

Institution: University of Huddersfield
Unit of Assessment: UoA33B Drama, Dance and Performing Arts
<p>1. Unit context and structure, research and impact strategy</p> <p>Overview</p> <p>Huddersfield's UoA 33B research is in the subject area of Drama, Theatre, and Performance (DTP). DTP is located in the Department of Media and Performance, one of two departments in the School of Music, Humanities and Media. At census date, DTP had 10 permanent staff: one full-time Professor (Chamberlain), seven full-time Senior Lecturers (Calvert, Elliott, Freeman, Hetzler, Hoedt, Spatz, Taylor) and two 0.5 FTE Senior Lecturers (Middleton, Moore). DTP staff have research expertise across a wide range of areas, from disability and ageing in performance to horror and the gothic onstage, and are particularly known for their leading work on performance magic, mindfulness in performance, and developing new Practice as Research methods that make innovative use of digital technologies. All staff in DTP have doctorates and are Fellows of the UK Higher Education Academy. The subject area regularly hosts international research fellows, most recently from Brazil, Turkey, Poland, and New Zealand, with funding from the AHRC and the European Commission.</p> <p>Research in DTP is based in the Research Centre for Performance Practices (ReCePP), an interdisciplinary centre formed in 2018 that includes all members of DTP as well as selected staff and postgraduate researchers based in Music and Music Technology (MMT). The centre coordinates individual and collective research activities and organizes public seminars, performances, workshops, and exhibitions involving staff, PGRs, and guests. ReCePP is led by Chamberlain with a colleague from Music (Worthington) and places Practice as Research at the centre of its interdisciplinary critical and creative work. Its major ongoing projects include three open access journals linked to three distinct strands of field-leading research: Journal of Performance Magic, linked to the Magic Research Group led by Taylor; Journal of Performance and Mindfulness, linked to the Mindfulness and Performance Project led by Middleton; and Journal of Embodied Research, arising from Spatz's work on audiovisual Practice as Research methods and developed alongside Embodied Research Working Group, which Spatz co-convenes within the International Federation for Theatre Research. ReCePP has a devolved, autonomous budget that is used to fund centre events as well as individual staff research. Since 2015, it has organized the 'Lines of Flight' public research seminar series, hosting diverse presentations from staff and external guests, as well as nationally and internationally significant conferences on topics ranging from 'performance and mindfulness' and 'rewilding across the disciplines' to the aesthetics and politics of the audiovisual body.</p> <p>DTP research is strongly connected both nationally and internationally. Recent keynotes, invited talks, conference presentations, and research performances have been given by DTP staff across the United Kingdom (London, Manchester, Leeds, Brighton, Bedfordshire, Aberdeen, Cardiff, Kent, Coventry), Europe (Ireland, Finland, Greece, Germany, Belgium, Croatia, Lithuania, the Netherlands), the Americas (United States, Mexico, Panama, Brazil), and the rest of the world (China, Australia). DTP staff hold ongoing adjunct postgraduate supervisory positions in Australia, Finland, and Sweden, and during this REF period have externally examined PhDs in the UK (Exeter, Chichester, Goldsmiths, East Anglia, De Montfort, Kingston,</p>

Kent), USA (Lesley University), Finland (University of the Arts Helsinki), and Australia (Murdoch University, Western Australian Academy of Performing Arts).

Staffing and research strategy during this REF period

DTP at Huddersfield was not submitted to REF2014, but has made extraordinary progress since then, enabling us to make a strong submission for REF2021. This development has been made possible through the hiring of new staff and the completion of PhD degrees by staff already in post, as well as through a sustained commitment to three strategic priorities: sustained mentoring, internationalization, and innovation in Practice as Research.

A strategic hire (**Chamberlain**) in 2012 launched a new phase of DTP's research with a focus on Practice as Research, internationalization, and applied theatre. **Chamberlain** is a major figure in the field of Practice as Research, having been involved in the development of early standards in both the UK and Ireland. He is widely sought as an external examiner for PhDs and he edits the internationally taught Routledge Performance Practitioners book series, which now includes more than 20 introductory level volumes that innovatively integrate production history and biography with theory and practical exercises for students. **Chamberlain** has also collaborated with social care organizations both locally in Kirklees and nationally, including the Kirklees Adult Safeguarding Board, the Association of Child Protection Professionals, and Kirklees Children's Services. Within DTP, **Chamberlain's** dedicated mentorship of colleagues has supported a tremendous increase in the quality, reach, and significance of staff research, his breadth of expertise touching on many of the areas in which other DTP staff work and enabling the team to consolidate its strengths. Between 2012 and 2015, DTP's most significant research was clustered around psychophysical performer training, incorporating the practice-based research of **Chamberlain, Elliot, Hetzler, Middleton, and Spatz**. This focus included post-Stanislawski and post-Grotowski approaches to physical training (**Chamberlain, Middleton, Spatz**) as well as psychophysical approaches to emotion (**Hetzler**) and dance improvisation (**Elliot**). **Chamberlain** has also performed and published on the topic of improvisation, including in collaboration with **Elliot** and with colleagues in Music. At the same time, his work with local and national social organizations dovetails with the applied theatre practices of **Calvert** and **Moore**.

Longstanding DTP staff member **Middleton** is the foremost authority internationally on the work of Nicolás Núñez and the Taller de Investigación Teatral (Mexico) and has published widely on the cultural and psychophysical practices developed by this unique intercultural performance laboratory. In 2015, **Middleton** and **Chamberlain** launched the **Mindfulness and Performance project (MAP)** to establish key principles in this area. MAP is the first comprehensive scholarly investigation into mindfulness and performance and enabled **Middleton** and **Chamberlain** to engage with mindfulness-informed practitioners from eleven countries, including leading international figures like Núñez and Lee Worley (USA). This led **Middleton** to identify an emergent field of 'mindfulness-based performance practice' in a 2017 publication, which was subsequently published in Portuguese translation in Brazil. Research fellow Dr Daniel Plá (University of Santa Maria, Brazil) carried out postdoctoral research with MAP from 2015 to 2016, co-authoring a paper with **Middleton** in 2017 that analyses two case studies of mindfulness-based performance practice in detail. The MAP project launched with an International Symposium on Performance and Mindfulness (2016) and recently published an extensively expanded, open access edition of Núñez's *Anthropocosmic Theatre* (2020),

including more than two hundred pages of newly commissioned material on Núñez's work, which has been downloaded more than 1000 times. In 2020, **Middleton** was awarded a Marie Skłodowska-Curie Individual Fellowship (as PI), which will support the research of New Zealand based practitioner-researcher Laura Haughey, who will investigate 'Embodied Mindfulness: Performance Training for Deaf and Hearing Actors'.

As described in **Middleton**'s REF Impact Case Study, she has also been engaged by theatre companies in the UK and Mexico to provide mindfulness-based performance texts that allow companies to move into new, research-driven modes of engaging audiences; has received funding from Arts Council England and the British Council for work in Mexico and Panama (details below); and has forged an ongoing collaboration with the UK National Trust at Hardcastle Crags to develop mindfulness-based arts strategies for woodland engagement.

A second strategic hire (**Spatz**) in 2014 has led to additional avenues of internationalization, with a focus on developing new methods for Practice as Research based in robust critical theory, including queer and critical race theory, and innovative uses of digital technology. Since the publication of **Spatz**'s first book, *What a Body Can Do* (2015), **Spatz** has built up a reputation as a leader in Practice as Research methods in the UK and internationally. Key elements of **Spatz**'s work include: publishing a series of articles and books that rigorously investigate Practice as Research epistemology and methodology; founding the Embodied Research Working Group within the International Federation for Theatre Research, which now has more than 100 affiliated members based in more than 20 countries including Brazil, China, India, Chile, Poland, Singapore, Australia, Japan, Serbia, Croatia, and Germany; founding the first exclusively videographic scholarly journal based in theatre and performance studies, *Journal of Embodied Research*; pioneering a new model for Practice as Research through the AHRC Early Career Leadership Fellowship project 'Judaica: An Embodied Laboratory for Songwork' (2016-2018); and launching the *Windows into Worlds* project to explore new forms of audiovisual exhibition and participatory installation that bring Practice as Research methods to public gallery visitors. As described in **Spatz**'s REF Impact Case Study, these conceptual and methodological tools are now used by teachers, artists, and other specialist practitioners in over 25 countries across five continents, in contexts and sectors ranging from arts and culture to martial arts and sports, health and well-being. The demonstrable impacts of this research include: enhancing music, dance, and theatre pedagogy and performance in the UK, USA, Canada, Europe and Singapore; enabling the creation and expansion of registered charity organizations in the UK and USA, which together engage over 1,400 people each year; improving heritage practice and museum pedagogy in Switzerland; and expanding the use of video in mental health staff support at an NHS Mental Health Trust in Northwest England. The *Judaica* project itself culminated in a series of 2017 events at more than 20 venues in the UK, USA, and Poland, reaching more than 600 people through performances, workshops, and talks, as well as 'AVBODY: Symposium on the Audiovisual Body' at Huddersfield in 2018. In 2019, the *Windows into Worlds* exhibition in Huddersfield welcomed more than 200 visitors to an audiovisual installation showcasing **Spatz**'s Practice as Research videos alongside that of theatre and dance companies in the UK, USA, Spain, Italy, Germany, and Poland. As a result of this intensive activity, **Spatz** has been invited to speak and present at more than thirty institutions in eleven countries.

DTP's two REF Impact Case Studies (focusing on the work of **Middleton** and **Spatz**) demonstrate the global reach and wide-ranging impact of DTP's Practice as Research, which has a unique focus on embodied practice that directly serves the needs of professional

practitioners in performing arts as well as healthcare, ecological awareness, and other areas. Our impact-focused activities have been well-supported by the School through both direct funding and the hiring of a dedicated Impact Support Officer (Elizabeth Pente). Additionally, **ReCePP**'s focus on Practice as Research means that all three of the open access journals founded and edited by our team members — as well as nearly all of the conferences, workshops, and other events we organise — bridge artistic, academic, and other communities, including local communities through a range of applied and professional artistic activities.

Four of our staff members (**Calvert, Hoedt, Moore, Taylor**) completed their PhDs during this REF period. **Taylor** is a 'Research Magician,' working across theory and practice and with specialist expertise in bizarre magic, sideshow, séance and divination. He leads the **Magic Research Group** and in 2013 launched the Journal of Performance Magic, which remains cutting-edge as the only scholarly journal with that focus. **Taylor** also co-curates 'Mr Punch's Cabinet of Curiosities', a dark museum of weird and haunted artefacts, and has advised local and regional institutions including the Thackray Medical Museum (Leeds) and Proper Job Theatre (Huddersfield). **Calvert** is an internationally recognized scholar of disability theatre, having co-convened the Applied and Social Theatre Working Group at the Theatre and Performance Research Association (2012-2016) and published a series of increasingly ambitious critical works dealing both with renowned disabled theatre companies, like Mind the Gap Theatre and Back to Back Theatre, and with the public perception of disability through popular media. **Calvert** maintains active connections with several local institutions, serving as Chair of Trustees for Huddersfield's Dark Horse theatre company and as a trustee of the Holmfirth Arts Festival, a significant regional event that has supported and encouraged the development of art and music in Holmfirth and the Holme Valley since 2007. Having recently completed their PhDs by publication, both **Calvert** (PhD 2017) and **Taylor** (PhD 2020) are now well-poised to take advantage of both internal and external support for early career researchers, building on their extensive track records of professional practice and Practice as Research.

Three additional recent hires have further expanded the team's expertise in popular performance, the performance and reception of gender and ageing, and Practice as Research. **Moore** joined the team in 2016 as a practitioner-researcher, focusing on the ageing female body in performance. She is the founder of Passages Theatre, a company of performers over age 50 that was Theatre Company in Residence at Theatre Delicatessen in Sheffield (2017-2019). The team further expanded in 2018 with the hire of **Hoedt**, through the University's Research Excellence Staff Scheme, and **Freeman**, who replaced a departing Senior Lecturer (Moss). **Hoedt** was brought on through the University's Research Excellence Staff Scheme, with dedicated funding (details below) to support her development as a researcher on the basis of her very high demonstrated output capacity. Her expertise in gothic and horror performance, as well as game design and immersive theatre, has generative synergy with **Taylor**'s work on performance magic. It also expands the team's expertise in popular performance, which includes **Calvert**'s earlier research on British seaside Pierrot troupes and Rat Pack troupes in the USA.

A further ongoing area of DTP expertise is in dance, particular contemporary dance improvisation and overlaps between dance and physical theatre. **Elliot** practices and publishes in this area and brings key expertise and supervisory capacity to the team, allowing us to attract MA and PGR students in dance, as well as having a significant impact on the place of movement training and physical theater undergraduate teaching. Secondary expertise in dance is offered by **Chamberlain** and **Spatz** and supplemented by the psychophysical practice and research of

Middleton and **Hetzler**, much of which is movement-based and works with relationships between movement and acting/emotion at the borders of dance and physical theatre.

The addition of **Freeman** to the team brought us another internationally recognized authority on Practice as Research and performer training, further consolidating our expertise and reputation in that area. **Freeman** has published extensively in US, Australian and European journals. His 2010 book *Blood, Sweat & Theory: Research through Practice in Performance* remains a best-selling title, on the reading lists of universities worldwide; his 2007 book *New Performance/New Writing* was updated and substantially revised in 2016; and his seventh book, *Approaches to Actor Training: International Perspectives*, was published in 2019. **Freeman** is currently exploring a collaborative project with the School of Foreign Studies at Xi'an Jiaotong University in Shanghai; is a member of the board of the University of Bologna's book series *Antropologia, Teatro e Tradizioni Popolari*; and regularly contributes to the international acting school at Theatre of Changes in Athens, the Sibiu International Theatre Festival, the Koufar Festival in Minsk, and International Association of University Theatre events.

As this REF period ends, DTP at Huddersfield is a strong and growing subject area with particular convergences of expertise and innovation in Practice as Research, popular performance, and the performance and reception of disability, age, and gender.

Research Integrity and Open Research

Research integrity and ethics are built into all research processes in DTP. Along with the rest of the School, DTP follows the principles of the Concordat to Support Research Integrity as enshrined in the University's Code of Practice for Research. Compliance is overseen by the School Research Committee, whose meetings begin with consideration of research integrity and ethics business. The University's Research and Enterprise team offers support to staff to help ensure appropriate ethics protocols are integrated into externally funded projects. The induction of PGR students involves training in research integrity, including compulsory completion of a Research Integrity training, and progression monitoring includes support with ethical issues.

DTP is strongly committed to **open access publication**. Our staff are the founders and editors of three open access digital journals, two published by University of Huddersfield Press and one by Open Library of Humanities, a pioneering London-based initiative that received major Mellon Foundation support to develop an innovative, consortium-based funding model to support Gold Open Access scholar publishing. Alongside these journals, our staff have also published open access books through both Huddersfield University Press and the scholar-led, Brooklyn-based publisher Punctum Books. Additionally, all journal articles generated by the AHRC-funded 'Judaica' project have been published on a Gold Open Access basis with support from the UKRI/RCUK Open Access block grant. The Judaica project also explored the application of an 'open data' framework by publishing some of its raw video material online.

Looking ahead

The consolidation and strengthening of DTP research at Huddersfield during this REF period has put the team in an excellent position for major expansion during the next REF period. **Elliott, Freeman, Hoedt, Moore, Taylor** and **Spatz** are all working on monographs that will appear during the next REF period. **Calvert, Hetzler, Middleton, Taylor** and **Spatz** are also in the

process of developing substantial external grant funding applications for submission to AHRC, Leverhulme, and ERC schemes. **Chamberlain, Elliot, Freeman, Moore, Taylor** and **Spatz** are all practitioner-researchers working across professional, cultural, and scholarly disciplines, and the continued innovation of interdisciplinary approaches to Practice as Research will be an ongoing focus of the ReCePP research centre. Practice as Research methods will be applied to future work on mindfulness and cultural identity in performance and to forms of popular performance, including the development of a 'Magic Lab', the ongoing growth of the Mindfulness and Performance Project, and the continued exploration of Spatz's new audiovisual Practice as Research method, 'Dynamic Configurations with Transversal Video. We are a diverse yet cohesive team, looking ahead to many new prospects in the next REF period.

The shared intention of DTP and ReCePP is to advance the team's capacity, profile, output, and impact across all of the areas mentioned above, with a particular emphasis on deepening collaboration within the team and across the University, both nationally and internationally. Working closely with colleagues in Music, **Spatz** has organized a more internationally-oriented, online iteration of the Lines of Flight research seminar series for 2021, taking advantage of the constraints imposed by the Covid-19 pandemic to invite participation from practitioner-researchers working in South Africa, India, and Singapore as well as London and Huddersfield. ReCePP has one Marie Skłodowska-Curie Fellow scheduled to arrive in 2021 (Haughey) and two more applications to that scheme currently under review. With support from the School, DTP has released a call for a full fee-waiver PhD studentship that is designed to target areas in which there is new supervision capacity due to recently completed PhDs, such as disabled theatre (**Calvert**) and performance magic (**Taylor**). At the same time, ReCePP's growing international profile as a site for advanced research in psychophysical performance, mindfulness-based performance, and intercultural digital performance has begun to attract more and stronger MA and PhD candidates from across Europe and South America, as well as the Middle East.

To achieve our goals in the next REF period, we enumerate the following aims:

- A1 Further consolidate DTP research in performance practices, including through extending and expanding the interdisciplinary research already taking place.
- A2 Encourage more collaborative research amongst staff and create opportunities for the development of joint projects, joint funding proposals, and joint publications.
- A3 Expand our Practice as Research activities with a particular focus on non-academic impact, particularly in the areas of digital performance, cultural identity, and ecology.
- A4 Broaden the DTP research community by continuing to recruit international PGRs and increasing the number of postdoctoral research fellows and visiting researchers.
- A5 Increase external grant income by increasing the number of staff who develop and submit external funding bids, with mentorship from staff who have prior success in this area.
- A6 Raise the international profile of our research by expanding our professional networks to include more established research institutions and by hosting conferences that draw greater international participation and help to shape the future of the field.

DTP at Huddersfield has a long history of research-based practice and a unique constellation of expertise. It benefits from a strong sense of shared practice, developed in part through collaborative undergraduate teaching. ReCePP is well on its way to becoming an internationally recognized centre of critically informed, artistically compelling, socially engaged research.

2. People

DTP at Huddersfield grew tremendously, by all measures, during this REF period. In January 2012, only 1 in 3 members of DTP staff held a PhD. This meant that both PGR supervision capacity and eligibility for external funding were severely limited. With all staff now holding a doctorate, DTP is in a much stronger position, with much greater capacity for PGR supervision and with all staff eligible to submit external research funding bids.

During this REF period, DTP awarded just 3 PhD degrees (one each in 2017, 2018, and 2019) and 12 MA degrees (rising from 1-2 per year in 2016-2018 to 4-5 per year in 2018-2020). By contrast, at census date in 2020 there were 10 PhD students and 6 MA students enrolled for postgraduate study with DTP, indicating that the next REF period will likely see a more than threefold increase in degrees awarded as compared to the period that has just ended. This very substantial growth in PGR numbers reflects both expanded supervision capacity and the expanded national and international recognition of research undertaken in the subject area. The strategic hires of **Chamberlain** (2012), **Spatz** (2014), and **Freeman** (2018), along with **Middleton's** longstanding work and the linked research of **Hetzler** and **Elliot**, transformed the subject area into a centre of excellence in Practice as Research methods. At the same time, the hiring of **Moore** (2016) and **Hoedt** (2018), along with the completion of PhDs by **Calvert** (2017) and **Taylor** (2020), solidified the team's expertise and supervisory capacity in other key areas.

Equity, Diversity, and Inclusion

Equality and diversity are areas of growing commitment both for DTP and for the School of Music, Humanities and Media. At School level, steps have been taken to formalize support for pregnant postgraduate students and to provide additional support, including extensions, for both PGR students and staff whose progress has been impacted by the Covid-19 pandemic. Research outputs selected for REF submission were reviewed according to the REF Code of Practice guidelines, including EDI considerations. The final ratio of submitted outputs (70% M : 30% F) is slightly less than the gender ratio of staff members submitted (60% M : 40% F) and balances EDI considerations with the strategic aims of the UoA.

In 2020, the School received the Athena Swan Bronze Award for gender equality, while the University renewed its institutional Bronze award status for the next five years. Also in 2020, the School's Equity, Diversity, and Inclusion Committee (EDIC) launched an initiative to develop a new and far-reaching anti-racism strategy that explores the longer-term implications of a shift from diversity to decolonization. Both the Athena Swan Bronze Award team and the EDIC committee are chaired by a DTP staff member (**Calvert**) and there is significant will within DTP and ReCePP to prioritize diversity and decolonisation strategies in the coming years.

Support for staff research

The University of Huddersfield is committed to Vitae's Concordat to Support the Career Development of Researchers and has successfully passed the eight-year review for the HR Excellence in Research Award. In the spirit of the Concordat, DTP staff have access to a wide range of support mechanisms for researcher development and wellbeing.

DTP staff pursue a range of research projects in line with their varied interests and expertise. The philosophy of the subject area is to support the research independence and autonomy of staff while at the same time exploring areas of overlap and intersection that can lead to the development of larger-scale projects and initiatives. The Magic Research Group, the Mindfulness and Performance Project, and the former Centre for Psychophysical Performance Research, all of which now work within the remit of **ReCePP**, remain fluid yet vital mechanisms for coordinating such processes. All staff meet annually with the subject area Research Coordinator (**Chamberlain**) to discuss their research plans and priorities and to explore how these overlap with subject area, School, and University priorities, both in terms of how individual staff research may feed into larger streams of research and in terms of how institutional support can be arranged to maximize the success of individual staff members. The meetings are open-ended and supportive, proceeding on the basis that staff members are the primary authority on their own research areas and intentions, while recognizing the need for strategic planning at multiple levels to ensure the sustainability and long-term growth of the subject area.

All full-time academic and research staff have the equivalent of at least one research day per week (0.2 FTE) that is reserved and set apart from teaching and administrative commitments, in their workload allocation plan, in order to focus on research. Additional time has been allocated to incoming early-career academics during the REF period, both formally through the University's Research Excellence Staff Scheme (**Hoedt**) and informally (**Moore, Spatz**) through the Workload Allocation Model. This research time is organized in a variety of ways and where possible staff are allocated longer periods of time, especially during winter and summer holiday periods, for research. In the current REF period, staff research was primarily undertaken on an individual basis and ranged from the publication of internationally recognized articles, monographs, and Practice as Research projects to the completion of their PhD degrees. In the next period, emphasis will be directed according to the strategic aims outlined above, encouraging staff to expand their international networks, to undertake collaborative research projects with colleagues both within and beyond the University, and to develop approaches to Practice as Research that make full use of their professional and artistic expertise. In the current REF period, full-term sabbaticals were not implemented, in order to ensure that staff workload was manageable across the team and so as not to create a division between staff with and without PhDs. Instead, short research breaks were provided on a case-by-case basis, to enable specific outcomes. In the coming period, by contrast, a sabbatical rota will be implemented in order to give every staff member six months, out of every four years, to develop larger research projects and funding bids. The new sabbatical strategy is based on the fact that that all staff now hold PhDs and reflects the subject area's increased prioritization of research going forward. Additional School funding for modular teaching release has been made available as part of the School's REF strategy — for example to support the development and expansion of non-academic impact — and we expect this support to continue.

Following the logic of autonomy and independent scholarship, DTP staff are allocated an individual research budget at the start of each financial year, which during the current REF period has ranged from **£1200 to £2000** per staff member per year. These funds are used at the

individual staff member's discretion, with guidance and approval from the DTP Research Coordinator and, for larger expenditures, the Head of Department. Expenses range widely and have in the past included travel for conference presentations, the organization and hosting of conferences and workshops, transcription services, various types of external consultancy, and the support of Practice as Research projects — all of which have led directly to research outputs and/or non-academic impact. In the distribution of these funds, no distinction was made on the basis of whether staff had completed their PhD, as it was considered equally important to support the research of those working towards the doctorate as those conducting postdoctoral research. As a result, all staff are ready to begin the next REF period with a significant track record of published research, including those who completed their PhD relatively recently.

In addition to direct funding, DTP staff receive other types of support to develop and advance their research. Publication and funding proposal development is mentored by the subject area Research Coordinator, with additional mentoring from senior staff outside the subject area as needed, and directly supported by the University's central Research & Enterprise team. Staff also have access to a suite of ongoing Professional Development courses ranging from the use of information and design software to funding bid development, best practices in postgraduate supervision, digital literacy and online course development, and more. Within the School of Music, Humanities and Media, there is a dedicated School Impact Officer who has extensively supported DTP's impact activities to ensure their widest possible reach.

Support for undergraduate and postgraduate research

Research methods and concepts are introduced to undergraduate students as early as induction week and by their third year they are required to convene and deliver research papers in an academic conference format. Undergraduate students also have the opportunity to carry out independent Practice as Research final projects in their final year, offering a clearly defined research pathway for those who may wish to pursue postgraduate study, and have taken part in a variety of research-based extracurricular training and Practice as Research programmes. The University offers a competitive fee waiver and bursary scheme to excellent undergraduate students, allowing them to move directly into our MA by Research programme. Additionally, DTP offers one full fee waiver per year to a high-quality incoming postgraduate research student. Currently, DTP provides full or partial fee waivers to three PhD students, worth 2.25 FTE in total. Two further PhD students based in DTP are funded with stipends through nationally competitive scholarships: One holds the Duncan Druce Scholarship in Performance, funded by the Music and Music Technology subject area out of its QR revenue; another is supported by the North of England Consortium for Arts and Humanities (NECAH), of which the University is a member.

Postgraduate students receive continuous and ongoing supervision throughout their studies. Within DTP, **Chamberlain** and **Freeman** are experienced PhD supervisors, examiners, and university consultants. **Elliot**, **Hetzler** and **Middleton** have also supervised PhDs to completion, while **Calvert**, **Hoedt**, **Moore**, **Spatz** and **Taylor** are expected to do so during the next REF period. PhD students have two or more supervisors on their panel, which sometimes includes members from outside the subject area, while MA students typically have one. In addition to regular supervision meetings with their primary supervisor, the research culture in DTP and ReCePP provides numerous opportunities for informal contact with members of staff outside the supervisory team and students are encouraged to take advantage of these opportunities. Supervision records are maintained in the online platform SkillsForge by both students and

supervisors. In addition, progression monitoring panels are held at the end of the first and second years of study (for full-time students), giving students the opportunity to receive direct and detailed feedback from staff who are not otherwise involved in their supervision. The final viva voce examination for the PhD involves a panel of two academics with relevant expertise: one internal to the University, who is likely to have been involved in prior progression monitoring, and another external expert who represents a more distanced evaluation on behalf of the field at large. Supervisors may silently attend both progression monitoring and viva voce sessions, at the student's request, in order to help the student integrate the feedback they receive. Staff members regularly receive training on best practices for the implementation of these processes.

In addition to direct supervision and progression monitoring, research students have access to a range of support services and research opportunities. They receive training in core research and library skills from Library staff at induction and are then strongly encouraged to participate in DTP and ReCePP seminars, which have in the past included: focused sessions on specific topics related to methodology, ethics, and other issues; open "research workshop" sharing sessions, in which both students and staff present their current findings and questions and receive informal feedback from others; and public research seminars, including presentations from both DTP staff and external guests. During this REF period, these seminars were loosely organized across the year, but going forward we are planning to organize them more formally as biweekly sessions that bring together researchers across all levels and contribute to DTP active research culture. PhD students have also contributed in a variety of ways to staff-led Practice as Research projects and in some cases have co-authored peer-reviewed publications with staff.

Our postgraduate students are often keen to gain teaching experience, which we support in a variety of ways, ranging from extracurricular workshops offered as part of a PGR student's own research programme (often with undergraduate students as the majority of participants, which is another way for the latter to learn about research and postgraduate study) to co-teaching undergraduate modules with full-time staff on the BA Drama course. PGR students with fee waivers commit to a set number of hours of work in exchange for their financial support, which may involve teaching and/or other research support activities related to journal production, transcription, etc. On the other hand, fee-paying PGR students have been hired on a part-time basis as instructors on undergraduate modules, to the benefit of everyone involved. PGRs interested in developing their teaching skills are also encouraged to undertake the University's central Teaching Assistant Preparation Programme.

Financially, research students are supported to develop their careers by attending and presenting at conferences via School funding. Each doctoral student is entitled to access funds up to £800 during their studies to attend conferences or other events, including performer training courses where relevant. Additional funding is available to PGRs from the DTP research fund, which has supported student research ranging from Practice as Research productions and performances to travel expenses for international collaboration and access to specialized equipment. In the coming REF period, this type of support will be further formalized to ensure that DTP research students are aware of all relevant opportunities and able to take full advantage of available funding to increase their national and international experience across the duration of their studies. A positive side-effect of the Covid-19 pandemic, with potentially long-term implications, is the increased opportunity for PGRs to participate and present digitally at international conferences. There are also significant opportunities for interdisciplinary PGR collaboration within the School. As one example, a close-knit group involving two DTP PhD

students and three Music Composition PhD students emerged out of a 2017 conference on Vocality/Instrumentality, which was organized by one of the research centres that preceded ReCePP. This group went on to develop a series of collaborative performances that fed into each of their individual PhD projects in a variety of ways.

Our undergraduate Drama curriculum is presently undergoing a process of revision, which will align it more closely with DTP research priorities and help to channel strong undergrad students into the MA by Research programme. Additionally, we are in the process of validating a new taught MA Acting: Psychophysical Practice, which we believe will have broad international appeal as well as creating an alternative route for those of our own undergraduate students who want to continue with us but need more structure than the MA by Research provides. We are also launching a new BA Performance for Screen course, which is intended to attract additional undergraduates who might then continue into either of the two MA courses. With these factors combined, we expect significant continued growth in PGR study over the coming years.

3. Income, infrastructure and facilities

Research Income

Because Drama was not submitted to REF2014, the unit does not have a formally allocated QR budget. However, as an area designed for strategic growth, and in order to prepare us for the current REF submission, we have benefited from continuous funding support from the School of Music, Humanities and Media throughout this REF period. The amount of direct base support for the DTP subject area has ranged from **£16,000 to £25,000** per year, supplemented by additional income sources as explained in the following paragraphs.

First, additional funding has been made available at both School and University levels through a variety of mechanisms including Early Career Researcher support, targeted support for impact-focused projects, support for external funding bid development, and competitive University Research Fund (URF). During this REF period, DTP benefited from a total of **£140,814** in URF funding. This comprised £28,839 for capacity building linked to the Mindfulness and Performance project (**Middleton**), £7,550 for international networking visits in Australia, China, and Singapore (**Freeman, Spatz**), £40,000 to support the “fast-track” conversion of two excellent postgraduate students from MA to PhD courses, and £64,425 to support the research of an incoming early-career academic (**Hoedt**) via the Research Excellence Staff Scheme. Additional support from the School has included **£4871** enabling early career academics to attend conferences internationally (**Calvert, Hoedt, Moore**); **£4476** in support of public-face events under the Schools “Sound, Vision, Place” programme; and **£2136** for other impact-focused activities (**Middleton, Spatz**).

Second, DTP staff independently secured a total of **£400,996** in external research funding, including £183,175 for an AHRC Leadership Fellowship (**Spatz**); £14,793 as part of an ESRC National Centre for Research Methods project (**Spatz**); and £202,998 to support a two-year Marie Curie-Skłodowska Action postdoctoral fellowship (**Middleton**) for the project ‘Embodied Mindfulness: Performance Training for Deaf and Hearing Actors’. During this period, DTP staff have secured funding from non-HESA sources. For example, **Middleton** received **£3796** from the UK Arts Council and the British Council for work in Mexico and Panama, as well as **€3510** from the Kone Foundation (Finland), and was awarded funded residencies at the Vermont Studio Centre (USA) and the Saare Residency (Finland). Further expanding DTP’s external

funding income is a top priority for the subject area (see future goal A5 above), which we aim to accomplish both by mentoring staff who have not yet applied for such funding to do so and by developing bids for larger and more advanced funding schemes. The School plans to support this by providing targeted funding for teaching release (or additional hours, for those on less than full-time contracts) to develop substantial competitive external funding bids. Additional support is provided by the University's central Research & Enterprise team, which handles costings and offers direct support for research data management and other aspects of bid development.

As a result of overall low spending during the REF period that has just ended, DTP has a significant carry-forward budget that it can use strategically to accomplish the aims described above. These funds, along with future QR and external funding income, will be used to raise the quality and profile of DTP research; to establish the Lines of Flight research seminar series as an internationally recognized focal point for cutting edge Practice as Research methods; to expand impact-oriented activity conducted by all staff members; and to sustain and increase the quality of research undertaken across the board.

Infrastructure and research facilities

ReCePP, convened by the DTP Research Coordinator (**Chamberlain**) and a colleague in Music (Emily Worthington), acts as the primary infrastructure for research carried out within DTP. Through its parallel strands of activity — PGR seminars, open research workshops, and the public-facing Lines of Flight series — it brings together research undertaken at MA, PGR, and staff levels, as well as providing an interdisciplinary context for research that links DTP with staff and centres in Music and Media. Within DTP, the Research Coordinator is responsible for the annual budget and for both informal and formal mentorship of staff, ensuring that their time and funding is well-spent to advance both individual and institutional priorities. The full DTP staff team meets fortnightly, with a standing item devoted to research updates and discussion. The Research Coordinator is a member of the School Research Committee and the PGR Programme and Progression Boards, and continually relays relevant information back to the team for discussion and implementation. The Research Coordinator is also the Postgraduate Coordinator, allowing for the efficient integration of PGR and staff research concerns.

DTP at Huddersfield is situated in a converted nineteenth-century chapel and school, formerly called the Milton Building, which was renamed the Sir Patrick Stewart building after University's well-known, locally-born Emeritus Chancellor. This elegant building provides office space for all members of staff, most of whom work in single-occupancy offices. There is a separate office for part-time staff and PGRs. The building contains two large and flexible "black box" theatre studio spaces, one smaller studio, and two rehearsal rooms, all of which are equipped with theatrical lighting, sound, and dance flooring. Specialist technical support is provided by one full-time and one half-time member of staff, with expertise in all of the relevant theatrical and information technology. In addition to supporting undergraduate teaching, technical staff coordinate the building's studio spaces to ensure that both PGR and staff have sufficient access to conduct Practice as Research. Students and staff at all levels are able to book studio space and technology items in the Patrick Stewart building seven days a week, using an online system. PGRs have additional access to information technology, audiovisual production technology, studio spaces, and office spaces in the Oastler Building, which was built for the School during the present REF cycle at a cost of £27 million and was shortlisted for the

Guardian HE Award for Outstanding Building (2019). Researchers in DTP also make use of the excellent recording facilities in the Richard Steinitz Building, a £14.8M facility completed in 2008.

Pandemic-related restrictions aside, the Sir Patrick Stewart building operates on an open-door policy and fosters a unique environment of collaborative practice and research, in which staff and students of all levels frequently meet and gather informally, developing vital social as well as intellectual and artistic relationships. During the Covid-19 pandemic, the University has rapidly implemented a Microsoft Teams system to handle teaching, staff meetings, and file sharing. DTP staff have taken great pains to organize class sessions, year-group meetings, postgraduate seminars, personal academic tutorials, and other forms of online connection, as well as diverse forms of digital performance, to sustain the social and artistically collaborative atmosphere of the subject area during this challenging time when physical contact is limited.

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

Collaborative Relationships

All DTP staff are engaged with international collaborations through their own research, networks, and collaborative projects. Of particular note are the Mindfulness and Performance project, led by **Middleton** and **Chamberlain**, which has developed significant research collaborations in Brazil, Chile and Mexico; and the Embodied Research Working Group, founded and co-convened by **Spatz** within the International Federation for Theatre Research (itself the major international professional organization for theatre research), which links more than 100 affiliated members based in more than 20 countries. The research conducted by **Middleton** and **Spatz** has had measurable impact, as detailed in their respective REF Impact Case Studies, on organizations as wide-ranging as the National Trust (Hardcastle Crags), NHS Trust (Halifax), Temporary Contemporary (Huddersfield), Intercultural Roots for Traditional Embodied Arts and for Public Health (London), and Equal Voices Arts (New Zealand). Other DTP staff members have worked collaboratively with social and artistic organizations including the Kirklees Adult Safeguarding Board, Kirklees Children's Services, the Association of Child Protection Professionals, Holmfirth Arts Festival, Theatre of Changes (Athens), Sibiu International Theatre Festival, Koufar Festival (Minsk), Thackray Medical Museum (Leeds), Proper Job Theatre (Huddersfield), Dark Horse Theatre Company (Huddersfield). Several of these relationships have been earmarked for development and expansion in the next REF period, including **Middleton's** collaboration with the National Trust on mindfulness-based arts strategies for woodland engagement and **Spatz's** participatory gallery exhibition Windows into Worlds, which was created in collaboration with the School of Art, Design and Architecture and the University–Local Council partnership organization Temporary Contemporary.

Contribution to the Research Base

In addition to individual staff research and impact, the **three open access journals** founded and edited by DTP staff made a significant contribution to the research base during the REF period. Journal of Performance Magic (ed. **Taylor**) has published 22 items beginning 2013, registering 4403 views and 2690 downloads; Journal of Performance and Mindfulness (eds. **Middleton**, **Chamberlain**, and Daniel Plá, Brazil) has published 21 items beginning in 2017, registering 3881 views and 2772 downloads; and Journal of Embodied Research (ed. **Spatz**) has published 10 items beginning in 2018, registering 10,400 views and 475 downloads.

In addition to these founding editorships, DTP staff edit **two book series**, Routledge Performance Practitioners (**Chamberlain**) and Advanced Methods with Punctum Books (**Spatz**), and multiple edited collections and special issues (**Chamberlain, Spatz, Freeman**). Members of the team sit on the editorial boards of the journals Performing Ethos; Theatre, Dance and Performance Training; Choreographic Practices; Text and Performance Quarterly; Emergency INDEX; and Performance and Spirituality. As invited peer reviewers, they have reviewed article submissions for the journals Theatre, Dance and Performance Training; Performing Ethos; Studies in Theatre and Performance; Performance Research; Performance Philosophy; Journal of Martial Arts Studies; Lateral: Journal of the Cultural Studies Association; Ruuka: Studies in Artistic Research; Transgender Studies Quarterly; Journal of Global Buddhism; Athens Journal of Humanities and Arts; manuscript submissions for Routledge, Palgrave, Bloomsbury/Methuen, Brill, and MIT Press; and funding proposal submissions for the major funding bodies AHRC and SSHRC (Canada). DTP staff have acted as external examiners for PhDs awarded at the following institutions: Exeter; Chichester; Goldsmiths; De Montfort; University of East Anglia; Kingston; Kent; University of the Arts Helsinki (Finland); Lesley University (USA); Murdoch University (Australia); and the Western Australian Academy of Performing Arts.

During this REF period, DTP staff organized and hosted **six conferences**, drawing national and international participation from both scholars and practitioners: Yoga and Performer Training (2016); Rewilding Across Disciplines (2016); The Mindfulness Turn in the Martial Arts (2016); Performance and Mindfulness (2016); the joint SCUDD, NAMHE and DanceHE Conference (2017); and AVBODY: Symposium on the Audiovisual Body (2018).

All of this was accomplished with no direct QR funding, building on limited annual support, supplemented by significant competitively secured income, with most of the team not yet eligible to apply for external funding. Building upon decades of professional, artistic, pedagogical, and scholarly expertise and networks, DTP staff have made significant contributions to the national and international research base and to local and regional economy and society. We are proud of our REF2021 submission and look forward to continued expansion and innovation in the next period. With reference to the aims listed above, we plan to develop and deepen collaborative work within and beyond the team, and to expand our research at all levels, generating research that has even greater reach and impact in the coming years.