societies" (£30,012), and being awarded follow-on funding as PI for "Ubwuzu: Shaping the Rwandan National Curriculum through the Arts in

Rwanda" (£86,299.20); a Global Challenge Research Fund (GCRF) Development Award (£53,747); and a GCRF Inception Award (£88,456). **Nair** also contributes to "Changing the Story", benefitting from its GCRF funding for "[Tribal Education Methodology](#)" (TEM) (awarded £91,973.46), with young communities in Kerala. This strand also has synergy with **Balosso-Bardin's** ethnomusicology, and with community-building research events involving Eastern European, Middle Eastern, and SE Asian communities ("Welcoming Voices"; "Hidden Gems", previously mentioned). PhD research into "24 Festival Drumming", jointly supervised by intercultural performance and music colleagues, led to **Xiao's** completion in 2020.

The distinct identity of these strands stems from our establishment of research groups in 2013. Each was tasked with preparing a major funding bid, raising PhD numbers, and hosting conferences.

We have substantially raised PhD numbers (from 1 completion for REF2014 to 5 for REF2021). This has been achieved through a combination of developing Masters programmes as springboards to PhD, internal studentships, and growing international reputation. International profile in eg contemporary theatre-making, musical theatre, and conflict resolution have led to new PhD students, of which our UoA currently has 8 (from a total of 12 in the school).

To maximise visibility, we have hosted 13 conferences/symposia during the period, including "Performing Science: Dialogues Across Culture" (2014); "The Impossible Constellation: Practice-Led Research" (2014); "Embodied Knowledge: Training & Performance Practice" (Asian Performance Conference, 2016); "Rural Artistic Diversity: A Lincolnshire Case Study" (2016); "Welcoming Voices" (2016); "Staging Loss: Performance as Commemoration" (2016); "Provocative Pedagogies" (2017); "Regions, Ruins and Regeneration" (ISTR, 2018); "Performance and Conflict" (2019); "Ethnomusicology and music enterprise in catastrophic times" (British Forum for Ethnomusicology, online, 2020); and four iterations of **Bolton's** International Playwriting series (focusing on David Greig, 2014; debbie tucker green, 2015; Dennis Kelly, 2017; and Zinnie Harris, 2019). As a direct result of these, colleagues have produced three edited collections (*Staging Loss*; *David Greig*; *debbie tucker green*), one report ("Rural Artistic Diversity"), and attracted external funding ("Welcoming Voices", £20,000).

We have further internationalised our profile through enhancing a) the quality of publications, b) strategic recruitment, c) targeted funding, and d) international networks (key aims identified in our REF2014 submission). These processes have been assisted by training and mentorship from our senior team (DoR **Symonds**; Impact Lead **Breed**; Research Lead **Westerside**).

EDI has been key to our strategy—largely because of systemic diversity challenges within the region. This has been assisted not only by **Breed's** recruitment, expanding the visibility of our diversity work, but also by the ACE-funded "Lincolnshire Diversity in the Arts" (**Nair, Madhavan**, £37,083); research into migration in "Welcoming Voices" (**Symonds, Dean**, £20,000); cultural outreach ("Hidden Gems", **Balosso-Bardin**); and successful diversity-related bids to the AHRC ("MAP", "TEM", see above).

### 1.3 Research strategy for next five years

Our aim for the forthcoming cycle is to consolidate our **Interdisciplinarity, Collaboration** and **Internationalisation**. These dynamics reflect a focus on impact and our commitment to collaborative practices, situating UoL at the centre of regional, national and international communities, and responding to its ethos of "local to global".

Our strategy for achieving this aim consists of five approaches:

#### 1). To build on our strength in core areas of world-leading or international excellence.

We will do this by using internal mobility funding to reach out to international partners,

targeting network funding to mount international projects focusing on existing core areas, and by recruiting colleagues strategically to maximise strengths in contemporary theatre, intercultural performance, and music/musical theatre.

This strategy builds on the model of **Breed**'s "MAP" work, developing from applied work in one area of Rwanda, then engaging in the international networking project "Changing the Story" to expand across the rest of Rwanda, and developing to Nepal, Krygyzstan and Indonesia through a £1.86m AHRC grant. This funding has enabled postdocs and PhD students to be recruited (also contributing to teaching), while **Breed** has mentored other colleagues to adopt similar strategic trajectories.

For example, **Nair** has developed a project in India ("TEM"), attracting £91,973.46. As a direct result of this he will oversee "Changing the Story"'s Consolidated Learning programme for SE Asia, Cambodia, Malaysia, Nepal, and India. This will develop a critical review (2022), briefings for non-academic stakeholders (2022), and a public dissemination event (2023), further raising the international profile of our "Intercultural Performance" area.

## 2). To promote interdisciplinary research as a driver of long-term research sustainability.

We will do this by working with College and UoL structures like the Centre for Culture and Creativity ([C4CC](#)) and Lincoln Institute for Advanced Studies ([LIAS](#)); by responding to UKRI priorities; by building networks internationally across interdisciplinary areas; and by expanding applied, ethnographic and PaR methodologies.

**Savage** and **Symonds**' explorations of interdisciplinarity and collaboration in *Economies of Collaboration* and *Ecologies of Community* both reflect and inform our practices.

For example, colleagues have already established interdisciplinary groups "Lincoln Games Research Network" (**Westerside**, with Computer Science), "Justice, the Arts and Migration" (**Symonds**, with Media, Law, and colleagues in Hong Kong, Taiwan, etc.), and "The Glass Armonica" (**Balosso-Bardin**, **Scheuregger**, **Dean**, with Life Sciences, Engineering, Computer Science, with the Sorbonne and Chile) (see 1.6 below).

We will build on these projects through UoL's international fellowship scheme and targeted funding initiatives to establish focused centres of interdisciplinary excellence, seeking thematic PhD recruitment, postdoctoral capacity, and centre heads at professorial level.

## 3). To build collaborative research expertise through group-driven initiatives.

We will do this by supporting research groups to focus on collaborative projects; by fostering networks through hosting conferences; and by consolidating the role of PaR within the school (resourcing R&D; targeting ACE funding).

Leadership in collaboration is strengthened by the expertise of **Savage** (HoS) and **Symonds** (DoR) and their publications mentioned above. Further to this, the UoL's development of six collaborative networks in response to the United Nations' Sustainable Development Goals (SDGs) offers institutional support to extend partnerships. UoA colleagues lead the steering committees of three of these networks ("Communities": **Symonds**, **Balosso-Bardin**; "Health and Wellbeing": **Dean**; "Digitalisation": **Savage**, **Breed**), and are proactively driving this initiative forward with targeted aims.

For example, the "Communities" group has a forthcoming conference (June 2021), aimed at spawning a set of outcomes (edited collection, report, public event, outreach activities, 2022-23), and a focused three-year plan for external funding generation (2024).

## 4). To develop our civic engagement through research responding to the needs of organisations and communities locally and regionally.



We will do this by initiating/developing relationships with partners to identify needs and opportunities; by curating networking events with local stakeholders; and by emphasising the ambitions for impact outlined below (1.5).

Leadership is provided through **Breed**'s expertise (*Performance and Civic Engagement*, 2018). We will maximise our links with the [C4CC](#), and with regional community arts organisations like [Transported](#), [Lincolnshire One Venues](#), and [Mansions of the Future](#), to further civic engagement possibilities.

For example, **Breed** has initiated a series of Civic University and Pipeline Mentoring events involving both colleagues and external stakeholders. These are aimed at amplifying research and practice to promote civic engagement; identifying and coordinating School, College and University partnerships; developing long-term engagement strategies across the sector; identifying the needs of user groups to ensure that activities serve communities; and aligning with service providers.

The UoL prides its Civic University status, and the role of our departmental building, Lincoln Performing Arts Centre ([LPAC](#)), enables community groups to access one of Lincoln's primary cultural spaces. A growing partnership between our music area and Lincoln Cathedral seeks to expand existing relationships with the Cathedral choir, and established research in the School of History and Heritage. We intend to build this area through targeting specific funders to support jointly supervised PGRs (eg St. Matthias Trust).

#### **5). To boost the vitality of our research culture by embedding research at all levels.**

We will do this by raising PG numbers through Masters programmes, internal studentships, Collaborative Doctoral Award possibilities, and PhD strands within externally-funded research projects.

Throughout the current cycle we have established M-level programmes (specifically, MRes Performing Arts, but also MAs in Theatre, Music, and Theatre for Young Audiences) as pathways to PGR study. Our goal is to raise PhD completions from an existing level of around 1pa (5 in this period) to between 1-2pa (10-15 for REF2026). 8 students are currently enrolled in the UoA.

We strongly encourage a holistic trajectory of enquiry from undergraduates to professors, and we have promoted research principles throughout our programmes to embed enquiry not only in research, but also in pedagogic and practical activities. We are supported by UoL's "Student as Producer" initiative, and "Undergraduate Research Opportunities Scheme" ([UROS](#)), an annual award of 20 £1000 stipends that enable student-staff research projects.

Our ongoing support for graduates (space, resources, mentorship, and technical support for graduate theatre-makers, musicians, dancers, etc.) enables R&D opportunities within the school ecosystem.

In order to maximise the efficacy of these five approaches, we will invest strategically through mentoring, financing, and recruitment:

- boosting support for staff at all levels with three- and five-year individual research plans (IRPs) specifying output, EIG and impact targets. These will be guided by our strategy of incremental development outlined below (2.2).
  - (goals: 2 x internationally excellent outputs, 2 x funding bid submissions (small/medium or medium/large), and 1 x impact-driven research project for all Category A staff);
- using internal mobility funding from LIAS to build collaborative networks which lead to larger external funding generation.
  - (goal: triple HESA income from £184k to £500k during cycle);

- targeting Collaborative Doctoral Awards and work with partner organisations (for example, Lincoln Cathedral) to enhance PhD recruitment.
  - (goal: increase completions from 5 to 10-15 during cycle).

#### 1.4 Achievement of impact strategy

Our impact is measured in terms of direct, hard, indirect, and tacit results:

- **a). 'Direct' impact** caused by actual intervention ("Changing the Story"; "MAP"; "TEM");
- **b). 'Hard' impact** demonstrable in statistics, facts and figures ("Lincolnshire Diversity in the Arts"; "MAP"; "TEM");
- **c). 'Indirect' impact** (research transfer/training/charity) allowing second generation intervention with communities ("Performance as Commemoration"; "The Ravel Trilogy");
- **d). 'Tacit' impact** raising awareness, connecting communities, sustaining culture and sharing knowledge ("Welcoming Voices"; "Hidden Gems").

In order to maximise impact, we identified communities and stakeholders (eg, migrant populations; local and national governments: "Welcoming Voices"); embraced applied and participatory methodologies (eg, ethnographic and action research: "MAP"; "TEM"); and delivered alternative research outputs (eg, public poster events; informational films; reports: "Lincolnshire Diversity in the Arts").

We secured £48,785 of internal funding through UoL's Research Investment Fund (RIF) to seed applied research projects with target communities, and then used external funding to carry them out (see for example "Welcoming Voices" below); we maximised our public-facing PaR through relationships with local communities, local and regional government, and organisations; and made use of public-facing resources (eg, LPAC) to offer access, training, workshops, and community events as part of rounded research initiatives.

Our Impact Case Studies focus on **Breed's** work in conflict resolution ("[Changing the Story](#)"; "[MAP](#)"), which has led to educational policy change in Rwanda and elsewhere; and on **Pinchbeck's** PaR work "[The Ravel Trilogy](#)", which has transformed young people's lives through developing youth theatres in former Yugoslavia.

A number of other projects have delivered significant impact:

- "Welcoming Voices" (**Symonds, Dean**) worked not only with Lincoln-based local government, NGOs ([cultural solutions uk](#)), and arts organisations to establish greater access to music and arts for migrant communities, but also with colleagues from Vytautas Magnus University (Lithuania), Riga Stradins University (Latvia) and the University of Warsaw (Poland). This project was seeded by RIF (£6371), leading to Heritage Lottery funding (£10,000) to conduct ethnographic research, and an Awards 4 All grant (£10,000) enabling LPAC to facilitate training workshops, heritage trips, and performance events. It produced short videos and brochures on "[Memory, Migration and Music](#)" for public dissemination; and led to three "[Hidden Gems](#)" world music events which brought Eastern European, Middle Eastern, and SE Asian populations into LPAC (**Balosso-Bardin**), supported by PEARL ([Public Engagement for All with Research at Lincoln](#)) and [Being Human](#). Subsequently, this initiative became part of an extended international network, "[Justice, The Arts and Migration](#)", see below.
- [Lincolnshire Diversity in the Arts: Research and Development](#) (**Nair, Madhavan**) partnered with Tara Arts, Lincoln Folk Society, local government, and cultural organisations to explore diversity. It mounted a tour of the theatrical

production *Charandas Chor* while conducting community meetings with constituencies about diversity and the arts in rural Lincolnshire.

- *Performance as Commemoration* (**Westerside, Lawrence**), a long-term project with the RAF and the BBC, engaged local communities with WWI and WWII commemorations by creating site-specific performances and radio dramas, including [Leaving Home](#) (2014) with the villagers of Friesthorpe (securing funds to restore the church's bell tower); the opening celebrations of the International Bomber Command Memorial and Chadwick Visitor Centre (2015 and 2018); and [Fallen](#) (2016), commemorating the Battle of The Somme with the Royal Anglian Regiment and Lincoln Castle.
- "[Justice, The Arts and Migration](#)" (**Symonds**) is an interdisciplinary project focused on refugees, forced migration and detention. It derives from the LIAS-funded visit of Professor John Erni (Hong Kong Baptist University) to UoL in 2018 and has led to workshop and public engagement events with arts groups and diasporic communities in [Lincoln](#), [Canning Town](#) and [Hong Kong](#). Its community activities in Lincoln are delivered through the arts hub Mansions of the Future, and are supported by the C4CC.
- "[Hidden Gems](#)" (**Balosso-Bardin**) has celebrated the music and culture of diasporic communities from Eastern Europe (2017), the Middle East (2019), and SE Asia (2019), working with 21 external partners (14 from Lincolnshire, 7 from beyond) and 6 different UoL departments.

### 1.5 Impact strategy for next five years

Building on our understanding and experience of impact-led projects, we will cascade impact expertise to colleagues through SMART workshops (initiated by **Symonds** and **Breed** in 2018), embedding impactful research into interdisciplinary, collaborative, civic, and community engagements. Our commitment to impact will be led by the principle of research becoming increasingly interdisciplinary and collaborative, by UoL's Civic University status, and by nurturing established community links (see section 4).

We will continue to measure impact according to our four categories: Direct, Hard, Indirect, and Tacit.

### 1.6 Approach to interdisciplinary research

The make-up of our school is inherently interdisciplinary, driving its approach to research. Increasingly, performance is recognised as a significant way of understanding other fields, making our expertise valuable to researchers across disciplines, and enabling an interdisciplinary expansion of research.

The inception of collaborative networks responding to UN SDGs has created six interdisciplinary groups, three of which we have identified to guide our UoA's research ("Communities", "Health and Wellbeing", "Digitalisation"). Steering groups have been formed (involving **Symonds, Balosso-Bardin, Dean, Breed**), terms of reference are being drafted, and initial projects benefitting from internal funding throughout 2020-21 are in plan to supercharge engagement across the university with these agendas beyond 2021.

Meanwhile, existing interdisciplinary connections with other UoL departments include "Contemporary Playwriting" (with English), "Performance as Commemoration" (with History and Heritage), Gothic Theatre (with English), Migration (with Film and Media, Law), Gaming (with Computer Science and others), the Body (with Sports Science), and local civic engagement (with Heritage). Such partnerships have generated a wealth of collaborative projects, including conferences (such as the "International Playwriting"), networks ("Lincoln Games Research Network"; "Justice, the Arts and Migration"), public events ("Lincolnshire Diversity in the Arts"; "Hidden Gems") and edited collections (on *Staging*

*Loss; Contemporary Gothic Theatre; David Greig; debbie tucker green; and Public Engagement with Heritage).*

For example,

- “[Lincoln Games Research Network](#)” involves colleagues from computer science, psychology, media studies and design, exploring ways in which the affective qualities of games are determined by a dialogic relationship between player and game; **Westerside** brings the insights of a performance scholar to understand that relationship as performance.
- “The Glass Armonica” involves life sciences, engineering, computer science, and performing arts (**Balosso-Bardin, Scheuregger, Dean**), and collaborates with Sorbonne Université and Pontificia Universidad Católica de Chile. The project is designing an instrument based on the eighteenth-century glass armonica, tying in its local association with Doddington Hall, and testing its physical qualities through composition and performance.

### 1.7 Progress towards open research

We are committed to enabling open access. The Lincoln Repository, which houses bibliographic details of all research projects and outputs, provides curated open access consistent with REF protocols yet responsive to publishers’ embargo periods. In collaboration with the UoL’s Open Data Working Group and our commitment to DORA (see REF5a), we have made available key datasets in the institutional repository, including:

- “Memory, Migration and Music: Oral Histories from Lincolnshire’s Eastern European migrant population” (**Symonds**, 2016-18);
- “The role of the written element in composition PhDs in the UK: qualitative and quantitative survey data” (**Scheuregger**, 2016, included in this submission).

### 1.8 Research integrity

As a signatory to the Concordat to Support Research Integrity, UoL provides a robust framework for ethics approval, operated by the Lincoln Ethics Application System (LEAS). Two LSFA colleagues act as Ethics champions (**Breed, O’Gorman**). Research projects are scrutinized through UoL’s Awards Management System (AMS) and formal internal peer review. Pre-submission approval is required from both the HoS and the Director of the Research Office. Data management is secured through password-protected servers and centrally-provided maintenance (overseen by UoL’s Data Management Committee, with **Symonds** as CoA representative).

## 2. People

### 2.1 Staffing strategy

UoL’s strategy for REF2014 was to boost early career research, providing LSFA with an enthusiastic young team abreast of latest developments. This enabled us to nuance towards more contemporary research and practice: from drama to performance; from playwriting to theatre-making; from produced to co-produced; and from individual practice to collaboration. This shift was fundamental to rewriting our UG Drama programme (2015), and is articulated in the dialogue between practice and theory that is so pronounced in our school: theatre-making is also theatre-thinking; contemporary performance is also embodied discourse; community engagement is also political performance.

These ECRs and practitioners are now mid-career, and have influenced our UoA’s trajectory (eg, **Westerside** and **Pinchbeck**’s PaR, evidenced in this submission). Testifying to the influence of their contemporary thinking and doing, our ethos embraces several research strands with a holistic vision, our work champions interdisciplinarity



and collaboration, and we have turned demonstrably towards more applied, ethnographic and PaR approaches.

Since 2014, we have recruited or promoted staff to senior positions to provide contemporary strategic thinking and mentorship. **Savage** became HoS in 2016, **Symonds** was promoted to Professor in 2017, and **Westerside**, **Dean**, and **Pinchbeck** became Associate Professors in 2019. All of these have an interdisciplinary background, and research profiles encompassing both practical and theoretical work. Meanwhile, UoL's staff investment for new colleagues within this cycle has been £481,242. New arrivals reflect all levels of experience, including senior researchers with world-leading profiles to provide impact and civic engagement expertise (**Breed**: post-conflict reconciliation); mid-career researchers to internationalise our profile (**Scheer**: Contemporary German theatre; **O'Gorman**: Irish theatre); and ECRs to establish our Music area (**Scheuregger**; **Balosso-Bardin**, both professional musicians/composers).

Alongside research, colleagues are recognised for discipline excellence, emphasising our commitment to the practical, technique-based demands of research methodologies, and recognising an arts landscape in which innovation and discovery are underpinned by discipline expertise (and vice versa). Colleagues juggle institutional and sectoral expectations from HE with industry demands, professional recognition, and ACE-funded portfolios: they are not only researchers, but also practitioners.

This is something that our research engages with whether or not it is driven by people who self-identify as practitioners, and whether or not the work is done with practitioners, artists, audiences, or communities. Without such critical and creative praxis, the ACE-funded PaR of **Pinchbeck** ("The Ravel Trilogy") and **Westerside** ("A Machine They're Secretly Building"; "The Audit") would not be possible; but nor would the AHRC-funded action research of **Breed** with communities in Rwanda ("MAP"), or the interdisciplinary collaborations of **Balosso-Bardin** ("Secret of the Bagpipes") and **Scheuregger** ("Glass Armonica") with acoustic scientists and engineers.

## 2.2 Staff Development

LSFPA's research is overseen by a Director (**Symonds**) and supported by a dedicated Research Lead (**Westerside**) and Impact Lead (**Breed**). Alongside the HoS these colleagues coordinate our Independent Research Plan (IRP) process, deliver workshops in research skills and EIG, and steer the strategic development of the school's research profile.

IRPs enable bespoke training to target specific needs, such as SMART research workshops on "Reading", "Writing", "Bid-Writing", "Time Management" and "Career Development"; and training on "PaR", "Research in Music", "Generating Internationally Excellent Research Outputs", "Publishing", "Archival Research", "Impact", and "Peer Review". Dedicated events in September, January, and June provide focused development incorporating workshops, guest speakers, strategic planning, and analysis.

All colleagues are allocated a weekly research day (222 hours pa); teaching allocations are balanced to accommodate research demands by weighting semesters as appropriate; and curriculum allocation is symbiotic with research expertise (research-led teaching), inviting staff projects to drive "Specialist Electives" at levels 5 and 6. A research leave scheme is operated by the College, offering semester-long opportunities competitively. Within this cycle, eight colleagues benefitted from this, contributing to an increase in monographs and edited publications (enabling **Savage & Symonds** to complete *Economies of Collaboration in Performance* (submitted within this REF); **Pinchbeck & Westerside** to complete their edited collection *Staging Loss* (also submitted); **Madhavan** to complete her collection *Women in Asian Performance* (also submitted); **Bolton** to complete [The Theatre of Simon Stephens](#) (forthcoming 2021), **O'Gorman** to develop *Theatre, Performance and Design* (forthcoming 2021); **Savage** to prepare the IFTR working group collection *Avatars*,

*Activism & Postdigital Performance* (forthcoming 2021); and **Hudson** (UoA27) to develop *Contemporary British Theatre and Reactionary Ideology* (forthcoming 2022).

With the rise in PGR completions, we have also increased the number of colleagues who have supervised to completion, creating opportunities for ECRs to supervise research mentored by the DoS.

From 2011 LSFPFA has hosted the seminar series “Critical Encounters”. Recent speakers include academics and artists Terry O’Connor, Peter Boenisch, Aoife Monks, Andy Smith, Andrew Poppy and Owl Project. Termly events also offer the opportunity for LSFPFA staff to share research.

Funding bid support provides feedback as part of a peer review process; and our mock-REF provides developmental feedback. Alongside the support available to all staff, ECRs are allocated a research mentor, and offered specific training opportunities by the central Research Office. Career progression is facilitated by an annual round of promotion.

Lincoln Performing Arts Centre’s R&D initiatives (such as “Newvolutions”, providing space, funding, technical resources, and “scratch” opportunities) are fundamental to the success of our PaR projects. The work of [Proto-Type Theater \(Westerside\)](#), for example, has been developed through Newvolutions before securing ACE funding and being selected for the British Council Showcase at the Edinburgh Festival.

#### Staff development for publication

The approach to strengthening publications involves junior colleagues producing short outputs (chapters; articles) with feedback from more experienced colleagues; mid-career colleagues proceeding to research-leadership projects (edited collections; special issues) mentored by senior researchers; and senior colleagues developing monograph publications supported by research leave provision.

Output at each level has increased significantly:

- book chapters and journal articles have proliferated, reflecting the success of the first level of this approach;
- a growth in edited collections by mid-career researchers (from 2 between 2008-2014 to 9 between 2014-2021) reflects the second stage (**Bolton’s** *CTR* special issue, and *debbie tucker green* collection; **Madhavan’s** *Women in Asian Performance*, and special issues for *Asian Theatre Journal* and *Samyukta*; **Jones** and **Dean’s** collection *Contemporary Gothic Drama*; **Nair’s** collection *The Natyasastra and the Body in Performance*; **Pinchbeck & Westerside’s** collection *Staging Loss*; and **O’Gorman’s** *Devised Performance in Irish Theatre*;
- monographs by senior researchers (from 3 between 2008-2014 to 7 between 2014-2021) reflect the culmination of this strategy: **Bull** (*British Theatre Companies 1965-1979*), **O’Thomas** (*Royal Court International*), **Savage & Symonds** (*Economies of Collaboration in Performance*), **Symonds** (*We’ll Have Manhattan; Broadway Rhythm*), **Breed** (*Performing the Nation*), and **Scheer** (*Christoph Schlingensiefel*).

#### Staff development for EIG

The approach to EIG has involved a similar incremental process. We encouraged a bidding strategy based on incrementally enlarging bids.

An example of successful upscaling is seen in supporting **Nair** to augment previous small-scale funding (Leverhulme £10,406, 2011) by securing medium-scale grants (for “Lincolnshire Diversity in the Arts”, ACE, £37,083, 2016) and subsequently larger funds through the “Changing the Story” GCRF hub (“TEM”, awarded £91,973.46, 2019).

We also instituted “Critical Friend” support, enabling drafts to be iteratively revised; took advantage of UoL seed-funding initiatives (RIF) to build potential projects (eg, “Welcoming Voices”); and supported these processes with regular workshops complementing institutional training. We work closely with the Research Office who assist on budget preparation and non-disciplinary peer review. This has improved our ability to identify opportunities, transformed the quality of bids, and fostered a more strategic conceptualisation of research. For large-scale funding bids, we have organised mock interview panels to prepare colleagues for subsequent interviews by eg. ERC/AHRC (**O’Thomas; Breed**).

This strategy led to significant success, increasing our HESA-recognised external funding by 190% since REF2014 (from £63,601 to £184,191); additional income not yet registering through HESA totals around £2.5m (see section 3.1), demonstrating our upward trajectory. Alongside UKRI opportunities, we continue to access ACE and other funds, particularly for PaR, attracting a total of £384,494.

The CoA supports research through its Research Resources Allocation Fund (RRAF) three times yearly. From 2014-2020, UoA33 colleagues received £60,733 through this scheme. The competitive two-stage application involves school and college approval, aligns with IRPs and the school’s research strategy, and mimics external funding processes. It supports a variety of activities (conference travel; archival visits; field research; network-building aimed at large grant capture; pump-priming). This has enhanced individual research, encouraged grant applications, and supported internationalisation and dissemination. A parallel fund is available for PGRs.

The UoL supports research through its Research Investment Fund (RIF), which between 2013-2016 provided £500,000 pa competitively. During this period, UoA33 had four successful applications, enabling £48,785 of pump-priming for two subsequent UKRC bids: “Welcoming Voices” (**Symonds, Dean**), seeded with £6371, then received £20,000 from HLF and Awards 4 All; “The British Council” (**Bolton; Hudson**), seeded with £5014, enabled a collaboration with colleagues in Durham and Birmingham on a £774,554 AHRC bid. A further £5000 was invested in our UoA’s research groups in order to build research. This enabled external advice about EIG; networking with other universities on major funding bids (eg, “The British Council”; “Welcoming Voices”, above); and visiting speakers for our research seminars “Critical Encounters”.

Colleagues have benefited from the support of the Lincoln Institute for Advanced Studies (LIAS) (see REF5a). Its competitive internal funding for visiting fellowship schemes (enabling the visit of Erni, see “Justice, the Arts, and Migration”, section 1.4), mobility grants for overseas networking, and focused research development activities. During this period, five UoA colleagues received mobility funding totalling £4517.74, including ECR **Balosso-Bardin** whose 2018 grant enabled her to establish a network with Sorbonne Université, initiating a number of projects, and leading to UoL hosting the British Forum for Ethnomusicology conference in 2020.

#### Staff development for Impact

Our UoA has provided an ambassadorial role in steering Impact within the university. **Symonds** established the CoA Impact Focus Group in 2013 to develop a strategic approach towards impact literacy. This enabled us to conceptualize Impact; understand it through participation at national events; analyse it from REF2014 case studies; and cascade training to colleagues through SMART workshops. The school also allocated dedicated workloading to support impact development, and made a targeted professorial appointment in recruiting **Breed** as Impact Lead, who has not only developed her own impact-driven research (“MAP”), but has mentored colleagues to successful projects (eg, **Nair**, “TEM”).

The College recruited two Impact Support Administrators to oversee the processing of impact at a local level. Meanwhile, UoL’s Professor for the Public Understanding of Research, based in

our College, has led approaches to outward-facing research through PEARL (Public Engagement for All with Research at Lincoln), which offers internal grants and awards; the UoL's role as [one of five 2019 hubs](#) for the national outreach festival "Being Human" coordinated regional activity and enabled support for civic engagement projects such as ["Hidden Gems"](#) (Jan 2017; Jan 2019; Nov 2019).

The University formed the Lincoln Impact Literacy Institute in 2018, appointing a dedicated Director of Research Impact Development and providing budgetary resources for impact gathering.

### 2.3 Support for PGR students

Our UoA has seen a significant rise in PhD completions in this cycle, with 5 (compared to 1 in 2008-2014). These aligned with staff interests in contemporary theatre-making (**Holden**; **Healy**); musical theatre (**Rush**); site-specific PaR (**Dunne**); and ethnomusicology (**Xiao**).

Three received RIF studentships (**Healy**, **Rush**, **Holden**), while four subsequently secured jobs in UKHEIs (**Holden**, Greenwich; **Rush**, Winchester; **Dunne**, City, and **Healy**, UoL). During his studies, **Rush** also established the Postgraduate Network in Musical Theatre to support fellow PGRs across the UK.

All PGR students are allocated a supervisory team of three (Director of Studies plus two supervisors). Supervisors undergo mandatory training. Supervisory meetings are held monthly, with written reports submitted to the College Research Degrees Board. PGRs have 24/7 access to facilities and are supported by the Doctoral School's Researcher Development Programme, whose workshops respond to needs identified in annual reviews. Internal funding, through the PG RRAF, is available to support research and/or conference attendance. PGRs are offered opportunities to teach at UG and MA level, and to present research in a number of contexts: through our Critical Encounters seminar series; our monthly PG forum ("[Tower Talks](#)"); the annual CoA PG Research Day; and the UoL's annual PGR Showcase.

### 2.4 Equality, Diversity and Inclusion

In contrast to a 2014 profile which had an entirely male senior team, our current school exec respects a gender balance of 50/50: the HoS (**Savage**), Director of Teaching and Learning (**Scheer**) and Impact Lead (**Breed**) are female; our DoR (**Symonds**), Research Lead (**Westerside**) and Deputy HoS (**Lawrence**, relocated 2021) are male. Our REF submission profile is split 58.3% female / 41.7% male, and reflects a 25% BAME staff base. 71.4% of our Grade 7-8 colleagues and 66.7% of SMG 1-2 colleagues are female, and 28.6% / 33.3% BAME.

Recent recruitment includes **Gowland**, who specializes in Queer Theory and sexuality, contributing to Mercury Musical Developments' MTPride panel on LGBTQ+ representation in musical theatre (2020).

A number of staff have caring responsibilities for children, parents or partners; we support these individuals to continue teaching and research beyond what is expected by the university; the university has a strong return-to-work scheme for maternity cover, and in our school we have provided additional workload time, enhanced compassionate leave, telephone/Skype mentorship for colleagues with access challenges.

We have enabled flexible retirement opportunities, working hours, job shares, and negotiated contracts for colleagues; we have proactively assisted younger colleagues to benefit from developmental responsibilities; we have facilitated access solutions for staff and students with disability; and we have worked across the school to support those undergoing gender transition and reassignment.



The UoL's [Eleanor Glanville Centre](#) promotes inclusivity across the University, notably through "Inclusion Matters" (ESPRC ASPIRE) (school rep: **Madhavan**). Meanwhile, LSFPA's Athena Swan Self-Evaluation Team (ASSET) convenes to monitor EDI implementation, with eight members including a Chair (**Nair**) Vice-Chair (**Breed**) and representation from the HoS (**Savage**), admin staff, and students. It reports to the school executive committee. As of March 2021 the school is preparing for Athena Swan Bronze Award status.

### 3. Income, infrastructure and facilities

#### 3.1 Income

HESA-recognised research income has increased significantly from £63,601 in the previous REF period to £184,191.23 currently (a 190% rise). This reflects the sustained development of our strategic planning for EIG, underpinned by College and University infrastructural support.

The increase in successful bids shows momentum into the next cycle with significant funds not reflected in current HESA figures. Major grants awarded to **Breed** include £1.86m for "MAP" (2020-24); £86,299.20 for "Ubwuzu"; £30,012 for "Building Inclusive Societies" ("Changing the Story"); and GCRF Development and Inception Awards of £53,747 and £88,456 respectively. In addition, demonstrating sustainability and deepening impact, **Breed** is PI of the GCRF Newton Fund Agile Response project "MAP at Home: psychosocial support through the arts in Rwanda" (recently awarded £469,829.80). Both "MAP" and "Changing the Story" operate as grants hubs to fund other impact-driven research projects: "MAP" allocates funds of almost £1m to selected projects in Rwanda, Nepal, Kyrgyzstan, and Indonesia. Meanwhile, **Nair** has secured £91,973.46 for "TEM" (AHRC GCRF); and £37,083 for "Lincolnshire Diversity in the Arts" (ACE); **Symonds** received £20,000 for "Welcoming Voices" (£10,000 HLF, £10,000 Awards 4 All).

Funding from non-HESA sources (principally ACE) significantly contributes to PaR: **Pinchbeck** has generated over £145,000 in ACE funding since 2014; and **Westerside** has brought in £168,576, plus financial support from the BBC and British Council; **Scheuregger** received £13,835 for "Mechanical Asynchronicity". Such income ensures the visibility of our research beyond the academy and attests to both industry practice and public engagement.

Current staff have also won smaller awards from organizations including the St. Hugh's Foundation for the Arts, STR, the British Forum for Ethnomusicology and the Institute for Musical Research.

#### 3.2 Infrastructure and Facilities

The UoA develops research in two main buildings: Lincoln Performing Arts Centre (LPAC), which houses Theatre and Technical Production programmes, and the Alfred Tennyson Building, accommodating Music and Dance. LPAC includes an adaptable 446 seat theatre with dressing rooms, green room and workshop, and four multipurpose studios equipped as performance spaces. Internal funding for equipment and facilities totalled £188,547 between 2016-20. Specialist technicians support staff and PhD PaR. LPAC also hosts conferences and symposia, as detailed above.

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

#### 4.1 Collaborations, networks and partnerships

We have promoted a culture of national and international projects, establishing strategic relationships for long-term collaborations. This formed the basis of our 2014 ESRC bid (with Leeds, Newcastle, RCSSD and Lancaster), "Economies of collaboration: understanding the impact of HE Performing Arts departments on Civil Society" (**Symonds**, **Savage**), and has driven our commitment to work with other institutions to triangulate regional, national and international concerns.

The development of research groups, our regular conferences, and our curatorial work on edited collections has led to significant national and international collaborations:

- “MAP” (**Breed**) involves eight co-investigators from partnering organisations including Foundation for Tolerance International (Kyrgyzstan); Atma Jaya Catholic University (Indonesia); Tribuvan Univesity and Human Rights Film Centre (Nepal); University of Rwanda and the Institute of Research and Dialogue for Peace (IRDP); Open University and UCL, alongside 23 cultural and policy organisations including UNESCO.
- “Changing the Story: Building Inclusive Society with and for young people in Five Post-Conflict Countries” (AHRC, **Breed**) has not only worked with arts and humanitarian organisations in Rwanda, but also with colleagues in Leeds and Lincoln to generate GCRF projects.
- **Breed** has worked with 13 sub-editors and 110 individual contributors to compile *The Routledge Companion to Applied Performance* (two volumes) (2020): Australia and New Zealand (8); Eastern Europe (6); North America (17); Latin America (11); Southern Africa (10); Western Europe (11); Brazil (11) West Africa (7); South Asia (10); Arab World (2); UK (7); SE Asia (8).
- **Breed** is Cultural Arts and Humanities research group leader of the GCRF Network *Building Cultures of Peace in Rwandan Schools*. This is led by the University of East Anglia, University of Rwanda, and the Aegis Trust, in collaboration with Rwanda Arts Council, Partner in Education, Wellspring, Child Mental Health and Wellbeing, Sana Initiative, Rwanda Arts Council, Educational Consulting Success, Rwanda Management institute, American University in Nairobi, UCL, and Umubano Academy.
- Both **Breed** and **Nair** have engaged in AHRC and GCRF hosted webinars and research events (eg Praxis, Mideq Hub), speaking at Network Plus town hall meetings and hosting international webinars as part of “MAP” and “TEM”.
- “Welcoming Voices” (**Symonds, Dean**) worked with Polish, Latvian and Lithuanian migrant communities, arts organisations, and colleagues from Vytautas Magnus University (Lithuania), Riga Stradins University (Latvia) and the University of Warsaw (Poland). This accessed the LIAS visiting fellowship scheme to start a joint initiative between UoAs 33 and 34, hosting visiting fellow John Erni (HKBU), and developing the global network “Justice, the Arts and Migration” with further colleagues from Leeds, Sheffield, the University of Sydney, and Shih Hsin University (Taiwan).
- LIAS’s support of our partnership with Professor Benoit Fabre led to a research partnership with Sorbonne and the Universitat de les Illes Balears (Spain), and the hosting of the British Forum for Ethnomusicology’s conference in 2020.
- Our focus on Contemporary Theatre-Making (**Bolton**) developed a Contemporary Playwriting Network with colleagues from Greenwich, Loughborough and RHUL.
- Our focus in Musical Theatre (**Symonds**) is contributing to the AHRC-funded “[Musical Theatre and All That Jazz](#)” network with colleagues from Portsmouth, Wolverhampton, LMU Munich, and University of Missouri, Kansas City.

Staff are also supported by internal funding to participate in networks, including the British Musical Theatre Research Institute; Harvard-Princeton Musical Theatre Forum; Melodrama Research Consortium; Soci  t   Francaise d’Ethnomusicologie; International Council for Traditional Music; International Bagpipe Organisation; and periodic meetings of eg. SCUDD; IFTR; TaPRA; PSI; ISTR; IETM; MeCCSA, etc.

## 2. Relationships with users, beneficiaries and society

The resonance of our research on society has been a guiding influence.

PaR projects, principally the work of **Pinchbeck** exploring dramaturgical approaches to new theatre-making, and **Westerside** exploring practical methodologies for radical and resistance politics, have involved high-profile performances, augmented by research principles documented in critical playtexts, journal publications and/or chapters in edited collections.

The inception of PEARL in 2017 (UKRI-funded) has encouraged research with impact through public events, awards and funding initiatives. UoA colleagues have been recognised with PEARL awards (**Breed**, 2019, **Scheuregger** 2019, **Lawrence** 2019) and commendations (**Balosso-Bardin** 2018) for public engagement.

- “Performance as Commemoration” collaborated with the RAF, the Royal Anglian Regiment, the Military Wives Choir, and the BBC (R3, R4, Look North, and Radio Lincolnshire), to create a series of commemorative films, theatre pieces and radio plays (including “[Leaving Home](#)”, “The Beecheys Reunited”, the “[RAF 100](#)” concert, and “In Their Name”, delivered at the official opening of the International Bomber Command Centre.
- “Hidden Gems” attracted new audiences and users to LPAC to celebrate Eastern European, Middle Eastern, and SE Asian cultures, attracting capacity audiences and 498 first-time visitors to the venue over three events. These linked to the ongoing work of “Welcoming Voices”, enabling training provision for small-scale arts organisations (Boston Lithuanian Choir, Lincoln Polish Society, Art Ninjas), and heritage visits for migrant groups.
- “Justice, the Arts and Migration” has hosted a number of public facing events in [Lincoln](#), [Canning Town](#) and [Hong Kong](#), engaging with migrant groups, artists, and local communities.
- In 2017, members of the UoA demonstrated the Glass Armonica at the European Commission-funded Marie Curie festival of research, LiGHTS, intended to enthuse wider publics about research. Over 1000 schoolchildren from over 20 schools across Lincolnshire attended, along with local visitors of all ages.

## 3. Wider contributions to research base

Editorial positions include **Symonds** (*Studies in Musical Theatre*), **Bolton** (*Studies in Theatre and Performance*), **Madhavan** (*Indian Theatre Journal*), and **Nair** (*Indian Theatre Journal*). **Symonds** also edits the book series “Palgrave Studies in British Musical Theatre” and “Critical Perspectives in Musical Theatre” (OUP). During his PhD, **Rush** worked on the editorial board of *Platform: Journal of Theatre and Performing Arts*, and established the [Postgraduate Network in Musical Theatre](#).

Further colleagues have convened working groups for TAPRA (**Madhavan**), IFTR (**Nair**, **Savage**), and ISTR (**O’Gorman**). Staff peer review for publishers (OUP, CUP, Yale, Palgrave, Routledge, Bloomsbury, Intellect, Illinois), grants (AHRC), professorial and tenure appointments (East 15; Regents University, Duke University, University of Colorado), and REF preparation processes (Buckinghamshire New University; Winchester; Portsmouth), and have examined research degrees across the UK and internationally (Sheffield, Brighton, Guildhall School, Goldsmiths, Wolverhampton, Central European University, Murdoch University, Griffiths University, Monash University).

Meanwhile, colleagues have been invited international speakers. A snapshot of appearances includes **Symonds** at the Oxford Literary Festival (2016), Ohio Light Opera Festival (2018), and ENO (2018, 2016); **Breed**’s lectures in Germany, Estonia, Canada, Sweden,

and online to Nepalese, Rwandan, and Kenyan audiences; **Nair**'s invitations to Bangkok and St Petersburg; and **Balosso-Bardin**'s lectures throughout Mallorca.

Aside from home events, colleagues have organised conferences including “‘Britain’s Ambassadors’: The British Council 1939-1989” (**Bolton**: ICA, 2014), which led to a major AHRC funding bid; the Contemporary Drama in English Annual Conference, “Nation, Nationhood and Theatre” (**Bull**: Reading, 2017), whose proceedings were published in 2018; an “Asian Performance and Diaspora” round table (**Nair**: UEL, 2016); Indian Theatre special panels on “Embodiment” and “Taste” (**Nair**: IFTR 2015; IFTR 2016); “Where from here: 21 years of Third Angel” (**Pinchbeck**: Leeds Beckett, 2016); and the Royal Musical Association Study Day, “Keeping Time? New Approaches to Temporality” (**Scheuregger**: York, 2016).

Organising committee positions include **Balosso-Bardin** who convenes the biennial “International Bagpipe Conference” (London, 2014; Glasgow, 2016; Mallorca, 2018); **Nair** who leads the “International Consortium for Stanislavsky and Yoga”; **Symonds** who is founding organiser of “Song, Stage and Screen” (annually since 2006); and **Breed**, whose “Performance and Conflict” conference series has expanded internationally (UoL, 2019; Monash University, 2020).

**Westerside**'s *A Machine They're Secretly Building* (part of this submission in the PaR project “Theatres of Agitation”) was selected for the 2017 British Council Showcase and long-listed for the Amnesty International Freedom of Expression Award.

**Balosso-Bardin**'s article “Music in a Bag” achieved “Technical Pick of the Year” from the *Journal of Acoustical Studies of America* (2018). In 2019 she was selected for the “Australian Academy of the Humanities and The British Academy Knowledge Frontiers Forum”.

**Gowland** won *The Stage*'s 2018 Debut Award for Best Composer/Lyricist, and *The Stage*'s Best Regional Musical of the year for *Pieces of String* (the basis of a PaR project into LGBTQ+ representation); this was also nominated for the inaugural *Writer's Guild of Great Britain* Award for Best Musical Theatre Bookwriting, and for the *UK Theatre* Best Musical Production award.