

Institution: University of Worcester
Unit of Assessment: 35 - Music, Drama, Dance and Performing Arts
<p>a. Overview</p> <p>The vitality of UoA35 research environment in the period stemmed from the unit's long established research excellence in British theatre history (Prof Cochrane), resurgent strength in screen media (Drs Koven and Elliott and Roy Pierce-Jones), new, practice-led research in contemporary performance, including digital and online performance and performance-philosophy (Drs Dalmasso and George; Ildiko Rippel; Elizabeth Swift), and applied theatre (David Broster; Dr Fran Leighton; Alison Reeves). Strategic investment in the unit resulted in new academic appointments to grow emphasis on practice-led research. The unit's interests, in the period, included: regional theatre and Black British and British Asian theatre (Cochrane); theatre and children and young people (Broster; George; Rippel; Reeves); applied theatre in relation to young people (Broster; Reeves) and disability and dementia (Dalmasso; Dr Fran Leighton); the phenomenology of reception (Elliott). Interdisciplinary cross-IHCA collaboration produced research into theories and practices of space and place (George; Cochrane; Swift), leading to establishment, in 2013, of an interdisciplinary Narrative Spaces Research Group. Cochrane's expertise in Shakespeare in performance also contributed to an interdisciplinary Early Modern Research Group (EMRG). All of the unit's research was conducted within the immediate context of the Division of Drama, Performance & Film in the Institute of Humanities & Creative Arts (IHCA). IHCA is one of six academic Institutes by means of which academic work at the University of Worcester (UW) is structured and organised. While some of the unit's research was submitted to RAE 2008 under UoA29 (Cochrane), there was no separate submission to UoA35.</p>
<p>b. Research strategy</p> <p>2008-2013</p> <p>UW's 5-year Research Strategy aimed to increase research quality, impact, and sustainability, with main objectives to: grow the number of academics involved in peer recognised research and 'knowledge transfer'; focus resources on existing and potential areas of research strength; grow research income; further develop postgraduate (PGR) and early career researcher (ECR) communities in response to growing research capability; develop infrastructure to support realisation. Four times as many academics are submitting outputs to REF2014 as they did to RAE2008, across 11 UoAs (as opposed to four in 2008); since gaining Research Degree Awarding Powers in 2010, UW's PGR community has grown by 18% to 104 students and annual research income by some 300% over the REF period (£1,295,000 in 2012/13). Reflecting UW strategy, IHCA aimed to: develop existing achievement in the humanities (English/history); build capacity in emergent areas (drama/performance/film); seed capacity in areas of potential (art/design/media); focus, in arts disciplines, on practice-led research development. Objectives specific to the submitting unit were to: (i) award academic appointments to individuals with strong track records of research and/or knowledge transfer, or strong emerging profiles; (ii) invest in individuals' pursuit of their research and its dissemination; (iii) provide mentoring and other help to bid successfully for UW- and externally-sponsored support; (iv) develop/host research-related events/conferences; (v) develop external collaborations/partnerships; (vi) grow the number and quality of PGRs attached to the unit and invest in development of practice-led research.</p> <p>(i) Academic staff appointments during the REF period</p> <p>Six members of staff were appointed to the unit within the period. Four of these (Elliott; Dalmasso; Reeves; Rippel) – all early career researchers (ECRs) – are variously contributing to this REF submission. Two – Reuben Irving and Kay Stonham – were specifically appointed for their outstanding track record of professional practice and potential to contribute to future knowledge transfer. In addition to the contributions of permanent staff members and PGRs in the period, unit research environment benefited from a throughput of hourly paid lecturers, employed for their specialist input, including, for example, Lizie Giraudeau (formerly of Siobhan Davies Dance Company), Rachael Savage (Director, Vamos Theatre) and Daniel Somerville (contemporary performance practitioner),</p>

(ii) Investment in individuals' research and its dissemination, and doctoral research

As well as 20 days' UW research leave for all academics, and operation of its Research & Project Leave Scheme (see c. i, below), locally IHCA directly invested some £100,000 in academics' research activity and development in the period, through: contributing to PhD fees, and waiving UW fees completely (from which four member of the unit benefited); an annual 'small research grants' programme (by means of which George, for example, was supported in 2010 to develop a practice-as-research residency with performance company, *Reckless Sleepers* - see e. below); and meeting the costs of conference attendance/presentation and participation in research-related events (with all colleagues in the unit having been thus supported during the period - see e. below for examples).

(iii) Accessing UW-sponsored programmes and external sources of support

Swift and Elliott were actively supported to submit successful applications to UW's Research & Project Leave Scheme (Swift to research and develop an online digital opera, *Babble*, commissioned by Upstage 121212 Festival of Cyberformance, organised by New Zealand producers, UpStage, 2012, Elliott to complete and submit his monograph *Studying the British Crime Film* commissioned by Auteur press, 2013). George was supported to bid successfully to its Research Studentships programme (providing three-year, bursaried doctoral studentships) and in her development of a bid to Oxford University's AHRC-funded Cultural Engagement Scheme for Early Career Researchers (see c. i and e. below).

(iv) Developing/hosting research-related events/conferences

Drama, Performance & Film colleagues were regular contributors to IHCA's annual cross-Institute research seminar programmes (convened in 2012/13 by Cochrane) and, throughout, the unit periodically organised informal, in-house events for the sharing and discussion of research amongst staff, PGRs, PGTs and undergraduates. These included performances, presentations, workshops and discussions with emerging companies (eg *Kindle*, 2011; *Idle Motion*, 2012) and with leading practitioners (eg *Punchdrunk*, 2010, *Reckless Sleepers*, 2011, *Stan's Café and Paper Birds*, 2012 and *David Wood*, 2013). In 2012, George and her collaborator in English Literary Studies, Dr David Arnold, curated a UW-wide Research Focus Day, *a place, a space*, with an open call for submissions resulting in papers, performances, guided walks, artist-demonstrations and performance lectures from visiting performance companies and academics as well as from colleagues based across UW's academic Institutes. The event contributed to development a new interdisciplinary research group drawing on shared interests in place, space and environment (*Narrative Spaces Research Group*, inaugurated Autumn 2013).

(v) Collaboration/partnership working

Partnerships/collaborations sought to grow public impact and promote interchange between academic and professional contexts/networks of practice. For example, Dalmasso's doctorate on the place of theatre in philosopher Alain Badiou's thinking (awarded 2012) generated an invitation from Prof Kirkkopelto to lead a week's intensive workshop for practitioners at the Helsinki Theatre Academy (March 2012), and creation of a performance, *Last Train to Oxford (Some-one Called Derrida)*, in collaboration with John Schad, Professor of Modern Literature at the University of Lancaster. Presented at Oxford Playhouse and Lancaster LitFest in 2012 (and The Hive, Worcester and Maudsley Hospital's ORTUS Learning Centre in 2013), the performance explores the experience of dementia and was created and funded in collaboration with the South London and Maudsley NHS Trust. (For further examples of relevant activity, see e. below).

(vi) Growth in the number and quality of research students attached to the Institute

During the REF period, three UW bursaried studentships were awarded to academics in the submitting unit and there was one doctoral completion. (See c.ii below for details). This contributed to modest growth of registered PGRs within IHCA from 16 at the outset of the REF period to 20 at the census date.

The next 5 years

Building on REF 2014 outcomes, UW's new strategy will speak to its 2013-18 Strategic Plan, which identifies "arts, culture and heritage" as one of four aspired "areas of distinction" within the

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University's work. With this institutional endorsement of a next phase of development in drama, performance and film, the unit's research will focus on: further development of an increasingly sustainable community of practice-led researchers (including PGRs); forging in-depth research collaborations with UK and overseas partners (to increase practice-led research exchange, support PGR development and the availability of specialist research training opportunities, and increase sustainability); appointment of research-active staff with the potential to make internationally significant contributions to knowledge; further assistance to individuals to advance their research achievement, develop research collaborations and maximise research impact in non-academic contexts; developing expertise and success in external income generation to support sustainability; continuing co-operation/collaboration with practitioners/venues/development agencies in the region to maximise local impact and ambition. Planned projects include: inauguration of an international, interdisciplinary collaborative research project/network focusing on *Performing Children/Performing Childhood*; development of *The Manifesto Project* creating connections and collaborations between UW and nationally recognised film makers; and research residencies with contemporary practitioners.

Successful establishment of a new MA Drama in the current period (with pathways in Theatre for Young Audiences and Contemporary Theatre Practices) will help to support planned growth, as will projected validation of an MRes in Drama and Performance and development of new UW-bursaried research studentships in the form of Teaching Assistantships in 2013/14.

c. People, including:**i. Staffing strategy and staff development**

UW's current research strategy inaugurated personal, four year research planning for all academics, with plans and development needs reviewed/updated annually at appraisal. Needs are met through in-house training/support programmes and mentoring and financial support to participate in external programmes/events. The research training programme of UW's Graduate Research School (GRS) is delivered through thematic strands (research funding; dissemination, engagement and impact; research governance; research supervision) with more fine grained address of researchers' needs at different career stages implemented in 2013/14. In line with the *Concordats to Support Research Integrity and for Engaging the Public with Research* the programme addresses ethics/research integrity, and public engagement. Implementation of the *Concordat to Support the Career Development of Researchers* introduced principal investigator training around its commitments, a research staff forum, and career tracking post researchers' leaving UW. IHCA supplemented GRS training available in the period with individual mentoring, occasional workshops (eg on AHRC funding programmes; on preparing for publication, with Matthew Frost of MUP) and dissemination of relevant information. It also continuously made time and money available to staff to take up appropriate developmental opportunities elsewhere (see **b. (ii)** above and elsewhere in this submission for examples within the unit). Because of the submitting unit's small scale, ECRs have the advantage of being part of a close-knit team of academics and technicians whose team-based approach provides for a degree of flexibility to accommodate individual need (either for periods of time away to develop research, or for advice and support in relation to development of their research). IHCA's Head invests time in mentoring colleagues' development, and the Institute's modest overall scale provides for a culture of informal support of ECRs by more experienced peers. All new UW staff members are provided with an academic mentor and extensive induction. Colleagues are encouraged to join relevant research groups; opportunities are available, from the outset, to contribute to IHCA and unit-led research events.

Colleagues in the submitting unit also benefited from partial meeting of their PhD fees and lighter workloads to assist with writing up: George completed her PhD in 2007 (*En/countering Globalisation: Contemporary Performance and the Politics of Place*, Winchester); Swift (*Performance and Hypertext*, Exeter) and Rippel (*Dynamics of the Digital Doppelgänger: possibilities of authentic presence via the virtual non-performer*, Lancaster) are on target to submit in 2014, and Reeves (*Can TIE programmes have a role in empowering young people to make decisions on educational progression?*, Warwick) in 2018. ECRs are given lighter workloads in their first two years to provide for their integration within IHCA and UW and, when appropriate,

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completion of their PGCerts in Learning & Teaching. Elliott, Rippel, Reeves and Dalmaso all benefited from this approach.

Supplementing UW-wide provision, IHCA staff members have been able competitively to bid, annually, for smaller amounts of remission from teaching and associated administrative duties to develop research outputs that are more modest in scale (see **b.(ii)** above) and which, in the case of ECRs, may support development of larger-scale projects for which they would then be eligible for UW Research & Project Leave. Almost all UW permanent academics undertake both teaching and research, with career progression in line with this predominant model: there is annual progression through UW's pay scale and accelerated progression occurs through an annual Academic Promotions scheme: promotions are made in light of outstanding performance in one of three identified areas of work (teaching & learning; research; other professional work & leadership). Staff members with appropriate research achievement can submit for consideration for the award of professorial title annually, with Cochrane awarded her professorship in 2012/13.

Throughout the period, the unit was regularly involved in projects involving knowledge exchange between academics and creative industries contexts/organisations. Cochrane, for example, worked in partnership with Birmingham Rep in 2012/13 on development and realisation of its 2013 centenary celebrations (including supporting the framing/development of its associated successful Heritage Lottery Fund bid), and George won one of eight nationally advertised AHRC-funded Cultural Engagement Fellowships for Early Career Researchers with Oxford University's Research Centre in the Humanities (TORCH) in early 2013, to work in collaboration with Pegasus Theatre, Oxford. She worked alongside staff, young participants and Pegasus's extended networks, undertaking interviews, staff development sessions, workshops and public presentations in response to the theatre's activities. (George was supported to take up the Fellowship by UW's agreement to a significantly reduced teaching commitment while it was being conducted).

c. People, including:**ii. Research students**

With the aim of creating conditions to grow its postgraduate research, development within the unit focussed on growing an academic and technician staff base with the capability for significant research achievement, and supporting and enabling that achievement alongside development of research culture and environment. Development of new supervisors was supported by enabling them to join supervisory teams led by more experienced colleagues and, where appropriate, by mentoring from expert external advisors (eg mentoring of George by John Hall, Professor of Performance Writing, University College Falmouth). UW's Research Studentship Scheme provides 3-year fully- and match-funded studentships which are internationally advertised and allocated through annual, competitive bidding; 13 fully-funded studentships were won by IHCA academics in the REF period including three by colleagues in the submitting unit: two were awarded to Cochrane (with PGR, Botham, registered 2004, successfully completing her doctorate *Redefining Political Theatre in post-Cold war Britain (1990-2005): An analysis of Contemporary British Plays* in 2010) and one to George. This success evidences both the growth of the unit's supervisory capacity and strategic growth of its practice-led research culture. UoA34 PGRs are integrated within the Division of Drama, Performance & Film and have access to all its specialist facilities (see **d.** below). They benefit from the professional and research networks of their supervisors and, with financial support, are encouraged to grow their own networks through conference attendance and presentation.

IHCA PGR progress is overseen by its Research Student Co-ordinator, working with supervision teams. A Sub-group of its Research & Knowledge Transfer Committee (RKTC) was established early in the REF period to provide for increased focus on PGRs and their research, resulting in more effective co-ordination and monitoring, greater developmental discussion within the Institute, and more efficient liaison with the GRS. GRS research student training is tailored to individual need, initially discussed at interview. In-house provision includes an extensive range of workshops ('Preparing for the Viva', 'Drafting your Thesis', 'Writing a Journal Article', 'Time Management', 'Research Ethics' etc) and all PGRs must also initially pass two 20 credit taught modules: one on subject-specific research methods, the other - *Processes & Skills, Management & Methods* - on key processes (eg approval of the research proposal, transfer and examination) and developing

generic research skills. PGRs passing a third, optional module, *Publication, Dissemination, Engagement & Impact*, gain a PG Cert in Research Methods. On registration, each PGR undertakes a formal training needs analysis in conjunction with his/her Director of Studies (DoS). Needs are reviewed and revised annually by the student, DoS and the GRS's Research Training Co-ordinator. If UW cannot meet them, students are financially supported to access externally provided training. They record their training using a 'Progress File'. The GRS manages Worcester's research degree programmes from recruitment to examination; it provides dedicated work space for bursaried students, IT equipment and day-to-day student support, monitors progression, co-ordinates research student and supervisor training, and facilitates/promotes Annual Research Student Work-in-Progress seminar series/Conferences (with progressive handing over of these to students notably increasing engagement). UW membership of CREST (the Consortium for Research Excellence, Support and Training) enables students to access training resources, conferences and seminars at 20 member institutions, as well as Consortium-organised events.

IHCA-based PGRs, when appropriate, are offered mentored undergraduate teaching experience in support of their career progression (including Botham, Haycox and Shearsmith in the submitting unit). On successful completion of their doctorates, they are eligible to respond to calls to join IHCA's pool of hourly paid lecturers (HPLs). HPLs are eligible to undertake UW's PG Cert in Learning & Teaching, with the aim of supporting progression to permanent academic positions in the university sector.

d. Income, infrastructure and facilities

Income generation

The rapid trajectory of development in UoA35 meant that, within the current REF period, capacity to generate external research funding only latterly began to be exploited. Rippel (with collaborator Rosie Garton) gained a £10,000 Arts Council England grant towards development of their project, *Blueprint*; George was paid by the University of Oxford for her three-months' involvement in its AHRC-funded Cultural Engagement Scheme for Early career Researchers, enabling replacement teaching costs at UW to be off-set; Dalmasso gained a bursary of £750 from the South London and Maudsley NHS Foundation Trust (as part of the Keep On Smiling scheme to promote mental well-being) to perform at Maudsley Hospital's ORTUS Learning Centre, London, October 2013.

IHCA supported colleagues' generation of research income through one-to-one and peer mentoring, and providing time to develop collaborative working, partnerships and bids with colleagues based at other HEIs. Inauguration UW's Research Office latterly enhanced infrastructural support for income generation, including assistance to identify available income streams and develop applications (from which the unit will benefit in the next REF period).

Scholarly, organisational and operational infrastructures

The Hive, Worcester's £60M award-winning new library, opened in July 2012. The first joint academic/public library in Europe, it houses over 250,000 books, 12 miles of archival material and more than 26,000 records of historic buildings and monuments. UW continuously invested in online resources and databases (eg Project Muse Humanities and International Bibliography of Theatre and Dance) and in maintaining book and journal currency, with expenditure increasing by 30% over the REF period (approaching £600,000 in 2013/13). Additionally, The Hive's incorporation of a lecture/screening space, theatre studio and high-end digital technology has opened up new possibilities for development of an enhanced university/public interface by means of which research (including practice-led research) can be shared and disseminated locally. UW's institutional repository (WRaP) provides access to the research outputs of academic staff and PGRs, including access to doctoral theses. Its Information & Learning Services (ILS) includes a small staff team dedicated to achieving its Research Services Strategy (which aims to support individual researchers, contribute to research student training, and improve access to information resources, through desktop delivery where possible and appropriate). UW's estate improved and grew out of all recognition during the REF period, with approaching £150M of investment resulting in inauguration of two additional campuses (City Centre and Riverside) to operate alongside its existing, St John's campus and a range of new buildings – all within 15 minutes' walk of each other. Not only did the dedicated operational infrastructure for drama and performance grow within

this context, but the unit has derived benefit from the growth and enhancement of other facilities. A second drama studio was created on the St John's campus, fitted with lighting, sound and projection facilities, and a dance studio with sprung floor was included in the new Riverside Campus. Facilities available in the Digital Arts Centre and Motion Capture Performance Analysis Centre on St. John's campus were augmented by creation of two additional Mac suites, a digital editing studio (with six fully equipped editing booths) and open access, self-directed Mac study areas. Two new radio studios were added refurbishment of an existing television studio will be completed by the end of 2013. UW additionally responded to the unit's growing interests and capability in practice-led research and contemporary performance by investing circa £80,000 over the past four years in lighting, sound, video editing and recording equipment, including an intelligent lighting system and desk, camcorders, digital projectors, macbooks and mac pros with sound and video editing software, cinematic screens and radio mics. Upgrading of an existing Technical Assistant post achieved a second Technical Demonstrator in the unit specifically to support use of available equipment and facilities for research and teaching.

UW also invested substantially in overarching organisational research infrastructure: the physical staff resource of its long-established GRS grew; a new Research Office (led by a Director of Research Development and supported by a Research Support Officer) was established to support external income generation, develop and co-ordinate implementation of research governance systems, and assure research quality and integrity. The University's Research & Knowledge Transfer Committee (RKTC), chaired by the Deputy Vice Chancellor, answers to its Academic Board on development and implementation of research policy and governance; the GRS Committee, responsible for research degree programmes and associated training, answers to RKTC. RKTC's agenda is disseminated and implemented via each academic Institute's RKTC, which manage local business and development and implementation of strategy. Membership of IHCA's RKTC comprises academics from across the Institute, including three representatives from the submitting unit (Cochrane; George; Elliott).

Maintaining a balance between scholarly, organisational and operational infrastructural investment is achieved through ensuring that analysis of requirements aligns with UW strategic aims/objectives and progress in achieving them. Academic Institutes bid for subsequent years' infrastructural enhancement (staffing/facilities/equipment/scholarly resources) through UW's annual planning round. Research strategy requirements are integral to IHCA's formulation of bids, prepared in consultation with the four Heads of Division and, from 2013/14, its new Associate Head (Postgraduate Programmes & Research). UW's overall balancing of research need is informed by Institutes' planning submissions as they speak to UW strategic research aims and objectives.

e. Collaboration and contribution to the discipline or research base

The unit's contributions to external partnerships and collaborations during the period are described in sections **b.** and **c.** above. Additionally, colleagues presented papers at many international conferences, eg: (Cochrane) Annual Conferences of the International Federation for Theatre Research - Lisbon 2009, Munich 2010, Osaka 2011, Santiago 2012, Barcelona 2013; (Broster) invited presentations for the 1st and 2nd ITYARN conferences, Buenos Aires, 2010 and Malmö, 2011; (Reeves) 7th International Drama in Education Research Institute Conference, Limerick, 2012; (Pierce-Jones) British Association of American Studies 55th Annual Conference, University of East Anglia, 2010; (Swift) 4th International Conference on the Arts in Society, 2009 staged in conjunction with that year's Venice Biennale, and American Society for Theatre Research conference, Seattle, 2010 (invited presentation); (Dalmasso) *What is Performance Philosophy? Staging a new field* conference, University of Surrey, 2013 (invited panel paper).

Colleagues were active members of research networks, advisory boards and national committees and contributed through peer review, as PhD examiners, and through publication and research collaborations: Broster is a member of ITYARN (International Theatre for Young Audiences Network), ASSITEJ (Association for Children and Young Audiences), and TYA-UK (Theatre for Young Audiences UK), and a member of the Executive Committee of the national charity, Action for Children's Arts (ACA). He reviewed book proposals for Palgrave Macmillan in 2009, Continuum in 2010 and Bloomsbury in 2011. Cochrane was an invited speaker (with Jatinder Verma) at the book launch of Dominic Hingorani's *British Asian Theatre: Dramaturgy, Process and Performance* (Palgrave Macmillan, 2010); she gave invited public lectures for the University of Wolverhampton's

CADRE lecture series, 2012, and as part of the Society for Theatre Research's annual lecture series, 2013, and an invited keynote lecture at the Shakespeare Society of India International Seminar in New Delhi, 2013. She is Reviews Editor for *Theatre Notebook* (journal of the Society for Theatre Research), and served until 2011 as a Board Member of MAC (Midlands Arts Centre) and *Script*, the West Midlands new writing development agency. She was Secretary of SCUDD from 2007-13 and serves on SCUDD's postgraduate committee. She is a long-term member and former convenor of the IFTR's Historiography Working Group and the TaPRA History and Historiography Working Group. She acted, in the period, as external examiner for PhDs at Birmingham, Exeter and Royal Holloway University of London and peer reviews for publishers including Palgrave Macmillan and Intellect and journals including the *Journal of South Asian Popular Culture* and *Amfiteater/Amfitheatre Journal of Performing Arts Theory*. Dalmasso was an invited speaker at the University of Salford's symposium on *Drama Translation in the Age of Globalisation: Paradoxes and Paradigms*, 2013. He is a regular reviewer for the online journal *Total Theatre*, a member of the editorial board for the *Via Artis* series (Paris, Editions Le Manuscrit), a member of the recently founded *Performance Philosophy*, an extension of the PSi (Performance Studies international) *Theatre and Philosophy* group, and a member of the TaPRA Theatre, Performance and Philosophy Working Group. He collaborated with Charlie Cooper, Lecturer in Sociology at the University of Hull, on an HEA-funded pilot participative action research project, *Performing Sociology* (2013) to explore a verbatim/documentary theatre approach to teaching a Hull sociology module, 'The Problem of Youth'. Elliott is a member of the BFI (British Film Institute) and a book reviewer for the online journal, *SCOPE* (2012, 2013). George is a member of the Artists' Advisory Committee, Pegasus Theatre, Oxford. She was a peer reviewer for the online journal, *Platform* in 2008. In 2010, she initiated a collaborative practice-based residency, *Manet's Mirror*, at MAC, Birmingham; this led to presentation of a conference paper at Central School of Speech & Drama's conference, *Authoring Theatre* in 2011. She was commissioned by UW (with collaborators Dr David Arnold and Helen Holmes) to make a site-based work, *Along These Lines*, deploying text and performance, to mark the opening of UW's new city-centre campus in 2010. Leighton convened the panel, *Enabling Students* for the SCUDD 2010 Annual Conference and was a member of TaPRA's Applied and Social Theatre Working Group. She was Director of the Worcester-based integrated theatre company, *Dreamcatcher*. Reeves is also a member of TaPRA's Applied and Social Theatre Working Group. Rippel's performance pieces, *Blueprint* and *Under The Covers* (in collaboration with Rosie Garton, through their company Zoo Indigo) toured extensively in the UK during the period under review. Zoo Indigo also presents interventions in public spaces (most recently *Flat Out*, Hazard Festival, Manchester, 2012). She and Swift are members of TaPRA's New Technologies and Performance Working Group. Swift was a member of the working group for development of the 2010 American Society for Theatre Research conference, Seattle; she is a peer reviewer and an editor for the *International Journal of Performance Arts and Digital Media* (pub Intellect), a member of the University of Exeter's Centre for Intermedia, and Director of performance and installation company VOID Projects. Swift, Dalmasso, Rippel and Reeves are all members of TAPRA working groups.

Cochrane is a member of UW's Professoriate and its Graduate Research Steering Group. She, Elliott and George are members of IHCA's RKTC. Elliott sits on UW's RKTC as Early Career Researcher Representative and was recently appointed IHCA's first Associate Head (Research & Postgraduate Programmes).