

Institution: University of Roehampton
Unit of Assessment: 33B - Music, Drama, Dance, Performing Arts, Film and Screen Studies: Drama
<p>1. Unit context and structure, research and impact strategy</p> <p>Drama, Theatre and Performance (DTP) is comprised of a distinctive concentration of scholars and artist-scholars with distinguished research profiles in theatre and performance studies, extending to other disciplines and distinct sub-fields: feminist and queer theory, art history and curatorial practice, ethnography, television studies, radio drama and sonic arts, live art, site-specific performance, installation and experimental theatre, global theatre, performance philosophy, creative writing and new dramaturgy. Our three overarching areas of research expertise and affinity, sustained between 2014 and 2020 – <i>Contemporary Theatre and Performance Practices</i>; <i>Situated, Mobile and Socially Engaged Performance Practices</i>; and <i>Writing, Memory and History</i> – have been intensified and broadened by the advanced initiatives of longstanding staff and through judicious research-focused new appointments consolidating our specialisms. Work on <i>Contemporary Theatre and Performance Practices</i> has advanced: feminist and queer performance (books by Hill on immersive, socially engaged practices, Palladini on the politics and erotics of 1960s New York theatre, essays by Roberts on feminist lineages in visual art performance and Skantze on gender and sexuality in spectating); and curatorial practice (Heathfield's practice-research in exhibitions). Work on <i>Situated, Mobile and Socially Engaged Performance Practices</i> has interrogated: the politics of performance as social practice (essays by Bayly on meeting and assembly in corporate or political contexts, and Wilkie's monograph on mobility and performance); global localities and ethnicities (books by Odom on Yorùbá performance and Szeman on Roma communities, belonging and 'lived citizenship'); and site-responsive interventions (practice-research by Forster and Heighes exploring pedagogic institutions and intangible heritage, Hill's in situ environmental science collaborations on 'plant life'). Work on <i>Writing, Memory and History</i> has focused on: questions of adaptation for radio, screen and stage (numerous radio adaptations by White exploring the performance of witness and a subject's relation to memory and history, an edited book and essays by Greenhalgh on Shakespeare's circulation, reception and citation in television and live broadcasts to cinemas); and critical practices for performance (books by Kelleher on the politics of spectatorship, Hill on the historiography of first wave feminism and suffrage, and Orley on creative-critical writing).</p> <p>DTP's REF2014 submission identified three strategic aims for this period, to develop:</p> <ul style="list-style-type: none"> • our profile and distinction in world-leading culturally engaged research in theatre and performance studies; • our postgraduate research; and • large collaborative research projects and funding bids involving national and international partners, with emphasis on culturally engaged work and knowledge exchange activities. <p>These aims were met and exceeded through the careful support and facilitation of staff research activities, particularly work on field-leading monographs, large-scale international practice-research projects and discursive interventions through edited books; frequent knowledge exchange activities in public arts contexts locally, nationally and globally; and approaches to funding bodies and the successful management of grants. A thorough enrichment of postgraduate culture and a doubling of PhD completions since 2014 has been attained through the expansion of supervisory capacity and Director of Studies pool; broad participation of staff in supervisory teams and dynamic public fora; increased global profiling of our doctoral provision; focused work developing funding applications through proposal feedback; and outreach to key cultural sector partners for collaborative supervision. DTP research leadership increased the total funded research expenditure by 46% from c. £555K in REF2014 to c. £795K. While this represents a modest average annual increase, the number and scale of bids has been enhanced, bidding has been widespread across the staff body, bid quality has been improved through rigorous internal review, and we have increased our re-submission of applications.</p> <p>Pursuing our aims since 2014, DTP has made collaboration with cultural sector partners a strategic priority. These engagements have been realised on a national and global level by individual</p>

researchers, and at a local level through our energetic Research Centre for Performance and Creative Exchange (RCPCE). Through targeted seed funding, grant application support, teaching relief and sabbaticals, DTP has prioritised and resourced projects with potential for significant cultural or social impact. Considerably expanding its organisational partnerships, DTP has conducted globally renowned large-scale projects with esteemed arts organisations enacting vital shifts in cultural perception, influencing the careers of leading artists, and affecting the practices of major cultural institutions. Our Impact Case Studies on performance art curation and adapted audio dramas exemplify this approach. In these existing areas of high research efficacy, DTP has deepened innovation and extended impact. Each area has received culture-sector commissions with large-scale public resources. Through these partnerships we have furthered the national and global outreach of our creative research, considerably scaling up its cultural reception and interpretation. At the same time, DTP has seed-funded and sought larger resources for other areas of its research with considerable impact potential in the future: site-responsive performance, socially engaged art and political theatre, and work with specific communities across the Global South.

Research strategy has been steered collaboratively through staff discussion at regular Research Advisory Group (RAG) meetings and termly departmental committees. All research-active staff participated in RAG, which conducted regular reviews of attainments such as postgraduate completions, funding applications, awards and impacts considered against collectively agreed aims. Between 2014-17 research strategy was led by **White** and, after his appointment as Head of Department in 2017 following the departure of **Jennifer Parker-Starbuck**, by **Heathfield**. The Research and Knowledge Exchange Lead implemented strategic initiatives whilst monitoring research development, driving forward impact, funding initiatives and liaison with external organisations. All research involving collaborative work with human subjects was scrutinised by DTP's ethics officer (**Greenhalgh**, then **Palladini**) who advised on ethical protocols, mentored applicants and conducted first stage evaluations of ethics applications. All DTP staff received mandatory training on the University's Code of Good Research Practice, and those conducting funded or collaborative projects met the terms of the Concordat to Support Research Integrity in advance of commencement. Issues regarding ethical and professional conduct and standards were reviewed by DTP's RAG annually.

The selection of 33 outputs submitted for review is a representative sample of DTP's overall outputs, foregrounding our book-length contributions, practice-research and an array of essays in edited books and journals. Beyond the selected outputs, DTP has produced 64 chapters in books, alongside 29 article contributions to peer-reviewed journals. Writing by DTP staff has been translated into 8 languages and staff have spoken or performed in 24 countries. Numerous practice-research projects from small- to large-scale have been mounted locally, nationally and internationally including: **Forster** and **Heighes'** site-specific interventions into the architectures (and histories) of King's College and Wimbledon College of Arts; **Orley's** national touring of a performance on memory and family histories, science and imaging; **Heathfield's** month-long durational work in Sydney and his multi-faceted creative work with Anna Halprin and Janine Antoni in San Francisco and Philadelphia; and **Hill's** development and touring of a site-specific work concerned with human-plant ecologies, realised in numerous outdoor locations internationally. DTP generated world-leading practice-research in exhibition curation and playwriting: **Heathfield's** Taiwanese Pavilion at the Venice Biennale, supported by the Ministry of Foreign Affairs and Ministry of Culture, Republic of China (Taiwan) and seen by over 100,000 global visitors; and **White's** three dramatic adaptations of literary works and an original verbatim play broadcast to millions of listeners nationally on BBC Radio 3 and 4, and subsequently through Amazon's Alexa smart speaker app. The latter two projects had cultural impact of considerable reach and significance globally, respectively making dynamic shifts in their fields of practice and directly affecting distinct beneficiaries, arts audiences, artists and organisations.

Besides the national and global initiatives of individual staff, the vibrant programme of RCPCE has been the driver in London's research culture of DTP's proudly interdisciplinary public-facing activities. Staff presented and developed research in fora hosted by the Centre, attended by postgraduates and staff across the University, alongside many artists and researchers within the

capital. RCPCE is a forum for the exchange of creative research and critical ideas on histories, theories, and practices of theatre, performance and live art. It seeks to animate cutting edge work and new relations across disciplinary boundaries and to ask how shared strands of thought can be catalysed, circulated, revised and augmented. Through its twelve years of programming, RCPCE has generated an open environment where different publics encounter advanced thinking and making. Since 2014, it has specifically sought to extend its cultural engagements, profile and publics through collaborations with a number of local organisations: Sadler's Wells, The Function Room, October Gallery and Chelsea Theatre.

Led by **Skantze, Kelleher, Roberts** and **Hill** successively, RCPCE has hosted an array of international visiting scholars and artists, mounting regular multi-form events: performances, lectures, seminars, screenings, postgraduate laboratories, study days, salons, symposia and workshops. RCPCE has enhanced each of our three areas of overarching expertise and affinity through a distinctive city programme privileging critical urgencies in extended public study events. Our work on *Contemporary Theatre and Performance Practices* was enhanced by the symposium *Durationality, Identity and Performance* (led by **Roberts**). Discourse on *Situated, Mobile and Socially Engaged Performance Practices* was stimulated by three unique symposia: *Domestics of Performance* (led by **Palladini**), *Congruence and Contestation: Contemporary Feminism and Performance* (led by **Gorman**) and *Traditional Asian Theatre in/and Modernity* (led by **Odom**). The area of *Writing, Memory and History* was deepened through engagements in a two-day workshop on *Creative Critical Writing* (led by **Orley** and **Skantze**) and the one-day performance event *Of Two Minds: Duet Collaboration* (led by Postdoctoral Fellow Laure Fernandez and Visiting Artist Karen Christopher).

These intensive studies formed part of RCPCE's much broader public programme, with 57 distinct events hosting presentations from 93 guests, including international visitors from Australia, Brazil, Canada, France, Germany, Ghana, Greece, Holland, Hong Kong, Italy, Nigeria, Singapore, Spain, and across the USA. Key contributions from international scholars to our wide research agendas on transdisciplinary performance included: Sarah Bay-Cheng (York University Toronto), Chiara Bottici (New School), Daphne Brooks (Yale University), Soji Cole (University of Ibadan), Stefano Harney (Singapore Management University), Amelia Jones (University of Southern California), Suk-Young Kim (UCLA), Erin Manning (Concordia), Terry Bright Kweku Ofori (University of Ghana), Ryan Takata (Simon Fraser University), Fred Moten and André Lepecki (NYU), and Felipe Ribeiro (Universidade Federal do Rio de Janeiro). RCPCE has also made an important contribution to the UK research base, providing opportunities for the circulation of the work of 27 UK-based academics from 18 universities. Particular emphasis was placed on programming talks from ECRs who were also given registration fee waivers at day-long events.

A broad set of international and UK-based guest artists – performance makers, sculptors, film makers, painters, sound artists and choreographers – have presented work in RCPCE's events, animating relations between making and thinking, furthering the interpretation of contemporary practices. RCPCE's facilitation of early-career and renowned artist's relations with staff has often acted as a catalyst for subsequent sustained dialogues. Diverse guests have included: Burrows & Fargion, Season Butler, Romeo Castellucci, Lucia Farinati (Sound Threshold), GETINTHEBACKOFTHEVAN, Chris Goode, Sophie Grodin, Kathy Hall (London Jing Kun Opera Association), Virgile Ittah, Vesta Kroese, Ekuia McMorris, Andrea Milde, Oscar Murillo, Colin Poole, Amaara Raheem, Susanna Recchia, Tobias Sturmer, Grace Surman, Richard Wentworth CBE. These critical engagements with, and public disseminations of, artists' work enrich their careers and logics of practice, fostering new opportunities for research and impact.

DTP has made concerted efforts to ensure research is openly accessible. Aside from their participation in numerous online publications, DTP staff self-publish open access work online: **Kelleher's** *Among the Actor-figures* and **Gorman's** *Reading as a Woman* blogs provide regular discursive forays and original interviews with arts practitioners, **Heathfield's** site gives PDF access to numerous publications less accessible in print, whilst **Orley, Hill, and Forster & Heighes'** websites give access to documentary materials from their creative research. Pursuing principles of an open access research environment, DTP has secured wide public engagement through

RCPCE's extensive public programme of talks and events, and global outreach through many events in diverse cultural sector contexts. Its world-leading creative research has produced exhibitions and radio broadcasts with major cultural organisations reaching distinct audiences on a significant scale.

New research publications beyond the census date, such as **Gorman's** single-authored book *Women in Performance: Repurposing Failure* (2020), **Hill's** collection *Devising Theatre and Performance: Curious Methods* (2021), and **Heathfield's** collection *Things That Go Through Your Mind When Falling: The Word of Forced Entertainment* (2021), indicate the continuing vibrancy and productivity of staff. Four doctoral graduations, a TECHNE award of £9,995 for Roberts, and DTP collaborators' work on a *Queer Feminist Currents* conflux signal the continuing sustainability and vitality of DTP's doctoral training initiatives and culture.

DTP aims to enhance the quality and distinctiveness of our world-leading scholarly research in line with the University's Research and Knowledge Exchange strategy by further expanding our subject areas' interdisciplinary connections. Central to this ambition will be the opportunities afforded by new, integrated research cultures and affinities across the new School of Arts and collaboration with the social and life sciences. DTP staff aim to increase research income through targeted small and medium scale research funding, with a view to supporting strategic large-scale bidding led by research leaders and sustainable collaborations with national and international external partners. Through increased external research and knowledge exchange income, DTP has two core aims: 1) broadening the cultural diversity of staff and postgraduates, in alignment with our already highly diverse undergraduate body, through targeted appointments, particularly the creation of new ECR opportunities, including Postdoctoral Fellowships and Lecturer roles; 2) building the social significance, reach and impact of our culturally engaged practice-research, making more visible the numerous public cultural engagements of our staff and animating them through further connections with cultural sector partners, artists residencies, and knowledge exchange activities.

2. People

DTP's research strategy has been to maximize the opportunities available to all staff to realise their individual research potential through the protection of sustained research time, the fostering of an inclusive, vigorous culture within which to articulate their work, and the provision of rigorous support and development systems. Seven of sixteen academic staff hold 40% research workload allowances. Robust and consistent research facilitation has been present throughout the period: a minimum 30% research workload allowance; project-responsive research expenses; sabbatical every six semesters; two annual research mentoring meetings with senior staff; impact seed funding; tailored funding administrative support and annual appraisals. These factors have enabled DTP's staff to conduct sustained large-scale monographic, editorial and practical projects whose impact is derived from a vibrant culture with a history of international research leadership and a cohesive ethos of professional, cultural engagement.

Extending and intensifying our social engagement work, staff have conducted significant strategic collaborations globally with cultural organisations of diverse scale and purpose: from local community centres and charities, through national museums, media corporations and theatres, to international art and performance festivals. Through these dynamic relations, staff have been at the forefront of a broader shift in the field toward interdisciplinary and culturally applied work and have radically built on and extended the strategic focus and sustainable development embedded and recognised in our REF2014 submission. DTP's staff have consistently pursued performance and hybrid arts practices as a means of knowledge-making, elucidated by social, political, aesthetic and philosophical questions drawn from diverse disciplines, with direct consequence for and impact upon broader cultural practices. Seven of our sixteen academic staff have distinct cultural profiles as curators or artists. We promote the exchange of staff between academia and appropriate professional contexts through the flexible use of sabbatical time, the ability to explore fractional posts, and the use of honorary fellowships. We also have mechanisms to support those entering higher education, through the provision of a year-long Professional Development

Allowance, which can provide dedicated workload allocation of up to 30% to support the transition to a research career. Our seminar series and Graduate School training programmes also include practitioner or professional speakers to encourage mutually supportive networking. Research Impact Officers also support these relationships once established and prioritised by Research and Knowledge Exchange Leads.

Recognition of the accumulating research potential of DTP, evidenced in RAE2008 and REF2014, catalysed investment through the expansion of an existing PT post and two new research-focused posts in 2017-18 (**Hill** and **Palladini**). Our submission has consequently grown from 11.4 (REF2014) to 13.9 FTE. These appointments strengthened the international reach of DTP's research, consolidated our capacities and sustainability in terms of postgraduate provisions, and enhanced the nature and extent of our cultural engagements, knowledge exchange work and impact. DTP's 13.9 FTE submission is derived from sixteen current research-active staff (seven male, nine female), all of whom are on permanent contracts: four Professors (**Heathfield**, **Hill**, **Kelleher**, **White**), seven Readers (**Bayly**, **Gorman**, **Odom**, **Orley**, **Skantze**, **Szeman**, **Wilkie**), one Head of Ethics and Interdisciplinary Development (**Greenhalgh**), two Senior Lecturers (**Palladini** and **Roberts**), and two Senior Creative Research Fellows (**Forster** and **Heighes**). Submitted outputs reflect a representative selection of the different modes of our research production (monographs, edited collections, practice-research in multiple forms, essays and articles).

Recognition of research and its strategic importance is supported through the distribution of staff development funding. Our reward for research performance is primarily delivered through promotion, which is benchmarked against clear expectations for academic roles. Since Autumn 2013, DTP staffing has been marked by dynamic progression, with seven staff promoted in recognition of their research achievements: **Roberts** (to Senior Lecturer); **Odom**, **Orley**, **Szeman**, **Wilkie** (to Reader); **Parker-Starbuck** and **White** (to Professor). These career trajectories have been nurtured in a culture of international leadership and dynamic exchange, responsive resources, and careful mentoring. DTP has facilitated considerable successful mid-career progression and promotion criteria have actively recognised the diversity of critical, creative and cultural practices that constitute advanced research profiles. DTP's gender balance (56% female, 44% male) has been maintained in its senior appointments (Readers and Professors). Three new female full-time research-focused appointments were made to consolidate and diversify our critical agendas – Lecturer (**Roberts**), Senior Lecturer (**Palladini**) and Professor (**Hill**) – following the departure (and career advancement) of three full-time staff (Josh Abrams, Johanna Linsley and **Jennifer Parker-Starbuck**) and one part-time staff retirement (Ernst Fischer). As an ECR, **Roberts** received enhanced conditions for research (through teaching reduction and accelerated sabbatical allowance) and has undergone career progression. Two postdoctoral ECRs have also been supported: Onder Cakirtas through a one-year Scientific and Technological Research Council of Turkey award and Laure Fernandez in a two-year appointment through European Council funds. 4 FTE (**Gorman**, **Greenhalgh**, **Heathfield** and **Wilkie**) will leave DTP in 2020/21, whilst future staffing across the School of Arts will focus on ECR investment to invigorate our research cultures and their sustainability.

A rigorous individual research planning and mentoring system has been in operation since 2014, with researchers meeting twice yearly to work with a designated senior mentor who provides an experienced reflection on the individual's priorities, dissemination strategies and funding applications. Written research plans from these meetings are reviewed by the Research and KE Lead annually and feed into research, teaching and administration workload management. Staff research development has been aided by careful distribution of teaching and administrative loads, flexibility around emergent projects and funding applications, annual formal appraisal processes by senior colleagues, alongside anonymous feedback on outputs from internal and external peer reviewers. All new staff are supported through their probationary period with clear objectives in relation to research, and additional workload allocations to support their integration in the unit. Meetings with research mentors and line managers support probation and annual appraisals, which offer structured opportunities to discuss career development and resources to support it. Through its established sabbatical system, DTP has supported 30 semester-long staff leaves (with

equitable gender distribution) in order to realise projects and publications. This provision has facilitated DTP's high level of monographs, large-scale practice submissions, and its prolonged collaborative work with cultural organisations. DTP has also sustained staff research activities through targeted expenses, additional teaching relief and strategic resourcing and administrative support of impact initiatives.

In line with its strategic aim, DTP has driven up its doctoral completions from 14 in REF2014 to 29 in the period under review. DTP thus consolidated its standing as a leading London centre for international postgraduate study in the theatre and performance studies field, with a broad reputation for interdisciplinary perspectives, a culturally diverse international postgraduate body and a strong focus on practice-research. Eleven of sixteen research staff are qualified as Directors of Study and fifteen staff have participated in supervisory teams. A third of our recent doctoral graduates have gone on to full-time academic positions in the UK and abroad at the universities of: Sussex (Corrieri); Liverpool Hope (Alifuoco); Brunel (Paramana); the Norwegian Theatre Academy Norway (Eeg-Tverbakk); ArtEZ Netherlands (Kountouriotis and Greil); Yalova Turkey (Cizmecici); Connecticut USA (Song); Los Andes, Colombia (Arboledo-Lozada); and Coimbra, Portugal (Amalio), while numerous others have taken up part-time or short-term posts. Some have already made significant publishing interventions in the field, for instance Corrieri's book *In Place of a Show* or Greil's *Choreo-Graphic Figures*. DTP sees the cultural significance of doctoral study as extending far beyond the academy into broad areas of cultural production. Many of our doctoral graduates, such as Amalio, Argyropoulou, Corrieri, Craveiro, Davey, Gaspar, Greil, Haikala, Kountouriotis, Manco, McQuinn, Orfanou, Pinaka and Song, have gone on to develop exciting careers as independent artists with their research-driven creative outputs enriching the British and European theatre, performance and visual art scenes.

Development of doctoral provision was led by the Research Degrees Convenor (**Kelleher**). PGR recruitment is facilitated through open competition for all funded opportunities, and PGRs are able to approach the Graduate School to identify appropriate supervisory teams. All PGR applications are supported by the Research Degrees Convenor and the Head of Department. PGRs are only recruited where projects align to staff expertise and research strategy. In a challenging and competitive postgraduate funding context, DTP made a substantial investment in the growth and sustainability of our postgraduate community: acquiring three AHRC competitive round or research grant scholarships, and nine TECHNE consortium scholarships, in addition to three university match-funded, and eight Vice-Chancellor's, full PhD scholarships. **Gorman** was chair of the TECHNE Doctoral Training Programme Group (2014-16) and worked to establish funding for training initiatives and student congresses. DTP also received a TECHNE Collaborative Doctoral Award affiliated with Live Art Development Agency. It was the recipient of a £9,982 TECHNE award to support a series of six subject-specific PhD study days with renowned international guests, 'Art, Performance & ...', developing the research training of its postgraduates and others in the community. Our doctoral researchers were also successful in acquiring a £1,000 student-led training initiative grant from TECHNE. Other external doctoral funding has included scholarships from the Onassis Foundation, the Gulbenkian Foundation, the Ministry of Education Taiwan, and the Portuguese Fundação para a Ciência e a Tecnologia. We have a strong strategy to maintain and diversify our doctoral provision and culture, through enhanced marketing; annual applications for collaborative doctoral awards; research project funding applications containing doctoral provision; and applications for further TECHNE training initiatives.

Our current cohort of 14 doctoral researchers (PGRs) hail from Austria, Germany, Ireland, Italy, Portugal, Taiwan and the UK. 7% identify as BAME and 86% as female. DTP is proud of its diverse, collegial and vital postgraduate culture. Our PGRs benefit from being members of a cross-University community, through the training and events offered by the Graduate School. DTP staff work closely with PGRs to identify and re-evaluate their training needs throughout their development and contribute extensively to the Graduate School's programme of professional development and research skills sessions. TECHNE embeds a cohort approach to research training, creating networking opportunities for an interdisciplinary community of doctoral scholars. Working with the creative industries, through research partnership and co-supervision, also provides clear pathways to academic and non-academic employment. Aside its own TECHNE

study days, DTP annually contributes a number of subject-specific training sessions. DTP's PGRs are allocated a minimum £600 towards expenses, with TECHNE-funded researchers able to access £2,000 additional expenses and potential scholarship extensions of between six and twelve months. DTP provides a dedicated, computer-equipped study space for doctoral researchers and priority access to a performance studio for practice-research. All of our PGRs are members of RCPCE and actively participate in its numerous events. Practice-researchers are encouraged to show work within TECHNE study days and independently in our studios, and to contribute to a range of fora including the TECHNE DTP annual interdisciplinary congress (rotating between institutions) and the University's annual Research Student conference: self-organised exchanges are often used to rehearse future conference presentations. Our PGRs have regularly been supported to present their research at conferences globally and at the London Theatre Seminar in a year-long programme of national and international speakers. They also co-convened the Society for Theatre Research's New Researchers' Network annual symposium at Roehampton (2017). Each PGR is given annual opportunities to shadow and be mentored by staff teaching on an undergraduate module, and any available paid teaching experience is open to all doctoral researchers as a professional development activity. PGRs in teaching positions are required to take a Postgraduate Certificate for Teaching in HE or the University's SEDA-accredited Introduction to Teaching course. PGRs actively contribute to teaching and research culture management through discussions with supervisory teams, and through an elected student representative. DTP's RAG is also a space for staff discussion of strategic issues in relation to postgraduate provision and for pertinent reflection on supervisory processes. Staff and PGR wellbeing support is delivered through our college system. All researchers are affiliated to one of our four colleges, who provide research events, community building opportunities, and dedicated Wellbeing Officers for staff. All staff and PGRs have been offered mental health first aid training in 2020, whilst dedicated research staff and PGR wellbeing sessions have been delivered on mental health.

DTP is eager to address the chronic lack of racial diversity in the performing arts scholarly disciplines and the inequalities surrounding women at higher grades in university employment. DTP's research-active staff is balanced in relation to gender: 56% are women, and women constitute 55% of the DTP's senior appointments with five female promotions having taken place in the period. Our selection of outputs process was accompanied by a robust equality and diversity analysis to capture any adverse effects on staff with protected characteristics. 52% of our 33 submitted outputs are attributed to female staff, 3% to staff who declared a disability, 3% to BAME staff and 21% to staff identifying as LGBTQI+. We have strived for an inclusive submission by authors of all career levels, with 39% of our submission attributed to Professors, 30% to Readers and 12% to Senior Lecturers. However, DTP lacks a comparable degree of racial diversity. The research investments of DTP staff in de-colonising critical and pedagogic practices infuse their approaches to postgraduate supervision, doctoral culture and RCPCE's public program. DTP staff have championed agendas around sexual politics and diversity in the research cultures of the university and the field and is committed to addressing racial inequality in its workforce through all new appointments. Priority areas for new research specialisms in the staff body include: indigenous, diasporic and de-colonised theatres and performances; postcolonial theory, black studies and performance; world performance traditions and contemporary practices; sub-altern or minoritarian aesthetic traditions and practices; transnational circulations in world theatre; intersectionality, diversity politics and performance; neuro-diversity and disability arts. Since 2017, DTP has made efforts to promote cultural diversity in advertised PhD scholarships. DTP hopes that these initiatives go some way in addressing systemic inequalities and the underrepresentation of BAME candidates at postdoctoral and ECR levels of employment, but it recognises that this work must be sustained in the long-term to address profound structural change.

3. Income, infrastructure and facilities

DTP achieved its strategic aim of developing large collaborative research projects and funding bids involving national and international partners, with emphasis on culturally engaged work and knowledge exchange activities. Externally sourced research expenditure of c. £795K has been attained through an array of support structures that have diversified participation in, and enhanced

the number and scale of, funding applications, whilst focusing and refining the quality of our bidding. Established infrastructures such as research workload weighting, sabbatical provision and targeted seed-funding have played a significant part in this development, but the continuous support of dedicated arts and humanities Research Development Officers has enabled greater advance bid planning and a DTP bid rota secures strategic priorities whilst enabling collective transparency and parity. Bid quality has been improved through rigorous advance internal peer-review of application drafts by senior colleagues with grant attainment track records. Impact activities associated with received awards have been supported by an arts-dedicated Impact Officer. Expenditure of research awards totalled c. £573K (72.1% of all expenditure) with research projects driven by **Bayly**, **Heathfield**, Abrams, O'Connor (an AHRC funded Creative Fellow) and **Orley**.

DTP has had particular success in advancing leadership capacity with staff with funding track records. **Bayly**, who was previously the recipient of an AHRC Creative Fellowship, developed a number of funded projects in the period. From September 2013 to March 2014, he worked on 'Co-created and Immersive Stories' with the support of a £15,000 Creativeworks London award. The project was a collaboration with Stellar Network, a new research and development agency working with emerging talent from the theatre, film, television and games sectors looking to create cross-platform projects with commercial, arts and heritage organisations. **Bayly** designed and ran a six-month training programme in transmedia project design for 20 selected professionals from the fields of theatre, film, software development, game design and creative technology, initiating and managing collaborations with several partner organisations, including the National Trust, the London International Festival of Theatre and HarperCollins, with participants designing and prototyping projects in response to briefs set by these organisations. Impacts included the enhancement of individual artists' career trajectories and new organisational affinities. In 2016, **Bayly** was awarded a Leverhulme Trust Research Fellowship (October 2016 - June 2018, £46,724) for the project 'Acts of Assembly', exploring meetings, gatherings and assemblies as performative genres within a range of contemporary contexts. Working with Linsley as a Research Associate, the project brought perspectives from theatre and performance studies into contact with those drawn from psychoanalysis, political philosophy, social anthropology and organisation studies to develop an innovative transdisciplinary framework for considering the meeting as pervasive genre of group interaction that has only recently emerged as a distinct object of study. Outcomes to date have included journal and book chapter publications, live performance and a two-week theatre workshop collaboration with children aged 9-11 from The Hackney Pirates (a UK charity working with creative approaches to literacy) and the Arcola Theatre's youth programme, in partnership with the international branding agency Sunshine. Key impacts of this work were the transformation of internal organisational practices of partners.

Similarly, **Heathfield**, whose previous medium-scale research grants and follow-on funding from AHRC continued into the period, developed a successful larger scale project with international culture sector partners. From January 2014 to December 2016, he conducted the 'Curating the Ephemeral' project, funded by a €392,423 (£326,295) Marie Curie International Outgoing Fellowship from the European Commission. The investigation of diverse curatorial approaches to immaterial art and performance practices within and outside of international art institutions, resulted in writerly and curatorial research activities, four significant curatorial works, six essays and three interviews in books and catalogues, and twenty knowledge exchange events in cultural sector venues and universities internationally. Key curatorial outputs in the period were: 1) Co-curation with Prof. André Lepecki (New York University) of *Afterlives: The Persistence of Performance*, a three-day public event at Museum of Modern Art and FIAF New York as part of the Crossing the Line Festival, 25th – 27th September 2015; 2) Curation of *ghost telephone*, a one-month long chain performance, commissioned by the Biennale of Sydney as part of the Embassy of Spirits at the Art Gallery of New South Wales, Sydney, 15th March – 15th April 2016; 3) Independent Curation of an exhibition, *Ally*, by Janine Antoni, Anna Halprin, Stephen Petronio, taking the form of performances, installation environments, video, and sculptures at Fabric Workshop and Museum, Philadelphia, 21st April – 31st July 2016. The research included the editing of a book, *Ally*, arising from the exhibition and the co-direction, co-editing and writing of *Spirit Labour* a forty-minute audiovisual essay on spirited affinities made in collaboration with

photographer Hugo Glendinning. 4) Co-curation with the freethought collective of the Bergen Assembly, 1st – 30th September 2016, including the *Infrastructure* exhibition and *The Infrastructure Summit*. These numerous collaborations with an array of culture-sector partners, involving diverse forms of public engagement and extensive audiences, had considerable influence in critical arenas and impact upon individual artists' career trajectories, arts organisations' curatorial practices and arts spectators' perceptions and values.

Throughout 2017, **Heathfield** worked on the initial research for *Things That Go Through Your Mind When Falling. The Work of Forced Entertainment* (2021) supported by a British Academy / Leverhulme Small Research Grant of £7,500. The funding facilitated image research and archival assistance for an edited anthology on the UK's most renowned experimental theatre company. The volume, published after the census date, is at once a comprehensive visual document of this body of work, a definitive critical address to the company's oeuvre, and a forceful intervention in the discourse on contemporary performance, theatre and visual art. In 2018 **Heathfield** began work on 'Art, Performance & ...', a doctoral research training programme of six intensive study days over two years, supported by a TECHNE Conflux award of £9,982. The project, hosted by DTP but open to TECHNE students at all TECHNE partnership institutions and other interested PhD students, staged intensive training days around key concepts in critical theory that have impacted upon the study of art and performance: materiality, the sonorous, free association, political imagination, and the act. Sessions were run by DTP staff with a research specialism pertaining to the concept, in collaboration with an internationally renowned visiting academic or artist.

Other staff at the beginning of accumulating academic research funding profiles had success in attaining small-scale project awards. From March 2014, Abrams worked on 'Cooking in Time: The World Dinners' with the support of a £9,130 Creativeworks London award exploring restaurants and cuisine as spaces of performance intervention. In 2016, **Gorman** received an award from Ede and Ravenscroft Research Fund of £1,000 to support a UK based research project on feminist performance. In 2019, **Orley** was the recipient of a £1,000 TECHNE award to realise a doctoral study day around creative criticism and its relation to the transformation of research methodologies. PhD candidates were also successful in acquiring small awards: in 2018 Bettina Knaup received a £2,500 award from Santander to pursue research on performance curation in South America; in 2019 Georg Docker received a £1,000 TECHNE training award to organise a study day around performance politics.

DTP staff were frequent participants in awards from arts organisations, charities and foundations, making a significant contribution to international cultural provision and the individuals' and DTP's research impact. These included: **Forster** and **Heighes** receipt of £6,720 from Wimbledon Space Gallery to support their practice-research *Trig Point* (complemented by £2000 of seed funding by DTP); **Heathfield's** work with Janine Antoni and the Fabric Workshop and Museum on *Ally's* successful Pew Charitable Foundation award of US\$360,000 (2014-16); for **Hill** and her company Curious, an Arts Council England Grant of £25,000 (2018-19) a Stanford Woods Institute for the Environment Vision Award of US\$50,000 (2017-19) and hosting/commissioning fees of £5,000 from Norfolk & Norwich Festival, £3,575 from 2 Degrees Festival, £3,000 from the City of London and £2,000 from Home Live Art; Linsley's receipt of an Arts Council England Grant of £15,000 (2016) for *Stolen Voices*, and her Silver City Stories Commission of £15,000 (2017) funded by Aberdeen City Council, Visit Aberdeenshire and University of Aberdeen; for **Orley** a Guernsey Arts Commission Award of £2,800 for the curation of a site-responsive group exhibition and performance event. Responsive university support and resourcing in each instance was brought to facilitate organisational collaborations, public engagement, knowledge exchange and a diverse array of impacts on arts organisations and spectators.

DTP's strategic aim of developing its postgraduate research culture was secured through the attainment of significant internal and external funding in highly competitive contexts. Externally attained postgraduate scholarships totalled c. £281K in the period. This resource was enhanced by inward investment from the University's multiple rounds of PhD scholarships under the Vice-

Chancellor's and Sacred Heart schemes, totalling £394,267, significantly boosting doctoral completions and research culture.

The University's capital investment, including a RIBA award winning library, new conference facilities, and specifically an upgraded Sir David Bell Media Centre, which houses a cinema, film studio, sound recording studio, edit suites and exhibition space, provide housing and a catalyst for a range of research and performance activities, benefiting our researchers at all levels. An organisational partnership with Live Art Development Agency on a Collaborative Doctoral Award has facilitated sustained access to its unparalleled archive of performance art documentation and critical thought, feeding into funding applications in development. DTP also benefits from significant investment in technical support for performance, maintaining a dedicated fully-equipped Performance Research Studio available for use in staff and doctoral researcher's projects, alongside four other theatre studios and a design workshop. New breakout spaces, and a new technically sophisticated sound recording booth have also been added to DTP's research facilities. The Performance Research Studio has proved invaluable in fostering DTP's cultural engagement projects, for instance Karen Christopher (2014-16) and GETINTHEBACKOFTHEVAN's (2012-15) periods as Visiting Artists, in which they produced new performance works through funded residencies with us, later seen at Sadler's Wells and Spill Festival. In this way, our research infrastructures contribute to scenes of cultural production, whilst enhancing public engagement and knowledge exchange activities. These facilities enable routes to impact in larger scale projects but given the cultural location of that impact and its global reach, it largely takes place within external infrastructures. In this regard DTP, is enmeshed with and dependent upon the resources and facilities of the cultural sector. Our major impacts were attained through the infrastructures of an international museum and a broadcasting corporation.

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

DTP sees collaboration as the primary driver of its academic and cultural engagements: since 2014 it has made cooperative outreach a strategic priority, resourcing approaches to a diverse range of activities through numerous means: teaching relief and sabbaticals for engaged research, targeted seed-funding to develop impact-oriented projects, grant applications that embed cross-sector organisational collaborations, and expenses funding to develop professional networks and public dissemination of research. Consequently, the reach, scale and number of our academic and cultural engagements has considerably expanded. On the one hand, this has seen staff participating in more pronounced and extensive ways within national and international academic networks, research councils and professional associations, delivering a panoply of international public keynotes, taking up influential work in international publishing initiatives, and playing research advisory, examining and appointment roles for an array of academic institutions. On the other hand, it has involved a marked advance in our organisational partnerships, leading to large-scale public research projects with esteemed museum, arts sector and university partners. These activities have seen DTP staff making singular, influential interventions within the global discourses of theatre and performance studies. They have also made significant creative-cultural contributions that have reached diverse large-scale international audiences and new beneficiaries, enacted vital shifts in cultural understanding, and materially informed cultural production by enhancing the careers of leading artists influencing the practices of major cultural institutions. Our goal has been to create sustainable collaborations with artists and major organisations globally that hold future potential. At the same time, we have striven to broaden and intensify cultural engagements within our locality, deepening our regular partnerships, community affinities and London-based audiences through RCPCE.

Staff have been active academic community participants through a range of professional roles, and have led, organised and curated numerous international critical arts events. Our contributions to academic infrastructure and international leadership have seen staff working within the steering committees of the Association for Theatre in Higher Education (ATHE) and Performance Studies International (PSi), as well as convening ongoing working groups such as Linsley (2016-19) and **Roberts'** (2019-present) stewardships of 'Documenting Performance' (Theatre and Performance Research Association) and **Wilkie's** convening of the major conference *PSi: Fluid States*:

Performing Mobilities (Melbourne, 2015). We are the home of former Presidents and Vice-Presidents of professional associations and staff are active members of a diverse set of 16 organisations globally.

Staff facilitate the production of high-quality research through regular evaluations for key research and arts funding bodies: Leverhulme Trust; Arts and Humanities Research Council; Arts Council England; Social Sciences and Humanities Research Council of Canada; Fulbright. Our voices have been heard through innumerable papers and speeches at international academic conferences. The spread of keynote hosts, which indicates the depth of this contribution to the international research base, includes: School of the Art Institute of Chicago, Uniarts Helsinki, Freie Universität Berlin, Akademie Der Bildenden Künste Vienna, Amsterdam University of the Arts, Kunstakademie Dusseldorf, Clark Art Institute Williamstown, University Grenoble Alps, l'Université de Paris, California Institute of Integral Studies, Stanford University, Latvian Academy of Culture Riga, Faculty of Dramatic Arts Belgrade, Freie Universität Berlin, Research Pavilion (Venice Biennale), New York University, University of Stockholm, Katholische Universität Eichstätt-Ingolstadt. Meanwhile, staff have been dedicated to the furtherance of the work of others in affiliated communities through the peer reviewing of innumerable books for key publishers in the field. DTP staff also contributed many article peer-reviews in an extensive set of journals within and adjacent to our field. The considerable academic labour of editing field journals has been conducted by Szeman for *Feminist Review*, **Odom** for *Studies in Theatre and Performance*, and editorial board work by **Parker-Starbuck** for *Theatre Journal* and **Gorman**, Linsley and **Wilkie** for *Contemporary Theatre Review*. **Kelleher** is the series editor of *Thinking Through Theatre* for Bloomsbury Methuen. This wide field influence was also reflected in many instances of senior staff acting globally as evaluators of Professorial and tenured appointments. They have also fulfilled the roles of postgraduate programme advisors, guest teachers and doctoral examiners in Amsterdam, Barranquilla, Bogotá, Grenoble, Helsinki, Leipzig, Madrid, New York, Paris, Riga, Stockholm, and at many UK universities.

The period witnessed numerous research projects enacted in partnership with major cultural organisations (involving large-scale budgets and many cultural sector employments). Two of these are submitted as impact case studies: **White's** collaborations with BBC commissioners on adaptive and original audio dramas connecting with millions of listeners over multiple media and broadcasts; **Heathfield's** two-year placement with Columbia University School of the Arts and through this fellowship his collaboration with Taipei Fine Arts Museum to realise the Taiwan Pavilion at the Venice Biennale, leading to engagement with over a hundred thousand spectators. The case studies evidence the global and cultural diversity of their audiences, alongside the ways this research furthers the strategic objectives of partner organisations and funders. These highly culturally engaged works took place against a context of many other medium-scale projects that have generated significant social and economic impact. **Hill's** work with Curious on *Wild Longings* produced by long-term collaborators Artsadmin with the aid of the Stanford Woods Institute for the Environment and the Plant Biology Department at the Carnegie Institution for Science continues to tour global sites. In its first three iterations working with around 600 participants, it raised resources for the Woodland Trust and increased public awareness of local conservation spaces and environmental stewardship techniques. **Heathfield's** work with performance curators at the Museum of Modern Art in New York on the popular *Afterlives* events around performance in the museum engaged an audience of 800 people live, and subsequently c.39,000 plays of its online documentation. The relation led to three subsequent essay publications by **Heathfield** for the Museum.

These engagements were accompanied by an array of other collaborative relations locally, nationally and internationally. In London, **Bayly** developed processes and events with The Hackney Pirates (a charity working in the field of literacy with young people) that enhanced cultural appreciation for struggling school students; **Gorman** ran a daylong workshop on documentation with Lisa Watts at the John Hansard Gallery as part of her *Not a Decorator* exhibition; **Heathfield** worked with Rich Mix Cinema on a daylong screening and symposium of his performance dialogues films; **Kelleher** worked with the Barbican Gallery to curate a daylong artist-led event alongside its Ragnar Kjartansson exhibition, including an engagement project for fourteen 18-25

year olds. Other projects included staff events at ten theatres and galleries in London and nationally at: Common Guild Gallery (Glasgow); Snape Maltings (Aldeburgh); SPILL Festival (Ipswich); Helix Arts (Newcastle); East Durham Creates (Peterlee); Aberdeen Performing Arts; Station House Media Unit Youth Media, Anatomy Rooms (Aberdeen); Arts Bournemouth; Guernsey Gatehouse Gallery; Norfolk and Norwich Festival; Home Live Art (Hastings); Colchester Arts Centre; Summerhall (Edinburgh); Nottingham Contemporary and the Edinburgh Festival. On international stages our work placed critical frameworks in relation to diverse creative formats in many public arenas: **Kelleher** co-ordinated a day-long public event of artist discussions for the opening of Kunstenfestivaldesarts (Brussels); **Palladini** and **Kelleher** presented readings of works from **Palladini**'s 'Affective Archives' project; at Volt (Bergen) **Heathfield** mounted a dialogue event with choreographer Wendy Houston; **Kelleher** created dialogues between scholars and artists on approaches to writing at Hauge National Poetry Centre (Ulvik); **Palladini** engaged in a public dialogue with director Rolf Abderhalden at Museo El Chopo (Mexico City); **Skantze** staged textual-visual interventions into several opera productions for National Theatre of Croatia (Rijeka). Staff have influenced public opinion and enriched cultural discourse through keynotes at renowned international arts venues including: Royal Shakespeare Company, Stratford (**Greenhalgh**); Art Gallery of New South Wales Sydney, Dancehouse Melbourne, Statens Museum for Kunst Copenhagen, Hebbel am Ufer Berlin, Haus Der Kunst Munich, Azkuna Zentroa Bilbao, Hong Kong Arts Centre, Nationaltheatret Oslo, Judson Memorial Church New York (**Heathfield**); Centro de Danza Teatros del Canal Madrid, Het Veem Theatre and Stedelijk Museum Amsterdam, Santarcangelo Festival, Birmingham Repertory Theatre, National Museum of Wales Cardiff (**Kelleher**). Each of these engagements brought advanced critical thought into contact with creative practices in public engagement contexts, improving societal understandings and appreciations.

A unique dynamic of our cultural engagement has been our ability to sustain longstanding critical-creative relations with key cultural figures that have led to significant cultural outputs. These include **Hill**'s decades-long collaboration with Helen Paris in their company Curious. **Kelleher**'s long-term dialogic relation with Chiara Guidi, Claudia and Romeo Castellucci of Societas Raffaello Sanzio, which led to public dialogues at Malta Festival (Poznan), the Spring Festival Utrecht and a doctoral study day at Roehampton, alongside **Kelleher**'s contributions to schools for young artists convened by the company in Italy. **Kelleher** has also mounted repeated collaborations with Simon Vincenzi including his contribution to **Kelleher**'s aforementioned Barbican event with a group of young creatives aged 18-25; and with Kinkaleri on the project 'All for All!' resulting in **Kelleher**'s essay in the eponymous book. **Heathfield** has sustained curatorial and publication realisations with Tehching Hsieh, the Live Art Development Agency, Forced Entertainment and Janine Antoni. **Palladini** has frequently collaborated with Mapa Teatro. **Gorman** has conducted a sustained research dialogue with GETINTHEBACKOFTHEVAN during their commissioned residency in DTP. Each of these relations has led to multi-form processes and outputs, enriching the quality of the artists' work, advancing their career development and extending their audiences and readerships. While each of the specific engagements detailed above may carry intangible and deferred impacts, for DTP, cumulatively, they represent an extensive, vital and tangible global impact on individual participants, audiences, artists and arts organisations.