

Institution: The University of Manchester

Unit of assessment: 33a (Drama) – Music, Drama, Dance, Performing Arts, Film and Screen Studies

Section 1: Unit context and structure, research and impact strategy

Context and structure

Drama is one of nine UoAs in the School of Arts, Languages and Cultures (SALC), in turn part of the Faculty of Humanities (FoH), one of the largest concentrations of humanities researchers in the UK. Drama at Manchester is distinguished in the UK by its longevity - 2021 is our 60th anniversary year - and by its longstanding commitment to produce research with social and practical, as well as intellectual, application across theatre, film and performance. Our research is united by a shared understanding of 'drama' as an encompassing term that links the range of objects and activities we study, and also points us towards an emphasis on process, engagement, collaboration and dialogue.

The Department of Drama has enhanced and diversified its staff base and research profile since REF2014. Three staff previously submitted have re-located or retired and of our 15 FTE (13 in REF2014), 6 are new to the UoA submission. We have invested in four new appointments across senior and early career staff, with an emphasis on historiography (**Calder, Dorney**), practitioner-researchers (**Smith .5** and **Everest .5** [FT from January 2021]) and film. Two transfers in film were made from within SALC, (**Waldron** and Gelbin [UoA26]), one existing member of film staff now has FT status (**Lowe**) and another is newly submitted to REF (**Sjöberg**). Recruitment has embraced the potential benefits of staff with track records of professional work in archives, museums, film and theatre production, enhancing the unit's outward facing disposition, and its engagement with research practices from beyond the traditional academy. Research for REF2021 has been undertaken by 16 permanent academics (FTE15) (**Bottoms, Butler, Calder, Chan, Clements, Dorney, Everest, Gale, Hughes, Jeffers, Lowe, Parry, Smith, Sjöberg, Thompson, Waldron**).

Highlights during the current REF cycle include research collaborations with practitioners, arts and civic organisations and communities - from young cultural entrepreneurs in war-zones, to people living in flood-affected areas of Yorkshire. Researchers have produced seven monographs, five special editions of journals, and over nine edited books as well as articles in world-leading journals and practice-based research for major UK venues. Staff have worked as editors on 4 high-profile or new journals (*Studies in Theatre and Performance (STP)*, *Contemporary Theatre Review (CTR)*, *RIDE: the Journal of Applied Theatre and Performance (RiDE)* and *Studies in Costume and Performance (SCP)*) and three book series, as well as gaining 2 Leverhulme Major Research Fellowships and running 2 large-scale AHRC projects. Our overall grant capture over the period has increased by more than 100% from circa £459K in REF2014 to over £1.222 million (see Section 3), and our PhD completion rate has risen by 30% to 27.59 completions.

Research Strategy

Our research foci are summarised by the three research groups identified in REF2014: applied theatre, theatre historiography and screen studies. During the current REF cycle these groups have evolved as we have actively encouraged cross-fertilisation between - for example - historical research and applied practice (**Hughes, Jeffers, Thompson**), applied theatre and non-mainstream performance (**Bottoms, Hughes, Parry**), screen research and archive development (**Butler, Everest**), theatre, performance and screen cultures (**Dorney, Gale, Lowe, Waldron**). We have sought to develop a sustainable, connected research environment, rather than simply maintaining somewhat siloed sub-disciplines.

Research submitted for REF2021 also engages directly with the challenges of making, documenting and/or witnessing drama in contexts, both contemporary and historical, rendered precarious by economic, environmental, political and technological change. We have extended and deepened our engagement with external partners, creating and sustaining research synergies between varied sites of knowledge production. This involves working inter-professionally and with local communities of place, interest and practice. Research by **Calder, Chan, Parry** and **Waldron** for example, focuses on specific sites of cultural practice to re-vision the relationship between performance cultures and knowledge production. Outputs from **Bottoms, Hughes, Jeffers** and **Thompson** reflect longstanding engagements with communities affected by environmental change, socio-economic deprivation, and armed conflict.

Historical and archival work remains central to our research as a unit of assessment, and dovetails with a developing complementary emphasis on practice-based research, applied in diverse contexts. In terms of our historiographically focussed research, our reconsideration of established narratives and marginalised voices generates new perspectives on historical material: **Calder** interrogates the evolution of popular street theatre in the post-industrial era and **Gale** and **Lowe** offer new readings of 20th century performance cultures across stage and screen. **Butler, Dorney, Gale, Lowe** and **Waldron** re-appraise figures of significance, working from extended engagements with archival material, bringing new readings into view. **Butler's** work on the Delia Derbyshire Archive facilitated the founding of the education charity 'Delia Derbyshire Day' and catalysed new creative practice - from school children to commissioned artists - as an ongoing, public celebration of her work.

In the cross-over between historiography and applied performance, whilst **Parry** engages with the synergies between science and performance, **Hughes** offers original perspectives on the historical trajectories of applied and social theatre; **Jeffers** (with Moriarty) offers a new history of the community arts movement and ideas of cultural democracy, and **Thompson's** work challenges the assumptions underpinning the historical, discursive and performative limits of the humanitarian project. Our research in screen studies also makes new departures in the histories of national cinemas (**Chan**), stardom, gender, sexuality on screen (**Waldron**), and approaches to documentary filmmaking (**Everest, Sjöberg**).

We have been able to strategically prioritise larger-scale research activity through external funding success (Section 3), while also supporting the work of early career colleagues. This 'mixed ecology' approach will continue as part of our strategy for research management. We have developed sustainable networks for the pursuit of relevant, responsive research through a combination of discussion 'in-house' (Section 2), and through exchanging ideas and methods externally with scholars, practitioners, policy makers and publics. Staff are encouraged to develop new research relationships, to organise and host conferences and symposia, and to make research outputs accessible to diverse audiences, through open-access scholarly publications, public performances, screenings and exhibitions, project websites, and reports for public bodies.

Our strategic commitment to the development of substantial, ongoing research projects is evidenced in a number of ways in the current submission. Extended, practice-based projects are presented here in the form of multi-component outputs (**Bottoms, Everest, Hughes** and **Smith**). There are several monographs and edited books reflecting sustained curatorial projects and special editions of journals. The multi-component outputs, two of which are substantial (double weighting requested: **Bottoms, Hughes**), reflect both the unit's increased engagement with practice-based methods and its established strengths in historical and applied research.

Collectively our aim is to develop and sustain resilient networks and wider ecologies for developing and sharing our research. This is evidenced, for example, in **Everest's** work with Manchester Museum on the 'Manchester Together' archive project in response to the 2017

Manchester bombing. Our research also embraces interdisciplinarity, and works inter-professionally, to explore shared concerns. The UoA's strategic aim has been to develop research that deliberately seeks to work across the intra-disciplinary classifications of drama: for example, **Chan's** inclusion of multi-media, gallery-based performance in her book on cosmopolitan cinema, and **Sjöberg's** use of improvisational play as a methodology for documentary film-making.

Research Strategy: Impact

Drama at Manchester's historic focus on prioritising engagement with communities beyond the academy underpins our impact strategy. This strategy focuses on agenda-setting and the generation of impacts with established and new partners with whom we build and develop sustained working collaborations (see Section 4). Our research with cultural partners and the 'impact' arising from this influences the research culture of the department and wider university, through for example the Institute of Cultural Practices (ICP), the Humanitarian Conflict Response Institute (HCRI) and the Creative Manchester initiative (CM) a major University investment led by SALC. The commitment to research with impact accords with the current broader objectives of the University of Manchester, with 'Social Responsibility' one of three key goals driving planning and investment across the institution. UoA staff have led the University wide development of this strategy: from 2017-19, **Thompson** was UoM Vice-President for Social Responsibility and **Parry** has been Associate Director for Social Responsibility for SALC since 2019.

Impact potential is embedded in the planning and design of research. Our two impact case studies selected for REF2021 reflect this strategic emphasis both locally and globally. The 'In Place of War' (IPoW) case study (**Thompson**), building further on a case study submitted to REF2014, demonstrates how models developed from research initiated back in the early 2000s have continued to expand their impact potential in sites of conflict around the world. The 'Multi-Story Water' case study (**Bottoms**) documents research impacts closer to home, through the development of performative engagement strategies around flood resilience and community awareness of the water environment, locally in the Aire Valley, and nationally across the UK through the project's research partners and engagement with the Environment Agency.

Other examples of impact-oriented research activity include **Jeffers**, as CI on an AHRC Connected Communities research initiative (2015-16), 'The Hospitality Project' (with the Universities of Bristol and Leeds, and a community of researchers in Bristol [including Bristol Hospitality Network, a third sector organisation housing asylum seekers]). This made use of arts-based research to explore the power dynamics of hospitality (<https://connected-communities.org/index.php/project/the-hospitality-project/>). Similarly, **Hughes'** AHRC Early Career Leadership Fellowship for 'Poor Theatres' (2014-2016), involved collaborations with city-region and international projects working on economic justice issues, and with a range of artists, arts organisations and social housing/social welfare professionals and clients (<http://www.manchester.ac.uk/poortheatres>). **Hughes'** research included the creation of a digital database of more than 200 artefacts. **Parry's** work on science and performance builds on engagements with science and health professionals as well as arts practitioners and theatre makers (see Section 4), and has informed the development of interdisciplinary collaborations between Contact Theatre (where Parry was a Board member) and partners including the Wellcome Trust, Nowgen (a centre for genetics in healthcare) and Manchester Science Festival. These partnerships played a significant role in fund-raising for Contact's £6.5m capital redevelopment (2017-20), to which the Wellcome Trust contributed £600,000. Other examples of our ongoing engagement with external partners include work by our ECRs. **Calder's** research on international street theatres engaged with French artists, **Everest's** with curators (Manchester Museum, National Museums Liverpool and the Barbican, London), and **Clements'** research underpinned a long-term relationship with the

Royal Exchange Theatre, Manchester, with whom she worked to conceptualise their major *You, The Audience* initiative (2016-18). **Smith** has worked as a theatre-maker with Fuel and other touring producers, and as co-director of Tim Crouch's work since 2005. Researchers have sought to add value to the projects of cultural partners, whether in the capacity of researcher or consultant, dramaturg, performer, co-author of grant applications, or advisory board member, etc (see Section 4).

Our impact strategy since REF2014 has centralised a more systematic approach to securing external research income resulting in an over 100% increase in HESA funding (see Section 3), and investment in third sector collaborations and partnerships. Work with partners helps to bring research, state and third sector funding together to maximise the impact of our research beyond publication, and to enhance the income-generation potential of our collaborations. We have also sought and received non-HESA funding for research, for example, **Butler's** work on the Delia Derbyshire Archive, underpinned the founding of an independent educational charity (Delia Derbyshire Day: <https://deliaderbyshireday.com/>), and was supported by over £62,000 raised from Arts Council England (ACE) and the Heritage Lottery Fund (HLF).

Our impact practices involve us in engaged forms of knowledge-making, questioning the limits of an 'applied' model of research by working with creative, disciplinary and professional collaborators to maximise and diversify the impact of new knowledge and understanding. Public engagement events in connection to our impactful research include **Hughes's** 'Making Theatre in the Midst of Austerity' symposium (2015), events launching special editions of *Contemporary Theatre Review* - 'Theatre and Activism' (edited by **Hughes & Parry**) and 'Electoral Theatre' (edited by **Bottoms**), and **Jeffers'** 'Cultural Democracy: Yesterday, Today and Tomorrow' (2018) as well as **Bottoms**, 'Kidnap@20: The Art of Incarceration' (2018) and **Gale/Hughes and Dorney**, 'Mapping the Past into the Future', in 2019.

We have made targeted use of UoM-funded opportunities for open access publication (see submitted outputs by **Chan, Dorney, Gale, Hughes, Jeffers, Parry and Waldron**) and digital platforms, as well as programmed events. **Jeffers** and Moriarty's research, for example, led to a series of events, 2 films available online, and an open-access book.

Future Research and Impact Strategy

Our strategy is to further enhance our established areas of expertise as well as maximising the relevance and impact potential of our research. Alongside extending the commitment to interdisciplinary and inter-professional collaboration, we are committed to supporting ECR and mid-career researchers to build their grant capture capacity. Here we will capitalise on emerging research with collaborative partners (for example **Butler, Calder, Chan, Dorney, Everest, Hughes and Parry**).

Our commitment to open access (OA) publication will continue, supported by the University's OA infrastructure which includes a publication OA repository (PURE) and funding of the conversion of research to OA formats. The UoA submission has benefitted from this funding stream (3 articles: **Hughes and Parry, Gale, Parry**; 2 edited books: **Gale and Dorney** and **Jeffers**, and 4 monographs: **Calder, Chan, Parry and Waldron**). All staff adhere to the university's frameworks for research ethics and we are committed to enhancing our ethical approach to research enquiry, research integrity – for which we have all undertaken bespoke training – and equality and diversity frameworks as identified in the University's Code of Practice. **Hughes** is the returning Chair of the SALC Ethics Committee from 2019-2021.

We intend to further develop effective mentoring and support for colleagues at all stages of their research careers. Of our ECR staff **Calder, Clements** and **Smith** are being supported to complete monographs or major works during the next REF period and **Bottoms, Dorney,**

Hughes, Sjöberg, Thompson and **Waldron** are also working on new monographs. We have substantial research projects in progress that provide the basis for future grant capture, collaborations and impact – such as interdisciplinary work on performance and incarceration (**Bottoms**); histories of civic culture (**Hughes, Gale**); the social history of cosmopolitan film (**Chan, Waldon**); new readings of the materiality of performance (**Calder, Butler, Dorney, Everest, Jeffers, Smith**), and performance, public health and care (**Parry, Thompson**).

As well as providing a supportive and generative context for research, we will build on our interdisciplinary and inter-professional approach to impact, seeking opportunities to add value to and co-develop initiatives and embracing hybrid research identities. Examples of this are **Thompson** and **Parry**'s research on care, science, public health and performance, and outcomes from our co-hosting of a Collaborative Doctoral Award with Community Arts Northwest (2020-2023, **Jeffers, Musiyiwa**), focusing on refugee artists. We will also build on the investment provided through the Creative Manchester (CM) initiative which links researchers with partners across SALC and more substantially, from across the creative industries. CM is now a major theme within the University's research strategy, 2020-2025. Our researchers have been central to developing CM, and investment to date has extended both our research potential in film practice and our collaborations with SALC's Centre for New Writing and the ICP, through staff enhancement and through seed-corn funding for research.

Section 2: People

Staffing strategy and development

The UoA has invested in four new appointments (**Dorney, Calder** [originally a fixed-term post funded by a Leverhulme Trust Major Research Fellowship/**Gale**], **Everest** and **Smith**) and the enhancement of two posts in film (**Lowe, Waldron**). Expansion has been supported by the relative stability of the existing staff group. We have also enhanced our mentoring structures, in particular for early and mid-career researchers, to aid the development of distinctive research profiles (**Calder, Chan, Lowe, Sjöberg**), including the production of first monographs (**Calder, Chan, Lowe** and **Parry**). **Waldron** strengthens our profile in non-Anglophone film, and our successes in AHRC grant income have provided opportunities to develop new practice-based research (**Bottoms** and **Hughes**).

Our UoA staff profile (half are Senior Lecturers and Professors) means we are well placed to continue our contributions to research leadership. Staff have served as officers for UK research associations, as reviewers for grant bodies and also work in leadership positions within SALC (see Section 4). Where appropriate, bids for staffing prioritise opportunities to appoint ECR academics (in the current cycle, we secured two fully-funded, three-year lectureships via awards from the Leverhulme Trust (**Calder** and **Berger**)).

CM has provided investment in a new MA Playwriting programme, which adds to the existing staff in playwriting in the Centre for New Writing (CNW). It has also facilitated the appointment of an engaged group of Honorary Professors including John McGrath (Artistic Director of Manchester International Festival) and Vicky Featherstone (Artistic Director and CEO of the Royal Court Theatre). Honorary Research Fellows, Teresa Bean, Gerri Moriarty and Carran Waterfield, have played key roles in **Thompson, Jeffers** and **Hughes**' research activity.

All new staff are assigned an experienced colleague as a mentor with whom they discuss the strategic planning of their research/academic career during probation, and beyond if they wish. All staff have access to researcher development, funding and training events, at departmental, school and faculty level. The FoH New Academics Programme (HNAP) is accredited by the Higher Education Academy. ECR lecturers benefit from a reduction in teaching load (25% in year 1; 20% year 2; 15% year 3) which supports the development of

their research profiles. This support infrastructure has led to several notable achievements for ECRs: for example, **Calder**'s John Rylands Research Institute Fellowship in 2017 and his receipt of the David Bradby, Standing Conference of University Drama Departments (SCUDD) Award in 2018. Our three post-doctoral researchers working on AHRC funded projects (Dudley, Murray, Paxton) all made extensive use of UoA mentoring and career development resources. A BBC/AHRC New Generation Thinker while completing her PhD (UoM), Paxton's monograph *Stage Rights*, developed from her PhD, was published in Gale and Dorney's series with Manchester University Press. She also won the TaPRA Early Career Researcher prize in 2019, and worked as the RA on **Hughes**' AHRC 'Poor Theatres' Project.

Staff benefit from a formal and informal research support and development structure, designed to maximise potential and productivity. All staff engage in extensive internal peer review, provide advice on placing outputs for publication, and consult on funding proposals. Our regular programme of staff/PGR seminars, 'Cultivating Research', provides opportunities to discuss early-stage research by colleagues, as well as bringing in guest speakers to extend outward dialogue. Our research strategy is also facilitated by regular research 'away days', which include a range of opportunities for sharing work. All staff participate in an annual Personal Research Expectations Plan (PREP) exercise, where research plans are developed in discussion and agreed, and colleagues are helped to identify research and impact goals, and additional sources of support. During this REF cycle we have particularly focussed support on colleagues writing their first monographs or their first funding proposals.

With processes overseen by a SALC Director of Research (currently **Gale**) and SALC Research Committee, a dedicated research support team manage grant applications, awards and internal funding. SALC supports grant applications through assigning our in-house grant writers from the Faculty team to assist in the development of applications, and through the use of experienced peer reviewers, many of whom review for external funding bodies. Impact is supported through SALC funds and a staff team which includes an Associate Director for Research: Impact [academic] and an Impact Manager [professional services]. Tailored support is offered to ECRs through training workshops in research project development, impact and grant capture. Departmental research co-ordinators process applications to the University's Open Access (OA) fund.

All staff can apply for institutional research leave (IRL) of one semester in every seven. There is flexibility with scheduling across a unit: IRL can be moved back or forward by a semester, and periodically SALC supports supplementary leave (SRL) of one additional semester (**Lowe** and **Parry** were in receipt of this during the current cycle). All research staff have a personal research allowance of £1,000 per annum (up from £600 in REF2014), with additional financial support for research development from SALC and UoA funds, of up to £6,000 per annum, available through competitive tender. Researchers in receipt of external funding are given an adjustment to their teaching and administrative duties to enable them to deliver funded research outcomes. All staff nominate a weekly 'research day': this takes into account the SALC workload model (WAM), and the scheduling of teaching and tutorial availability during teaching semesters.

Colleagues are encouraged to apply for promotion and are offered strategic advice on research development, and the administration and leadership opportunities that institutional promotion criteria demand. SALC also runs annual workshops for those applying for promotions. In this REF period, career progression is evidenced by promotion of **Calder** to a permanent contract, and other ECRs to senior lecturer status (**Chan**, **Jeffers** and **Parry**), as well as **Hughes** to Professor.

Taking into account the need to represent the research of all staff and ensure this process is framed by equality and diversity markers, we have determined our strategy for submission to REF2021 on the basis of balancing both investment and assessing where the UoA emphases are at this moment in the research cycle. Colleagues who have had extended periods of research time relating to grant success or supplementary leave (**Bottoms, Calder, Chan, Gale, Hughes, Parry, and Thompson**) or who were completing existing projects (**Dorney**) are contributing more outputs to the submission as a whole than the REF2021 average of 2.5 items. While in general ECR colleagues (**Clements, Everest and Smith**), or those in the process of developing larger-scale projects, are returning less (**Butler; Jeffers; Lowe; Sjoberg; Waldron**).

Research Students

The UoA supports three distinct PhD programmes: Drama (which includes a PhD by Practice route); a Professional Doctorate in Applied Theatre and an Anthropology, Media and Performance PhD, offered in partnership with the University's Visual Anthropology department. Since REF2014, PhD completion rates have risen overall by a third to over 30. Many of our PhD and PDR researchers are actively involved in sustaining the vitality of our research culture, as well as enhancing and developing practice and policy within their own professional settings. Examples here include Allen's (2019) work on 'tractivism', an activist form of peripatetic performance and Caudle's (2017) work on leadership in learning disability theatre. Parkinson (2017) developed a new approach to creative education in the prison classroom and Sawka's (2020) research, which re-visions process drama education for the 21st century classroom, has attracted funding from the Paul Hamlyn Foundation, as well as being mapped out in schools across the North of England.

All PGR activity is structured by a programme of support, training and academic advising input at Departmental, School and University level. Students are assigned two supervisors and an advisor. PhD activity is overseen by the departmental Postgraduate Research Officer, who coordinates admissions and offers pastoral support to students in the role of Academic Advisor. Students have fortnightly supervisory meetings and formal progression assessment panels twice a year, which include an independent reviewer, thus ensuring that decisions regarding progression are taken in a robust fashion.

SALC oversees a programme of PGR training, taking into account the specific requirements that are set by the AHRC and ESRC, and for students funded by the NWDCTP / NWDTP. Artsmethods@manchester and SALC's Graduate School offer training and funding to support the organisation of interdisciplinary, student-led, initiatives and conferences. Artsmethods@manchester training is theoretical and technical, while SALC Graduate School training is centred on early professionalisation, for example on accessing academic careers, publication strategy, and generating impact. An important aspect of a doctoral student's training is the interaction with their local and wider research community. Mao HuiDeng for example (2020), served as postgraduate research officer for the British Association of Film, Television and Screen Studies (2015-19). Bobby Smith (2019) was a key organiser of 'Development Meets' an interdisciplinary network jointly run by SALC and the Global Development Institute (GDI) and was instrumental in setting up Artschain, an informal city-wide network of participatory arts, community arts and socially engaged practitioners: many of its members are researchers as well as artists. Our PGR students participate in SALC and department seminar programmes, inputting and organising their own panel of contributors on an annual basis. Staff offer career development sessions assisting with job applications, advising on research placement and offering detailed peer review prior to publication, as well as support for public engagement, knowledge exchange and impact. SALC's Graduate School Team provide administrative support for PGRs: this includes training related to strategic leadership, research training in the arts, and research events that help to foster the PhD community, with regular meetings with PhD representatives.

PGR students have access to other School resources that enhance AHRC/DTP funding. SALC strongly encourages participation in academic conferences and has a dedicated budget to support this (£400 per student, per year), and fieldwork expenses (up to £3K per student). Our PGR students have also benefitted from support for practice-based research and language training in this REF cycle. Every student has free printing and access to priority ordering of library items for research.

Our PhD graduates are employed in a range of academic and arts/culture-related destinations. During the current cycle, these include 11 lectureships (fixed-term/permanent) at universities including Damascus (Syria); Manchester Metropolitan University, Lincoln, Northumbria, RCSSD, Salford, Victoria (Canada), Warwick and Wolverhampton; and employment in arts and cultural organisations (such as HOME in Manchester, CHOL Theatre, Huddersfield and Oldham Coliseum) and/or as self-employed artists. Graduates have published four monographs; six chapters in edited books; six journal articles; and created multiple exhibitions and performances. Artist-researchers have graduated with research outputs exhibited across national and international platforms. D'Onofrio's (2017) PhD film, *It was Tomorrow*, has been screened across Europe since 2018, winning a special commendation from the Royal Anthropological Institute in 2019. In 2020 Cabezas won the British Association of Film, TV and Screen Studies (BAFTSS) Moving Image Award for the documentary film *This is My Face*, made as part of her PhD in Anthropology, Media and Performance.

Our PhD in Applied Theatre (running since 2010) includes structured research training via residential and workshops with guest speakers from academic and professional contexts. This mode of PhD programme delivery is now available to all PhD researchers engaging in creative industries-facing research in SALC, as part of the CM initiative. Restructuring of FoH MA programmes since REF2014 has given us the opportunity to focus on our new MA Playwriting programme (**Clements, Hughes**), in collaboration with UoM's Centre for New Writing (first cohort 2020): we anticipate that this will attract PhD by practice applications in writing for performance.

Equality and diversity

The UoA's commitment to equality and diversity is evidenced by our near 50:50 distribution of male to female staff, in the range of our age profile and class (six out of sixteen staff are first in their family to have attended university), by our declared range of sexual orientation and our cultural, and national origins. The UoA's female to male gender balance of submitted staff at senior level (Senior Lecturer and Professor) is 5:5 and at lecturer, 3:3. Our staff, PhD recruitment and promotions strategy works in line with an urgent priority to achieve better representation of Black and Global Majority staff and researchers: currently this has had a more immediate impact on PGR profiles. We are pro-actively working as part of SALC admissions task groups to address imbalances and in 2018/19, carried out a review of equality and diversity issues which led to radical re-writing of a number of our UG and PGT courses.

We support and promote Equality and Diversity via fair and equitable recruitment processes where staff involved take mandatory face-to-face and online training in unconscious bias. Access and inclusion issues are also addressed as part of two university staff development networks for Black and Global Majority and LGBTQ colleagues. Our shared research agenda includes work with communities who do not normally access academic research: refugees (**Jeffers**); people affected by economic injustice (**Hughes**); flood-affected communities (**Bottoms**); people affected by war (**Thompson**). We participated in the prestigious Artist Protection Scheme in 2017-18 (with Silvanos Mudzova, see Section 4), and we also question both the frames of the 'diversity' debate and the ethics of constructing the 'other' via

our research (**Chan, Gale, Hughes, Waldron**). We have prioritised work with Black and Global Majority freelance artists as part of teaching and research projects that enhance equality and diversity (in 2018, 2019 and 2020 employing playwright Zodwa Nyoni, and contemporary theatre-makers Toni Dee and Keisha Thompson, for example), which, we hope, provides some evidence for the next generation of scholars and researchers that there is a place for everyone in a university community.

Staff and PhD researchers can request funding towards caring costs incurred through research related activities. Ill health and care responsibilities are taken into account in research review and work practices and schedules. There is a PhD Carers Network in SALC, and a wider University Parents Group and Parents Representative. PhD researchers with a long-term illness are supported by both SALC's and UoM's Disability Advisory and Support Service (DASS). SALC has a dedicated office for students with space and equipment; a PGR DASS coordinator, a PGR lead for wellbeing and a dedicated wellbeing programme. PGR students returning from a period of interruption are contacted to check they are ready to return and are aware of the on-going support we provide. All staff and students have free access to the university's counselling services.

Section 3: Income, infrastructure and facilities

Research Income

Our strategic plan to undertake research that is outward facing and integrally connected to a diverse ecology of external contexts and partners has been supported by the successful capture of external funding. Uplift in income during the current cycle has been achieved through more systematic planning of, and support for, funding applications, and collaboration with non HEI partners to access charitable and third sector funding to support research impact.

The UoA has attracted external funding of more than £1,230,863 (as of July 2020, compared to £459K in REF2014), with two thirds of researchers in the UoA having been successful in their grant applications. This includes two Leverhulme Major Research Fellowships (**Bottoms and Gale**), six AHRC awards (**Bottoms (2), Hughes, Jeffers, Thompson and Waldron & Perriam**), two Arts Council England grants (**Butler** £20,000, **Smith** £58,266), one Heritage Lottery Fund grant (**Butler**, £42,600), and more than £500,000 generated by In Place of War (IPOW) from charitable trusts, foundations and through state support (**ICS: Thompson**). The Leverhulme awards created employment opportunities for **Calder** and **Berger** (2017-2020) emerging scholars of note, both of whom were mentored to produce quality research and secured a monograph contract while with us.

Our external research awards represent three key areas of activity:

- 1) **Fellowship Awards**: to support research to establish/enhance disciplinary leaders, by drawing attention to neglected or new areas of work and/or new ways of looking at significant questions connected to the discipline (**Bottoms, Gale, Hughes**).
- 2) **UKRI Collaborative Grant Awards**. These have enabled team-based projects, with collaborative research outputs and public engagement activities, practice-based performances and films, artist commissions, and other engaged research including impact-related follow-on initiatives (**Bottoms, Jeffers, Thompson, Waldron**).
- 3) **Other Charitable and Government Income**: supporting the diversification of emerging and/or long-term research projects (**Butler/Heritage Lottery Fund and Arts Council England; Smith/Arts Council England; Thompson/Foreign and Commonwealth Office; Mastercard Foundation; PRS Foundation, Ronnie Scott's Charitable Foundation; Anna Lindh Foundation; Stanley Thomas Johnson Foundation and Mark Leonard Trust**).

Drama has secured internal seed-corn funding from School and University schemes, as well as external funding. For example, in addition to receiving funding from ACE, **Smith's SUMMIT**, was supported by an internal Social Responsibility grant. **Jeffers'** projects have also received SALC funding as have research projects from **Bottoms, Butler, Chan, Lowe and Parry**.

Staff have been supported to work on impact, social responsibility and research development (**Dorney, Gale, Hughes, Jeffers, Lowe, Smith**): this also includes support for **Parry's** work on performance and public health research, **Bottoms's** work developing pilot performances for the Aire Rivers Trust, and **Chan's** work on social histories of transnational cinema. Other staff have used seed-corn funding to support the development of major applications for the period beyond REF2021 (**Butler, Calder, Chan, Parry, Thompson**), as part of the UoA's strategic planning for future grant capture.

Scholarly Infrastructure

Our research strategy and infrastructure enables us to be outward-facing to all aspects of the theatre, screen and performance industry.

The UoA is based in the Martin Harris Centre for Music and Drama (MHC), which includes a black box theatre (The John Thaw Studio), a screening space (John Casken), and two practice studios. The MHC also houses the Lenagan Library, UoM's dedicated subject library for Drama and Music, which has an extensive audio-visual collection and viewing equipment as well as specialist research materials.

We use the MHC to host events that link directly to our research and impact activities and to support our work with a range of artist and community partners. Recent examples include: the 'Art, Freedom and Protection' event (2018) to showcase the world premiere of *Psychosis* (2018), a new play by our Artist Protection Fund Fellow, Silvanos Mudzovova; the co-production with SALC's Sexuality Summer School, of performances of Split Britches' *Retro(per)spective* (2019); the premiere of **Smith's SUMMIT** and a performance of **Smith's Commonism** (2018); Tim Crouch's performance of *I, Malvolio* (2015); **Jeffers'** support and hosting of the work of the Raqqa Collective and Journeys International Festival; and the screening of alumna Daisy May Hudson's documentary film on housing, *Half Way* (2017).

The UoA's research culture is supported by a programme of events where staff, students, external academics and industry representatives come together for discussion and reflection. 'Cultivating Research', the departmental public seminar programme, brings researchers together to discuss projects and emerging methodologies. The format ranges from formal talks by visiting speakers to more informal events for staff and PhD/PDRs. In this cycle visiting speakers include: Christopher Balme on international theatre networks; Jane Collins and Ethel Brooks on Performing Romani Identities; Maria Delgado and Bryce Lease on Staging Difficult Pasts; Victoria Duckett on Sarah Bernhardt and early cinema; Carl Lavery and Cara Berger on feminism and ecology in postdramatic theatre and Valentina Vitali on women in Indian cinema. We have hosted a number of academic seminars connected to specific research activity (see Sections 1 and 4), and public lectures including those by theatre historian Tracy C. Davis whilst Simon Visiting Professor at the John Rylands Research Institute (JRRI/2017), and curator-dramaturg Florian Malzacher (discussing his work with *Quarantine* (2018)). Colleagues working in film and screen programme 'Visual Dialogues' (organised in collaboration with UoM's Granada Centre for Visual Anthropology), a quarterly series of screenings and talks by visiting film makers and researchers. Highlights from this REF cycle include *On the Bride's Side* about Palestinian refugees directed by Gabriele Del Grande and co-produced by PhD graduate D'Onofrio and *Acoustic Signatures* by Louise K. Wilson. 'At First Sight' offers a complementary programme of first screenings of films produced as part of research initiatives across Drama and Visual Anthropology.

Research is also supported through the John Rylands Library, one of only five UK national research libraries and the largest non-legal deposit library in the UK. It has the largest collection of electronic resources in any university library in Europe. Researchers work closely with the John Rylands Research Institute (JRRI), initiating for example the recent enhancement of the Delia Derbyshire archive and running a one-day symposium in 2016 on Victorian Theatre and Early Film with speakers from the US and UK. UoM's Centre for Interdisciplinary Research in Arts and Languages (CIDRAL) and the Sexuality Summer School organise a full programme of visiting speakers. In this cycle these have included: Lauren Berlant, Sander L. Gilman, Joseph Roach and Freddie Rokem, Elizabeth Freeman, Brian Lobel, Holly Hughes and in collaboration with our UoA, Split Britches.

Organisational and operational infrastructure

Researchers have access to specialised funding, equipment and facilities, including practice and performance spaces and studio facilities with cutting-edge sound and video-editing suites in the Martin Harris Centre, and IT and screening facilities with access to UoM's new £550,000 Media Centre and Film Lab.

Alongside facilities offered within the UoA, SALC's Graduate School offers fully equipped workspaces with a training room, a state-of-the art multiway conferencing system and a SMART Board, as well as three seminar rooms for workshops, postgraduate conferences and events and, alongside those in the MHC, spaces for informal social gatherings and event receptions.

Section 4: Collaboration and contribution to the research base, economy and society

The desire to engage meaningfully with external partners and with people and places external to the university underpins much of our research. This is both in terms of the generation and flow of knowledge and understanding, and in its application to the wider economy and society. We have relationships with over twenty-five arts and/or community organisations; we have worked as editors of international scholarly journals and three major book series. During the current cycle staff have delivered sixteen keynotes and more than ninety papers at national and international conferences, and our research has been translated into several languages (including Dutch, French, German, Romanian, Arabic and Spanish). Postgraduate research has made significant contributions to both the academic and cultural sectors in international film curation (Ahmed 2019), film-programming (Elliott 2019), documentary film-making (Cabezas 2018, Dietrich, D'Onofrio 2017, and Knowles 2016), learning disability theatre (Caudle), art and restorative justice (Ruding), drama education (Henderson 2020, Sawka 2020), creative education in prisons (Parkinson 2017) and histories of suffragette theatre (Paxton 2014).

Research collaborations, networks and partnerships

SALC and the FoH provide support for collaborative research and all staff can apply for financial support for this from across the university (see Section 3). The UoA encourages staff to sustain our good track record of service and leadership roles that support the development, vitality and sustainability of our disciplines beyond Manchester. **Bottoms, Butler, Chan, Clements, Dorney, Everest, Gale, Hughes, Jeffers, Parry, Smith and Thompson**, have developed research projects/networks with national and international partners and local organisations such as the BBC, BFI, Royal Exchange Theatre and New Charter Housing, Octagon Theatre, Bolton at Home, Community Arts North West, Mint Theater, NY, Magdalena Project; and have created placements and publications with PhD students (**Hughes** with Dunn), and a framework for future projects on the civic value of theatre (**Hughes**). At HOME, Manchester's independent centre for contemporary arts, theatre and film, **Chan**'s work on Chinese cinema has been embedded in the annual international

festival programming, and the 'Not Just Bollywood' annual season has been curated there by PhD graduate Omar Ahmed, since 2018.

The UoA has a strong record of research which forges and develops collaborations, that has led to a number of publications, and to the development of research applications which mature these relationships (**Chan, Hughes**). Externally these include **Bottoms** and Hollweg (Leeds), **Chan** and Willis (Salford), **Jeffers** and Moriarty, **Hughes** and Nicholson (RHUL), **Hughes** and Waterfield, Fisher (CSSD) and **Thompson, Smith** and Crouch, **Waldron** and Rees-Roberts (Sorbonne Nouvelle). Internally, collaborations between **Gale** and **Dorney** have produced two edited volumes, Perriam and **Waldron** have produced one, and **Hughes** and **Parry** jointly edited a special edition of a major UK journal.

Engagement with key research users, beneficiaries or audiences

With a broad base of research users, beneficiaries and audiences our research strengthens the HEI research base (see below), and engages with diverse communities and publics, from young children to refugees, from workless communities in the North West, to more traditional middle-class theatre goers in Manchester and London, to communities for whom public arts provision is largely inaccessible. Research projects with artists/arts organisations have had mutual benefit and generated public value (including socio-economic value). Our collaborations with the cultural sector have a multi-directional impact: they both help translate research for external contexts and enhance the development of our own research culture.

Such research speaks to an agenda around the active relationship between performance and publics, often in non-theatre/arts spaces and in a manner in which the impetus to embrace diversity is heightened. For example, **Butler's** work on Delia Derbyshire engages multi-generational audiences interested in the processes of electronic music making and women's historic involvement in it; **Gale's** research on 'forgotten' women performance practitioners underpinned her editorial and advisory work with the Oxford Dictionary of National Biography's Women in Theatre, Film, and Performance project (2018), and her consultancy roles on contemporary productions of 'forgotten' works for new generations of audiences (Orange Tree Theatre, London, and the Mint Theatre in New York (2019-2020)). **Bottoms'** and **Hughes** have sustained engagement with local artistic communities in Leeds and Bradford. Our postgraduate students, Dunn, Paxton (RCSSD) and Smith (University of Warwick), have used research generated at UoM to develop projects involving communities, users, research and knowledge transfer.

Staff contribute both to the framing of funding programmes and application processes as part of Boards of Trustees of arts organisations (**Hughes/Common Wealth; Gale** and **Thompson/The Edge Theatre and Arts Centre; Thompson/IPOW; Parry** and **Dorney/Contact Theatre; Gale** and **Jeffers/TiPP** (Theatre in Prisons and Probation)). **Butler, Gale, Hughes, Parry** and **Thompson** have all been involved in developing external funding bids, some of which have resulted in the award of ACE NPO funding, or in the award of funding toward significant capital bids (for e.g. **Parry/Wellcome** Trust funding for the Contact Theatre, see Section 1).

Staff have collaborated with artists in the making of performance work (**Butler, Bottoms, Hughes, Jeffers, Parry, Smith, Thompson**), and have also worked in an evaluative and consultative capacity (**Chan, Dorney, Gale, Hughes, Parry, Waldron**). Research projects have enhanced artistic commissioning and programming: for example, **Parry** commissioned prize-winning work from writer Louise Wallwein (*Hidden*, in 2015 which won a Manchester Cultural Award for Best Performance in 2019). The department has also hosted a diverse range of artist/users including the Zimbabwean radical theatre maker and activist, Silvanos Mudzvova (2016-2017) funded by the Artists Protection Scheme (US), who following his

residency with us, was awarded UK Leave to Remain and is now a working artist in Manchester.

External organisations supported by researchers in advisory or consultative roles include Arts Council England (ACE/**Dorney**), ArtsChain (**Jeffers**), Contact/Wellcome (**Parry**), British Council, USA (**Thompson**), FAWE Liberia (**Thompson**), Children In Crisis, UK (**Thompson**) and the V&A (**Dorney**). Our PhD researchers have also contributed to the unit's engagement with external organisations (see section 2). Locally, we have provided leadership in the areas of research and social responsibility for the wider University (**Thompson, Parry**, see Section 1).

Much of our research places audiences and users at its centre. For example, **Smith's SUMMIT (2018-19)** was created specifically to speak directly to audiences in an accessible way, embedding a deaf performer in its compositional structure and requiring all actors to perform in British Sign Language as well as in their 'mother tongues', English and Malay. **Jeffers'** research on arts and cultural democracy foregrounded the historical practice of practitioners whose primary objective has been to engage diverse audiences with practices of artmaking, embracing a plurality of users and beneficiaries in the process of generating art. Similarly, **Chan's** collaborations on the Chinese Film Forum UK (CFFUK), have expanded the coverage and dissemination of Chinese films for new UK audiences, following an initial AHRC Research Networking grant (2012-2014). CFFUK is an inclusive collaboration and a 'collective' organisation run between members of UoM, the University of Salford, MMU, the Confucius Institute (UoM), the Centre for Chinese Contemporary Art, and HOME, with funding from the British Film Institute, and the UK National Lottery Fund. Staff are also involved in the organisation of other arts festivals such as the Insight Film Festival (**Butler, Sjöberg**), the Journeys International Festival (**Jeffers**) and initiatives such as Y Touring Theatre of Debate (**Parry**).

Service to the discipline

Service in terms of leadership and consultancy includes a substantial and long-term presence in research bodies integral to the discipline. This includes work as founding/executive members and working group convenors of TaPRA, following the inaugural conference in 2005 at UoM of what was then, a new UK research association for theatre and performance (**Clements, Dorney, Gale, Hughes, Jeffers, Parry and Thompson**), and membership of IFTR, ASTR and PSI. Staff are also members of the British Association of Film, Television and Screen Studies (**Butler, Chan, Lowe**). UoA researchers contribute as lead and associate editors of international journals – *CTR* (**Gale, Hughes**), *STP* (**Dorney 2009-2020**), *SCP* (**Dorney 2013-17**) and *RiDE* (**Hughes, Thompson**), as well as book review editors for journals including *New Theatre Quarterly* (**Jeffers, Clements**). Staff are members of a range of editorial boards, and work as book series editors (*Routledge Modern and Contemporary Dramatists* (**Gale**); *Women, Theatre and Performance* (**Dorney, Gale**) and *Theatre: Theory-Practice-Performance* (**Gale** with Delgado/RCSSD and Lichtenfels/UC Davis, US). Staff have also acted as editors and consultants on digital platforms such as *The Routledge Theatre and Performance Archive* and *Digital Theatre +* (**Gale**), as well as regularly reviewing proposals and manuscripts for major academic publishers (including Bloomsbury Methuen, Cambridge University Press, I.B. Tauris, Leuven University Press, Nick Hern Books, Oxford University Press, Palgrave Macmillan, Peter Lang, Routledge, Seagull Books, University of Michigan Press). Staff regularly serve as peer reviewers for UK and international funders such as the Leverhulme Trust, the Wellcome Trust, the AHRC, the ESRC, FWF Austrian Science Fund, Prince Claus Fund, the Irish Research Council and the ERC.

Researchers have been nominated for and won awards: Dorney was awarded the TaPRA David Bradby Prize in 2014, Calder the SCUDD David Bradby Award in 2018 and in 2019

Dorney and **Gale** were nominated for the TaPRA editing prize for *Vivien Leigh: Actress and Icon* (MUP). **Gale** was elected a Fellow of Academia Europaea in 2016.

Staff are also active in collaborations with ongoing academic networks: Brandeis (**Thompson**), Notre Dame/Lederach (**Thompson**), 'Crisis, Affect and Community' in contemporary British theatre - Universitat de Barcelona (**Clements**), Cultural Democracy Network (**Jeffers**), Migrant Dramaturgies (**Jeffers**), Future Anthropologies (**Sjöberg**) and ASTR (**Calder**), Staff provide advice and consultancy to a range of professional organisations: (see above) and are members of the editorial committee of Manchester University Press (**Butler, Gale**), while also providing research development consultancy for several universities, including, Kent; Lancaster; LJMU; MMU; Northumberland; QMUL; Reading; RCSSD; Salford, and Winchester. UoA staff regularly act as external members of appointment and promotion panels across the UK, and have examined more than 30 PhDs during this REF cycle, in Australia, South Africa, Sweden and in the UK, including for the universities of Aberystwyth, Brighton, Bristol, Hull, Warwick and London (several colleges).

Alongside our annual series of research seminars, we have organised a number of conferences, performances and public symposia during this REF cycle as described in Section 2. These include: performances of *SUMMIT* (**Smith**, 2018, UK premiere); *Commonism* (**Smith**, 2019, UK premiere), *Salts Waters, This Island's Mine* (**Bottoms**) 2017-18; 'Mapping the Past into the Future: Towards a Festschrift – A Celebration of the Work of Professor Jacky Bratton' (**Gale, Hughes** and **Dorney**) an international symposium to celebrate the work of a key UK theatre historian (2019); and a symposium celebrating the publication of two special editions of *Contemporary Theatre Review* (2015) edited by UoA staff (**Bottoms, Hughes** and **Parry**/ see Section 2), with invited guest artists from Common Wealth and Liberate Tate. Staff have also contributed to national and international conferences as speakers, respondents and panel chairs as well as giving keynote addresses in the UK and elsewhere. This includes **Dorney** as keynote at TaPRA in 2015, **Thompson** at Brandeis University, USA in 2015, and at the International Community Arts Festival, (Holland), in 2017 - on 'Performance in place of War' and 'An Aesthetic of Care', and **Jeffers** on cultural democracy in London in 2015 and on refugees and performance in Sweden (2019).

In many cases the impact of our research has been supported by our distinct approach to interdisciplinarity and our responsiveness to national and international priorities/issues, from collaborative projects and commissions with artists to our contributions as a team to publishing and research dissemination in the field more generally. Our research has, then, made significant interventions into wider theatre and screen cultural ecologies locally, nationally and internationally.