

Institution: University of East London

Unit of Assessment: UOA 35

a. Overview

In RAE 2008 our UOA 65 submission of 5.2 FTE was primarily grounded in the work of SMARTlab, a semi-autonomous research group that has since moved institution. Two researchers from that submission (**Breed, Hingorani**) have led the dynamic rejuvenation and development of the unit, which now totals 7.2 FTE (including **Chapman, Katsouraki, McWatt, Ramos, Sotelo-Castro, J Thomas**). Made up of early to mid-career researchers, our unit conducts distinctive work in the areas of participatory arts and socially engaged performance, sound arts/music, performative landscapes and creative writing. The foundation of a new research centre, the Centre for Performing Arts Development, illustrates our growing presence within UEL and wider the field. Meanwhile we have sustained a PhD programme that currently includes 11 doctoral students. Our growing national and international influence is marked by significant grant capture successes, including our leadership of CEDAR (Clustering and Enhancing Digital Archives for Research), a £250,000 JISC-funded collaborative online archiving project.

Since 2008 the UOA has benefited from the opening of a new purpose-built HEFCE £33 million performing arts and media centre, University Square Stratford (USS). The new facility, developed with University of London and Theatre Royal Stratford East, consolidates significant partnerships with East London Dance, Stratford Circus, Stratford Rising and Theatre Royal Stratford East while grounding our UOA within a rich environment for research and practice. In line with East London's soaring international reputation for cultural dynamism, researchers within the UOA have won the prestigious Golden Nica for Digital Music from Prix Ars Electronica (**J. Thomas**), the Herald Angel (**Ramos**) and the Prix Ars Electronica award for Hybrid Art (**Ramos**).

b. Research strategy

Our strategic aims in RAE 2008 were to: first, support the then current cohort of ECRs (**Breed, Hingorani**) by extending their contracts and mentoring; second, develop the unit's academic programmes and research projects; and third, deepen the unit's links to SMARTlab, UEL and the wider research environment. Although the departure of SMARTlab precluded the unit from deepening those links, we have met and in some cases surpassed the other strategic objectives. **Breed** and **Hingorani** play a senior role within an expanded UOA. We have consolidated and expanded our programmes, most notably in Dance and Music Technology. Research projects have multiplied in line with expansion of our submission. Finally, the UOA has established itself as a key element of the university's research strategy, most notably through the 2013 establishment of a new performing arts research centre, Centre for Performing Arts Development (CPAD). The growth of the UOA has also led it to fulfil one of UOA 66's strategic aims, which sought to encourage the maturation of our growing area of cultural practice (including screen media, music and performing arts). Alongside the pursuit of these aims we have consolidated our research specialism in participatory arts and socially engaged performance while establishing new strengths in sound arts/music, performative landscapes and creative writing.

Our work in **Participatory Arts and Socially Engaged Performance** explores the cultural, political and practical applications of the performing arts. Co-director of CPAD, **Breed's** exploration of drama in conflict prevention has been taken up in Rwanda, Kyrgyzstan and Tajikistan, with her work in the Gacaca courts of Rwanda notable for its exploration of the ways in which performance and audience participation can be used to transform fixed positions and relations. **Hingorani's** work, which includes the 2011 staging of *Guantanamo Boy* and 2013 tour, based on Anna Perera's award-winning novel, brings diverse teenage audiences to engage with the theatrical process, involving them as actors and writers, <http://www.halfmoon.org.uk/events/guantanamo-boy/>.

Katsouraki, co-director of CPAD and convenor of the Performance Philosophy Network, <http://performancephilosophy.ning.com>, and of the TaPRA Theatre Performance and Philosophy group <http://tapra.org/groups/theatre-performance-and-philosophy/>, researches the intersection of philosophy, aesthetics, history and theatrical performance. **Ramos**, artistic director of ZECORA URA THEATRE, directs interactive and immersive theatrical events, including the acclaimed,

midnight-to-dawn *Hotel Medea* (2011), which facilitated personal encounters between actors and the audience. The cluster organised the three-part 'Community Engagement and the Arts' public colloquium series in partnership with Stratford Circus, 2013, which included contributions from visiting speakers Professor Tim Prentki and Professor Andrew Ravenscroft.

A key area of development, our research in **Performative Landscapes** focuses on walking practices and site-specific performance. Qualmann, principal investigator of the AHRC-funded Walking Artists Network, <http://www.walkingartistsnetwork.org>, explores the ordinary and unnoticed in drawing, sculpture and live art events, which often take the form of walks. **Sotelo-Castro**, who contributed 'Latin America Map-Man' to Antony Gormley's *One & Other* live sculpture project in Trafalgar Square (2009), researches the intersection between walking, cartography, collective memory, inter-cultural performance and the self. **Sotelo-Castro's** research practice includes 'Making Memory While Walking' (2009), a site-specific activist performance that deployed GPS technology and autobiographical storytelling to bring an ancient indigenous path in Bogotá, Colombia, back to life. In combination the research explores notions of agency through the development of guided walks that encourage participants to encounter submerged memories, hidden narratives and alternative histories that exist outside dominant discourses.

Another emerging specialism, our work in **Sound Art/Music** features the experimental compositions, site-specific sound installations and audio material for walking trails. The researched compositions and performances of **J. Thomas** have made a major contribution to the development of micro-sound, glitch and technological artefacts, exploring their relationship to human utterance and the human body. *Crystal Sounds of a Synchrotron*, which was composed in Diamond Light Source, the UK's national synchrotron science facility, won Prix Ars Electronica's prestigious Golden Nica for Digital Music (2012), <http://prix2012.aec.at/prixwinner/6841/>. **J. Thomas** also contributed audio material to UEL's 'Ports of Call' multi-media walking trail project, funded by the Heritage Lottery Fund, <http://www.portsofcall.org.uk>. Also connecting to our Performative Landscapes specialism, **Chapman** created a headphone based audiowalk for *Resounding Falkland*, a sound-based project that explores the sonic features of the Falkland Estate, Scotland, <http://www.resoundingfalkland.com>. More generally **Chapman** develops sensory sound technology to recreate the architecture and environment of heritage sites.

Research in **Creative Writing** includes practice-led enquiries in the area of narrative voice, the limitations of the text-based novel and performative poetry. Atkins writes and performs poetry that covers Catalan concrete poetry, New York School poetry and poetics, and post-L=A=N=G=U=A=G=E poetics; in addition to his writing Atkins designs and edits the on-line poetics journal www.onedit.net. **McWatt**, a Guyanese-born Canadian writer, explores the theme of belonging in a European context in *Step Closer* (2009), the limitations of the text-based novel in *Vital Signs* (2011), and the effects of migration on identity and integrity in 'Taste of Marmalade' (2013), while other projects include the completion of a screenplay of John Berg's novel *To the Wedding* (2011). **McWatt** publishes with the Riverbank Press, Harper Collins, Macmillan and Random House. A theme that organises the broad work of the unit, **McWatt's** research-practice is concerned with cultural locatedness. Nelmes' groundbreaking study of British screenplay writers, which draws extensively on the British Film Institute's archives, will appear as a single-authored book in 2014.

Grounded in the activities of researchers located in these groups, CPAD is focused on developing original and innovative research in performing arts including drama, theatre, music, dance and creative writing, with a particular emphasis paid to socially-engaged practices, performative work, practice-based research, digital culture and interdisciplinary research. Co-ordinated by **Sotelo-Castro**, CPAD staged a symposium on the theme of 'Transcultural Performance: True Heart Theatre's Production of *Golden Child*' for its inaugural event in October 2013. A collaboration with True Heart Theatre, our residential theatre company, and the Asian Performing Arts Forum, *Golden Child* depicts a Chinese family caught between traditional values and the modern world; a symposium followed the performance. Also led by **Sotelo-Castro**, a second event discussed the activities of the London-based arts organisation London International Festival of Theatre (LIFT) with participation producer Erica Campayne,

Our strategy for 2014-2019 is to: (i) continue to mentor emerging researchers including Castelyn (social mapping through the body), Harries (performative aspects of live electronic sound) and Qualmann (walking practices); (ii) support the continuing career development of other researchers in the unit; (iii) develop interdisciplinary and research group-led bids through networks and CPAD; (iv) consolidate and develop links with community, national and international

Environment template (REF5)

organisations; (v) increase our PhD student numbers while supporting the current cohort through to completion; (vi) harness USS to foster interdisciplinary research as well as to archive and disseminate research materials and events; (viii) co-edit (**Katsouraki**) a new interdisciplinary performing arts journal *Performance Philosophy*; (ix) co-edit (**Breed**) a three-part book series inspired by the 'Community Engagement and the Arts' public colloquium series, under consideration with Palgrave, including chapters from performing arts researchers (**Breed**, **Hingorani**, Qualmann, **Sotelo-Castro**).

c. People, including:

i. Staffing strategy and staff development

We have undergone a process of dynamic regeneration following the departure of the semi-autonomous research group SMARTlab to another institution. **Breed**, **Hingorani**, the two non-SMARTlab researchers to be entered in UOA35's RAE2008 submission, have assumed leadership of the unit, which includes **Breed's** work as founder and co-director of CPAD. Further illustrating the organic maturation of the UOA, six researchers are being entered for the first time in REF 2014 (**Chapman**, **Katsouraki**, **McWatt**, **Ramos**, **Sotelo-Castro**, **J Thomas**). The inclusion of ECR **Ramos** further marks the regeneration of the cohort. At the same time our unit has grown since RAE 2008, when 5.2 FTEs were entered versus the 7.2 included now. We actively support the University's equality and diversity policy, with our cohort mixed in terms of ethnicity and gender.

To develop UEL researchers across their careers our Researcher Development Programme offers a wide range of skills development workshops and on-line resources designed to meet the needs of research-active staff and postgraduate research students. This training curriculum uses the Vitae framework and is designed to help UEL meet the UK Concordats for researcher development and integrity. UEL recently received the European Commission's HR Excellence in Research Award. Since 2008 we have benefited from sabbatical awards (**Breed**, Castelyn, **Chapman**, **Hingorani**, **Katsouraki**, **McWatt** and Trim-Vamben); early career development awards (Harries, **J. Thomas**); start-up funds for research projects (**Breed**, **Hingorani**, Qualmann, **Ramos**, **Sotelo-Castro**); the Undergraduate Research Internship scheme, which funds a student intern to contribute 200 hours of supervised paid research to a specified project (Reddington, Qualmann); and the Research Development Fund scheme, which provides researchers with support to develop grant applications (Nelmes, Ramos).

The School of Arts and Digital Industries, where our unit conducts its research, has supported us in significant ways. It has waived fees and granted teaching relief to members of staff (**Chapman**, **Ramos**) who have undertaken doctoral studies at UEL since 2008. Researchers in the School can apply for up to £500 per year for conference fees (including accommodation and travel), and £600 per publication for indexing and artwork costs, with £20,000 made available during 2012-13. Beneficiaries of these funds include **Breed**, Castelyn, **Hingorani**, **Katsouraki**, Nelmes, Qualmann, **Sotelo-Castro** and **J. Thomas**. In addition the School earmarked £50,000 to grant teaching relief for REF-focused staff (including Castelyn) and to support REF preparation, again during 2012-13.

With the integration of less experienced researchers into the School's broader research culture, the mentor scheme allocates experienced mentors to less experienced researchers (and in particular ECRs) to provide advice on research plans, grant and sabbatical applications, publishers and conference presentations. Researchers also set themselves targets during annual Staff Development Reviews and are encouraged to undertake training sessions in PhD supervision, research management, research bidding and maximising impact. The Research Development Support team, <http://www.uel.ac.uk/research/reds/>, provides researchers with detailed support on funding opportunities and applications. The University's annual research conference fosters a collegial atmosphere among staff across schools while providing an opportunity for all researchers to present their work. Additional School and University-based conferences and symposia encourage researchers to present and engage in a discussion of their work in a convivial environment. The Graduate School runs training workshops on a range of topics including PhD supervision, writing research proposals, research management and research impact.

In contrast with our RAE 2008 submission, which was primarily made up of researchers on temporary contracts, six of the eight researchers entered are on permanent full-time contracts.

Environment template (REF5)

Researchers who wish to ring fence time for their cultural practice and the development of small businesses are able to negotiate fractional contracts; **Ramos** (0.5) for example, is the joint artistic director of the theatre company ZECORA URA. University-wide flexible working practices also allow staff to take parental leave (Qualmann) and go on secondments (**Chapman**). In line with the local-to-global concerns of our research and teaching, we have recruited staff who offer diverse practices and come from a range of backgrounds, including Brazil, Colombia, Germany, Greece, India, South Africa and the USA. The recruitment and selection strategy for our unit of assessment follows the University's equal opportunities policies.

ii. Research students

Maintaining the total number of PhD students working in the field while establishing a cohort that is more closely tied to the broad interests of the unit than before, UOA researchers (Atkins, **Breed**, Castelyn, **Hingorani** and **McWatt**) are currently supervising 11 doctoral students. Students are mainly mature, experienced and senior professionals who have come to study at UEL in order to work with expert researchers. Their research is largely practice-based and includes topics such as border-crossing novels, digital choreography, intercultural actor training, performances of Romanian diasporic identity, Sicilian poetry, Sufi whirling and walking as an artistic medium. Many of these students are practicing scholars and artists, and have published parts of their PhD research in subject journals. **Chapman** successfully defended his doctoral thesis, subject to minor revisions, in November 2013.

We provide our students with a dynamic and nurturing environment, delivering a programme of intellectually challenging seminars, some of which are run collaboratively with colleagues in communications, cultural and media studies (UOA36) and sociology (UOA23). The offering is complemented by the Graduate School, which delivers workshops on topics such as research skills, networking and giving conference papers as well as core cross-disciplinary research themes. PhD students are encouraged to participate in postgraduate conferences as well as the UOA's research culture. For example, Christina Papagiannouli, a PhD student researching E-theatre with **Breed** and **Hingorani**, participated in CPAD's 'Community Engagement and the Arts' public colloquium series and will contribute to the three-part book series. A postgraduate yearbook offers opportunities to publish research and be members of an editorial board.

Supervisory teams must have a minimum of two completed supervisions and are led by a senior researcher as Director of Studies, allowing less experienced colleagues to develop supervision skills. Doctoral students complete an electronic report following each supervisory session. All doctoral students are required to undertake an annual review chaired by experienced supervisors, who assess their progress and needs with reference to the supervisory reports along with a detailed Postgraduate Research Skills Development Plan, an initiative overseen by the Graduate School that encourages students to evaluate their learning needs and develop their research and communication skills in preparation for employment. PhD students enjoy exclusive access to a space equipped with 50 workstations plus an adjoining common room. A Research Degrees Leader and a dedicated administrator oversee the PhD provision. In addition to the support provided to students by their supervisory teams, the University and School offer a range of financial support schemes to students including full studentships, bursaries, fee-waivers and conference funding support. Popoola, supervised by **McWatt**, is the beneficiary of a fee waiver and has also been given teaching opportunities. Chalut and Papagiannouli, supervised by Castelyn and **Breed**, have been mentored as visiting lecturers.

In order to sustain its successful PhD provision, UEL joined the New London Graduate School Consortium, established in 2011, through which applications for AHRC funding are channelled. Bringing together UEL, Greenwich, LSBU and Middlesex, the Consortium was awarded an annual PhD studentship in Cultural Studies for the period 2011-2014. Encouraging research students to attend relevant seminars and training events held at any member university, the Consortium provides students with an exceptionally broad and rich programme of events available to all UEL PhD students.

d. Income, infrastructure and facilities

We succeeded in **raising our HESA income** from £70,638 in RAE 2008 to £77,247 in RAE 2014.

Environment template (REF5)

Contributing to the total, Cawkwell received funds from the Great Britain Sasakwa Foundation for the delivery of workshops in Japan with emerging artists (£4,000); Nelmes won an AHRC fellowship (£25,000) and a British Academy small grant (£995) to research screenplays held in the special collection at the BFI to complete her forthcoming monograph *The Screenwriter and the Screenplay in British Cinema*; and Qualmann secured the AHRC Network Scheme for 'Footwork: The Walking Artists Network as Mobile Community' (£18,000 of a £49,000 grant).

We have also achieved notable successes in attracting **non-HESA income**. Included in our grant capture, **Chapman** received funds from the Calouste Gulbenkian Foundation (£5,000) and the Falkland Centre for Stewardship (£1,500 and £8,000) for his sound art project *Re-sounding Falkland*; Harries was funded by Kameroperahuis for the production of *Two Caravans* chamber opera (£30,000); **Hingorani** attracted financial support for *Guantanamo Boy* from the Arts Council, the Stanley Johnson Foundation, Stratford Circus Arts Centre, the Unity Trust and the Victoria Hall Foundation (£104,662); **McWatt** won external grant funding from arts support agencies and the Canada Council to write *Vital Signs* (£16,750) and advances from Random House and William Heinemann (£17,000), plus a commission from Screen Siren Productions (£23,500); Qualmann received Research Capability funding from London Metropolitan University (£28,550); **Ramos** attracted Arts Council and British Council funding (£20,000) for international residencies and knowledge transfer activities; Reddington received funding from the British Academy and Leverhulme for her research on female music producers (£4,940); **S. Thomas** received support from the Arts Council and other organisations for her production of *Atalanta* (£23,920), and from the English National Ballet, the Greater London Authority and the V&A for *Like a Fish Out of Water* (£161,500); and **J. Thomas** was awarded £4,600 by Sound and Music.

Our focus on public engagement has led us to win other notable awards. In 2009, for example, UEL led CEDAR (Clustering and Enhancing Digital Archives for Research), a £250,000 JISC-funded collaborative online archiving partnership with Kings College London, Nottingham University, Royal Holloway, University of London and Sheffield University that produced the Online Theatre Histories Archive, www.otha.org.uk. When combined with HESA and non-HESA income, including total grants supported by PIs, UOA 35 researchers have attracted a total grant income of £777,169. In order to maintain and even surpass this achievement we have submitted several grant applications that are under consideration. These include a £67,000 proposal to United States Institute of Peace (USIP) for the development of interactive theatre practices linked to policy-making bodies in Rwanda (**Breed**); a £500,000 proposal to the AHRC to enhance applied and community practices using digital platforms (**Breed**); a £250,000 proposal to the AHRC for the Performance Philosophy Association's partner institution activities and knowledge exchange (**Katsouraki**); and a £50,000 research fellowship proposal to Daad (**J. Thomas**).

Following the publication of its *Transformation for Excellence* strategy document in 2010, the University created the new School of Arts and Digital Industries (ADI), which brought together strands of the old Schools of Humanities & Social Sciences (our previous home) and Architecture & Visual Arts. **Breed**, **Hingorani** and **Katsouraki** have served on ADI research committees including the Research and Knowledge Exchange committee, which oversees matters such as the School's research budget, conference applications and research centres, and the University's Research Advisory Group, a research strategy group chaired by the Vice Chancellor.

The new School has continued to provide research centres with an annual budget of £2,000, including CPAD. We received further support in September 2013 when the University moved the Institute for Performing Arts Development (IPAD), where most of the unit's researchers are located, from Docklands to a purpose-built campus in Stratford, University Square Stratford (USS), as part of a £33 million collaboration with the University of London and Theatre Royal Stratford East. The performing arts unit occupies the whole of the building's third floor, which includes four specialist performance studio spaces, a suite of music and multi-media recording/production studios, rehearsal rooms, offices, seminar spaces, Mac labs and a technical store. Researchers enjoy access to these specialist facilities plus technical support.

The building's Stratford's Cultural Quarter location places us in the immediate vicinity of key partners such as East London Dance, Stratford Rising, Theatre Royal Stratford East and Stratford Circus, a leading East London performance centre where **Hingorani** staged *Guantanamo Boy*. The new location also enables us to easily access valuable archival resources held in the Online Theatre Histories Archive, the East London Theatre Archive and the Hackney Empire Archive. A brand new £14.7 million library with 24-hour access on the nearby Stratford Campus provides

additional support to the UOA.

e. Collaboration or contribution to the discipline or research base

Our contribution to the discipline is broad and covers a wide range of activities that are often international in scope. We have entered into **collaborative arrangements** and **partnerships** with organisations. We are currently hosting a residency for True Heart Theatre that utilises Playback Theatre to build communities and international collaborations; True Heart artistic director Veronica Needa serves as a regular guest lecturer and hosts public performances to serve the UK-Chinese community. True Heart and UEL collaborate on public performances and cross-cultural practices for students, staff and the surrounding Newham community, including the Chinese community, as illustrated by the inter-cultural performance symposium, 'Transcultural Performance: True Heart Theatre's Production of *Golden Child*' staged with True Heart and Tony Award winning playwright David Henry Hwang.

We have also continued to foster **ongoing collaborations** with local partners the Hackney Empire, Half Moon Young People's Theatre, Hoxton Hall, Stratford Circus, Stratford Rising and Theatre Royal Stratford East, with national partners the Art Libraries Society, the University of Surrey and the University of Winchester, and with international partners the University of Colorado, Boulder (USA), Columbia College, Chicago (USA) and the University of the Fraser Valley, Abbotsford (Canada). Additionally, DRIFT International Residency, funded by the Arts Council and the British Council, provides an annual international collaboration between Brazil and the UK for artists and technologists to develop performance and installation ideas in a collaborative environment (**Ramos**). Our involvement with Brolly Productions (**Hingorani** co-artistic director) and ZECORA URA (**Ramos** joint artistic director) extends our far-reaching collaborative work.

We are also involved with **academic networks** including the African Theatre Association, the Canadian Writers Union, the National Association of Writers in Education, PEN, Philosophy (**Katsouraki** convenor), Screenwriting Research Network, the Theatre, Performance and Philosophy working group (for TaRPA the Theatre and Performance Research Association) (**Katsouraki** co-convenor) and the AHRC-funded Walking Artists Network (WAN, Qualmann PI-convenor). WAN provided travel bursaries for five European and nine UK participants to attend the Sideways Festival of walking, held in Belgium (2012). In addition WAN partially funded artworks at the festival and subsequently established a website that includes a 180-strong members directory, bibliography and a conferences/symposia listings section. **Sotelo** is also a member of the network.

Our contribution extends to a range of **editorial positions**. Of particular note, Atkins is the editor of *Oncedit* and Nelmes is the editor of Intellect Books' *Journal of Screenwriting*. We serve on a large number of **advisory and editorial boards**, including African Theatre Association (Castelyn), British Music Collection (**J. Thomas**), *Jibilika: Journal of Performing and Creative Arts* (Zimbabwe, Castelyn), *Screenworks* (**Chapman**), and *South African Dance Journal*. Breed has served as a peer reviewer for *Performing Ethos* and *Theatre Journal*. **Katsouraki** co-edited a special 'Bodies of Failure' issue of *Somatechnics* (2013), which explored the conceptual potential of failure as an embodied mode or trope of resistance and transformation, and is co-editor of the forthcoming open access journal *Performance Philosophy*. Regarding our **peer review work**, Breed served on the NLGS Management Group and Bid Writing Group for the New London Graduate School (2012-13), worked as a trustee for True Heart Theatre (2012) and on the board of Theatre Venture (2009-11). Nelmes has served on the AHRC Peer Review College as well as advisory panels for Middlesex University and Trinity College.

We have also made a prolific contribution to the discipline through the staging of numerous **conferences and scholarly encounters**. We have hosted the symposia 'The East End Seen Through Performance' (2009), 'Archiving for the Future' (2010), 'Teaching Popular Dance in Higher Education' (2010), 'Making Theatre for Young Audiences' (2011), 'The Artist in the Library' (2011) and 'Transcultural Performance' (2013). We also co-organised the 'What Is Performance Philosophy? Staging a New Field' (2013) conference held at the University of Surrey, which marked the inauguration of the recently founded Performance Philosophy research association (**Katsouraki**). The seminar series and symposia we have co-organised with colleagues from other universities and partner organisations include: the 'Performing Human Rights' symposium organised in association with Amnesty International and Penguin Books (**Hingorani** 2011); the 'Performing Sublimities' symposium held at UEL (**Katsouraki** 2011), the 'Theatre for Young

Environment template (REF5)

People' conference for knowledge exchange between academia and professional practitioners making theatre for young audiences (**Hingorani** 2011); the 'Performance and Biopolitics' event staged at Central School of Speech and Drama; the 'Beyond Glorious: The Radical in Performance' symposium held at Stratford Circus in partnership with Birkbeck, University of London (**Katsouraki** 2013); the 'Community Engagement and the Arts' colloquia series staged at UEL (**Breed** 2013); the 'Participatory Arts, Patronage and the Post Olympics' symposium held at Stratford Circus in partnership with Birkbeck, University of London (**Sotelo-Castro** 2013); and the 'Performance and Mystical Experience' conference organised with Queen Mary, University of London (**Katsouraki** 2013). We have also led workshops through our work with DRIFT (**Ramos**), at the British Museum (**Breed**), and in Canada (McWatt), Colombia (**Sotelo-Castro**), Germany, India, Indonesia, Kyrgyzstan, Nepal, Palestine, Rwanda, Turkey and USA (all **Breed**).

Our work has been **recognised in numerous settings**. Harries' opera *Two Caravans*, based on the novel by Marina Lewycka, won the 2012 Flourish New Opera competition. **McWatt's** *Vital Signs* was nominated for the OCM Bocas Prize for Caribbean Literature (2012). Directed by **Ramos**, *Hotel Medea* was awarded the Prix Ars Electronica award for Hybrid Art (2011), was made critic's first choice at the Edinburgh 2011 Festival, received 5-star reviews in the *Metro*, the *Scotsman*, the *Herald* and the *Times*, and appeared as the cover story of *Total Theatre Magazine*. *Crystal*, composed and recorded by **J. Thomas**, won the Priz Ars Electronica award for Digital Music and Sound Art (2012), making **J. Thomas** the first British woman to claim the accolade, and was also nominated for ISMC World Music Day (2012); the piece works with a recording of the injection of electrons into a synchrotron particle accelerator. *E82 Alpha*, also composed by **J. Thomas**, was nominated for a Quartz 7 Award (2011). **McWatt** was an invited author at the International Festival of Authors in Toronto (2009) and the Vancouver International Festival of Writers (2011). **Breed** delivered a keynote speech at the one-day interdisciplinary conference 'Myth-Making: From Medusa to Madonna' held at the University of Warwick (2013) and is a 2013-14 recipient of the internationally acclaimed fellowship at the International Research Centre (Interweaving Performance Cultures), Freie University, Berlin, Germany. **Sotelo-Castro** has given invited lectures at Pontificia Universidad, Colombia (2011), Universidad de los Andes, Colombia (2010), Universidad Iberoamericana, Mexico City (2010), Universidad Nacional, Colombia (2011).

Our UOA also engages with the discipline and the through the provision of archival resources. Two of our foundational projects, the East London Theatre Archive Clustering and Enhancing Digital Archives for Research (CEDAR), provide free on-line access to a digitised archive of over 20,000 materials (playbills, scripts, posters, designs, photos, news clips, etc) as primary source materials from East London theatres including Hoxton Hall, Theatre Royal Stratford East, Hackney Empire and Theatre Venture. When CEDAR completed its project phase it became the Online Theatre Histories Archives (2009-2011). Artists, historians, students and the public have access to the materials.

We also make a major contribution to the discipline via our research and applied practice. **Breed** co-ordinated monthly artistic exercises for pioneering international theatre exchange project *Contacting the World* (2008). **Chapman** develops sensory sound installations to recreate the architecture and environment of heritage sites, including the sound based 'Re-sounding Falkland' project (2011). **Hingorani's** *Guantanamo Boy* performances were staged alongside workshops and post-show discussions that explored the issues raised in the production and its young, northern, Muslim male protagonist. *Guantanamo Boy* has toured to Half Moon Theatre, Luton Hat Factory Theatre, Colchester Mercury Theatre, Burnley Youth Theatre, and Birmingham Drum Theatre (2013). **Katsouraki's** practice-as-research includes *19 Hours!*, a devised interdisciplinary performance of post-dramatic theatre based on Descartes' *The Passions of the Soul* performed at Chester Studio Theatre, Chester University (2010). **Ramos** directed *Hotel Medea* at the London International Festival of Theatre LIFT (2008, 2010), the Oi Futuro institute Rio de Janeiro (2010), the Edinburgh Festival (2011) and the Hayward Gallery London for four weeks during the London Olympiad (2012). **Sotelo-Castro** creates documentary performance pieces in collaboration with Colombian migrants who work as cleaners in London; his latest piece was shown at the Antonin Artaud Theatre, Brunel University (2013). **Thomas** performed *Nature of Habit* at Cafe Oto, Dalston London (2012), Goldsmiths University, London (2012), the Norberg Festival, Sweden (2013), and the Temporeale Festival, Florence, Italy (2012).

In these ways we believe we have established ourselves as a dynamic and diverse UOA that has made a wide-ranging, innovative and socially attuned contribution to the discipline.