

<p><b>Institution: University of Manchester</b></p>
<p><b>Unit of Assessment: 35b (Drama)</b></p>
<p><b>a. Overview</b></p> <p>Drama at Manchester has undergone a period of further consolidation and diversification since its strong showing in RAE2008. Staff are nominally grouped around three core areas of strength in research and teaching: <i>applied theatre/performance</i> (<b>Hughes, Jeffers, Parry, Thompson</b>); <i>theatre historiographies (C.19<sup>th</sup>-21<sup>st</sup>)</i> (<b>Bottoms, Clements, Featherstone, Gale</b>); and <i>screen studies</i> (<b>Butler, Chan, Dudrah, Lowe, Sjoberg</b>). In practice however these groupings are porous (e.g. <b>Lowe</b> works on the history of stage/screen crossover), and our research is characterised by a commitment to both intra- and inter-disciplinary dialogue and collaboration. <b>Parry</b> is a shared appointment with the <b>Institute of Cultural Practices</b> (ICP), an outward-facing, cross-disciplinary research hub established in 2009, which <b>Gale</b> was instrumental in founding, and within whose research framework <b>Hughes</b> and <b>Jeffers</b> also now regularly operate. <b>Gilmore</b> is an ICP appointment entered as part of the Drama UoA because of cognate research practices.</p> <p>Drama and ICP work alongside Art History &amp; Visual Studies (AHVS) and Music, as a collaborating Division within the <b>School of Arts, Languages and Cultures</b> (SALC). Established in 2012, the new School structure represents 17 distinct subject areas, and promotes mechanisms designed to facilitate research between and beyond this disciplinary range. <u>Highlights</u> during this REF period include the 2010 <i>Times Higher Education</i> prize for Excellence and Innovation in the Arts, awarded to the “In Place of War” research project led by <b>Thompson, Hughes, and Jeffers</b>. In 2012, <b>Hughes</b> and <b>Jeffers</b> were also joint winners of the TaPRA Early Career Research Prize, in recognition of book-length studies arising from their doctoral work on “In Place of War”.</p>
<p><b>b. Research strategy</b></p> <p>Our RAE2008 submission identified three key strength areas in Drama research at Manchester: <i>applied theatre</i>, <i>theatre historiography</i>, and <i>screen studies</i>. Our strategy during the current REF cycle has involved (i) building further on these existing strengths, not least by making targeted appointments in each area (see below: ‘Staffing Strategy’), but also (ii) seeking to develop synergies and links across and beyond these areas. That is, we have actively sought to critique the sub-disciplinary boundaries that define our work. Research outputs generated during the period frequently offer an analysis not only of what we look at as researchers, but also the ways and means by which we achieve this exploration. Manchester colleagues have played a leading role, for example, in beginning to interrogate applied theatre practice through critical perspectives drawn from performance studies (PS) (e.g. Thompson 2009), while also developing historicist critiques of PS discourse (e.g. Bottoms 2011). Among our research outputs are several portfolio submissions documenting developmental projects which evidence practice-based attempts to rearticulate our academic research practices in dialogue or partnership with external partners.</p> <p>Colleagues from across the UoA support and inform each other’s work in numerous ways, to the extent that a distinct “Manchester approach” is identifiable, the main features of which are:</p> <p><i>i. Social engagement.</i> This pertains most obviously to the applied theatre grouping, which since 2008 has overseen the successful completion of two large-scale, practice-led AHRC projects, looking respectively at the uses of theatre and performance in war zones and with refugees (“In Place of War” [IPoW]), and in museum and heritage contexts (“Performance, Learning and Heritage” [PLH]). Both have resulted in significant publications (e.g. monographs by <b>Thompson, Hughes, Jeffers</b>; also Jackson and Kidd’s <i>Performing Heritage</i>, 2012), and have established ongoing, outward-facing research dialogues around issues in humanitarian policy and cultural provision, respectively. The establishment of ICP is in part a consequence of the PLH project, leading to commissioned research by <b>Gilmore, Hughes, Jeffers, Parry</b>). This sense of <i>social application</i> has also developed significantly in our other research areas: in screen studies, <b>Chan</b> co-founded the Chinese Film Forum UK in 2010 (which draws together scholars and publics to explore questions of Chinese cultural identity in the UK), and is PI for an AHRC network with CFF at its heart (2013-14). Similarly, the Insight Film Festival (co-founded by <b>Butler</b>) promotes film-making as a tool for community cohesion and inter-faith dialogue.</p>

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*ii. Re-evaluating “marginal” practices.* This is a key approach in work on both performance and screen cultures, historical and contemporary. It includes attention both to subcultural practices (e.g. **Dudrah** on Bhangra, **Bottoms** on “drag king” performance) and also to manifestly popular forms often overlooked by scholarship (e.g. **Butler** on fantasy cinema; **Featherstone** on 19<sup>th</sup> C. entertainments). Across the UoA, researchers actively seek to critique established cultural-historical narratives and the assumptions on which they are based. Such historiographic approaches have resulted in publications exploring creative methodologies for archive research (**Gale/Featherstone**), and evaluative work looking at contemporary theatrical/cultural practices (**Gale, Gilmore, Hughes** and **Parry**). Work in this area complements theme (i) insofar that our focus has been on developing historically contextualised knowledge of clear benefit to contemporary audiences. See for example the Impact case study detailing **Featherstone’s** work on 19<sup>th</sup> Century popular entertainments, and **Gale’s** work to excavate plays by early 20<sup>th</sup> C. women (resulting in the Orange Tree Theatre’s 2013 production of a “lost” play by G.B. Stern).

*iii. Internationalism; particularly in articulating global concerns within local contexts, and vice versa.* In screen studies, the work of **Chan** and **Dudrah** has focused attention on East and South Asian cinemas respectively, specifically by examining the transnational circulation of culturally specific films, and issues of reception in the UK. Similarly, IPOW’s worldwide research on performance in the context of war zones (Sri Lanka, DR Congo, etc.) has had its local counterpart in explorations of refugee theatre in the Manchester area (**Hughes, Jeffers, Thompson**), while **Bottoms’** interest in theatrical responses to climate change has led to applied, site-specific performance projects exploring river histories and flood risk in Bradford and Bristol. Sjoberg is developing “ethnofiction” as a quasi-documentary film practice that extends critical understandings of specific subcultures (his award-winning PaR film *Transfiction*, exploring the lives of Brazilian transsexuals, has been screened at twelve international film festivals).

*Future strategy.* During this REF period we have extended the range and impact potential of our interdisciplinary collaborations, and a priority now is to capitalise on these relationships. For example, **Thompson** co-founded and is currently Executive Director of the **Humanitarian Conflict Response Institute** (HCRI), a new University Institute supported by strategic investment from both Faculty and President (VC), which brings together medicine and the humanities to research humanitarian disaster and conflict response, peacebuilding, emergency medicine and global health. HCRI is partnered with universities and NGOs internationally, including the Red Cross. Among the emergent outcomes of these relationships are: Thompson’s forthcoming monograph; a potential AHRC “Care for the Future” bid involving **Jeffers** and HCRI’s Director of Research, Tanja Mueller. **Parry** is also developing work related to medical humanities through links with the Wellcome Trust. **Bottoms’** recent work around uses of sited performance in fluvial flood resilience contexts has become a key element in a major, interdisciplinary consortium bid to the AHRC, on “Hydro-Citizenship”, in collaboration with geographers, social scientists and Environment Agency professionals. A total award of £1.5m was announced in November 2013.

A number of other initiatives are emerging from within Drama that capitalise on our shared expertise in applied theatre, historiography and contemporary performance studies: e.g. **Jeffers** is working on the history of the 1970s community arts movement, **Hughes** on the history of theatre for and about “the poor” (a project for which she has just secured AHRC Fellowship funding), and **Gale** on the reciprocal relationship between stage and screen performance forms and the performance of citizenship in the first half of the 20<sup>th</sup> C (outcome of Leverhulme fellowship application pending). In screen studies, new collaborative opportunities are presented by the formation of the new School of Arts, Languages and Cultures, which has brought Modern Languages within the same organizational structure as Drama- thereby building capacity in the area of non-Anglophone cinema (e.g. **Dudrah’s** developing work with Chris Perriam). We will continue to prioritise the development of both inter- and intra-disciplinary research initiatives, going forward.

### c. People, including:

#### i. Staffing strategy and staff development

Staffing strategy since RAE2008 has involved managing a significant generational shift: the

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retirement of two senior professors (Gardner, Jackson) has been addressed through targeted recruitment to develop a blended team of mid- and early career researchers, and to create a dynamic interface between professional cultural practices and scholarship. New appointments have enhanced key areas of provision: **Chan** and Sjoberg in screen studies, **Jeffers** and **Parry** in applied theatre and performance studies, **Bottoms** and **Clements** in contemporary theatre and performance (their expertise on late 20<sup>th</sup> and 21<sup>st</sup> C. theatre/performance in the US and UK complements existing strengths in 19<sup>th</sup> and early 20<sup>th</sup> C. theatre historiography). Whilst the research strategy has been developed by the UoA as a whole, it is led by three experienced professors (**Bottoms**, **Gale**, **Thompson**), who provide guidance and mentoring across the research environment, as editors, reviewers and research managers.

The UoA has demonstrated its commitment to a sustainable research culture through an emphasis on developing and mentoring Early Career Researchers (ECRs). A majority of staff are or have been ECRs within the current REF period (**Chan**, **Clements**, **Gilmore**, **Hughes**, **Jeffers**, **Lowe**, **Parry**, Sjoberg). In line with SALC policy, ECRs are allocated reduced teaching and administration loads in their first three years of service, during which they are each mentored by a senior staff member. The Faculty of Humanities New Academics Programme (HNAP) also plays an important role in ensuring that ECRs are supported in developing their careers across a broad range of tasks including research and knowledge transfer. Support is also offered by the University Careers Service web resource "An Academic Career" (which won the 2011 *Times Higher Education* Award for Outstanding Support for ECRs) and by the "Manchester Gold" mentoring scheme (which matches participants with specialist, one-to-one mentors for 6 month periods: **Jeffers** participated in 2011, **Lowe** in 2013). These schemes evidence Manchester's exemplary implementation of the *Concordat to Support the Career Development of Researchers*.

Successful mid-career progression has also been evidenced by the promotion of **Butler** (2012) and **Hughes** (2013) to Senior Lectureships. Career progression and research strategies for all individual staff members are discussed in annual, one-to-one PDR meetings (Performance and Development Review) with a senior colleague, and are reviewed by a research advisory team. Research development is then factored into the planning of sabbatical leave allocations, teaching loads, administrative duties and training needs. All staff are guaranteed at least one research day per week, and regular sabbatical leave (one semester in seven), provided standard performance targets are met. We also have access to a Personal Research Allowance of up to £600 per annum, to support travel to conferences, archives, etc., and Drama also provides additional funds to prioritise strong attendance at major national and international conferences such as TaPRA, PSi, IFTR. Staff at all career stages are actively encouraged to use such opportunities to participate in wider disciplinary dialogues. Guidance and mentoring is also available in applying for external research funds from AHRC, Leverhulme, etc. University-wide, staff satisfaction with the institution's commitment to research goals was evidenced by the 2013 Staff Survey, conducted independently by Capita: UoM scored highest among all the institutions surveyed. Drama researchers are actively encouraged to develop their work in ways that will be of value and benefit to external users (see Impact template), and operate according to careful University guidelines on ethics and intellectual copyright issues. **Hughes** is a member of the University Ethics Committee, and chairs the SALC Ethics Committee: she was the principal driver in developing the School's new Ethics Policy, a fact which reflects Drama's collective knowledge and experience in ethically sensitive research involving human subjects. All projects conducted by University staff or students involving human subjects or participants must receive approval from a recognised research ethics committee. Finally, Drama's commitment to equal opportunities is evidenced in our near 50/50 distribution of male and female staff, and in our diversity of age profiles and cultural and national origins.

## ii. Research students

PGR recruitment, from both UK/EU and international backgrounds, remains strong across all research areas in Drama. In the 5 full academic years since 2008, 27 Drama PGR students have successfully completed PhDs (21.8 FTE when co-supervision with other Departments factored in). Of these, at least 12 have since found lectureships or fellowships in UK HE, and over 35 publications have resulted directly from students' thesis work, including three monographs (**Breed**, **Hughes**, **Jeffers**) and a Methuen play collection (Paxton). Drama maintains an integrated,

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sustainable culture of graduate study whose key features include:

i. a strong *culture of progression* between masters-level and doctoral study. Careful mentoring of MA students has resulted during this REF cycle in the publication of peer-reviewed journal articles (e.g. Hatton in *RiDE*, 2009), as well as successful applications for AHRC Doctoral awards and other funded schemes.

ii. a strong *culture of collaborative engagement* between PG students, which is encouraged and facilitated by staff input. Drama PGRs have established their own twitter feed and blog site, and co-organise a biannual symposium event for PGRs and interested staff across the North West Consortium of seven Universities. These symposia explore key issues in HE career progression (e.g. the impact agenda, in 2012).

iii. Co-ordinated investment in postgraduate study at School level. A new SALC Graduate School opened in 2012, with a dedicated staff and suite of facilities, and a remit to enhance the experience of PGRs by ensuring their full integration into the School's interdisciplinary research environment. Drama PGRs have been actively involved in the School's peer-mentoring scheme.

iv. A wide range of *funding opportunities* for PGR students. Since 2009, Drama has distributed one AHRC doctoral award annually through SALC block grant funding. Drama has also been successful in securing University of Manchester studentships: e.g. of the five awards distributed by SALC in the inaugural round of the President's Doctoral Awards (PDA) scheme, in 2012, two were won by Drama students (Jess Allen, Miriam Jakel). The PDA offers a bespoke set of leadership development opportunities, as well as full fees and maintenance. In 2013, a Research Impact Scholarship was awarded to another Drama PhD student (Ben Dunn). Other funding opportunities include Graduate Scholarships (home fees, partial maintenance) and fee-bursaries. All Manchester funding schemes are open to both home/EU and overseas applicants. Selection processes at both subject area and School levels prioritise transparency and equal opportunities. Under the AHRC's recently announced BGP2 awards, the NorthWest Consortium of seven Universities, including Manchester, will distribute forty competitive PhD scholarships annually for the next five years.

v. *Professional engagement*. In collaboration with the Institute of Cultural Practices, Drama offers the pioneering Professional Doctorate in Applied Theatre (one of three such programmes operating under the ICP umbrella), which engages working professionals in advanced research that interrogates and extends their professional practice. Professional Doctorates are taught through a combination of cohort-based learning, individual supervision, and professional mentoring. Final assessment is on the basis of a tailored portfolio of submissions including literature review, publishable articles and dissertation.

*Structure of studies*. Research students have a lead- and co-supervisor, and normally meet with one or both on a fortnightly basis. Twice-yearly assessment and target-planning panels involve both supervisors and an independent advisor, who also fulfills an ongoing pastoral function. Panel members assess students' written work and strategic planning for completion, and make recommendations on appropriate skills development. Also supporting progress is the University's online monitoring system, 'e-prog', which collates detailed information on each research student's objectives and training needs, and provides guidance on critical milestones ('e-prog' has proved so successful that the system has been franchised out to several other universities). PGR students are offered teaching training and opportunities during their programme, including regular review by senior staff. They also have access to financial assistance for participating in conferences and other research-related activities.

PGR students are actively encouraged to develop relationships with appropriate non-academic bodies (for example theatres, galleries, voluntary sector bodies). Workshops in research skills and knowledge-transfer activities are run regularly by [artsmethods@manchester](mailto:artsmethods@manchester), which in 2012 launched the 'Researchers in Residence' scheme to support postgraduate researchers' engagement with arts organizations, charities and schools in the Greater Manchester area. Career planning for PGRs is supported by the University of Manchester Careers Service (voted best in the country for three years running by the Association of Graduate Recruiters), whose annual

“Pathways” event highlights employment opportunities across a wide range of job sectors.

#### d. Income, infrastructure and facilities

*Research Income.* Drama at Manchester is strongly supported by the SALC’s Research Office, and the specialist advice it can offer in the preparation of external research bids (e.g. financial modelling). Drama has a good track record of attracting external funding, and during the current REF cycle (2008-13) a total of **£459,075** was spent against HESA-recorded grants, supporting a wide variety of projects. These include: **Chan**’s £125,000 RCUK Research Fellowship (2008-13); AHRC follow-on funding for the In Place of War project (IPoW: **Thompson** et al), worth £91k (2012-13); a Leverhulme Network grant for IPoW’s international network initiative (total £92k, 2009-11); **Thompson** also won AHRC small grants to support work on writing *Performance Affects* (2008-09, £23k) and the forthcoming *Humanitarian Performance* (£32k total; £11.5k spent 2012-13); **Bottoms** transferred £69k of AHRC grant funding on his arrival from Leeds in 2012, for his “Before the Flood” project (£31k spent 2012-13), which has since secured a £20k extension grant (2013; not yet registered in HESA figures); **Chan** is principal investigator for a £15k AHRC research networking grant involving Chinese Film Forum UK (£8k spent 2012-13). In October 2013, **Hughes** learned that she has been awarded an AHRC Fellowship grant (fEC £211,000) to study “poor theatres” (theatre and economic precarity). For research evaluating the work of cultural providers, **Gilmore** and **Parry** secured £10k from the Paul Hamlyn Foundation (2012), while **Parry** won £31k of a consortium grant (led by the University of Derby) to assess the educational theatre work of Y Touring from 2011-16 (£11k spent 2012-13). Research-related income not recorded by HESA data includes: **Dudrah**’s grants from NorthWest Vision Media (£15k) and Arts Council England (£5k) in support, respectively, of the ‘Black British Screen Heritage’ and ‘Bollywood Stills’ projects; **Thompson**’s Arts Council England grant to support IPoW presentations at UK music festivals (£10k, 2013). Drama colleagues have also been successful in applying for internal, UoM “pump-priming” grants: these have benefited, for example, **Butler**’s development of the Delia Derbyshire archive and **Jeffers**’ initial research on the community arts movement (both plan external grant applications in the next REF cycle).

*Operational infrastructure.* The University of Manchester owns a large number of cultural assets, including the Manchester Museum, Whitworth Art Gallery, Contact Theatre and Ahmed Iqbal Ullah Race Relations Resource Centre, which Drama researchers have consistently made use of as resources for developing and disseminating research. Drama at Manchester is housed within the **Martin Harris Centre for Music and Drama**, a recently refurbished performing arts space which incorporates the flexible, 150-seat John Thaw Studio Theatre, as well as a large concert hall and electro-acoustic sound studio. The Centre also boasts a range of working spaces that can be used flexibly for teaching and practical work. Two dedicated technicians are available to support research-related practice. Drama has a dedicated research office space which is flexibly employed to accommodate visiting researchers and practitioners, as appropriate to current projects. Another large office is permanently occupied by the TIPP Centre (**Theatre in Prisons and Probation**), an independent charity co-founded by **Thompson** in 1992 and now in receipt of regular Arts Council Funding. TIPP continues to work closely with academic staff on research in, and evaluation of, applied theatre, and artistic director Simon Ruding is currently working towards a Professional Doctorate, supervised by **Hughes** and **Bottoms**.

*Scholarly infrastructure.* The Martin Harris Centre also houses the Ian Lenagan Library, a specialist drama collection which has extensive audio-visual holdings. The Lenagan is a satellite of the **John Rylands University Library** (JRUL), a research library of international standing, with extensive holdings in all arts and humanities disciplines. In addition to traditional print materials, JRUL has a collection of over 43,500 e-journals, 500,000 e-books and several hundred databases. Drama archives include the Allardyce Nicol Drama Collection (19<sup>th</sup> C. plays); the papers of Stephen Joseph, Annie Horniman, Henry Pettitt, and others; 19<sup>th</sup> century playbills collection; the Basil Dean and Robert Donat archives (key British stage/screen figures pre-WW2); archives relating to the TIE movement including those of Peter Slade, Pit Prop Theatre, etc. Drama staff work actively with these archives and in the acquisition of further collections: e.g. **Lowe** recently wrote entry on the Donat collection for a book on the Rylands archives, and is using Dean collection as a key resource in researching screenwriting in the early sound period; Jackson (Professor Emeritus) is

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working to further extend the TIE holdings. Currently, **Butler** is leading the development of the Delia Derbyshire archive (also housed at JRUL), a new collection documenting the life and work of the experimental musician best known for her work on film and TV scores including *Doctor Who*. An online database will go live in 2014.

*Organisational infrastructure.* Drama research strategy uses formal and informal mechanisms to facilitate dialogues and collaboration that enhance current research and lay the groundwork for future projects. At departmental level, our **Cultivating Research** seminars take place at least 3 times per semester, and feature presentations of new work from guest speakers (e.g. Richard Schechner, Mike Pearson, Sally Mackey) as well as “sandpit” sessions designed to generate new debates among colleagues (for example, in 2013, **Hughes** and **Parry** used a CR event to launch an online initiative documenting activist performance gestures, with a wide range of contributions from staff and PGRs). Critical engagement with non-academic practitioners is prioritised through the **Professional Contexts** series (also open to undergraduates; 3 events per semester): notable speakers have recently included Dickie Beau, Toby Jones, Chris Johnston. Similarly, the **Visual Dialogues** series hosts four events a year featuring film practitioners and commentators: recent speakers include Eddie Berg (BFI) and directors Gavin Searle and Horace Ové. Funding for such events is supported by an annual £2k divisional seminar fund.

Drama researchers also benefit from the interdisciplinary research contexts provided by the School of Arts, Languages and Cultures. A cross-School research centre, the **Centre for Interdisciplinary Research in Arts and Languages (CIDRAL)** supports and enhances interdisciplinary collaboration in research. CIDRAL coordinates a high-profile programme of interdisciplinary lectures, colloquia and workshops. Drama staff have been active in facilitating CIDRAL’s programmes, and have also been instrumental in developing the remit of the **Institute for Cultural Practices (ICP)** to facilitate engagement between arts researchers and cultural producers/institutions in Greater Manchester and beyond, by creating a platform for collaborative research, public engagement, postgraduate teaching, and professional development. Similarly, the **Humanitarian Conflict Response Institute (HCRI)**, led by **Thompson**, is a cross-faculty institute centred in SALC which facilitates interdisciplinary and interprofessional research collaborations both locally and internationally.

#### e. Collaboration or contribution to the discipline or research base

Drama researchers at Manchester have played a leading role in the wider development of the discipline in recent years. The Theatre and Performance Research Association (TaPRA), the leading research association for the field in the UK and Ireland, was co-founded in 2004 by **Gale**, who continues to chair its Executive Committee (on which **Jeffers** also sits). TaPRA’s working group on Applied and Social Theatre was co-convened by **Hughes** and **Parry** from 2008 to 2012, who (with Mackey, CSSD) co-ordinated its programmes at four annual TaPRA conferences and at two interim events; **Jeffers** is one of the four new convenors. **Clements** is a co-convenor of TaPRA’s Performance, Identity, Community working group, and was previously PGR representative on the Executive.

Drama staff are also influential in *editorial and publishing contexts*. **Gale** is series co-editor for Routledge’s “Modern and Contemporary Dramatists” series, and for MUP’s “Women, Theatre and Performance” and “Theatre - theoryF – practice” series. She is also academic consultant for the Routledge Performance Archive (online digitization project), an Editorial Associate for *Contemporary Theatre Review (CTR)*, and a member of the editorial board of *The Open Page: Women in International Theatre* (Odinteatret, Denmark). **Jeffers** has been Book Reviews editor for *New Theatre Quarterly* since 2010. **Hughes** and **Thompson** are on the editorial board of *RiDE: The Journal of Applied Theatre and Performance*, where the latter is editor of the “Points and Practice” section. **Thompson** is also on the editorial boards of *Performing Ethos* and *Applied Theatre Research*. **Bottoms** is on the advisory board of *CTR* and the editorial board of *Theatre Topics* and the new *Edward Albee Review* (both USA), and has guest-edited two editions of *Performance Research* and one of *CTR* in the current REF cycle. All Drama staff are regularly asked to review proposals and draft submissions, for a wide range of national and international

journal and book publishers.

*Conferences and Symposia.* In addition to our work with major subject associations, Drama staff co-ordinated a number of focused, specialist research events during the current REF period. **Dudrah** co-organised two major film studies gatherings at the Martin Harris Centre: “The 1970s and its Legacies: A Workshop on India's Cinemas” (2011), and the fourth International Conference of the Routledge journal *South Asian Popular Culture* (2009). **Low** co-organised the symposium “Star Voices” (2010), with speakers including Richard Dyer and actor Toby Jones; **Bottoms** convened a symposium on “The Author and the Audience” (Leeds, 2010), with speakers including playwrights Tim Crouch and Chris Goode; **Thompson** organised conferences linked to the “In Place of War” project in Manchester (2009), Kosovo (2010) and DR Congo (2011). **Gilmore** and **Hughes** convened an ESRC-funded symposium day exploring arts and humanities responses to the 'impact' agenda (2011). In addition, no less than seven Drama colleagues have featured as invited **keynote speakers** at conferences as far afield as South Africa, Australia, Canada and the USA, as well as across Europe and the UK. In 2013, **Thompson** was the first non-scientist to be invited to deliver the Cockcroft Rutherford Lecture, the highest profile lecture in the University of Manchester's calendar.

*Networks and Partnerships.* **Bottoms** was principal investigator on an AHRC network project titled “Reflecting on Environmental Change through Site-Based Performance” (2010-11), which drew together UK performance scholars and practitioners for workshops at four contrasting sites. **Chan** is principal investigator on an AHRC research network grant for 2013-14 (“The Chinese Film”), involving Chinese Film Forum UK.

*HE Consultancy.* **Gale** was an external consultant on drama research development at Royal Holloway, University of London (2010), while **Bottoms** was an external research assessor for University College Cork (2009) and Brunel University (2010). Both were members of the RAE2008 sub-panel for Drama, and are again sub-panellists for REF2014 (Music and Drama). Both have also served as members of the AHRC's Peer Review College during the current REF period, as have **Thompson** and **Dudrah**. The latter is also a member of the AHRC's new Knowledge Exchange College, and was a reviewer for the second round of AHRC block grant applications (BGP2): in 2013, **Dudrah** was cited by the AHRC for “Outstanding Contribution to the work of the Peer Review College”. **Parry** acts as a peer reviewer for public engagement grant applications to the Wellcome Trust and the Royal Academy of Engineering. **Jeffers** has acted as a peer reviewer for the ESRC.

*External Engagement.* A significant aspect of Manchester's wider contribution to Drama as an academic discipline lies in our longstanding policy of modelling and developing critical and creative engagements with non-academic partners. Drama staff maintain active, two-way research links with practising artists, cultural organisations, policy-makers, charities and NGOs, etc. Our approach to this aspect of our work is outlined in detail in our **Impact template**.