

Institution: University of Leeds
Unit of Assessment: D35 b Performance & Cultural Industries
<p>a. Overview</p> <p>The University of Leeds is making multiple submissions to Panel D35. This statement relates to the submission titled <i>Performance and Cultural Industries</i> (D35b), for which the research environment is coterminous with the School of Performance and Cultural Industries (PCI). The School of PCI was founded in 2001 and is located within the Faculty of Performance, Visual Arts and Communications, alongside the Schools of Music; Design; Fine Art, History of Art and Cultural Studies; and the Institute of Communication Studies.</p> <p>The School's organisational mission is to provide outstanding leadership in understanding and enhancing the impact of performance and the cultural industries on society, locally, nationally and internationally. The standing of the School in its disciplinary field is symbolised by our successful attraction and delivery of the <i>Performance Studies international</i> conference (PSi #18) in 2012. Our research strategy emphasises production of high quality academic outputs, submission of innovative funding applications, and maximisation of significant and enduring impact. The delivery of our strategy is focused through three research groups: <i>Practitioner Processes</i>; <i>Performance Technologies</i>; <i>Cultural Engagement, Policy and Practice</i>.</p>
<p>b. Research strategy</p> <p><i>Progress against RAE2008 research strategy</i></p> <p>The Panel report on the School's entry in RAE 2008 acknowledged the 'step-change' that had occurred in research quality and productivity since the School's formation in 2001. Long-term sustainability plans were commended in the report, as was the evidence of concrete accomplishments against the School's declared research strategy to <u>build quality and volume within the research groupings and simultaneously to promote interdisciplinary engagement across groupings and with external partners.</u></p> <p>The RAE 2008 panel suggested that the interrelationship between the research groupings could be strengthened and articulated more clearly. The School Research and Innovation Committee took this opportunity to map the research activity of the School and to explore areas of natural synergy. In 2009 the decision was taken to move to three research groups, enhancing group identities and maximizing the effectiveness of their interrelationships. The research group structure is now modeled as three discrete groups with productive overlaps. Each group is led by a member of the professoriate, and functions as a forum for discussion, work-in-progress sharing and peer mentoring. Group activities include regular programmes of internally and externally facing lectures, workshops and seminars:</p> <p><i>Cultural Engagement, Policy and Practice – CEPP</i> (Leader: Taylor) Members of CEPP research and publish on the complex and diverse ways in which people and societies engage with culture practices and experiences. As an inter-disciplinary group comprising arts, humanities and social science researchers, the interests include: the cultural and creative economies (Taylor, Walmsley, Brown); cultural value (Taylor, Wallis, Upchurch); cultural performativity (Wallis, O'Grady, Walmsley); critical cultural policy (Upchurch, Taylor); participatory cultural experience (O'Grady, Walmsley; Kiszely); vernacular creativity and place (Kiszely, Brown, Taylor). The group undertakes research in a range of modalities including theoretical work, practice-based research, methodological innovation, cultural policy critique and analysis and collaborative research. Whether disciplinary-based or inter-disciplinary in scope, the group's research is designed to have impact both within the academic community and upon society. Kiszely is co-founder and editor of the journal <i>Punk and Post-punk</i>.</p> <p><i>Practitioner Processes - PP</i> (Leader: Pitches) Researchers in the PP group engage critically with a variety of creative processes related to the preparation and production of theatre, live art, new writing, opera, dance and contemporary site specific performance. Research methodologies used by its members include critical historiography and archival research, phenomenology, ethnography, practice-led and interdisciplinary research. Their interests include, performer training histories and practices (Kapsali and Pitches), Research methods for laboratory performance (Pitches and Fenemore), The political and commercial</p>

contexts of large-scale regional theatres (**Lyons**), sensorial and site specific performance (**Lawson and Fenemore**), performance documentation and digital reflection (**Fenemore, Pitches, Kapsali, Lawson**). The group's research actively engages colleagues in international performance networks and its leader, **Pitches**, is co-founder and Editor of the *Journal of Theatre, Dance and Performance Training*.

Performance Technologies (Leader: **Popat**)

Members share a fundamental curiosity about the materiality of performance, from wood and cloth to digital animation. Their concerns lie with the languages of technologies in performance, and the influences of performance knowledge on technological design (**Popat, McKinney**). Specific interests include scenography and audience engagement (**McKinney**), digital performance and embodied interfaces (**Popat** and Palmer). This is a small, highly specialised research group, whose members play significant roles in the promotion of their disciplinary areas. These include UK representative for OISTAT and Board of Directors for PSi (**McKinney**), Advisory Board for Palgrave's Performance and Technology series (**Popat**). The group's leader, **Popat**, is co-founder and Associate Editor of the *International Journal of Performance Art and Digital Media*.

These three Research Groups are key strategic enablers for integrating and supporting academic staff, postdoctoral researchers, postgraduates and visiting scholars. They communicate research specialisms to the wider community, attracting potential PhD students and collaborators.

The professoriate plays a central role in the research culture of the School, providing active leadership on strategic planning for research, impact, postgraduate studies and research-led teaching through the Professorial Advisory Group and the Research and Innovation Committee. Our four Chair titles demonstrate the coverage of our research expertise: *Theatre and Performance; Performance and Technology; Performance and Culture; Cultural Economy*. These Chairs were established through a combination of external appointment and internal promotion. They support all research active colleagues through formal and informal peer review and mentoring systems, via the Research Groups and School and Faculty peer review systems. They also co-mentor to support the highest quality research projects and outputs. The evidence of success in building quality and volume in research intensity is exemplified by the fact that REF2014 sees the School submitting nearly double the number of staff submitted in RAE2008.

The School's name, Performance and Cultural Industries, captures its distinctive identity, placing performance in productive dialogue with the wider context of the multiply-defined cultural industries. Its research, impact and innovation are located at the intersections between performance, culture, society and industry. The interdisciplinary nature of our research is evident in the range of journals in which our REF2 items are published. The majority of our research projects in the assessment period are inter-, multi- or trans-disciplinary in nature, e.g. *Site and Smell* – the psychology of smell in performance (Wellcome Trust), *Emergent Objects* – performance and object design processes (AHRC-EPSC). All postgraduate research students have a team of two or more supervisors, who often span multiple disciplinary areas (e.g. cultural evaluation and performer training). The productive overlaps between research groups are promoted through cross-group seminars and events, supporting an environment that fosters this interdisciplinary research activity.

The School has always celebrated its work with industry, public and third sector organizations across its range of activities. In 2008 we made the decision to move to a more strategic selection of collaborators. This has enabled us to attract five AHRC Collaborative Doctoral Awards through our deeply embedded connections with four professional organizations: Opera North, National Mining Museum of England, Phoenix Dance Theatre and National Media Museum. The Opera North connection complements the University of Leeds/Opera North collaborative project 'DARE', which also relates to a range of other activities described in Section E below. In the assessment period, the School has hosted six 3-year Visiting Research Fellows from industry and professional practice, an Associate Company from the field of performance, and a 2-year DARE Cultural Fellow in Scenography. In 2010 we hosted a Leverhulme Visiting Professor, Eckart Voigts-Virchow, In 2011 and 2012 respectively **Pitches** accepted Visiting Professor invitations from University of Malta (Malta) and Queensland University of Technology (Australia), becoming an Adjunct Professorship at QUT in 2012. 90% of the School's funded research projects in the REF 2014 period include collaborators from other academic institutions and/or project partners from industry, public or third sector organizations. (See Sections C and E for more details.) Our extensive and

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strategically planned external engagement supports our high quality research activity and it embeds impact deeply within both our research strategy and our working practices.

In addition to the research groups, the School is a key collaborator in the Faculty managed Culture-Society-Innovation (CSI) Hub directed by **Wallis**. Created in 2011 with £1 million internal investment, it is one of nine University projects designed to transform institutional interdisciplinary research capacity and to impact on global issues. It has five interlocking areas: Culture: experience: engagement (led by **Taylor**), Transforming cultural heritage, Meaning-led design, Human/technology interfaces, Transformations in media. The School has appointed a Postdoctoral Research Fellow (**Brown**) to support the Cultural Industries and Innovation area in growing research intensity. Academics from the School are involved in three of the Hub's five areas.

Research strategy 2013-18

- Intensify our research at the intersections between performance and cultural industries by ensuring that our research groups foster and promote the highest levels of quality and productivity. Ongoing internal sharing and mentoring will continue to be complemented by annual research group symposia with high profile external participation and visibility.
- Foster a cadre of researchers and researcher-practitioners working catalytically at the intersection of performance and cultural industries by recruiting and developing the highest quality research students in these areas. The research groups are critical in attracting students as they represent externally the quality and scope of the School's research.
- Influence and shape the future research agenda by deepening staff involvement in international research forums (specifically in peer review colleges, funding council advisory committees, refereed journal editorial teams, international conference committees).
- Shape the international development of practice-led research by engaging at the forefront of the debate through hosted events, lectures at international forums, discussions with funding bodies and innovative practice-led research projects with international partners. As part of this process we will promote the University of Leeds' theatre complex, stage@leeds, as an internationally recognised laboratory for practice-led research.
- Assure the interlocking of research, innovation and impact through planned research support, rigorous internal review processes, robust data tracking methodologies and continued deep engagement with our external partners. The Culture-Society-Innovation Hub is a supporting mechanism for this, as it acts as a catalyst for the development of research partnerships within the University of Leeds and with external academic, industry, public and third sector individuals and organisations.

c. People, including:

i. Staffing strategy and staff development

The Director of Research and Innovation (**Pitches**) is responsible for leading and implementing the School's research strategy and reports to the Head of School (via the School Management Team). He chairs the Research and Innovation Committee and facilitates the triannual meetings of the Professorial Advisory Group. Leadership of the three research groups is identified above. Whilst these groups are centres of research specialism, they also have a generic set of functions:

- o Each has integrated membership: established, mid-career and early career researchers, plus research students.
- o Each fulfills mentoring and peer review functions, supporting the preparation and development of research outputs and funding applications.
- o Each hosts events (e.g. reading groups, workshops, seminars, forums, bidding surgeries).

Research groups host one main research event per year (funded by the School), and further events occur through projects and other activities. In addition to this, the School research seminar series has monthly meetings where staff and research students present their research internally and to external guests (recent events have included symposia on: immersive performance, Romeo Castellucci, the constructs of cultural value and performer training in an age of austerity).

Staff development is a key part of the School's strategy. The School has a full range of academic staff from early career research fellows to senior professors. All staff are supported to apply for internal promotion at appropriate points in their careers. The School has seen five internal promotions in the period 2011-14: two from Lecturer A to Lecturer B, two from Lecturer B to Senior Lecturer/Associate Professor, and one from Senior Lecturer to Professor. The School actively promotes equality and diversity, which is evidenced by the fact that four of these five promoted

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staff are female, and the most senior is a female from a mixed ethnic background. The School has one current Postdoctoral Research Fellow associated with the Culture-Society-Innovation Hub. Its two previous research fellows have both progressed into full-time lecturing posts; one remaining in the School and the other applying successfully for a post in another university.

All staff access peer mentoring via their research groups, and some choose to access mentoring across research groups according to expertise. The professoriate co-mentor through the Professorial Advisory Group. Newly appointed staff have a Probation Mentor during the first year of their appointment, and they are able to access research mentoring from both that individual and their research group leader. Since 2010, newly appointed early career researchers have a reduced teaching timetable during the first year of their appointment and received additional mentoring support during their second year to assist them in developing their research careers.

The School implements the University's annual Research Needs Analysis exercise, in which each member of academic staff meets with their Research Group leader to review their research achievements and plans, and to identify any additional support required (financial or other). This meeting forms the basis for an integrated workload and target-setting Staff Review meeting with a designated reviewer. Thus, both 'bottom up' and 'top down' considerations can be managed.

The School Research Committee has a Study Leave policy entitling all academic staff to apply for leave on a competitive basis with an expectation of one semester's leave in seven (or one in five in exceptional circumstances). The assessment criteria are:

- Realistic, organised and achievable activity plan for study leave period.
- Appropriateness of activity and outputs to applicant's career development plan.
- Anticipated international impact of outputs in relation to applicant's career stage and School strategic plan.

Study leave applications are discussed as part of the Research Needs Analysis, and a supporting statement is required from the research group leader for applications. QR funding and other resources have been used to support two study leave periods per year since 2009, and recent staffing investments have allowed this to be increased to three periods in some years.

Applications are open to staff at all career levels. To date 3 Professors, 2 Senior Lecturers and 4 Lecturers have benefitted from this policy.

The School has a range of mechanisms for supporting and investing in other types of individual and group research needs as well. The School Research Committee has an annual budget allocated from QR funds to which staff can apply individually or in groups to support conference attendance, research visits, publication costs, project pump-priming and other relevant activities up to a maximum of £1000 per person per year (or higher in exceptional circumstances). Funds are used strategically for teaching release where an urgent short-term need is identified for which the longer timeframe of study leave is not an appropriate option.

The School has four School Development Days per annum, and these include a programme of general research training events, including (2011-13) 'Responding effectively to peer review' 'Understanding RCUK's assessment process' and 'What does Open Access mean for me?'. Colleagues also draw on extensive in-house training run by the Staff and Departmental Development Unit and can attend bespoke courses funded by a budget line allocated for development.

The policy of the School has been to encourage all staff without doctorates to study for a PhD. In this assessment period, three members of staff (Hunter, **McKinney** and Bayliss [now **O'Grady**]) have completed (2 as practice-led enquiries). A third (Palmer) has been awarded study leave to prepare his PhD by publication. **McKinney** and **O'Grady** now feature in REF2 as productive researchers with high quality outputs. Three Research Associates have been appointed since 2008, on a five-year part-time PhD contract with designated teaching duties. The first of these is due to complete in 2013. All new research-contracted appointments to the School since 2003 have been required to hold a doctorate or to demonstrate research activity at a postdoctoral level.

Staff are supported to engage in exchanges between academia and business, industry and public and third sector bodies through a number of mechanisms. The School and Faculty Directors of Impact and Innovation promote opportunities through the School and Faculty Research and Innovation Committees. The University of Leeds' Cultural and Creative Industries (CCI) Exchange was formed in 2011 as one of nine sector-facing hubs, providing a corporate-level interface with research users, directly linked to research groups across the two arts and humanities faculties. It both funds specific strategic initiatives and disburses funds to researchers on a competitive basis. In 2012, the CCI exchange appointed a Business Development Manager who is working with

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academics to develop activity. The BDM has developed a cross-faculty Impact Team, to optimise collaborative working and develop new initiatives. A 2013 0.4FTE appointment will focus on the strategic development of selected high-impact initiatives. Beyond the AHRC Collaborative Doctoral Award linkages (listed below) and those partnerships associated with research projects, PCI has agreed a series of special collaborative agreements drawn up between the School and industry experts. These include our Visiting Research Fellows (VRF), a scheme designed to recognise the work of specific artists and creative professionals and their contribution to PCI's research culture. The VRFs present to the School as part of the research group activities and lead bespoke practical projects with staff and students. The School also hosts a Cultural Fellow in Scenography (2011-13), as part of the DARE collaboration between the University of Leeds and Opera North. Other industry connections include the School's Associate Company, Balbir Singh Dance Company. Staff are Board members for (inter-)national companies: DV8 Physical Theatre (**Popat**), Pigeon Theatre (**Pitches**), **Walmsley** has acted as consultant to the West Yorkshire Playhouse (WYP) and Melbourne Theatre Company pursuing collaborative research into co-creation and the audience experience. He is currently leading the evaluation strand for the Arts Fundraising and Philanthropy Consortium - a £2M ACE/Lottery funded, two-year organizational change initiative.

ii. Research students

The School applies a rigorous selection process in order to recruit the highest quality postgraduate research students. All applications for research degrees are considered by a minimum of two staff. Where applications reach interview stage, applicants are interviewed by a minimum of two staff. Research students work with a team of at least two academic supervisors - three for AHRC Collaborative Doctoral Award holders. Supervisors follow the University's and School's Codes of Practice for Supervision of Research Degree Candidatures, requiring all full-time students to attend a minimum of 10 formal supervisions per year. We are fully in accordance with the QAA's Code of Practice for the assurance of academic quality and standards. Leeds has developed specific Ordinances and Regulations covering Practice-led Research, advised by staff from our School.

Since 2012, the School has offered one fully-funded PhD studentship per year, aligned with the Research Groups - to date these have been recruited to CEPP and PP. It is very attentive to the training needs and career development of its students. Within one month of registration, the student and the supervisory team undertake a formal training needs assessment, which is reviewed by the Postgraduate Research Tutor supported by the Faculty Director of Graduate School. This information is recorded on the Postgraduate Development Record (PDR) digital repository, along with all future supervision notes, meeting records and training activities. The supervisory team submits formal reports on the student's progress and training needs at six monthly intervals in the first year, and annually for the remainder of the candidature. The PDR system was identified by the most recent QAA Institutional Review as an example of good practice and is used by all research students. An extensive range of training is available, including specific course and subject-related training, career planning and development, teaching, and generic skills training. The University's *Next Generation Researcher* programme is delivered by a dedicated training hub, complemented by Faculty and School provision. The School allocates an annual Research Student budget of £3000, to which students bid competitively for support to attend external conferences and training. Applications are assessed by a subgroup of the Research and Innovation Committee. For details of actual activity see Section E.

The School has a very strong record of achieving Collaborative Doctoral Awards (CDA) from the AHRC (5 in total) and has collaborated with four regional and national organisations through this programme: Opera North (2 studentships), National Coal Mining Museum for England, Phoenix Dance Theatre and National Media Museum Bradford. (See Sections B and E)

The School's research seminar series has a high level of representation from research students, with approximately two-thirds of the presentations made by PhD candidates. These events are held on a monthly basis during term-time and they are attended by members of the School and the wider University from all levels of experience, senior researchers to undergraduates, thus providing research students with an academically diverse, supportive forum in which to share developing ideas and research.

15 students have completed PhDs in the period (equivalent 13.7 with supervisor weightings accounted for across UoAs). These represent a broad cross-section of the School's research interests: from new music theatre composition to the opera industry in Shanghai, from theories of

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festival performance, immersion and trauma to computer aided design and virtual theatre reconstructions, from performative cookery to live interpretation in the industrial museum. Of the 9 students who were not already in employment, five have secured academic posts in the UK and China, one is working as a freelance musician and composer and one is leading an acting laboratory in the US (2 are pursuing PDRAs). PCI continues to attract excellent students and, in 2012-13, 22 students were registered on PhD programmes working with 13 supervisory staff. From Autumn 2014, applications for AHRC-funded studentships will be to **The White Rose College of the Arts & Humanities**, an AHRC-funded Doctoral Training Partnership of the Universities of Leeds, Sheffield and York. The DTP award will allow the new White Rose College to recruit and train more than **300 fully-funded doctoral students** over five years. £19 million of funding has been secured from the AHRC for this new initiative.

d. Income, infrastructure and facilities*Income*

Income levels reported in the last RAE were unusually high for our type of school, which was mainly due to a small number of large-scale collaborative projects with science and technology partners. The REF2014 period has seen our established researchers producing higher numbers of research outputs than in the previous RAE period, many of which are linked to those large-scale collaborative projects, and consequently the income generated since 2008 has been lower. The funding landscape has shifted considerably in the last three years and the School's strategy has been to diversify funding streams and engage in consortium bids and collaborations. The diversifying strategy has been successful in broadening our activities and the funded projects listed below (all of which have been fully or partly operational in the period 2008-13) are supported from eight sources of income: AHRC Cultural Value (**Taylor**), AHRC Arts Engagement (**Walmsley**), AHRC Projecting Performance (**Popat, Palmer**, with project partners KMA Ltd); AHRC Village Drama (**Wallis**); AHRC/EPSRC Emergent Objects (**Wallis, McKinney, O'Grady, Popat** plus co-investigators from Universities of Huddersfield and Nottingham with project partners Shadow Robots Ltd, London); AHRC Beyond Text Exploring Festivals as a State of Encounter (**O'Grady** plus co-investigator from Leeds Metropolitan University and project partners Urban Angels Ltd); AHRC/EPSRC/JISC e-Dance (**Popat** as co-investigator, led by University of Bedfordshire with other co-investigators from University of Manchester and Open University); Leverhulme Visiting Professorship (McKechnie); EU Cultural Collaboration Fund Operatic Encounters Common Voices (Daniels, **Pitches**, plus co-investigators from Shanghai Theatre Academy, with project partners Opera North); Wellcome Trust Site and Smell (**Fenemore**, plus co-investigator from University of Leeds psychology, with project partners Pigeon Theatre); TSB/EPSRC Building Banter (Hunter/Bannon as co-investigators along with UCL, Dundee, Southampton and industrial partners, Federal Mogul and Arup). Total awards to date (January 2008 – present) equal £4,149,199 with a departmental share value of £873,750.

This diversification is sustained by a robust internal peer review scheme, both at School level (as mentoring and support) and at Faculty level (as quality assurance and critical review). Where necessary, bids are workshopped by leaders within research groups and projects will always have had at least two experienced researchers' critiques before they go on to peer review at Faculty level. The Faculty Research Office provides further extensive support in the development, submission and management of funding bids. Appropriate funding schemes are highlighted in School Development Days and as part of the Faculty Research Committee's standard business.

Infrastructure and facilities

In 2007, the School moved into a £5 million purpose-built theatre and office complex in the centre of the Leeds campus, housing two professional standard, publicly licensed theatres (180 seats and 50 seats, collectively named stage@leeds), a dance studio, lecturers' offices, meeting room, staff room and large foyer/social area. Nearby buildings house bespoke studio spaces equipped for practice-led research and teaching, a design studio, a costume and wardrobe store, a scenic construction workshop and associated facilities, a computer aided design suite, digital video-editing and sound facilities and a postgraduate research room with dedicated workstations and social area. A wide range of technical equipment is available for research purposes. The stage@leeds Artistic Director oversees the School's dedicated technical team specialising in sound, lighting, costume and set construction (3.4 staff full-time equivalent). The majority of research staff are housed in single offices. Regular upgrades to computer hardware are factored into the spending

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plans. The School hosts the theatre complex on behalf of the University, receiving a wide variety of professional touring companies as well as supporting staff and student practice-led research outputs, research seminars, symposia and conference events. The School's ability to attract and host high quality research conferences is evidenced by the recent TaPRA (2008) and the significantly larger-scale PSi (2012) conferences, the latter with an international performance festival also exploiting the School's resources. Access is excellent for both large libraries (Boyle and Brotherton) with the latter holding world-class archival resources in its special collections. Specifically, the School's researchers have used the unique Laban archive and the George Devine papers as core research materials for projects and articles and in 2013 successfully acquired the John Moody archive with support from Special collections.

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

As the projects listed in Section D evidence, collaborative research is at the heart of the School's activity. This is developed at the level of the research groups, and by the CSI Hub's inter-disciplinary set-up; it is buttressed by the international networks enjoyed by our staff.

Contribution to the discipline

As stated, the School has hosted two major conferences in the REF 2014 period: *Theatre and Performance Research Association* (TaPRA) in 2008 and *Performance Studies international* (PSi) in 2012, accompanied by an inaugural international festival of performance (Ludus). The title of the latter conference - Performance: Culture: Industry, directed by **McKinney** and **Wallis** – sufficiently captures the aim of this School: to have a clear hand in setting the agenda for performance and cultural industries research internationally. Two other members of the UoA (**Popat** and **Pitches**) were strand leaders curating some 500 papers around themes of Cultural Value and Training Labour and innovation and Relations and Determinations. Over 550 delegates attended, representing five continents. Visiting professorships have been held in Malta and Brisbane (QUT) by **Pitches**, a Granada artist in residence at University of California Davis was held by **Fenemore**, a 6-week consultancy with TV production company Entertainment Motion Pictures, by **Lyons**. **Taylor** has undertaken consultancy with the British Council in Mexico. A Leverhulme Visiting Professor (Prof Eckart Voigts-Virchow) joined PCI for a semester on 2010, further enhancing the research culture. PCI claims a significant contribution to the discipline in terms of its core areas of Performance and Cultural Industries, evidenced below:

- Senior staff are members of national research bodies including: AHRC Peer Review College; AHRC Beyond Text Steering Group; AHRC Strategic Reviewers Group; EPSRC Digital Economy Peer Review Group; ESRC Peer Review College; HEFCE Knowledge Exchange Metrics Working Group; HEFCE KTP peer review team; Scottish Funding Council KT Funding peer review team; TSB Strategic Initiative; REF2014 Subpanel 35. □
- There are three journals edited and/or co-edited within PCI – one associated with each Research Group: *International Journal of Performance Arts & Digital Media* (from 2004); *Journal of Theatre, Dance and Performance Training* (from 2010); *Journal of Punk and Post Punk* (from 2011). All three journals were co-founded by PCI academics.
- Staff have examined PhDs nationally and internationally, peer review bids within the UK and for funding councils abroad (Hong Kong RF, EU, SSHRC Canada, Austrian Science Fund) and serve on Journal editorial boards.
- Keynote lectures have been delivered in the UK, Australia, USA, Denmark, Sweden, Brazil, Azerbaijan, Mexico and People's Republic of China.
- Postgraduate students have presented at conferences and events in the UK, US, Taiwan, Czech Republic, Netherlands, Germany, Finland and People's Republic of China.
- Colleagues in the School have reviewed papers for *Contemporary Theatre Review*; *Theatre, Dance and Performance Training*; *Studies in Musical Theatre*; *Cultural Trends*; *Arts and Humanities in Higher Education*; *International Journal of Performance Arts and Digital Media*; *Visual Arts Practice*; *Body Space Technology*; *Leonardo*; *Choreographic Practices*; *Industry and Innovation Review*; *Performance Research*; *Performing Ethos*
- Colleagues have assessed book and new journal proposals for Routledge, Palgrave, Methuen, University of Michigan Press, Intellect.