

<p>Institution: University of Exeter</p>
<p>Unit of Assessment: Drama</p>
<p>a. Overview</p> <p>Exeter Drama operates as a single unit which covers a wide range of theatrical forms and performance genres, situated within their cultural, social and political contexts. We are committed to theatre research as interdisciplinary and collaborative, international in scope and with the diverse practices of performance at its centre. Our work is grounded in a set of shared commitments to the value of research as both the production of new knowledge, and the pursuit of innovation and excellence in the practices of performance.</p> <p>The depth and breadth of our research environment is sustained by continuous investment in staff development, promotion, and appointments at all career points, facilitation of staff research through generous internal funding and access to extended research leave, a supportive grants application culture with mentoring and internal peer review, and excellent facilities and technical and administrative support.</p>
<p>b. Research strategy</p> <p>The aim of our research strategy is to foster and produce (by print and digital publication, and through creative practice) research which situates performance in all its diversity within the cultures, practices, discourses, and ideologies which produce it, and to interrogate the effects of performance on these contexts. Building on our commitment to research which engages audiences beyond the academy (RAE2008), we have maintained strategic support for international, intercultural and interdisciplinary collaboration and research, through publication and creative practice. New appointments have strengthened our profile in applied theatre, theatre history, and contemporary theatre practice. A balance between practice-as-research and scholarly outputs remains an important aspect of our research strategy, with infrastructural support for both remaining important.</p> <p>During the current REF period, and in line with strategic planning since 2001, Drama research has been consolidated in areas of recognised strength (intercultural performance, theatre history, contemporary practice), and developed in emergent research areas (medical humanities, bio-art, applied theatre).</p> <p>Specific Priorities for this period have been to:</p> <ul style="list-style-type: none"> • increase the profile of our growing research in applied and community theatre • continue to develop cross-disciplinary collaboration, particularly with new partners within and outwith the academy • establish international links and collaborations • enhance and track the impact of our research. <p>In line with this strategy, we have improved our external funding success by year on year increases to a total of £962,461. This figure includes recent awards for enhancing impact and knowledge exchange. Over the REF period, staff have produced more than 16 books, 102 articles/book chapters, and 21 public and funded performance practice-as-research works. This represents work by staff at all career stages, and involves full- and part-time staff. The majority of our outputs at REF2 have been produced with the support of external funding, principally from the AHRC, and the ACE, with other funding coming from local authorities, the British Academy, and charities.</p> <p>The University's restructure of its Departments and Faculties into Colleges in the current REF period has fostered Drama's active interdisciplinary research activity by facilitating increased collaboration, and enabling cross-disciplinary intellectual exchange. The strategy has centred around a reorganisation of Research Centres, and the introduction of a broad cross-disciplinary 'Humanities and Social Sciences strategy (HASS). The restructure has foregrounded Drama's involvement in new research formations at College level, including Intermedial Studies, Film Studies, and Visual Culture. Initiatives which started within Drama have resulted in major research projects across the College and the University. REACT (Research and Enterprise in Arts and Creative Technology) one of four national AHRC-funded Creative Economy Hubs, is co-directed by Hodge and Kaye. The Centre for Intermedia was founded in Drama by Giannachi and moved to English to concentrate digital humanities within one UoA.</p>

Drama has engaged strategically with University initiatives for cross-disciplinary exchange, such as '[Bridging the Gaps](#)' and the [Humanities and Social Sciences](#) (HASS) strategy themes in '[Medical Humanities](#),' where **Goldingay** leads on the Pain sub-theme, and '[Identities and Beliefs](#). Research in these areas makes connections between theatre, performance, health research, and the medical humanities, as evidenced by internal and external funding awarded (**Goldingay, Harpin**).

Since RAE2001, Drama research strengths have been organised by **three formally-recognised Research Centres**.

1. The Centre for Performance, Sciences, and Community brings together emergent work in cross-disciplinary scholarship, including biology, medicine, neurophysiology, and quantum physics, and through theoretical and practice-based research applied in the community. Our growing focus on Applied and Community Theatre is supported by funding from external partners in this area. The Centre has established a formal relationship with the RD&E NHS Trust's Exeter Healthcare Arts, reflecting the extent of collaboration between the two organizations. This grouping has undertaken 9 projects related to community cohesion under the AHRC 'Connected Communities' theme, including the involvement of **Milling** and **Schaefer** in a Creative Economies large-scale (£1.5m) AHRC-funded project, 'Understanding Everyday Participation.' **Harpin** received £43,888 AHRC funding for the 'Isolated Acts' Network. Research in the medical humanities has attracted external funding (**Goldingay**) and internal funding via HASS, as seed funding for further research with internal and external partners (**Duggan, Goldingay, Lushetich, Senior**). **Senior** is CI with Modern Languages on an EU-funded project 'Science and Art.'

2. The Centre for Performance Histories and Cultures produces historical research in relation to specific cultural contexts. Research specialisations within the centre are in intercultural, Asian and British-Asian performance; British performance histories from the early modern period to the present; and theatre historiography. The strength of this aspect of Drama's research has attracted world-leading scholars in theatre history, **Wiles** and **Newey** (who completed her AHRC Pantomime project at Exeter), and both of whom have convened the IFTR Historiography group. Achievements include the continuing investigation of British-Asian theatre (**Ley**), and the AHRC funded 'Southall Story' project into the cultural history of Southall (**Daboo**), which includes archiving and outreach activities in Southall, London. 'Southall Story' has led to an AHRC Follow-On project to develop international public engagement with the outcomes of the Southall Story project in India and Thailand (**Daboo**). **Milling's** AHRC funded project 'Revitalising the Seaside Prom' (2010), theatre historical research in collaboration with a professional Pierrot troupe, exemplifies the centrality of performance practice to our research.

3. The Centre for Contemporary Performance Practices is concerned with interdisciplinary processes of devising, directing, dramaturgy, performing, training and writing in a diverse array of performance spaces and architectures. Practice as Research (PaR) is at the heart of the Centre's activities. It currently hosts four professional theatre companies (Idiot Child, The Llanarth Group, RedCape, and Wrights & Sites) and Centre members also work as independent directors, dramaturgs, performers and actor trainers internationally and in the UK. Achievements of this grouping include the preparation of a jointly-authored publication on psychophysical theatre (**Zarrilli, Loukes, Daboo**); four awards for performances (**Loukes, Zarrilli**) and work between centre researchers, AHRC Creative Research Fellows Howard **Barker** and Hugo **Glendinning**, and the Northcott Theatre, Exeter. The Centre collaborates closely with Exeter Digital Archives which has been developing innovative new ways of documenting, archiving and publishing practice since 2004, including the establishment of the Howard Barker archive.

There are clear intersections between these Centres, particularly around our core commitment to performance practice. Through these Centres, we have established new **international links** with key projects and partnerships such as the British-Asian Theatre Project which culminated in this period, and which produced two ground-breaking publications. **Zarrilli's** performances and workshops have been hosted across Europe, North America and Asia, and his monograph on psychophysical performance training was given the ATHE Outstanding Book Award for 2010.

We have increased the number of institutions with whom we are involved in **international**

exchange at levels of staff, PGR and UG, facilitating an exchange of research through this mechanism. We have a joint PhD programme with NIAS, Bangalore, staff and student exchange at Masters level with the University of Texas (Austin), and international research collaboration with Brown University through the Advanced Research Institute (BIARI).

In addition to maintaining our current activities, **future research strategy** will:

- Continue to expand in the area of applied theatre and medical humanities, using our existing collaborations with the University Medical School, and NHS trusts locally and nationally;
- Increase international collaboration and expertise in international performance practices;
- Identify strategic partnerships with non-HEI organizations to optimize engagement and impact;
- Support early and mid-career researchers.

Meeting these objectives will depend on continuing to use our research centres as focal points for initiating and organising research partnerships and joint initiatives with other disciplines, and the continuing professional development of early and mid-career researchers. Mid-career researchers are a priority in the short-term, compensating for the managerial role they have played in a period of transition of staffing at senior level. To this end, **Milling** and **Turner** have undertaken the externally-run 'Leading Academics' intensive training programme.

c. People, including:

i. Staffing strategy and staff development

The sustainability of Drama's research activity has been assured by a policy of staff appointment, research leave, mentoring, and review processes. As a result of University restructuring to facilitate cross-disciplinary research and exchange, research staff have been strategically repositioned and new staff appointed. The University makes a strong commitment to Drama's research environment by the maintenance of our staffing numbers through replacement and significant investment in the Professoriate. Investment in a consistent stream of new appointments and promotions has maintained fundamental core strengths, contributed to leadership of the discipline, supported innovative research, generated external funding from varied sources, and developed early career researchers. New appointments have been made at all career points including professorial appointments (**Newey, Wiles**), demonstrating Drama's ability to attract leading scholars of world class. Researchers with growing reputations, indicated by publications, prizes, and external funding, have been appointed at early career (**Curtin, Duggan, Harpin, Lushetich, Senior**) and mid-career (**Reilly, Turner**). Mid-career staff and those near retirement have been able to balance work/life through negotiated permanent part-time appointments, with flexible time commitment, but recognised career structure. This strategy also enables research staff to maintain productive commitments to creative practice beyond the academy. Creative practice has also been enhanced by the presence of AHRC funded Creative Research Fellows, **Barker** and **Glendinning** over the REF period, and their appointments demonstrate the willingness of internationally renowned practitioners to invest their time with us.

Through staffing appointments and developments, Drama has maintained broad disciplinary coverage, while building new strength in applied theatre, community and the sciences (**Harpin, Duggan, Goldingay, Senior**). The appointment of **Newey, Wiles**, and **Reilly** maintains strength in theatre histories and cultures, following the retirement of McCullough and departure of Mangan, while also providing routes into interdisciplinary collaboration in visual culture. The appointment of **Curtin** replaced attention to sound and music following the departure of Roesner and Verstraete, while also strengthening research into modernism. **Turner's** appointment replaced expertise in playwriting and dramaturgy, following the retirement of Stanton. **Senior's** work in bio-art, and **Lushetich's** work in intermedia maintains an emphasis on these areas, following **Kaye** and **Giannachi's** relocation to English.

Our forward strategy to develop the careers of early and mid-career researchers is underpinned by the University's robust structure of professional development and promotion. We have a broad base of early career researchers whose development is a priority in the longer term, and whose development is closely monitored in the first 5 years of appointment. Entry-level lecturers are appointed to a 'Professional Development Programme' (PDP) for up to five years. Completion of this includes taking the Professional Certificate in Academic Practice (PCAP), which provides

eligibility for membership of the Higher Education Academy. When a lecturer completes the PDP, thus demonstrating sustained performance, they will be promoted to Senior Lecturer (grade G). The PDP system is organised around transparent, measurable and timely targets, and allows for accelerated promotion if a new member of staff exceeds expectations. In the current REF period we have seen two colleagues (**Daboo** and **Harpin**) successfully complete an accelerated PDP process, achieving promotion to Senior Lecturer within three years of their continuing appointments. Appointments at the level of Senior Lecturer (**Reilly, Turner**) are subject to a one-year probationary period, with defined and measurable targets for completion.

All members of staff undergo an twice-yearly Performance Development Review (PDR) of research goals and achievements with an Academic Lead (not a line manager). Further training is offered by the University, with specialist training for SLs in leadership positions (particularly women) through the 'Leading Academics' course, externally delivered and sponsored by the University. Drama technical staff provide specialist training in documentation and IT skills for research. Training and the PCAP for entry-level lecturers are accounted for in a transparent workload allocation model, as is the workload of Academic Lead, which is also recognised by an enhanced personal research allowance. Within Drama, the Director of Research (currently **Newey**) oversees research mentoring, and leads on internal peer reviewing and mentoring of grant applications, with regular reporting on research matters to the Departmental meeting (three meetings per teaching term).

All Exeter departments are committed to implementing the Concordat to Support the Career Development of Researchers in line with the University's Concordat Implementation Plan (2009), which has supported the career development of Drama's Associate Research Fellows on fixed-term research contracts contributing to numerous funded projects over the REF period.

The department has implemented a sustained pattern of research leave during the REF period, often in conjunction with external funding. Research time is supported and costed in relation to teaching loads. Research leave must be requested, with a clear purpose outlined in accordance with the College's research plans and the University's research strategy. Notwithstanding other sources of research income, every departmental researcher is allocated up to £1,500 per annum for independent research expenses such as conference travel.

The department has had the benefit of AHRC Creative Research Fellows who have strengthened relationships with the creative industries. Photographer Hugo **Glendinning** and playwright Howard **Barker** have both held funded Fellowships in the Department. Barker's Fellowship enabled a close relationship with the Northcott Theatre and the Wrestling School in an AHRC supported production of a new play by Barker, with related research activities including Internships and summer school, taking place in the department, and Barker's **archive** is hosted by the Department through Exeter Digital Archives.

ii. Research students

The reputation and scholarship of staff, and our expertise in practice as research, attracts an active and international postgraduate research community. We have approximately sixty PGR students, with roughly two thirds taking a PhD in Drama, and the other third enrolled on the PhD in Performance Practice. Over the REF period, 41 Doctoral students have graduated from these programmes.

Research students are recipients of AHRC awards and competitive studentships funded by the College of Humanities for home and international students, a number of which are dedicated to interdisciplinary themes. Under the AHRC BGP1, the Drama Department supported 2 to 3 studentships each year. From 2014, we will be participating in BGP2 with the GW Consortium of South West & Wales Universities (Bath, Bristol, Cardiff, and Exeter). We also run a joint supervisory programme with NIAS, Bangalore, funded by UKIERI, with matched funding from the University. **Turner, Daboo, and Reilly** are Adjunct Faculty Members of NIAS. This collaboration supports 5 Doctoral students at present (2012: 3; 2013: 2) with a commitment for at least 1 further year of new intake. The collaboration enables exchange with researchers and institutions in India, as well as facilitating collaborative inter-continental PhD research. Other PGR are self-funded,

including a small number of part-time students.

PG students are integrated into the department by the annual 'Pre-Sessional' 2 day research symposium at the start of the academic year. This includes programme induction, and research presentations by continuing PGR students and staff. PGR progress and supervision is supported by a 6-monthly Graduate Progress Committee (comprised of supervisor and one other), which reviews student progress, reporting to the College's Graduate School. Further opportunities to share research exist in regular departmental and postgraduate seminars throughout the academic year (on average, 6 research seminars, plus 6 further graduate seminars per year), and the integration of PhD students into research centres. PGRs are supported with departmental grants to present work at conferences in the UK and internationally, and regularly gain funding from other sources, such as government grants from Thailand, and the Onassis Foundation in Greece for overseas travel. PGR students regularly organise conferences and symposia, and have been recipients of external funding to develop a network of cross-disciplinary PG researchers.

Many PGR students research and work with professional companies: we currently have one AHRC Collaborative Doctoral Award, working on immersive performance with Punchdrunk Theatre (founded by a Drama alumnus). Current and past PG students have established or work with professional companies, including Drama Box (Singapore, Associate Artistic Director); Viva Voce (Founder & Director); Panto in a Day (founder); Doorstep Arts (Director), and Jammyvoo (Founder & Director).

Our PGR students have a high rate of success in taking up academic posts: **Goldingay's** appointment as Lecturer from her position as Doctoral student on the AHRC Howard Barker project indicates the efficacy of our training. Other appointments include: Lecturer at University of East London; Lecturer at University of East Anglia; Lecturer in Drama and Theatre Arts, at the University of Birmingham; Course Leader for World Performance B.A., East 15 Acting School, University of Essex; Senior Lecturer and Head of Voice, East 15 Acting School, University of Essex; Lecturer at the University of Huddersfield; Lecturer in Theatre Studies, University College Cork; Teaching Fellow at Liverpool Hope; Professor at Long Island University, US; Lecturer at Swansea Met; Director, Performing Arts Centre, Shanghai American School, China; Head of Department of Communication Studies, Chulalongkorn University, Thailand; Lecturer in Contemporary Theatre and Performance, University of Sussex; Lecturer in Communication Studies, Bangkok University, Thailand; Head of Movement, RESAD, Madrid, Spain; Postdoctoral research fellow, AHRC-funded *Amateur Dramatics* project, Exeter; freelance dramaturg.

d. Income, infrastructure and facilities

Income:

Since RAE2008, the department has secured significant external research funding, with a total award value of £1,303,000. This represents 38% **growth** over the current REF period. Our success rate has improved annually: from 22.6% in 2008/9, 43.8% in 2009/10, to 52.7% in 2010/11. Grant success is in all areas of departmental activity. This success demonstrates our ability to attract and develop excellent individual researchers, supported by an effective Departmental strategy, internal peer mentoring and review, internal seed-funding schemes, and dedicated support staff within the College of Humanities.

Grants awarded to PIs at Exeter:

- **Daboo**, AHRC Research Leave 'Place, Culture and Identity: An Historical and Ethnographical Study of Pizzica and Tarantism in Salento' (£22,236; 2008-9);
- **Daboo**, Wellcome 'The Performance of Medicine: Researching the Historical Writings of the Ritual of Tarantism' (£1,297; 2008);
- **Daboo**, AHRC Research grant, 'The Southall Story: A Cultural History of Britain's 'Little India' since 1979' (£141,721; 2011-13);
- **Daboo**, AHRC, Follow-on Funding for the Southall Story: (£23,946; 2013).
- **Goldingay**, AHRC, Community? What do you mean? An investigation into how differing understandings of the term 'community' shapes care', (£31,950; 2012);
- **Goldingay**, AHRC, 'Performing Plethora: Staging 'Nausicaa at 50' (£30,568; 2011);
- **Harpin**, AHRC, 'Isolated Acts: Theatre in Asylums and Hospitals' (£43,888; 2011-12);
- **Milling and Schaefer**, AHRC 'Participatory Arts and Well-Being: Past and Present

Practices' (£31,000; 2011-12);

- **Milling and Schaefer**, AHRC, 'Alcohol and Performing Community' (£31,000; 2011-12);
- **Milling**, AHRC, 'Revitalising the Prom' (£28,420; 2009);
- **Schaefer**, AHRC Research Fellowship 'Enacting Community: Critical Histories and Theories of Community-based Theatre and Performance Practice', (£67,165; 2012-13).
- **Schaefer**, AHRC, 'Harnessing creative clusters to civil society and the digital economy' (£29,048; 2011-12);
- **Turner**, AHRC, 'Porous' Dramaturgy: Interaction and Community in the Structure of the Artwork', (£29,971; 2013);
- **Zarrilli**, AHRC, 'Told by the Wind', (£28,619; 2009-10).

The following funded projects were started when the PIs were in post at Exeter:

- **Lease**, BIARI, 'A Queer Nation? Public Space, Citizenship & Alternative Sexuality in South Africa' (£4,220; 2012).
- **Lease**, AHRC Research Grant (ECR Scheme), 'Public Space, Citizenship & Alternative Sexuality in Cape Town, SA'
- **Mangan**, AHRC 'Plethora and Bare Sufficiency: A New Practice for a Tragic Theatre', (£245,315), and 'Staging Aging' (£86,213; 2011).
- **Roesner** AHRC, 'Processes of Devising Composed Theatre' (£10,338; 2009), and AHRC, 'Musicality in (the) Theatre. Concepts and practices of interart processes in theatre making' (££53,735; 2012).

Newey transferred her AHRC 'A Cultural History of the English Pantomime' (£464,465) to Exeter, June 2012.

Grants awarded to Exeter CIs:

- **Milling**, AHRC, 'Amateur Dramatics: Crafting Communities In Time And Space' (£116,374 to Exeter; Royal Holloway lead; 2013-6);
- **Milling**, AHRC, 'Understanding Everyday Participation' (£63,300 to Exeter; 2012-17; Manchester lead);
- **Milling**, AHRC, 'Taverns, locals and street corners: cross-chronological studies in community drinking, regulation and public space, (£23,301 to Exeter; 2012-13; Bath lead).
- **Schaefer** AHRC, Connected Communities Pilot Demonstrator grant "Remaking Society" (Edinburgh lead)
- **Schaefer**, AHRC, 'Understanding Everyday Participation' (£63,300 to Exeter; 2012-17; Manchester lead)
- **Schaefer** AHRC, Connected Communities 'Seen and Heard: Developing Participatory Action Research with Young People' (Edinburgh lead).

Infrastructure

Since RAE2008, there has been substantial University investment in scholarly infrastructure. The Library has been extended and substantially renovated as part of the £48m Forum Project, while the Old Library underwent a £2m refurbishment as Research Commons, with dedicated PGR space in addition to 24 hour access to PGR space in Drama. We hold a discrete Library budget of £20K pa. The university has also invested heavily in electronic resources including all major e-journal and digital archives such as EEBO, ECCO, British Periodicals Online, Gale Cengage Newspapers & Periodicals, JSTOR, and Project Muse, which have particularly informed theatre history work at REF2. The library has further strengthened provision for Drama by subscription to the Routledge Performance Archive, which will enhance and support the Exeter Digital Archive.

The Exeter Digital Archives <http://humanities.exeter.ac.uk/drama/research/projects/eda/> are an internationally important research resource. Currently maintained and developed within Drama by Research Fellow P. **Hulton**, EDA is not only important as an archive for mining but also for assistance in documentation of research (including projects mentioned above). Hulton works with Drama technical staff to maintain and add to the archives, which include recordings of practical research by staff and research students, and international workshops and performances from other practitioners.

Facilities

The Department maintains its base in the Thornlea site, which includes the Alexander Building and the White House, with further studio spaces maintained on the main Streatham Campus. There is a growing pattern of exchange with the campus-located Northcott Theatre, and Drama staff are formally involved in advice on policy and collaboration with the Northcott (**Daboo, Hodge, Newey**). The £4m redevelopment of the Drama department (2004-2006) created a physical infrastructure with state of the art facilities. Since RAE2008, the newly developed site has been fully utilised and further improved through the addition of £140k investment in technical and IT equipment, ensuring the development of a scholarly environment that is conducive to and supportive of research at all levels.

Practice as research is well supported with the sole use of 6 fully equipped drama studios and 9 rehearsal spaces. All staff have individual office spaces and postgraduate researchers have a 24-hour accessible IT suite comprising 3 Macs and 6 PCs, and use of dedicated desk/study spaces, with further separate space for PGRs who teach as graduate assistants. Research in the department is supported by two dedicated Technical staff supporting all aspects of our work, including training and support in website design and digital editing of performance documentation for research purposes and for publication in CD/DVD form.

e. Collaboration or contribution to the discipline or research base

The expertise, activity, and professional standing of staff in Drama are reflected in the range of research collaborations we undertake. We facilitate the vitality and sustainability of research in the sector, and influence its future through our activities and networks.

i) Staff are involved in **research collaborations**, generally in cross-disciplinary research: **Duggan** collaborates with researchers from the University of Leeds. **Goldingay** is a member of Centre for Research on Nationalism, Ethnicity and Multiculturalism (Surrey), Glastonbury Pilgrimage Reception Centre, and collaborates with Lourdes Scientific Research Network, Health Services Research, Bristol, NHS, Experimental Psychology (Oxford), Exeter Medical School, and Placebo Science Group (Leeds). **Harpin** is a member of the Health Humanities Network: Stand Up for Mental Health, International Health Humanities Network, (University of Oxford, Anglia Ruskin, Royal Holloway University of London). **Hodge** participated in the AHRC Landscape and Environment Strategic Programme, and New Theatre Architects, an ACE initiated think-tank comprising producers and thinkers in the experimental theatre sector. **Loukes** is a member of the team on ResCen ArtsCross project Taipei, Beijing and London, Middlesex University. **Milling** collaborates on research projects with Cardiff University (Law); University of Glamorgan (School of Creative and Cultural Industries); University of Sheffield (Public Health GIS Unit); University of Birmingham (Third Sector Research Centre; University of Manchester (Centre for Research into Economic and Social Change); University of Manchester (Centre of Arts Management and Cultural Policy); Warwick University (Cultural Policy); University of Leicester (English and Museum Studies); Royal Holloway (Department of Drama). **Newey** works in AHRC funded collaborations with Departments of History at Lancaster and Manchester. **Turner** is in funded collaborations with the Universities of Kent and Plymouth.

ii) Our research expertise and good professional standing has led to invitations to **advise, administer, peer review, and facilitate national and international** research activities: **Daboo** is consultant for the Michael Chekhov Organisation, UK. **Duggan** is a trustee for Tavaziva Dance. **Harpin** is a trustee of Stepping Out Theatre Company. **Hodge** is Co-Director of REACT, a Live Art UK Associate, and was a selector for the 'Elevator' programme at the National Review of Live Art. He curated theatre, dance and live art for Exeter Phoenix till 2012. He was a board member for the New Work Network, London, (2008-10) and for Theatre Alibi in 2008. **Milling** is a member of the panel for the AHRC Connected Communities Research Reviews Call (2011). **Newey** was a member of the AHRC Peer Review College and Panellist to 2012, convenor of the Historiography Working Group of the IFTR (2006-10) and Judge for the STR Book Prize (2008). She is a founding Executive Committee member of the British Association for Victorian Studies (BAVS) and Theatre and Performance Research Association (TaPRA), and currently TaPRA Secretary. **Schaefer** reviews for AHRC Connected Communities programme. **Schaefer & Milling** were invited to a research development workshop on the role of the creative economy in developing and sustaining prosperous communities in the UK at the University of Birmingham

(2010) and subsequently to two Connected Communities Summits in 2011, held to network existing AHRC Connected Communities projects. **Wiles** convenes the Historiography Working Group of the IFTR. **Zarrilli** is a member of the board of and teaches at the Intercultural Theatre Institute, Singapore.

Members of the department peer review for *Contemporary Theatre Review*; *Modern Drama*; *Victorian Studies*; *Platform*; *Studies in Theatre and Performance*; *RiDE*; *New Theatre Quarterly*; *English*; *Journal of Victorian Culture*; *Victorian Studies*; *Nineteenth Century Contexts*; *Theatre Journal*; *Theatre Survey*, and review book manuscripts for Palgrave, Oxford UP, Cambridge UP, Routledge, and Bergahn Books.

We also facilitate research in our field **through organisation of conferences and symposia**: 'Mis-Guided', a mini-season of site-specific artworks for the Belluard Bollwerk International Festival, Switzerland, in 2008; Michael Chekhov and the Dartington Archives, 2011; two Howard Barker Symposia, 2011; 'Playing Inside' Symposium, 2011; 'Health Acts: Applied Theatre, Health and Well-being', April 2011, Exeter; 'Isolated Acts' conference (Cambridge), 2012; 'Reconsidering contemporary actor/performer training from intercultural perspectives' with ITI Singapore (Part 1) and Freie Universität, Berlin (Part 2), 2012 and 2013; 'Beckett in Performance', a symposium at the Malta Arts Festival, 2012; Southall Story symposium (with the Asian Performing Arts Forum), 2013.

iii) Staff hold the following Editorial positions:

Harpin: reviews editor for *Studies in Theatre and Performance*. **P. Hulton**: Editorial Board, *Performance Research* and *Routledge Performance Archive*. **Loukes**: Associate Editor, *Journal of Theatre, Dance and Performer Training*. **Milling**: board member, *Restoration and Eighteenth-Century Theatre Research* and *Theatre, Dance and Performance Training*. **Milling & Ley**: series editors for *Theatre and Performance Practices*, Palgrave. **Newey**: Co-Editor, *Nineteenth Century Theatre and Film*, and Editorial Board, *Journal of Victorian Culture*. **Schaefer**: Editorial Board, *About Performance*. **Turner**: Editorial Board, *Experiments and Intensities* (artists' e-books series).

Staff have guest edited:

Daboo, *Studies in Theatre and Performance*; **Duggan**, *Performance Research*; Mangan and **Goldingay**, *Studies in Theatre and Performance*; **Turner**, *Contemporary Theatre Review*, *Studies in Theatre and Performance*.

iv) Markers of Research Excellence:

Honours and Awards: (RCUK awards are listed under **Funding**).

Curtin received the New Scholars' Prize, IFTR, for his article (REF2)

Daboo received two awards for her monograph (REF2) (special citation for the De La Torre Bueno prize, USA 2011; runner-up for best new book from the British Folk Society, (2011).

Goldingay was nominated for a Times Higher Award for Innovation and Excellence in the Arts, and shortlisted for NIHR Research Film Prize (2013).

Loukes' production *The Idiot Colony* won a Scotsman Fringe First award for innovation and new writing (2008) and a Total Theatre Award for Best Visual Theatre (2008), and was runner up in three other awards.

Zarrilli received the ATHE Outstanding Book of the Year Award (2010) for *Psychophysical Acting* and is a named fellow at the international research centre 'Verflechtungen von Theater Kulturen' at the Freie Universität, Berlin (2010-13), total value €60,000.

Invited keynotes, lectures or performances

Members of the department have given over 40 keynote and invited lectures, with a global geographical spread across 15 countries and 5 continents.

v) Examination of PhDs

Daboo Warwick 2012, De Montfort 2013; Milling Royal Holloway, 2011; **Newey** Glasgow, 2008, Warwick, 2010, Sydney 2012; **Turner** Leeds, 2011, Roehampton, 2012, Royal Holloway, 2013; **Wiles** Paris 2009, KCL/Globe, Goldsmiths, 2011; **Zarrilli** (Kent 2011; Helsinki, 2011).