

Institution: Royal Holloway, University of London
Unit of Assessment: 33. Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p>1. Unit context and structure, research and impact strategy</p> <p>1a. Overview and structure</p> <p>The Departments of Drama, Theatre and Dance (Drama) and Music form a large, vibrant unit with 31.8fte Category A staff and 100 registered PhD students. Since 2019 we have been part of the School of Performing and Digital Arts (PDA), along with the Department of Media Arts.</p> <p>In REF2014 Drama and Music received GPAs of 3.22 and 3.26 respectively, each in the top 10 of departments for their subjects. We host the UK's only Regius Professorship in Music, awarded in recognition of our contribution to the discipline, and inaugurated in 2014 by the Queen's visit. Since 2014 we have enhanced our existing strengths, establishing the Centre for Contemporary British Theatre and the Centre for Asian Theatre and Dance to give focus to our work in these areas. We have also developed new areas of expertise such as digital creativity, contemporary music performance, social action through music, and performance in museums. Our research is socially engaged and promotes equality, social justice and increased cultural participation. To maximise the public benefit of our research, we work in partnership with arts organisations and cultural institutions such as the British Library, BBC National Orchestra of Wales, National Theatre and Tate Modern. We play a key role in major cross-disciplinary projects and partnerships, including the Techne AHRC Doctoral Partnership, and StoryFutures (the AHRC Creative Industries Cluster in immersive storytelling). Our contribution to the sector includes our direction of the Institute of Musical Research, a national centre for collaboration in music studies that has included provision for 27 postdoctoral scholars.</p> <p>Our research is global in scope (crossing all five continents) and features a broad chronology (from early modern to contemporary) and an interaction of critical and creative work. We encompass a wide range of methodologies including applied performance, composition, critical studies of drama and dance, ethnomusicology, historical musicology, music analysis, music performance, performance histories, performance technologies, philosophies of the arts, and theatre history. Our research is structured across six interlocking clusters:</p> <p>Contemporary theatre, performance and composition combines critical approaches to drama in Europe and across the world, and practice-based work in playwriting, theatre directing, musical composition and performance.</p> <p>Digital creativity, screen media and the performing arts builds on our strengths in cinematic music and in indigeneity and digital media, to develop critical and practice-based investigations of intermedial performances, interactive multimedia, and body/technology interactions.</p> <p>Global/transnational perspectives explores music, drama and dance as global phenomena, using methods from ethnography, historical/cultural studies, creative practice, and the geo-humanities.</p> <p>Inclusion, participation and decolonisation in the performing arts includes critical and practice-based work on social action through participatory arts, and studies of race, indigeneity, decolonisation and performance.</p> <p>Modernity and the performing arts investigates how music and theatre shape ideas of cultural, intellectual and philosophical modernities in Europe and globally.</p> <p>Theatre/music history, heritage and archiving has extended our strengths in cultural histories of the performing arts, by developing new work on museums and performance, heritage law, and innovative approaches to digital archiving and data.</p> <p>Research is overseen by departmental Research Leads reporting to a PDA School Director of Research & Knowledge Exchange, who reports to the Deputy Principal (Academic).</p>

Departmental and School research committees set strategy and hold budgets to support research activities.

1b. Review of research objectives 2014–20

Drama and Music have implemented the following research objectives described in REF2014:

To pursue pathbreaking and transdisciplinary research. In the current REF period our contributions to scholarship include 26 monographs, 22 edited books, 394 chapters or articles, and 83 practice-based outputs. Our research is published in or translated into 11 languages (including Dutch, German, Hebrew, Japanese, Korean, Mandarin, Polish, Portuguese, Russian and Spanish); our creative work has been performed in over 20 countries. Since 2014 we have created research clusters to organise our research thematically, cutting across methodological and disciplinary boundaries. The clusters allow us to probe questions corresponding to national and international priorities from a variety of perspectives, enabling collaborations such as Ramnarine (Music) and Purkayastha (Drama) on dance, decolonisation and the Indian diaspora. The creation of the PDA School in 2019 has facilitated further cross-disciplinary collaborations including work with Media Arts on virtual reality, immersive storytelling and cyborg cultures (Kanga, Mancewicz, Parker-Starbuck, Summers).

To contribute to our disciplines through leadership roles and collaborations / networks. We have given intellectual leadership to our disciplines, as enabled by the award of 2 AHRC Leadership Fellowships and 3 Leverhulme Major Research Fellowships to promote work on the social impact of music (Baker), operatic composition (Bowden), music and language (Johnson), ideologies of 20th-century opera (Harper-Scott), and migration of musical instruments (Beckles Willson). Our editorial leadership of the discipline includes 4 co-/edited book series, 8 journal special-issues, and editorship of 9 major journals listed in section 4e. Our leadership of the Institute of Musical Research (after its threatened closure by the University of London) has put this national centre for research networking on a sustainable footing. It has promoted collaborations with 29 HEIs in the UK and internationally, described in section 4a. Drama's Centre for Contemporary British Theatre (director: Megson) and Centre for Asian Theatre and Dance (director: Thorpe) promote connections between critical research, creative practitioners and the theatre industry, organising annual symposia and the Noh theatre training project.

To maximise the influence and impact of research beyond the academy. Our strategy has involved building partnerships with theatre companies, orchestras, museums and arts education programmes, to enable our research to reach and benefit wide publics. Gilbert's ERC-funded project 'Indigeneity in the contemporary world' led to the Southbank exhibition EcoCentrix, which was shortlisted for a National Engagement Award. Lease's AHRC-funded project 'Staging Difficult Pasts' has introduced performances into museums in Argentina, Poland and the UK, to enhance the curation and public understanding of objects associated with traumatic memories. We played a leading role in the formation of Tate Exchange, creating a forum for knowledge exchange in the creative arts. Our work on participatory arts has benefitted marginalised groups such as asylum seekers, refugees and ex-combatants (Beckles Willson, Estrada-Fuentes), developed new notions of citizenship through music (Baker), and shown the social value of amateur and community theatre (Nicholson).

To realise the potential of new performance spaces to extend our practice-based research. Investment in the previous REF period led to the opening of two new performance spaces in 2013–14: the £3m Boilerhouse Auditorium (Music) and the £3m Caryl Churchill Theatre (Drama). Since 2014 we have recruited 7 practice-based researchers, strengthening our expertise in theatre directing (Mitchell, Overend), concert composition (Fernando), contemporary performance (Dullea), digital creativity (Kanga), site-specific creativity (Ko), and sound design (Parkinson). Their practice-based research in our new performance spaces has facilitated such projects as 15 CDs of contemporary music, collaborations with dance companies including Royal Ballet and Ivgi & Greben, and the production *The Majority* at the National Theatre. These projects have also furthered our strategic objective of collaborating with the creative industries.

To maximise the potential of colleagues, via flexible, inclusive structures. We have nurtured an inclusive research community that enables staff to realise their full potential in individual and collaborative projects. By enhancing our sabbatical scheme to offer two terms' leave in twelve of service, we have increased our completion rate of monographs and our submissions of grant applications. Improved mentoring systems and college training programmes have helped colleagues to diversify their research activities, develop as research leaders, and exploit new opportunities such as the Global Challenges Research Fund / Newton Fund (which funded Blanco and Lease's project 'Embodied Performance Practices in Processes of Reconciliation in Colombia').

To attract and sustain a PGR community with outstanding potential, through supervision and training programmes that address 21st-century challenges. We have grown our PhD cohort by 25%: total completions have risen from 81.5fte in 2007–13 to 119.4fte in 2013–20. To sustain this PGR community, we have taken leading roles in the Techne AHRC Doctoral Training Partnership (director: Normington), which supplies funding and collaborative opportunities for RHUL students. We have further supported our PhD students through in-house and collaborative initiatives in training, including Drama's 'Ways of Working' programme, now extended across the PDA School; and a music postgraduate training network with Uppsala University and the Leipzig Bach-Archiv (supported by a £127k grant).

1c. Research objectives, 2021–26

We aim to ensure the sustainability of our research by following the principles outlined in RHUL's Strategy 2020–24, balancing investigator-led and challenge-led research. We will implement the RHUL structures for research by working collaboratively with the new Catalyst Hubs, and by undertaking a strategic review of our research centres in relation to college and funder priorities.

Our objectives include:

- To develop our cluster on digital creativity, in conjunction with the RHUL Catalyst Hub Digital Futures in the Creative and Cultural Industries. We plan to address challenges faced by the post-Covid creative industries, including transformative technologies and the changing needs of audiences. Projects underway include collaborations with StoryFutures involving virtual reality in opera (Fernando) and theatre (Mancewicz); and Kanga's UKRI project 'Cyborg Soloists: Advancing Interdisciplinary Music in the Post-Internet Age' (£1.2m).
- To develop our cluster on inclusion and participation to investigate how the arts can address social inequality and regional fragmentation. Projects underway include Nicholson's AHRC-funded project 'Civic Theatre: A Place for Towns' (AHRC, £245k), in partnership with the National Theatre, Manchester Royal Exchange, Little Theatre Guild and Tribe Arts; Baker's 'Music for Social Impact' (AHRC, £85k), in collaboration with music charity Social Impact of Making Music; Goddard's study on inclusion and access for Black British theatre directors.
- To develop our cluster on theatre/music history and heritage, through collaborations with archives and museums. Plans include completion of the AHRC-funded project 'Staging Difficult Pasts' (Lease); investigations of performance events staged in art galleries and museums (Guy); publications on indigenous heritage law (Stobart).
- To develop our cluster on global perspectives to engage with current priorities about climate change, ecological sustainability and the arts. Contracted projects include a 3-year collaboration 'Australian Ecological Theatre' funded by the Australian Research Council (Parker-Starbuck) and an opera *Sea Change* for Welsh National Opera (Bowden).
- To enable our staff to produce outputs of the highest quality and to increase applications for research funding, via support mechanisms including mentoring, peer-reading of work, incubators for research proposals, and a viable system of sabbaticals.
- To enhance our environment for PhD students, by securing studentships and by providing training programmes appropriate for current challenges.

- To enhance the infrastructure and physical estate for Drama and Music research, including technical provision for our work on digital creativity and spaces for practice-based research.

1d. Strategy and approaches for enabling impact

The impact of research in Drama and Music focuses on three broad areas, reflecting our strategic priorities:

- **Social action and inclusion in the arts**, with beneficiaries including arts venues, educators, practitioners, policy makers, and amateur participants. Building on our expertise in applied drama and the health sector (REF2014 case-study), we have developed new areas of impact represented by the case-studies ‘Enhancing lives through new approaches to participatory arts’ (Beckles Willson/Nicholson) and ‘Transforming public understandings of El Sistema’ (Baker).
- **Curating and staging cultural heritage**, with beneficiaries including museums, galleries, archives, and legislators of heritage law. A new direction since 2014, this strand of impact includes work on indigenous performances with museums in Berlin and London (Gilbert), the Alta-PI project on heritage law in Bolivia (Stobart), and the case-study ‘Innovating the staging and curation of difficult pasts in museums’ (Lease).
- **Enhancing the cultural experiences of arts audiences and professionals** through research on repertoires and their contexts, with beneficiaries including cultural organisations, professional performers, and audience members. Building on our REF2014 case-studies, we continue to work with venues, ensembles and broadcasters to curate, influence and enhance programming (Berry, Downes, Johnson). Our contributions to reports for the British Theatre Consortium are changing attitudes to repertory, spectatorship and value (Megson, Rebellato).

To enable our research to achieve impact, we build mutually advantageous partnerships with stakeholders and beneficiaries. These partnerships facilitate the co-creation of knowledge in joint research projects (e.g. with the British Library) and knowledge exchange activities (e.g. with Tate Modern). Our partnerships with the ESMA Museum (Argentina), Kraków Ethnographic Museum and Imperial War Museum have enabled our research insights to influence curation practices and help these museums reach new audiences. The StoryFutures project involves our staff working in partnership with technology firms, to meet challenges set by major institutions such as the National Gallery and Heathrow Airport.

We facilitate the achievement of impact via a **support structure** led by departmental Directors of Impact (until 2019), and currently School Director of External Engagement and Director of Research & Knowledge Exchange. Departmental training and mentoring ensure that staff maximise opportunities for impact by identifying and involving appropriate stakeholders in their research, and capture data about the resultant impact. Departmental funds and RHUL’s Research Strategy Fund have supported 15 colleagues to develop impact activities, for instance building partnerships through networking activities and stakeholder engagement, or developing platforms for practice-based work to reach wider audiences. Our PGRs are trained in developing pathways to impact, using opportunities including AHRC Creative Economy Engagement Fellowships (e.g. Reimers with the Equity Women’s Committee) and work with Collaborative Doctoral Award partners (e.g. Ritzema’s exhibition ‘Walter Raleigh’ at the British Library).

Our **future strategy for impact** will develop national and transnational partnerships to create impact related to our research clusters, including: impact on policy-making in relation to cultural participation and inclusion; impact on creative industries via work on digital technologies and body-technology interaction; impact on museums and the heritage sector via new approaches to arts heritage, documenting performance and the performance of memory; impact on social attitudes to contemporary global challenges such as climate change and post-conflict resolution.

1e. Interdisciplinarity

We foster interdisciplinary research which crosses the porous boundaries between the performing arts, and explores broader connections with the humanities and the social and natural sciences. Our six research clusters are inherently interdisciplinary, bringing together different methodologies and disciplines to address current challenges (e.g. Ramnarine, Cohen and Tan's investigation of the changing functions of orchestras in global contexts). The formation of the PDA School in 2019 has enabled further interdisciplinary collaborations that recognise the needs of the creative and digital economies. This interdisciplinarity is exemplified by the StoryFutures project led by Media Arts, in which Parker-Starbuck is Co-I and Storylab R&D lead. StoryFutures has enabled our staff to explore new creative forms such as hyper-reality opera (Fernando with Royal Opera House) and virtual reality in live performance (Mancewicz).

Interdisciplinary research with other schools at RHUL is stimulated by college **research centres and institutes**. The Centre for Geo-Humanities has supported 9 colleagues from this unit and 5 PhDs co-supervised with Geography, strengthening our work on global perspectives and the participatory arts. The Humanities & Arts Research Institute has funded collaborations by 6 colleagues including Brodzinski's 'Professionalism in Performance' (with Social Work); Lease's 'Bystanding Landscapes: Performance, Action, Memory' (with Politics); Morcom's 'Exoticism in Contemporary Cinema' (with Media Arts); Nicholson's 'Cultural Participation in Place' and Overend's 'Wild Geographies' (with Geography). The Centre for Victorian Studies has funded our collaborations with English and History (Downes on sentimentalism; Rebellato, '(Re)imagining Nora').

Our staff take key roles in **leading Royal Holloway's infrastructure** for supporting interdisciplinary research. Beckles Willson directed the Humanities & Arts Research Institute for 3 years, initiating collaborations on cultural geography, sound studies and the arts. In her role as Vice-Principal for Research Impact and Interdisciplinarity, Nicholson promotes interdisciplinary research including the use of HE Innovation Fund / QR uplift funds for Johnson's Music, Language and Cognition initiative (with Psychology) and Megson's project Equality, Diversity and Inclusion in Performing Arts, Heritage and Cultural Organisations (with History and Management).

To maintain the sustainability of our interdisciplinary research, our strategy seeks **external cross-disciplinary collaborations** to address international priorities such as those identified by the Global Challenges Research Fund and Newton Fund. This has facilitated work with ethnographers (Blanco and Lease: Newton funding to work with Corp-Oraloteca at Technological University of Chocó on the project 'Embodied Performance Practices'), psychologists (Baker's 'Music for Social Impact', funded by AHRC), and anthropologists (Stobart's collaboration with Bigenho, funded by American Council of Learned Societies). Collaboration with literary scholars allowed Ramnarine to address contemporary questions of migration and identity arising from the Windrush 70th Anniversary and Centenary of Abolition of Indian Indenture.

1f. Open research environment and research integrity

Drama and Music follow RHUL's institutional procedures to maximise the quantity of **openly available research**. Our strategies reflect the demands and public profile of our disciplines, and are informed by our critical rethinking of intellectual property within an economy of sharing (Stobart's Alta-IP project). Staff training and advocacy of open-access research has encouraged colleagues to publish under a range of Creative Commons licences and formats: in the census period, 38% of our journal articles are gold open-access (going beyond REF requirements).

We design our research projects to create **open digital archives** where possible, for instance Lease's AHRC-funded projects and Gilbert's EcoCentrix exhibition. Rose's AHRC-funded project A Big Data History of Music made British Library catalogue data on music openly available for

exploration and analysis. Our **practice-based researchers** are developing innovative solutions for making their work openly available, while preserving viable economic models for the creative arts. Kanga's Wikipiano project offers a new model of collective authorship where the score and performances are shared online. Dullea's collaboration with the Irish Contemporary Music Centre is developing a web platform to share contemporary repertory. Staff and PGR composers share recordings of their work via their websites or SoundCloud, and make view-only versions of digital scores openly available via ISSUU plug-ins or Youtube score-follower.

We use **blogs** to share pre-prints of articles and interact with non-academic audiences, as with Baker's blog on El Sistema and Beckles Willson's Oud Migrations website. Berry's blog Boulezian has made his critical perspectives available to performers and operagoers, receiving 2.5 million page views since 2007; in 2019 it was included in the UK Web Archive. We maximise the international reach of our digital outputs by including **multilingual interfaces**: Baker's blog is also in Spanish; Lease's digital archives have interfaces in Afrikaans, Polish and Spanish.

Our commitment to **research integrity** is informed by a critical approach that arises from our work with human subjects and confronts issues of positionality and representation. We follow Royal Holloway's code of research ethics, obtaining institutional approval for projects with ethical implications. Adherence to these procedures is monitored by departmental and School research committees, with further oversight by the college's research committees. Ramnarine and Tan contributed to the 2019 revision of RHUL's procedures for ethical approval, and to the development of ethical frameworks by the British Forum for Ethnomusicology (BFE) and Society for Ethnomusicology. Ethical training is mandatory through RHUL's Advance programme for all new staff, and is embedded in our PGR provision, referring to frameworks provided by the American Anthropological Association and BFE.

2. People

2a. Staffing strategy

Our staffing strategy aims to promote equality and inclusion in our community of researchers, and to strengthen priority research areas through new appointments. To maintain a balanced demographic profile across all career stages of staff, we have recruited research leaders (e.g. Parker-Starbuck), while regenerating the profession with early career appointments (e.g. Estrada-Fuentes, Ko, Parkinson, Summers).

In the census period, new appointments have increased our expertise in:

- practice-based research including theatre directing, musical performance and composition (Dullea, Kanga, Ko, Mitchell, Overend, Parkinson, Whiteman);
- digital creativity and the performing arts (Kanga, Mancewicz, Parker-Starbuck, Parkinson, Summers);
- global perspectives and inclusion / decolonisation (Estrada-Fuentes, Purkayastha);
- museums and performance (Guy).

To implement our aims for interdisciplinarity and collaboration, we prioritise staff able to work across disciplinary fields and with the creative and cultural sectors. Relevant appointments include Mancewicz (expertise in European theatre and digital intermediality), Parkinson (sound design for hybrid art, including collaborations with theatre and dance), Purkayastha (Indian dance, transnational perspectives, decolonisation) and Summers (music for video games).

This strategy has enabled our unit to maintain a stable number of permanent staff during the census period: the 9.5fte staff who retired or moved to another institution have been replaced in equivalent or priority research areas. All Category A staff, including practitioners with fractional posts, have permanent contracts (except for postdoctoral researchers funded by time-limited grants).

To promote the next generation of researchers, we annually advertise and select applicants for postdoctoral fellowship competitions. Since 2014 we have hosted British Academy, Leverhulme and Marie Skłodowska-Curie fellowships (Cenciarelli, Kanga and MacGregor).

2b. Equality and diversity

To implement our commitment to an inclusive academic community, our recruitment prioritises racial and gender equality. Drama and Music have 22% Black and Global Majority staff, a high proportion relative to the sector (17% across all disciplines, HESA 2018/19). We have 53% female/non-binary and 47% male staff (discipline norm is 46% female, 54% male, HESA 2018/19). Music promotes equality in fields historically dominated by men, appointing women to three of the four posts in composition advertised since 2014 (two of them from Black and Global Majority backgrounds) and a woman as Director of Performance in 2015.

To ensure staff from a wide cross-section of society feel supported and thrive here, we encourage flexible working practices, and promote equality for part-time staff such as creative practitioners. Staff can negotiate fractional contracts to enhance work-life balance, and/or facilitate career development opportunities (including secondments, external work as practitioners, and college senior management roles). A formal process for negotiating flexible or remote working, reviewed annually to support changing needs, allows approximately 30% of staff to combine research careers with caring and other responsibilities. Reasonable adjustments permit staff (e.g. with chronic health conditions or protected religious characteristics) to pursue their research careers at the highest level. Staff taking maternity or parental leave are offered a term's sabbatical on their return to re-integrate them into research. Our workload model gives equal research time to all staff regardless of career stage (pro rata where applicable).

Initiatives to eradicate structural racism and boost the inclusiveness of our research environment are led by departmental equality champions and School Director of Equality (Tan), including safe space discussions, unconscious bias training, and conversations on Black and LGBTQI+ representation in academia and the performing arts. We curate research seminars and other events to ensure that the speakers and topics represent the full range of voices within our disciplines globally. In 2020 Music's research seminars had 60% women and 40% Black and Global Majority speakers.

Sections **2c** and **2d** show how our commitment to equality underpins our policies for staff development, sabbaticals, promotion and research support, and our environment for research students. We implement the policies described in REF5a, including mandatory training in unconscious bias for staff responsible for recruitment, leadership, management and promotions. The membership of our committees and recruitment/promotion panels represents the diversity of colleagues in terms of gender, race, other protected characteristics, career stage and subdiscipline.

We have considered equality and diversity in our selection of REF outputs in accordance with RHUL's code of practice. Eligible outputs were assessed for quality by two internal reviewers, with moderation by external reviewers. Our unit steering group conducted an equality impact assessment to ensure the submission reflects our staff demographic and our commitment to equality.

2c. Staff development, sabbaticals, reward & recognition

We promote staff development at all stages of colleagues' careers, within a supportive environment for sharing ideas and achieving research goals. Staff have annual Performance Development Reviews overseen by HoD, and Research Reviews with departmental Research Leads to plan research goals, funding applications and dissemination strategies. All colleagues benefit from RHUL Organisational Development's Advance programme, which includes courses on research project design and management, developing funding bids, and planning impact. Research & Innovation have delivered workshops tailored to our departments' needs, for instance on applying to GCRF. As part of our commitment to equality and inclusion, six staff

have benefitted from the courses Aurora Women in Leadership; Mandala Leadership programme for Black and Global Majority staff; and Stellar Programme for diverse leaders.

Support for **early career researchers** (including those on fixed-term postdoctoral fellowships) is built into the probation scheme. Probationers receive lighter teaching and administrative loads, and are mentored by a probation advisor (an experienced departmental colleague) who assists in planning career development including relevant outputs and grant applications. The success of our strategy is shown by the achievements of early career staff while on probation, including Fernando's *Formations* for London Sinfonietta; Kanga's *Wikipiano*; and Overend directing *The Majority* at the National Theatre.

Since 2014 we have enhanced training for **mid- and later-career** colleagues, supporting their development as leaders within the changing landscapes for research. Mentoring is offered by departmental Research Leads, in conjunction with training programmes such as Advance. Our introduction of peer-reviewing each other's work before submission has improved quality and boosted collective awareness of our research. We have focused on supporting mid- and later-career colleagues in developing grant applications, including collaborative projects; this approach has led to successful bids by Beckles Willson, Berry, Blanco, Bowden, Harper-Scott, Johnson, Lease, Nicholson and Rose (see **3a**).

Staff development as researchers is supported by **funds** allocated by departmental research committees, RHUL Organisational Development, and Research Strategy Fund. A generous departmental allowance (up to £1200 per staff member) has led to more attendance at international conferences, and also supports fieldwork, publication preparation, and public sharing of practice-based research (e.g. recordings of compositions). Funds enable colleagues to develop new research skills (e.g. Beckles Willson's skills in intercultural performance, which enabled her successful application for a Leverhulme Major Research Fellowship).

Our success in implementing the **Concordat to Support the Career Development of Researchers** is shown by the achievements of postdoctoral researchers on fixed-term grant-funded appointments. Postdoctoral fellows and RAs are fully integrated into our research environment, gaining the necessary academic training and experience to secure permanent lectureships (Bennett at Essex; Cenciarelli at Cardiff; Flynn at Birkbeck; Sizemore-Barber at Georgetown), prestigious fellowships (MacGregor at KCL) or other prestigious roles (Drosopoulou: music curator at British Library).

In addition to these formal systems of training, we encourage an intellectually stimulating research environment through seminars and research afternoons, including Music's fortnightly research seminars; research days for PGR students and staff; and events organised by our research centres. Regular lunches and curated conversations create informal spaces for staff to discuss shared research themes, new ideas, and work at early stages.

All Category A staff who have passed probation can apply for **sabbaticals**, including staff on fractional contracts such as practitioners. In 2015–16 we enhanced our sabbatical system to offer 2 terms sabbatical per 12 terms of service, to support completion of major projects and/or major grant applications. To ensure equitable provision of study leave, both departments maintain a schedule of sabbaticals received and expected. Achievements during research leave are monitored via reports to departmental/School committees, and include the completion of monographs (Baker, Berry, Goddard, Harper-Scott, Johnson, Ramnarine, Rose) and successful grant applications (Blanco, Lease).

Exchanges with industry/public sector/third-sector bodies allow us to implement our strategy of partnerships with the creative and cultural sectors, helping us to understand better the beneficiaries of our research and build pathways for impact. Visiting professorships enable distinguished industry practitioners to spend time at RHUL (e.g. Kwame Kwei-Armah). We encourage departmental staff to take placements and secondments, supported by funded fellowships or by negotiating temporary flexibility in contracts. In 2017–18 Baker used AHRC funding to embed himself with the music programme Red de Escuelas de Música de Medellín, participating in management meetings and sharing his research insights. This placement led the

programme to incorporate notions of artistic citizenship in its work. In 2020 Baker began a 2-year secondment as Head of Research at Agrigento, a charity that connects practice and critical research in the field of music as social action. Bowden's Artist Residency at CERN supported his work on *A Violence of Gifts*; his Leverhulme fellowship in 2018–20 supported his work with Welsh National Opera. Exchanges with small/medium enterprise companies are funded by the StoryFutures project, including Mancewicz's work with Nexus Studios on augmented-reality avatars in theatre.

Policies for **recognition and reward** acknowledge colleagues' successes in research and impact. The promotion matrix takes an integrated view of staff achievements in research, teaching, external engagement and leadership, with the criterion 'Research' recognising the different profiles of colleagues in terms of books, articles/chapters, practice-based research, grants, impact activities, and disciplinary leadership. Departmental promotions committees assure fairness by considering anonymised CVs of all non-professorial staff, paying particular attention to the career progression of staff belonging to groups that are typically disadvantaged. The committees offer feedback on staff CVs in relation to the promotion matrix, and help colleagues to optimise applications before these go to School and college committees.

Since 2014 there have been 26 promotions (7 to SL, 12 to reader, 7 to professor); 7 colleagues have been promoted twice. In line with our unit's gender profile, 54% of promotions were to women and non-binary colleagues; this success reflects the support of the *Times Higher Education* award-winning 'Enabling Women in the Promotion Process', taken by 9 colleagues seeking to optimise their promotion prospects. Professorial banding, introduced college-wide in 2011, creates a progression structure for professors and we currently have professors across all bands. 54% of our professors are women and non-binary, and 23% are on part-time permanent contracts, again showing our commitment to promoting equality.

2d. Research students: recruitment, training, supervision

Drama and Music form a leading centre for PhD research, with at least 100 students registered at any time since 2014. Departmental and School Directors of Graduate Studies promote a dynamic research community that capitalises on the interdisciplinary connections across School and college, equipping PGRs to meet 21st-century challenges in their research and careers.

Our **PGR recruitment** builds on our departments' international reputations, to attract a diverse intake of students from 31 countries. Recruitment in strategic or under-represented research areas is targeted via designated studentships and international advertising. Royal Holloway's leadership of the AHRC Techne funding consortium is central to our recruitment and support strategy. During the census period we have had 14 Techne studentships, and 36 students funded via college or departmental studentships. As part of our strategy to build partnerships beyond academia, we have gained collaborative doctoral awards (CDAs) with the Barbican, British Library and Foundling Museum.

Our use of **team supervision** recognises the importance of collaboration and interdisciplinarity, while allowing early career staff to gain proficiency in supervision alongside experienced colleagues. Interdisciplinary projects are co-supervised with other departments including Geography, History, Management, Media Arts, Modern Languages and Psychology (12 current students; 10 completions since 2014). The excellence of our PhD supervisory practice was acknowledged by Megson winning the RHUL inaugural Research Supervisor of the Year award, and being shortlisted for the *Times Higher* award of the same name.

Student progress is monitored via annual reviews, where the supervisory team, the student and an independent chair consider supervision reports and the student's thesis plan, progress report, training log, and timetable for completion. Upgrades from MPhil to PhD status occur 12–18 months after first registration and require submission of a sample chapter (or practice-based equivalent), an academic paper presentation, and an interview with the supervisory team and independent chair. This rigorous and constructive approach evaluates the viability of students' projects, giving them guidance and experience in orally defending their work. Mock vivas further

prepare students for defending their theses. The effectiveness of our support strategy is shown by a completion rate of 96% of students who have successfully upgraded.

Our **PGR training** equips students for the interdisciplinary environment of 21st-century research. Students' training needs are identified and monitored via annual reviews and the training log. RHUL's Researcher Development Programme offers workshops in project management, writing / presentation skills, and viva preparation, allowing students from across college to develop an interdisciplinary support network. Techne provides training and networking opportunities with other universities in the consortium, including a twice-yearly congress, Conflux events and training days. The School's 'Ways of Working' programme, initiated by Drama and now run collaboratively with Music and Media Arts, covers topics such as methodology, research ethics, archival work, impact, publishing strategies, and career progression. The Practice-Based Researcher Programme focuses on specific challenges for these PGRs such as defining research questions and documenting practice. Discipline-specific training is offered via Postgraduate Days (Music), Research Afternoons (Drama) and specialist workshops responding to student training needs (e.g. study day on music manuscripts at Foundling Museum). Individual training (e.g. archival curation, video editing, language learning) is supported financially by departments or Techne. Teaching assistantships are available for students wishing to develop skills in HE teaching; 50 PhD students have taken the InSTIL teacher training course that leads to Associate Fellowship of the Higher Education Academy. The academic writing skills of second-language students are supported via one-to-one sessions with RHUL International. Student well-being is embedded throughout our PGR training (e.g. Brodzinski's initiatives 'Breathing Space' and 'Taking Care of Your "Self"').

PGRs gain **networking and leadership skills** by organising and chairing research seminars, research days/symposia and reading groups. Conference attendance is supported by annual departmental funds of £250 per student. A team of Drama students edit and publish *Platform*, the peer-reviewed twice-yearly journal that provides PGRs and ECRs with opportunities to publish their work. These student-led initiatives are supported by departmental or external grants. The £127k grant 'Musical-Cultural Exchange in Early Modern Europe' (from the Swedish Foundation for International Co-Operation in Research and Higher Education) supported research exchanges and training events with Uppsala University and the Leipzig Bach-Archiv, including 8 student-led symposia and 7 student placements. The Critical Theory for Musicology reading group gained £2k in external grants to support its international conferences (2016, 2018). We encourage our students to take leadership roles in the discipline (e.g. Summerskill, founding chair of UK Oral History Society LGBTQ Special Interest Group).

Our collaborations and placement schemes beyond HE enhance the **impact** of PhD students' projects and develop their **employability**. Our participation in Tate Exchange has allowed PGRs to work with staff on themed sessions and events for public audiences at Tate Modern. Students holding CDAs have held public events/exhibitions at the Barbican, British Library and Foundling Museum. Placements funded by Techne allow students to exchange knowledge and gain experience outside HE, for instance with Policy Lab at UK Cabinet Office, or geo-humanities project Layers of London.

Our success in preparing PhD students for employment is shown by the **career destinations** of graduates in the census period, including lectureships (Anglia Ruskin, Brigham Young, Brighton, Essex, Goldsmiths, Keele, Kobe, Liverpool Hope, Manchester, Newcastle, Örebro, Portsmouth, Surrey, and Taiwan) and prestigious postdoctoral fellowships including British Academy (x2), Leverhulme Early Career (x5), EU Marie Curie, Wiener-Ansbach, Swedish Research Council, and Newberry Library Chicago. As a result of our extension of training to ensure PGRs are equipped for a range of work, graduates have developed careers outside academia, for instance at the V&A Museum, Sir John Soane's Museum, and Zooniverse.

The effectiveness of our training of PGRs in **publication strategies** is shown by their articles in prestigious refereed journals such as *Contemporary Theatre Review*, *Journal of the Royal Musical Association* and *Research in Drama Education*; work in interdisciplinary journals such as *Past & Present*, *Performance Research* and *Renaissance Studies*; and books with

Bloomsbury (Vaughan), Edinburgh University Press (Ashby) and Routledge (Bank, Love, Summerskill). Creative outputs include plays published by Tollington Press (Summerskill); and composition commissions including BBC Proms, BBC Symphony Orchestra and Royal Opera House (Higgins); National Theatre and Scottish Ballet (Parkinson); and London Philharmonic Orchestra (Dearden).

The successes of our PGRs are shown by **prizes**, including Seeger prize of Society for Ethnomusicology (Whittaker, 2014), British Forum for Ethnomusicology student prize (Young, 2018), Society for Music Analysis TAGS Prize (Chandler, 2017), TaPRA Early Career Award (runner-up, Alston, 2015), Singapore Youth Award and India-ASEAN Youth Award (Farid, 2017, 2018), and ANTI Festival International Prize for Live Art (El Khoury, 2017). Our composers have won the Royal Philharmonic Award (Higgins, 2016), Paul Mealor Award of the Welsh Music Guild (Dearden, 2017), National Flute Music Association Awards (Dearden, 2019), Ivors Composer Award (Higgins, 2019), and nominations for British Composer Awards (Santos, 2016; Higgins, 2015 and 2018).

3. Income, infrastructure and facilities

3a. We aim to generate a diverse range of **research income**, cultivating a mixed ecology of individual fellowships, collaborative projects, and challenge-led investigations. All staff are expected to bid for external income, regardless of their subdiscipline, employment status or career stage; practice-based researchers bid for artistic grants/commissions. Departmental and School research committees encourage grant applications by publicising calls and monitoring applications; departmental Research Leads mentor staff and their funding plans in regular research reviews, and draft bids are peer-reviewed at department and School level. Applicants for sabbaticals are required to seek external funding where appropriate for their projects. Our average rate of grant applications is one bid every two years per FTE staff member.

In the census period, our HESA-reported research income has totalled £3,086,252. New awards have been gained totalling £1,496,738 from AHRC, £774,593 from the Leverhulme Trust, and £218,555 from the British Academy. Staff have gained over £806k for **individual fellowships**, including AHRC Leadership Fellowships (Baker, Harper-Scott), British Academy Mid-Career Fellowships (Berry, Rose) and Leverhulme Major Research Fellowships (Beckles Willson, Bowden, Johnson), enabling the completion of 5 monographs and 2 major practice-based projects. Our support for postdoctoral candidates in funding competitions has resulted in £544k of awards, including from the Leverhulme Trust and the EU Marie Skłodowska-Curie Actions.

We have gained UKRI funding for **major collaborative projects** that enable the co-creation of knowledge and impact with cultural organisations and non-HE partners. AHRC awards exceeding £932k have enabled research in our strategic research areas including inclusion/participation (Nicholson's 'Amateur Dramatics' and 'For Love or Money?'; Baker's 'Music for social impact'); global challenges (Blanco's 'Embodied performance practices in Colombia'); and heritage / archiving (Lease's 'Staging difficult pasts' and 'Sequins, self and struggle'; Rose's 'Big Data history of music'). Parker-Starbuck is Co-I on the £5.2m AHRC grant StoryFutures (administered by Media Arts and omitted from REF4b). We have **diversified our sources of income** via £148k of awards from organisations including the Newton Fund and Daiwa Anglo-Japanese Foundation (Cohen on Indonesian theatre; Thorpe's *Emily: An English-language Noh*), Heritage Lottery Fund (Gilbert on indigenous heritage in London), American Council of Learned Societies (Stobart on cultural heritage), Age Exchange and National Theatre (Nicholson on participatory drama).

Our development of **practice-based research** has led to the award of over £465k not listed in the HESA return. These grants for creative projects include over £200k in commissions for our composers (including awards from the BBC, Welsh National Opera, and the PRS) and over £265k for performance projects by Dullea and Kanga (including grants from the Arts Councils of England and Ireland, Creative Ireland, and Culture Ireland). Also omitted from HESA returns is over £280k for research training, including £127k from the Swedish Agency for International Co-

Operation in Higher Education (see **2d**); £62k for AHRC CDA with British Library; £70k of private donations for studentships; £22k for Erasmus exchanges by PGRs and staff.

3b. Organisational infrastructure supporting research and impact has benefitted from investment in 3 new posts in Research & Innovation: Impact Manager, Research Development Manager specialising in arts/humanities, and Global Challenges Strategy Manager. These have enabled us to tap into new streams of funding and develop impact strategies that respond to new external priorities. In addition to workshops publicising appropriate schemes, R&I's tailored support on specific applications has led to success such as Blanco's application for the AHRC Newton Fund. RHUL's Research Strategy Fund provides seed funding of up to £5k to initiate larger projects; colleagues in our unit have won over £40k of RSF funding, leading to grant applications and impact work by Beckles Willson, Brown, Cohen, Cox, Deeming, Dullea, Gilbert, Lease, Rebellato, Summers and Whiteman.

Mechanisms for managing research have been revitalised during the census period. Until 2019, research in Drama and Music was led by departmental Directors of Research and departmental Research Committees with their own budgets, reporting to an Associate Dean for Research in the Arts Faculty. Formation of the PDA School has created a new infrastructure designed for agility, interdisciplinarity and sustainability. Departmental Research Leads work with the School Director of Research & Knowledge Exchange (Rose co-director), who ensures alignment with School and college strategies, and that we make full use of School- and college-level support.

3c. Improvements in operational and scholarly infrastructure have made progress towards equipping Drama and Music with state-of-the-art facilities for research. The award-winning Caryl Churchill Theatre opened in 2013, with a subsequent upgrade of a rehearsal studio into a dedicated dance space. The redeveloped Boilerhouse Auditorium (2014) is the first space on campus acoustically tailored for musical performance, and has been used for practice-based projects by Bowden, Dullea and Kanga. Both venues are fully accessible, helping deliver our commitment to inclusion.

As part of a long-term plan for a Creative Quarter on campus encompassing the PDA School, a new **Eastern Gateway Building** for Music and Media Arts has been designed by the architects Feilden Clegg Bradley. The specification supports our strategic research goals including dedicated venues for practice-based research, recording studios and digital labs. The Eastern Gateway project will relocate the Noh Theatre into Drama's estate, to centralise its performance facilities and to support the Centre for Asian Theatre and Dance. Progress on these projects will resume after the temporary suspension of major estate works owing to Covid-19.

Capital investment on relevant equipment exceeds £244K, including £114K on music technology upgrades, £58K on a Steinway Model 9 grand piano for practice-based work by Dullea and Kanga, £15K for a sprung dance floor, and £38K on media equipment for Drama research. A new 0.3fte post of Music studio technician has increased the technical support team in Drama and Music to 5.1fte.

Drama and Music have benefitted from wider developments on RHUL's campus, including:

- The refurbishment of RHUL's **central London base** at 11 Bedford Square, in conjunction with investment in dedicated RHUL spaces at Senate House, has facilitated research meetings, PGR supervisions/vivas, and the organisation of conferences (often in collaboration with other HEIs). Events here boost the influence and impact of our research, for instance book launches, *Platform* research events, and public debates (e.g. on Baker's *El Sistema* research).
- The **Emily Wilding Davison Library** (£57.5m) has centralised all relevant materials for Drama and Music, in climate-controlled conditions suitable for research collections including the Anselm Hughes library of medieval music and Drama archives (Gay Sweatshop, Half Moon, Roy Waters). Unlike previous library locations, the Davison building is fully accessible for those with mobility requirements; it has dedicated spaces for PGR work individually or in groups, and exhibition space for public engagement.

Our budget for **library provision** for our disciplines, including specialist digital resources, totals £42k per annum. We have invested in new digital resources including Digital Theatre+ and National Theatre Online, while maintaining other key resources such as Box of Broadcasts, Drama Online, Naxos Music Library and Oxford Music Online, plus specialist software such as Sibelius. Our departments benefit from extensive investment in digital resources for the wider humanities including reference databases, e-books, e-journals and digitised newspapers. A designated Information Consultant oversees library provision for the PDA School, ensuring key research needs are met. To complement RHUL's library, all staff and PGR students are members of Senate House Library with its specialist research materials, and we sit on relevant Senate House Library working groups.

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

4a. We build **collaborations, networks and partnerships** with other universities and the creative industries, principally via our research centres. The Centre for Contemporary British Theatre and Centre for Asian Theatre and Dance develop collaborations with HEIs and industry practitioners (e.g. Rob Drummond), leading to projects such as the Contemporary Playwriting Network (with Greenwich, Lincoln and Loughborough), research events (such as '(Re)imagining Nora' in conjunction with the Young Vic's adaptation of Ibsen's *A Doll's House*), and symposia co-funded by institutions such as CERLIS Paris.

Under our leadership, the **Institute for Musical Research** has taken a foremost role in facilitating collaborations across the sector and nurturing new paradigms for research. Since 2015 it has organised 39 conferences, in collaboration with 24 HEIs in the UK and 5 overseas; run 2 seminar series, in collaboration with Cambridge and Guildhall; and hosted 2 Distinguished Lecture Series, developing new approaches to relational musicology and musical citizenship. To support researchers in the crucial stage after the PhD, the IMR has granted 27 early career fellowships, offering each ECR an institutional affiliation, and funds and support for organising a conference. These fellowships have been mentored by senior academics at 12 UK universities, supporting work in fields such as diasporic sounds and music/disability studies. Experience gained in these fellowships has enabled ECRs to gain permanent academic posts including at Leeds College of Music, Northumbria and Open University.

Strategic use of **research funding** supports collaborations including co-authored publications. Stobart's funds from the American Council of Learned Societies have supported 6 publications with anthropologist Michelle Bigenho (Colgate University). Nicholson's AHRC grants on amateur theatre led to publications with Nadine Holdsworth (Warwick) and Jane Milling (Exeter), including the prizewinning *Ecologies of Amateur Theatre* (see **4e**), a special issue of *Contemporary Theatre Review*, and a report on Amateur Theatre Research. Ramnarine's role as co-investigator in the AHRC Centre for Musical Performance as Creative Practice led to her *Global Perspectives on Orchestras*. Further collaborative relationships have led to 16 co-edited or co-authored books with colleagues at universities including City, Exeter, Goldsmiths, Loughborough, Minnesota, Oslo, Oxford, Queen Mary and South Carolina. We boost international collaborations through funded exchanges (e.g. DAAD, Erasmus), hosting visiting researchers from Austria, China, Germany, Indonesia and Sweden to enable training and collaborative projects.

4b. We build partnerships with **cultural organisations, key research users and audiences** to co-create knowledge and develop impact. Nicholson served on the steering group that founded **Tate Exchange** in 2016, a partnership creating more inclusive and participatory environments for art. Drawing on Guy's expertise in intersections between performance and visual culture, Drama staff (including Worth) have led RHUL's annual contributions that explore and showcase new research in a collaborative, interactive environment. Drama has sustained its relationship with the **National Theatre** via practice-based work (Overend, *The Majority*), research into participatory performance (Nicholson), and public engagement activities (Goddard, Megson, Rebellato). RHUL Strategic Knowledge Exchange funds (£45k) have supported new partnerships with key research users, including Mancewicz's work with theatre practitioners on VR, and Rose's work with RISM UK and regional archives on rediscovering music heritage.

Music has renewed its partnership with the **British Library** with AHRC projects including A Big Data History of Music and a CDA studentship. This relationship has benefited our research environment with internships for PGR students, funded postdocs, mini-exhibitions related to staff and student research (Rose, Ritzema), study days, and a platform for online articles. Our practice-based researchers develop relationships with ensembles and venues that commission or perform their work, including BBC National Orchestra of Wales (Bowden), London Sinfonietta (Fernando), Wigmore Hall (Grime) and Shanghai Conservatory (Lock),.

Our work with **arts producers and performers** is shaping their professional practices and attitudes towards repertory. Megson's and Rebellato's reports on theatre repertory and spectatorship highlighted the need for gender and regional diversity, influencing the choice of plays and development of audiences in venues nationwide. Reimers's report with the Equity Women's Committee ('Making an Appearance') is provoking public debate (including in UK Parliament, March 2020) about body image and aesthetic labour in the theatre industry. Scholarly editing by Brown, Deeming and Rose enriches the repertory of musical ensembles with previously unavailable music (including early music and film scores), and the scholarly expertise and consultancy of Berry, Downes and Johnson enhances the concert programming by venues and ensembles (e.g. Southbank, Philharmonia Orchestra).

Our **public engagement and media work** build pathways to impact and enhance public understanding. Staff regularly appear on BBC TV and radio, including the Proms; we write for national media (e.g. *Guardian*); and we plan and write BBC programmes (Rebellato, Rose, Summers). We work with arts venues and broadcasters to provide pre-concert/pre-show talks, platform events, courses, and programme notes/essays. These activities enhance the experiences of audiences at venues including the Bush Theatre, Chichester Festival Theatre, Edinburgh International Festival, Glyndebourne Festival Opera, Manchester Royal Exchange, National Theatre, Royal Opera House, RSC, Salzburg Festival, V&A Museum, Wigmore Hall.

4c. We engage with the central concerns of diverse communities and groups, including those with protected characteristics. Our research draws on and inspires activism for racial and gender inclusivity, for instance Goddard on Black British playwrights and directors, Thorpe on casting British East Asian actors, Schafer on women's voices in drama history, and Fernando and Whiteman on gender inclusivity in contemporary composition. Morcom's work on gender and Indian dance engaged with changing attitudes to LGBTQI+ communities in the Indian diaspora, through workshops and curated performances (Indian Summer Festival, Leicester; BBC Asian Network; Southbank performances). Ramnarine's investigation of Caribbean diasporas gave voice to historic migrants and Black and Global Majority audiences in events marking the Windrush 70th Anniversary and Indenture Abolition Centenary, 2018. PGR projects reaching diverse communities include El Khoury on live art and the Arab uprisings, and Summerskill's verbatim plays on LGBTQI+ asylum seekers and refugees.

We use participatory methods to engage **audiences who are culturally or socially disenfranchised** through race, age, socio-economic status or geography. Staff and PGR composers work with London Music Masters, a charity reaching over 2,000 children otherwise unable to engage with classical music. Bowden premiered *Five Memos* with LMM, using it in their educational workshops in disadvantaged schools in south London. Higgins's *Tänze* used a choir of 70 LMM children, giving them the opportunity to perform with the London Philharmonic and for their families to attend rehearsals and concerts. Kanga's Wikipiano is expanding participation in contemporary music through its crowd-sourced score. Our projects in participatory arts engage amateur theatre groups in non-metropolitan spaces, and care home residents including people living with dementia (Nicholson); similar approaches enhance the social integration of survivors of conflict and displacement (Beckles Willson with refugees in Sicily; Estrada-Fuentes with ex-combatants in Colombia).

4d. We contribute to the sustainability of the discipline through collaborative initiatives, leadership positions in subject associations, and projects addressing national/international priorities. Our direction of the **Institute of Musical Research** has made a sector-leading

contribution to the sustainability of music studies by building partnerships and developing the next generation of researchers through 27 early career fellowships (see **4a**). We take leading roles in organising **collaborative seminar series in central London**, including the London Theatre Seminar (co-convenor Lease) and the Latin American Music Seminar (convenor Stobart, with Institute for Latin American Studies).

Drama and Music staff have organised (or co-organised) 108 **conferences**, including TaPRA 2014, conferences in new fields (e.g. Ludomusicology annually since 2014), and themed symposia at venues including the British Library, Cologne University and Paris-Sorbonne. We shape and facilitate scholarly debates by taking leading roles in **subject associations**, including major initiatives such as Summers co-founding the Society of Sound and Music in Games. Blanco is president of the Dance Studies Association and Deeming chairs the Plainsong & Medieval Music Society. 7 Drama staff have co-convened working groups for TaPRA and IFTR (Goddard, Guy, Nicholson, Parker-Starbuck, Purkayastha, Rebellato, Worth) and Lease is on the committee for European Association for the Study of Theatre and Performance. Music staff serve on the committee of the British Forum for Ethnomusicology (Stobart, Tan) and are trustees/council members of the Society for Music Analysis (Harper-Scott), Bach Network (Rose) and RISM UK (Rose). Our composers serve on the British Section for the International Society for Contemporary Music (chair: Bowden; board member Fernando), and the board of the Huddersfield Contemporary Music Festival (Bowden).

Our unit maintains **online infrastructure** for our disciplines including the Golden Pages list of music conferences (200,000 unique views per year) and various JISCMail lists (Harper-Scott, Summers). We use department funds to maintain the digital legacies of past funded projects, including the CHARM discography (Centre for History and Analysis of Recorded Music), and Hofmeister XIX. Data and digital content from our Early Music Online project have supplied the basis for 5 funded projects in UK HEIs including the AHRC Transforming Musicology project. In 2020 we used Strategic Knowledge Exchange funds to build a new interface for the RISM UK database hosted by RHUL for the past 17 years.

Our focus on **national and international priorities** as defined by UKRI is illustrated by our research clusters outlined in **1a** above. Our response to UKRI's concern with inequalities is shown through our work on social action through the arts (Baker's AHRC projects and his work for Agrigento; Nicholson's projects on participatory drama). Our research responds to immediate political events including #BlackLivesMatter (Goddard), Brexit (Megson, Rebellato), protests and borders as performance (Nield). Building on our long-standing expertise on race and decolonisation in the arts, we are leading debates about the decolonisation of our disciplines, notably with Tan's symposia 'Cultural imperialism and the new "yellow peril" in Western classical music' and 'Orchestrating isolation: musical interventions and inequality in the Covid-19 fallout'. Blanco, Estrada-Fuentes, Goddard and Purkayastha contributed to 'Theatre studies too white' panels at London Theatre Seminar and TaPRA, and 'White colleagues listen' open letter.

4e. Indicators of wider influence. We edit leading journals and book series, contributing to the development and dissemination of knowledge across our disciplines. During the census period we have edited *Contemporary Theatre Review* (Lease), *Early Music* (Deeming, Rose), *Ethnomusicology Forum* (Stobart, Tan), *Music & Letters* (Downes), *Research in Drama Education* (Nicholson), *Theatre Journal* (Parker-Starbuck), *Twentieth-Century Music* (Johnson) and *Theatre, Dance and Performance Training* (Worth). Summers is founding co-editor of *Journal of Sound and Music in Games*. In total, we have edited journal contributions by over 1600 authors from 29 countries. We serve on the editorial/advisory boards of 25 journals, and referee for all major journals in our disciplines.

We have shaped debates in emerging areas of our disciplines by guest-editing **journal special issues** including Cox on asylum and refugee theatre (*Research in Drama Education*), Lease on queer South African performance and activism (*Safundi: Journal of South African and American Studies*), Baker on El Sistema (*Action, Criticism, and Theory for Music Education*), and Thorpe on casting the RSC's production of *Orphan of Zhao* (*Contemporary Theatre Review*). As **editors of book series**, Rebellato has overseen 27 books in Palgrave's 'Theatre &...' series, and

Deeming has overseen 10 volumes in Boydell's Studies in Medieval & Renaissance Music. Harper-Scott has overseen 14 volumes for Cambridge UP's 'Music in Context' and is editor of the revived Cambridge Music Handbooks with an increased focus on representation of Black and women composers, and pop, jazz and film.

Staff have given 76 keynote lectures, 327 invited research lectures/seminars at universities worldwide, and 269 conference papers during the census period. We have examined 108 PhDs at UK universities including Birmingham, Cambridge, Essex, Goldsmiths, Glasgow, King's, Leeds, Newcastle, Oxford, Sheffield, Queen Mary, St Andrews and SOAS, and 29 at overseas institutions including Cape Town, Ghent, Melbourne, Monash, Oslo, Paris-Sorbonne, Sydney and Toronto. We have served as external assessors for 73 appointment/promotion/tenure panels worldwide.

Staff **referee for all major academic presses** including the university presses of Amsterdam, California, Cambridge, Chicago, Illinois, Iowa, Manchester, Michigan, Northwestern, Ohio, Oxford and Toronto; plus Boydell & Brewer, Methuen Drama, Palgrave, and Routledge. We contribute to major **grants committees**, including the AHRC Peer Review College (8 staff, 25% of our unit) and British Academy (Johnson). International esteem is shown by our reviewing work for research councils in Australia, Austria, Canada, Chile, Czech Republic, Finland, Germany and Poland (Baker, Berry, Gilbert, Lease, Parker-Starbuck, Ramnarine, Rose), and our service on prize committees in USA and Europe (Brown, Morcom). Lock has judged Ivor Novello Awards and BAFTAs, and Lease has served as jury member at Belgrade International Theatre Festival. We serve in research quality assessments including REF2014 (Stobart) and REF2021 (subpanellist: Rose; assessor: Whiteman; specialist advisor: Purkayastha).

Prizes show how our staff have achieved recognition at all stages, from early career researchers (Cenciarelli: Westrup Prize, 2014; MacGregor: RMA Jerome Roche Prize, 2019) to our professoriate (Nicholson: TaPRA David Bradby prize 2019 for *Ecologies of Amateur Theatre*). Morcom's *Illicit Worlds of Indian Dance* won the Society of Ethnomusicology's Marcia Herndon Prize and Alan Merriam Prize for 'most distinguished monograph', 2014. Purkayastha's *Indian Modern Dance* won the Outstanding Publication Award from the Congress on Research in Dance (2015) and the de la Torre Bueno Prize for best book in Dance Studies (2015); the latter prize was also won by Blanco in 2016 for *She is Cuba*. Rose's Big Data History of Music project won the Vladimir Fédorov Award of the International Association of Music Libraries (2016). We have been shortlisted for Royal Philharmonic Society Awards (Johnson, 2016; Dullea, 2016), and TaPRA prizes (Goddard, Guy and Nicholson, 2017).

Our **practice-based researchers** have been recognised by British Composer Award (Bowden, 2016); Welsh Music Guild Glanville Jones Award (Bowden, 2015); Scottish Award for New Music (Grime, 2015); BBC Audio Drama Award (best adaptation, Rebellato's Zola series, 2017); and Gramophone Award nomination (Contemporary category: Grime, 2015).

Gilbert's Humboldt Research Prize (2016) led to a fellowship at the Rachel Carson Centre for Environment and Society in Munich. Other **fellowships** include Johnson's election as a Fellow of the British Academy (2017), Megson's Invited Fellowship of the Royal Society of Arts, 9 visiting fellowships/professorships at universities including Berlin, Cologne, Hyderabad, Paris-Sorbonne, Tokyo and Yale, and 5 composer fellowships including at the Macdowell Colony and Visby Centre. These indicators of esteem recognise the range of our critical and creative research, and form a foundation for our ambition to continue to shape our disciplines.