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<p>Institution: Queen Mary University of London (QMUL)</p>
<p>Unit of Assessment: D35 Music, Drama, Dance and Performing Arts</p>
<p>A. OVERVIEW QMUL Drama is one of two departments in a School of English and Drama [SED] in the Faculty of Humanities & Social Sciences [HSS]. HSS is led by a Vice-Principal [VP] supported by a Dean for Research; VPs for Research and Public Engagement steer these areas' strategic direction. Drama research is overseen by the department's Director of Research [DoR] working with the Head of Department [HoD], a School Management Group and DoR, and a Drama Research Committee. The latter involves research staff at a range of career stages and meets 3 times a year to develop QMUL Drama's research strategy, to support and monitor research activity and to manage the graduate programme. Research in Drama embraces scholarship and practice and is led by 14 permanent academics (Ali Campbell, Nadia Dauids, Maria Delgado, Bridget Escolme, Jen Harvie, Paul Heritage, Dominic Johnson, Caiomhe McAvinchey, Michael McKinnie, Nicholas Ridout, Catherine Silverstone, Kim Solga, Lois Weaver, Martin Welton) with 4 fixed-term lecturers (Julia Bardsley, Michelle Liu Carriger, Maggie Inchley [all appointed 1/9/13], Juliet Rufford [appointed 1/9/11]), 2 postdoctoral fellows (Tiffany Watt-Smith, Keren Zaiontz) and 43 PhD students. All permanent academic staff members are submitted to REF2.</p>
<p>B. RESEARCH STRATEGY</p> <p>B.1 Research plans. Research in Drama at QMUL is international in perspective and underpinned by shared interests in social justice, aesthetic experimentation and the role of performance in culture, especially contemporary culture. Our Research Strategy (reviewed annually; www.sed.qmul.ac.uk/drama/research/strategy/index.html) enumerates our key strategic aims: a) to expand our research leadership nationally and internationally in theatre and performance studies across critical issues, methods and forms of dissemination; and b) to continue to develop areas where our research is especially distinctive, at the highest level of international excellence.</p> <p>B.2 Research leadership is evidenced across our activities, including major contributions to scholarship through 12 monographs, 4 published play texts, 54 book chapters, 50 journal articles; extensive editorial and curatorial leadership across 6 co-/edited book series, 11 co-/edited collections, 4 co-/edited journal special issues and <i>Contemporary Theatre Review</i> [CTR] (editor, Delgado) [see E.2-5]; over 20 unique research-led projects in applied performance, live art and theatre; and curatorial leadership across 4 artist-in-residence performance festivals, the organisation of major conferences and a large international UK-Brazil cultural policy collaboration conceived and run by Heritage [see E.7 and RAE3b]. Research has been published in or translated into 8 languages and presented in performance in over 21 countries. We submitted 12 FTE to RAE 2008; we submit 16 FTE to REF2014. Only 1 permanent member of staff, Richard Schoch, has left QMUL (to take up a Chair at Queen's Belfast, 2012). Since 2008, we have recruited 8 early career researchers: 3 (Inchley, Rufford, Fintan Walsh) have been fixed-term appointments replacing staff on externally funded leave; 4 have been postdoctoral researchers [PDRFs]: Siddhartha Bose (2011-13) and Margherita Laera (2011-12), both Leverhulme-funded; Watt-Smith (2011-14, British Academy [BA]); Zaiontz (2012-14, Soc. Sciences & Hum. Research Council, Canada). Enhanced doctoral and postdoctoral provision over the period has helped us contribute to developing theatre and performance studies' next generation of researchers. We have also hosted 3 AHRC Creative Fellows: Kira O'Reilly (2010-13), Oreet Ashery (2007-10) and Bobby Baker (2005-8), allowing extended and productive collaborations with research-led artists.</p> <p>B.3. We have developed our longstanding research concentration on and leadership in four main (and often overlapping) areas – cultural histories of performance, live art, transnational performance and applied performance. We have simultaneously focused within these areas and in ways complementary to them by fulfilling the future strategic aims identified in our RAE2008 submission: to expand our doctoral and postdoctoral community [see Ci.4, Cii]; and to extend our research on early modern drama and performance, European performance and performance and public policy [see B.4-6]. Our interdisciplinary research has been facilitated by collaborative partnerships delineated in E.1 and REF3a and internal collaborations with 6 QMUL Schools (including joint PhD supervisions). It incorporates publications/projects on art history, fashion, cinema, opera, education, emotions, politics, cities and health and wellbeing submitted to REF2.</p> <p>B.4. Our post-2008 commitment to enhancing research on early modern drama and performance is exemplified by our appointment of Solga (2012) and substantial research activity inflected by feminist and other socio-cultural approaches. It includes monographs on trauma</p>

(**Silverstone**), violence against women (**Solga**) and emotional excess (**Escolme**); an edited collection and Palgrave series on the material conditions of performance (**Escolme**); 10 articles/book chapters (including 4 on the 2012 Globe to Globe season); and new collaborations with and advisory work for the Globe, Cheek by Jowl and RSC.

B.5. Consolidation of research in **European theatre** has been particularly concerned with cultural, social, economic and political cultures and their global influence. It includes monographs on Lorca, pan-European and transnational currents (**Delgado, Ridout, Welton**); co-edited volumes on European theatre directors, histories of Hispanic theatre and film (**Delgado**) and international rehearsal processes (**Harvie**); 52 articles/chapters on contemporary European theatre and opera productions and spaces; and 2 AHRC CDAs. 3 ECR appointments have strengthened our expertise in British theatre-makers who work extensively in Europe (**Inchley**, 2013) and Japanese and South African theatres (**Carriger**, 2013; **Dauids**, 2009). The above builds on our postcolonial and transnational research evidenced in 2 edited collections and 12 articles/chapters published on performance practices in Argentina, Brazil, Canada, the Sudan, New Zealand and India.

B.6. Our **applied and socially-engaged theatre research** interrogates **performance and public policy** in diverse socio-political and theatrical contexts. People's Palace Projects [PPP], a practice-based research centre based in QMUL Drama under **Heritage's** direction [see **Ci.7**], has expanded significantly: raising £2million+ to realize over 10 multi-faceted research projects that extend understanding of art's powers to promote justice and strengthen civil society through individual, collective and institutional change (with funding from AHRC; British Council [BC]; Arts Council England [ACE]; private sponsorship; and Brazilian state and federal government). PPP's staff increased from 1.5 to 5 FTE as it became one of ACE's 696 National Portfolio Organisations [NPOs] in 2012. Our PBR projects have included research and knowledge-exchange programmes designed to connect the London 2012 and Rio 2016 Cultural Olympiads [see **REF3a**]. The appointment of **McAvinchey** (2009) has strengthened existing expertise in intergenerational arts practices [see **REF2**]. Research completed during this time includes **Campbell's** AHRC-funded child-led project on emotional intelligence [see **D.1**]; monographs on performance and prisons (**McAvinchey**), and neoliberalism and the welfare state (**Harvie**); 12 book chapters/articles on performance and the city; and 8 commissioned reports on cultural policy for ACE, BC, Foreign & Commonwealth Office and arts organisations (**Harvie, Heritage, McAvinchey, McKinnie**).

B.7. Research in **Live Art** has focused on facilitating the sector's growth and dissemination and nurturing artists' collaborations [see **Ci.7**]. AHRC and Leverhulme Fellows have fed into broader historiographical work undertaken by **Johnson** (*Theatre & the Visual* 2012; edited books on Athey and Live Art, both 2013). **Johnson's** monograph on Jack Smith (2012) generated a curatorial exhibition (ICA 2012). Issue-based projects undertaken by **Weaver** on gentrification and memory (*Lost Lounge*, 2008), the American Dream (*Miss America*, 2008) and neuroscience and strokes (*Ruff*, 2013) link to wider research currents outlined in **B.5-6**. 23 further performance projects, 18 articles/book chapters and 12 exhibitions have allowed QMUL Drama to contribute to making and developing Live Art and to forging methods for its documentation and historicisation.

B.8. Our **plans and aspirations** for 2014-18 look to build on areas delineated in **B.2-6** and are driven by objectives articulated in **B.1**. We are leading two new book series: Northwestern UP's 'Performance Works' (**Ridout**, co-ed. Anderson, UC-San Diego, 2 books contracted, 5 under review) and CUP's 'Studies in Modern Theatre' (**Delgado**, co-ed. Williams, UC-Santa-Barbara, 1 contracted, 2 in development). We have 16 further projects contracted or under review in the 4 series narrated in **E.5**. Plans for the **early modern period** include a Norton Shakespeare (Q1 and F) edition of *Titus Andronicus* and a special issue of *Shakespeare Bulletin* on Derek Jarman and the Renaissance (both **Silverstone**) plus a major 2014 Banco de Brasil-funded Shakespeare project (£122k, **Escolme, Heritage, Silverstone, Solga**) realised with the newly-formed QMUL-Warwick Global Shakespeare Centre (**Solga**, Steering Committee). Projects on **transnational performance** and **cultural histories of performance** include monographs in progress on historical memory and creative arts in Spain (**Delgado**) and South Africa (**Dauids**); bourgeois theatre-going (**Ridout**); and political rhetoric and voice in 1990s British theatre (**Inchley**). **Welton's** co-written project on travelling performance with Rae (U of Singapore), co-edited volume on intercultural arts with Bannerman (Middlesex U), and monograph, *The Unseen Theatres*, build on his AHRC-funded network [see **E.1**]. **Watt-Smith's** OUP monograph on theatricality and scientific looking from Darwin to shellshock is due out in 2015 and a monograph on human emotions (with

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the Wellcome Institute) in 2014. **Performance and public policy** plans include: **Heritage's** Leverhulme Major Research Fellowship (2013-16) on the arts and social agency in Brazil, **McKinnie's** CUP monograph (2014) on performance and the politics of place, and **McAvinchey's** monograph in development on theatre and prisons. **Live Art** projects have historiographic inflections: **Johnson's** monograph (contracted MUP) explores pain and extremity in hardship art after 1990; **Harvie** and **Weaver** are collaborating on a book on **Weaver's** performance; **Johnson's** book of interviews with under-acknowledged artists is due out with Palgrave in 2014; Bardsley's collaboration with photographer Manuel Vason will be published in 2014. QMUL Drama looks forward to: continued high quality doctoral recruitment (2013/14: 3 AHRC BGP1; 1 CDA with a new partner [V&A], extending existing expertise in festivals); students and graduates continuing to make significant contributions to the discipline; and staff continuing to lead research in the UK and internationally.

Ci. PEOPLE (STAFF)

Since RAE2008 **strategy for staffing and staff development** has been delivered through: recruiting permanent and fixed-term staff and PDRFs to increase the diversity of our research and researchers [see **B.2**]; improved procedures for distributing responsibilities to maximise research time; enhanced research mentoring; and internal and external collaborations to increase engagement with external partners and users to enhance research impact.

Ci.1. Strategies for staff development are informed by the [Concordat to Support the Career Development of Researchers](#) which recognizes the centrality of research ('knowledge creation') to QMUL's strategic plan. Drama staff have benefited from courses offered by QMUL's Centre for Academic and Professional Development [CAPD], ranging from research project management to specialised IT training. The Concordat Action Plan and QMUL's programme to support researchers' career development has been recognised through the European Commission's HR Excellence in Research Award (2012). At department level, all staff have regular (2-5 times/year) meetings with Drama's DoR and a research mentor who advise on dissemination strategies, collaborations, funding applications and work-in-progress. Annual appraisal and research-reporting procedures assist with short- to long-term forward planning. These processes feed into collective development of priorities and judicious allocation of administrative roles and other aspects of workload.

Ci.2. Research leave and support. Training and professional engagement is supported through Drama research budgets of £1,000 per researcher per annum and competitive QMUL research funds from which Drama staff have secured £150k [see **D.1**]. Research staff are entitled to apply for 1 semester for each 6 served to focus on research. 17 six-month semesters of sabbatical leave have been awarded to Drama staff by QMUL during this period to complete outputs submitted in REF2. Workload management has allowed 'research concentration' periods, enabling staff to meet research targets and to respond to emerging opportunities with collaborators – examples include **Ridout's** *Passionate Amateurs* (2013), **Escolme's** *Emotional Excess on the Shakespearean Stage* (2013) and **Welton's** practice-led research project with choreographer Rosemary Lee.

Ci.3. Early Career Researchers [ECRs] benefit from structures delineated in **Ci.1-2**. ECR appointments during this period (Bardsley, **Carriger**, **Dauids**, **Inchley**, Rufford, Walsh) have enrolled in CAPD's Postgraduate Certificate in Academic Practice programme, which includes training in research grant preparation. ECRs are supported by our 3-year probation scheme, featuring a mentoring system where researchers plan academic work/career development with an appointed departmental advisor, benefitting from enhanced levels of support to complement that of the DoR and research mentor. ECR workloads are lower than for more senior colleagues, with no major administrative role in the first 2 years. Particular attention is paid to ensuring ECRs set clear research targets with mentors and receive detailed practical guidance on achieving goals. The inclusion of 3 ECR staff in our submission and **Dauids's** award of a 2013 Philip Leverhulme Prize (£70k) reflect our confidence in the efficacy of this approach.

Ci.4. Postdoctoral researchers [PDRFs] have enhanced key research areas in Drama [see **B.2**] and contributed to the discipline's sustainability. The department has provided externally-funded PDRFs with £112,891 in support, alongside appropriate facilities and materials, including access to studios and specialised technical staff, and to the research training, development and funding delineated in **Ci.1-3**. Our PDRFs have contributed to QMUL conferences and AiR [see **Ci.7**], Quorum [see **Cii.1**] and collaborative publications with other QMUL Drama staff. Laera's realisation of the 12-part Leverhulme Olympic Talks (2012) with competitive funding of £6.6k from the Leverhulme Trust and QMUL's Olympic Fund and O'Reilly's *Stair Falling* (Manchester International

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Festival 2011) indicate the range of activities conducted by QMUL Drama PDRFs.

Ci.5. QMUL's HR department publishes clear procedures for **career progression** with annual promotions rounds advertised to all staff (<http://www.hr.qmul.ac.uk/acadreview/index.html>). Since 2008, internal promotion has been secured by **Harvie** (Professor), **Campbell, Escolme, Ridout** (Reader), **Johnson, McAvinchey, Silverstone** and **Welton** (Senior Lecturer). QMUL's role in fixed-term ECRs' and PDRFs' career development is evidenced in the appointment of Ashery to Goldsmiths, Walsh to Birkbeck and Laera to U of Kent. [See also **Ci.3, Ci.6**]

Ci.6. QMUL Drama promotes **equality and diversity** through: fair selection and interview practices (in which all interviewing staff are trained by CAPD); actively pursuing research which engages with issues of difference in culture, ethnicity, nationality, migration status, class, sexuality, religion, gender, age, deprivation/privilege and mental health; and extensive collaborative work with diverse communities. This includes work with young and often disadvantaged people in the UK, Asia and Brazil (**Campbell, Heritage**), local schools and organisations (**Campbell, McAvinchey, Weaver**) and Theatre Company in Residence Phakama (mentored by **McAvinchey**), a member of Sustained Theatre, a UK-wide movement uniting Black, Asian and minority ethnic theatre practitioners advocating for diversity and leadership in the UK's cultural landscape. Drama promotes QMUL's Equality Objectives (www.hr.qmul.ac.uk/equality/equalityobjectives/index.html) and has demonstrated evidence of hiring staff in minority categories (of ethnicity, sexuality and religious background) during this REF period; staff are 70% female, 30% male, 25% religious minority, 10% ethnic minority and 30% LGBTQ. [See **Ci.1-5, Ci.7**]

Ci.7. QMUL Drama is an integrated, active collaborator within London's **creative industries**. PPP's multiple roles as arts-based research centre, ACE NPO, small business and human rights NGO reflects departmental procedures and structures that stimulate and facilitate **exchanges between academia and business/public/ third sector bodies**. Working with structures provided by QMUL [see **D.3**] and opportunities offered by organisations operating between HE and the cultural sector [see **D.1**], Drama has hosted the following: over 27 performances and 8 artistic residencies curated by **Johnson** and **Weaver** (www.airproject.qmul.ac.uk/), and Ron Athey's Leverhulme Trust-funded Visiting Artist fellowship (with History); practitioners' development of work as PDRFs; and workshops and lectures by over 50 publishers, editors, producers and artists. These activities facilitate exchange between our own research and the UK's creative industries. Projects with the National Theatre, RSC, Barbican and dozens of other cultural institutions have fuelled new developments for artists and audiences while generating original thinking for academics and policy makers. Projects with BAFTA, foundations (e.g. Gulbenkian and Paul Hamlyn), DCMS, trade publications and the media allow QMUL Drama to contribute to shaping how the creative arts are produced and received in the UK and beyond. [See **D.2, REF3a**]

Cii. PEOPLE (RESEARCH STUDENTS AND POSTGRADUATE RESEARCH [PGR])

25 QMUL Drama PGR students have successfully completed during this REF period (compared to 3 at RAE2008). Of the 42 students admitted Jan. 2008-July '13, 35 hold studentships (QMUL [15] including 4 cross-department studentships, U of L Vice Chancellor's Fund [1], ORSAS [2], SED [2], AHRC [3 open, 10 BGP1, 5 CDAs]). **PGR recruitment** is robust; we currently have 43 students, up 13 from 2008. QMUL Drama was awarded 13 AHRC BGP1 awards (the largest Drama allocation).

Cii.1. Research students are an integral part of our **research culture** and contribute extensively to the discipline. Second year students organise and host Quorum, our fortnightly research seminar series (queenmarydrama.wordpress.com/). In conducting and disseminating research, students are assisted financially by the Department (£700) and successful in securing funding internally (up to £2,000, totalling £22,792 since 2011) and externally (from c.13 organisations). They actively disseminate research nationally and internationally in conference presentations (c. 166 at e.g. PSi, TaPRA, ASTR, IFTR), print publications (c. 12 book chapters and c. 45 articles in c. 25 journals) and performances (c. 82 venues and festivals). They actively organise conferences and symposia (9 since 2008, including 3 AHRC-funded), participate in disciplinary developments (IFTR & TaPRA working groups) and support fellow postgraduates (TaPRA PG Committee). They have won external research awards: TaPRA PG competition winner (2009, '13) & runner-up (2011, '12); *Journal of Victorian Culture* Graduate Essay Prize Competition winner (2009); Assoc. of Hispanists of GB & Ireland Annual Publication Prize for a Doctoral Thesis winner (2012) (www.sed.qmul.ac.uk/drama/postgraduate/phd/conferences/index.html). QMUL's Doctoral College offers administrative support, training and a Deputy Dean responsible for Faculty PGR students.

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Faculty PGR facilities include a dedicated study/social/ seminar building, 2 dedicated PGR workrooms, and the Library's Research Reading Room. Drama's Director of Graduate Studies [DGS] oversees admissions, continuing students and subject-specific training. [See also **Cii. 4 & 5**]

Cii.2. Drama promotes **equality & diversity** in PGR student recruitment and support through: staff training in fair selection/interview practices and effective supervision (consistent with QMUL's Code of Practice for Research Degrees); advising students of assistance provided by QMUL's Advice & Counselling Service, Disability & Dyslexia Service and Access to Learning (Hardship) Fund; identifying/supporting students with specific learning difficulties, especially dyslexia (12% of our students are identified as dyslexic); and supporting students in interrupting and returning to study.

Cii.3. CDAs provide key means to facilitate **exchange between HE and the creative industries**, including through workshop and syllabus development (e.g. for AfroReggae) and employment in partner institutions (Research and Evaluation Coordinator, Barbican; Audience Researcher, Shakespeare's Globe; Researcher, *Sight & Sound*). Students and graduates have enhanced exchanges between HE, creative industries, community organisations, the public and other bodies in the UK and internationally through online study and education packs (for LADA, Reading International Solidarity Centre), working with communities (including travellers, LGBTQ youth), Creativeworks London's PhD in Residence scheme, translations of creative works and articles (by artists including Peter Greenaway, Mohamed Kacimi, Pedro Almodóvar), arts programming (e.g. IETM Zagreb), conferences, education and talks (such as 'Learning to Walk', BFI, Live Festival) and journalism and trade publications (including *Around the Globe*, *La Repubblica*, *Página 12*).

Cii.4. QMUL Drama has a proactive **PGR completion strategy** and a sub-four-year submission rate at July 2013 of 32/37 (including 3 awaiting award, excluding 4 who transferred and a rate of 100% for the 2008/09 cohort). Student completion is supported by extensive supervision and training, both documented [see **Cii.5**]. Student progress is overseen by the DGS and monitored via the Year 1 Progression Review (requiring an extended proposal, work sample, bibliography and timetable) and thereafter by annual review (updated outline, progress summaries, timetable). All staff undertake supervisory training, refreshed every 5 years.

Cii.5. The Department and CAPD offer an extensive programme of **training** across all levels in relation to: knowledge/intellectual abilities; personal effectiveness; research organisation; public engagement & impact; including subject-specific training (e.g. spectatorship, practice-based research) and professional development (e.g. academic jobs, publication, teaching) (www.sed.qmul.ac.uk/drama/postgraduate/phd/training/index.html). Students can also use training provided elsewhere in the Faculty. 1st year students organise the annual PhD Colloquium, featuring presentations by 1st and 2nd year students, 3rd year student respondents, and external keynote speakers. PhD students teach on team-taught undergraduate modules from their 2nd year, and are encouraged to bring research expertise to teaching. Staff support student development at other institutions (e.g. U of Manchester, Stanford, Queensland U of Technology, Valencia U); mentor and offer training to international PGR Associate Students (5); act as co- and second supervisors in other QMUL Schools (e.g. Geography, Business, Languages) and at institutions in the UK and internationally (e.g. UCL, Birkbeck, Trinity/Laban, Warwick, Complutense U Madrid, Brown, Toronto); encourage the work of new scholars (e.g. New Scholars' Forum Panel, Editing Workshop, IFTR 2012, 2013; Emerging Scholars Committee Roundtable, PSi 2012); influence ways that funding can enhance skills development and employability (e.g. member, AHRC CDA Impact Steering Group); and advise colleagues in other institutions on research student provision (e.g. External Validator, CSSD; External Panel Member, Reading) and preparation (e.g. external examiners on MA and MSc programmes at 13 UK universities). Students also have opportunities to work as paid research assistants on staff-led projects and receive editorial bursaries with *CTR* [see **D.2**]. Staff mentor PGRs in the preparation of employment and PDRF applications.

Cii.6. The Department's success in preparing graduates for **future careers**, especially in research, is measured in the number of graduates who have been awarded post-doctoral fellowships (5) and secured academic positions, including 13 permanent and 10 fixed-term appointments. Our PGR students and graduates also have careers in arts organisations and as freelance translators and performance makers (www.sed.qmul.ac.uk/drama/postgraduate/phd/recent/index.html).

D. INCOME, INFRASTRUCTURE AND FACILITIES

D.1. Research Income supports enhancement of our research through targeted academic appointments, material support and the development of new initiatives, with a focus on collaborative

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projects emphasising academic excellence and public engagement. Since Sept. 2008 (as reported to HESA), Drama has secured over £2,893,817 in research income, including over £1.8m from research councils, £674k from ACE, over £250k from UK-based charities (including the BA and Leverhulme and Wellcome Trusts), and over £700k from UK central government bodies (including the London Organising Ctte of the Olympic and Paralympic Games). Major AHRC awards across several schemes include **Campbell's** 'Embodied Emotions' and follow-on funding (£143k) and **Heritage's** KT Transfer Fellowship (£369k). Drama has also secured research funding from sources not listed in submitted HESA data, totalling £2,530,062. This includes £585k from the British Council for **Heritage's** Amazonia, RioOccupation and Points of Contact; and funding from industry (Petrobras Brazil £223k) and international government (Rio de Janeiro State Secretary of Culture £187k) (**Heritage**). External financial support is supplemented by competitive funding (£155k) received by **Delgado, Heritage, McAvinchey, Ridout,** and **Weaver** from QMUL (including the Centre for Public Engagement, Prospects Fund and the Widening Participation initiative), as well as £34.5k secured by **Campbell, Harvie, Heritage, McKinnie,** and **Weaver** for cultural policy projects from the Culture Capital Exchange (TCCE; formerly London Centre for Arts & Cultural Exchange), an organisation working across London HEIs promoting exchange of knowledge between HE, business and cultural sectors. Drama's research awards of £5.4m represent an increase of 217% on the total income of £1.72m submitted to RAE2008.

D.2. Scholarly infrastructure. QMUL Library supports staff research activities with a research reading room, archival resources and investment in £35.7k for Drama books and £8.8m for humanities digital resources. Since 2013 it has housed PPP's archive which is fully indexed on the PPP website www.peoplespalaceprojects.org.uk, offering international scholars rare research materials on performance with marginalized communities. All staff and students are members of Senate House Library which has an internationally recognised rare books and manuscripts collection plus extensive relevant journals. Both libraries offer electronic research tools (ECCO, EEBO, JSTOR, ProjectMuse, etc) which have enhanced research resources since 2008. Staff and students also benefit from London collections (e.g. V&A Theatre Collection, Live Art Development Agency [LADA], BFI Library and British Library including the Sound Archive). Online curatorial initiatives undertaken by Drama have further generated valuable scholarly resources. **Weaver's** Library of Performing Rights (<http://www.performingrightslibrary.org/>) developed with LADA presents performance activism archival materials submitted by international artists, academics and activists in support of human rights, and has toured to Brazil, Columbia and Argentina during this REF period. **McAvinchey** was principal researcher developing the London International Festival of Theatre [LIFT] Living Archive, developing models of participation with non-traditional archive users, including school pupils and community organizations. **Johnson** advises LADA on holdings, archives and digitization. **CTR** enhances the scholarly base through providing expertise, creating research networks and fostering research by emerging and established scholars. It is supported with a designated editorial assistant funded through a U of L/Birkbeck studentship (2009-12), QMUL-funded editorial assistants (2012-14), designated office space and research mentoring.

D.3. Organisational infrastructure supporting research. Drama's devolved budget allows strategic investment in priority areas and flexible responses to staff and research partner initiatives [see **A, Ci.2**]. Restructuring of College provision during the REF period has enhanced support for funding applications and research projects: the Joint Research Management Office provides grant application support including costings and ongoing financial management; QMUL Innovation Ltd supports partnerships with non-HEIs; the Centre for Public Engagement (founded 2012) and the AHRC-funded Creativeworks London (led by QMUL) promote research dissemination outside HE; a dedicated HSS Business Development Manager offers strategic advice on funding schemes and assists with applications' development. Results of these structures are evidenced in enhanced levels of competitive external funding awarded to Drama since 2008. [See **D.1**]

D.4. Investment in three key administrative School support positions has further enhanced the **operational infrastructure supporting Drama research:** a Research & Graduate Studies Manager administers grant applications and grants and assists with conference planning and research data collection; and an e-Strategy Manager and a Web & Marketing Administrator support research on the website and through digital media. In Drama, assistance with residencies, public engagement and PBR is provided by 3 FTE technical staff and PPP staff. QMUL provides up-to-date facilities for Drama research: 2 fully-equipped studios, 3 rehearsal spaces and use of the

stage in the People's Palace – a public venue for both AiR Project (2009-11) and Peopling the Palace (2013) and recipient of £5.35m renovations in 2011-12, £840k of which was spent on AV and theatre systems. The £800k devoted by QMUL to improving Drama facilities includes a new arts building allowing the consolidation of Drama staff offices and housing a fully-fitted black box studio dedicated principally to research by Drama and Film staff and PGR students; a new Drama rehearsal space with sprung floor (2011); and a portable light, sound and security package (2011) to facilitate touring and site-specific and pop-up performance. Drama staff benefit from computer equipment and support, including laptops for archival research and specialist software for PBR.

D.5. Appropriate balance between scholarly, organisational and operational infrastructures is achieved through structures delineated in **A**, **B.1** and **D.2-4**. The role of Drama staff on major College committees and beyond QMUL promoting research activities both nationally and internationally [see **E.3-8**], and the input of 4 QMUL-funded Visiting Fellows in Drama (including Joanne Tompkins, U of Queensland 2008; Shannon Jackson, UC-Berkeley; Erin Hurley, McGill; both 2012) and a 2009 Leverhulme Visiting Professor (Bonnie Marranca, The New School) ensure that we consistently renew strategies and practices in response to initiatives and developments in the field.

E. Our **contribution to the discipline/research base** is evidenced across a range of collaborative activity, from editorial projects generating new research materials to leadership positions within subject associations which support the scholarly infrastructure of the discipline, advisory roles in research councils and charities which feed into strategic decision-making, and the organization of scholarly events which facilitate the development and exchange of innovative and original insights.

E.1. A commitment to **collaborative partnerships/networks/joint research projects** is visible across the 30+ multiple and interdisciplinary partnerships and working relationships that underpin staff research. These include: editorial projects with over 20 HEI partners [see **E.5**]; **Campbell's** collaboration with the U of Leeds and three African universities on a BA-funded Development Theatre project (2011-13); **Welton's** AHRC-funded Artscross International Network (2011-14) with Middlesex U, Beijing Dance Academy and Taipei National U of the Arts; and **Heritage's** partnerships through PPP with three federal Brazilian universities, the British Council and the Brazilian Ministry of Culture. [See also **D.1-2**]

E.2. Peer Review includes 8 staff on the AHRC's Peer Review College (**Delgado, Harvie, Johnson, McAvinchey, McKinnie, Ridout, Silverstone, Welton**), and participation in Research Panel 7 (2008), BGP2 Expressions of Interest Assessment and Moderating Panels (2012, 2013), and the Strategic Reviewers Group (2010-13) (**Delgado**); 2013 Cultural Value Assessment Panel (**Harvie**); and Fellowships Panels (**McKinnie**, 2011; **Delgado**, Chair 2013). International esteem is evidenced in **Delgado's** membership of the Portuguese Scientific Foundation Art Studies Panel (2010, '11), and proposal reviewing for the Austrian Academy of Sciences, Vienna Science & Technology Fund (**Harvie**), European Science Foundation, Leverhulme Trust (**Ridout**), Irish Research Council for the Hum. & Soc. Sciences, Korea Research Foundation, Research Foundation Flanders, British Academy (**Delgado**), and SSHRC, Canada (**Harvie, Solga**). **Delgado's** work for the Leverhulme Trust includes membership of its Advisory, Major Fellowships and Arts Portfolio Panels (2010-13).

E.3. Our input through **HEI consultancies** and presence on research advisory panels, research strategy and review boards is evidenced within and beyond QMUL. **Escolme** was on College Senate (2010-13), **Harvie** on Academic Board (2008) and **Delgado** on Research Board (2008) and the Ethics of Research Committee (2011-13). **Delgado, Harvie** and **Ridout** have served as external assessors for 9 professorial appointments in the UK and Ireland and 8 Professorial step or tenure advancement reviews in the USA and Canada. **Delgado, Harvie, Silverstone** and **Welton** have contributed to research quality assessments, periodic reviews, and external validations at 7 HEIs in the UK, Ireland and Spain. **Delgado** was a member of subpanel 65 for RAE2008, HEFCE's REF Expert Advisory Groups (2009) and is Chair of REF2014 subpanel 35. [See also **Cii.5**]

E.4. Leading positions in **professional subject associations/learned societies** include **Delgado** (TAPRA exec. 2008-10; Chair, SCUDD REF Working Group 2009); **Harvie, McKinnie** (TAPRA Performance/Identity/Community Working Group coordinators 2008); **McKinnie** (ASTR CUP Award Panel 2012, Chair, 2013 Panel); **Ridout** (Conferences Ctte ASTR 2008-10); **Silverstone** (Steering Ctte, British Shakespeare Assoc. Conference 2009); **Solga** (Executive, Canadian Assoc. for Theatre Research [CATR] 2009-13; Chair, CATR Awards Ctte for annual conference 2013); **Weaver** (Chair, Artists Ctte and Board member, PSi [2008-09]).

E.5. Editorial positions undertaken by staff have facilitated the development of new knowledge in our disciplines. **Delgado** and **Johnson's** *CTR* editorship involves ongoing collaboration with Birkbeck and KCL, 10 editorial associates from Australasia, Europe and North America, an international advisory board of 20, liaison with guest editors and working relationships with 239 author-contributors from 19 countries. **Dauids, Delgado, Harvie, Silverstone** and **Solga** contribute to 9 journals in Africa, Europe, and North America as editorial associates/contributing editors/advisory board members. **Solga** is *Theatre Survey's* Book Reviews Editor. As series editors, staff have guided into publication 30 books from contributors in 8 countries – with 5 new series established during this period [see also **B.8**]: **Harvie's** collaboration with Rebellato (RHUL) generated Palgrave's 'Theatre&' series (22 books to date, 2 trans. into Slovak, 12 forthcoming in Arabic); **Escolme's** with Hampton-Reeves (U of Central Lancashire) Palgrave's 'Shakespeare in Practice' (2 books to date); **Johnson's** with Lois Keidan and CJ Mitchell (both LADA) Intellect/LADA's 'Intellect Live' (2 books to date); **Delgado's** with Gale (U of Manchester) and Lichtenfels (UC-Davis) MUP's 'Theatre: Theory/ Practice/Performance' (7 books to date). **Solga** is a member of Playwrights Canada Press's editorial board, **Delgado** is on NoPassport Publications' advisory board and **Delgado** and **Ridout** are contributing editors of CUP's *Encyclopedia of Acting & Actors* (2014). The 11 volumes edited by staff from 2008-13 involved collaboration with over 150 authors.

E.6. The 47 **doctorates examined** at 21 UK universities (including Bristol, Cambridge, Glasgow, Oxford, Manchester, Queen's Belfast and Warwick) encompass a range of interdisciplinary areas (including applied theatre, art practices, contemporary cinema and cultural policy). The international reach of our research is evidenced in the 10 examinations undertaken at 9 universities in Australia, France, Hungary, Spain, Sweden, the Netherlands and the USA.

E.7. Staff have organised 15 **conferences/scholarly encounters**. These include **Heritage's** co-conception of www.theargumentroom.net (2011-13) and Brazil Shakespeare Forum (RSC, Federal U Rio de Janeiro, Academia Brasileira de Letras 2011) and **Weaver's** 'On the Margins of Technology' Symposium (Space Gallery London 2008). Key roles in facilitating conferences/scholarly encounters include **Delgado's** position on the planning committee of GRAE's La frontera conference (Autónoma U Barcelona 2011-12); and work with ASTR (**Ridout**, Program Committee 2008, Program Chair 2011; **Weaver** Program Committee 2012) and IFTR (Rufford, Theatre Architecture Working Group convenor 2010-13). [See also **E.4**]

E.8. Drama staff have **refereed** for 25 international journals across a range of interdisciplinary and crossdisciplinary fields. These include *Art History, Australian Drama Studies, Dance Research Journal, Early Theatre, Environment & Planning A, Feminist Review, GLQ: Gay & Lesbian Quarterly, International Journal of Cultural Policy, Law Text Culture, Revue Internationale Ambiances* and *Theatre Journal*. Refereeing for publishers includes Arden Shakespeare, CUP, HRSA Press South Africa, Methuen, MUP, Palgrave, Routledge, State U of NY Press, and U of Wales Press. [See **E.2**]

E.9. Scholarly awards provide recognition of our contributions to the discipline and include **Campbell's** PODIUM Award for *A Living Map* (Cultural Olympiad 2012), **Carriger's** Graduate Essay Contest Winner *TDR* (2012), **Dauids's** Best Film Project Award for *The Visit* (Durban International Film Festival 2012), and **Delgado's** ATHE Excellence in Editing Award (2013). **McKinnie's** *City Stages* (2007) won CATR's 2008 Ann Saddlemeyer Award for outstanding book, **Delgado** shared the Memorial Joan B. Cendrós Award (Òmnium/Barcelona City Council 2008) for Best Publication on Catalan Studies (*CTR*, 2007, 17.3), **Solga** the 2013 CATR Patrick O'Neill Award for best ed. collection for *New Canadian Realisms: Eight Plays* (2012), and **Weaver** the CUNY 2012 Edwin Booth Award for work with *Split Britches*. 15 fellowships include **Delgado's** George Watson Fellowship at the U of Queensland (2013), **Johnson's** election as Laureate of the Terra Foundation of American Art (2012) and **Ridout's** Visiting Professorship, Brown U (2010-11).

E.10. Staff have delivered 25 invited **keynotes** and **plenaries** and over 160 **papers** and **workshop presentations** across 19 countries. These include major disciplinary conferences (ASTR 2008, 2011, 2012; Associação Brasileira de Pesquisa e Pósgraduação em Artes Cênicas 2010; Australasian Society of Theatre, Dance and Performance 2012; IFTR 2013) and more specialist encounters at over 60 institutions including CalArts, Hebbel am Ufer Berlin, Tate Britain, and Whitechapel Gallery. We have given over 115 lectures and/or performances at UK universities and over 45 at HEIs abroad. [See **RAE3a** for contributions to public forums outside HE].