

<b>Institution: University Of Reading</b>
<b>Unit of Assessment: UOA 35 Music, Drama, Dance &amp; Performing Arts</b>
<p><b>a. Overview</b></p> <p>The Department of Film, Theatre &amp; Television has 11 academic staff, all of whom are full-time and research-active, comprising four specialists in film, four in theatre and three in television. Since RAE 2008, we have had five full-time PDRAs on externally funded research projects, as we have both extended the scope of funded collaborations yet maintained the excellent success rate of our bids. Since 2008 we have moved into a new purpose-built complex on the Whiteknights campus. This has enhanced the well-established collaborative and cross-disciplinary nature of our research both internally within the department and University, and also externally by providing state-of-the-art facilities where research performances, screenings and conferences are mounted and high-profile public events hosted. The Department is in the School of Arts and Communication Design (Head of School: Bignell, Director of Research: Taylor) which also includes Art and Typography &amp; Graphic Communication. The Faculty of Arts, Humanities and Social Sciences hosts Research Themes and Priorities with which we engage; two of which we lead. The University is a research-intensive institution and distinctive research resources include its Special Collections, among them the world-leading Beckett Archive. The federal structure of the School enables considerable autonomy for the Department, including research planning, and allocation of resources and staff time for research. Our research outputs are primarily published historical and critical studies, complemented by research-led theatre practice undertaken independently of teaching performances. The University's CentAUR online repository promotes access to the outcomes of our research. Our collegial research culture provides secure foundations and continuity of staffing; five staff in post since 2008 have been promoted internally and two new Chairs appointed. We have grown collaborative research with UK and international partner scholars and institutions, and public engagement with the process and outputs of our research.</p>
<p><b>b. Research strategy</b></p> <p>The Department's research strategy is integrated within the School's research plan, which identifies strategies for implementing the University's research mission. The Department's strategy is to focus particularly on stage and screen performance and production in the 20<sup>th</sup> and 21<sup>st</sup> centuries, adopting theoretical, practical and historical methodologies. Since 2008, we have further developed our strategy of establishing productive relationships between specialists in film, theatre and television, and between theoretical and practical study, promoting excellent original research within and across discipline boundaries, and supporting collaborations within the department and with external academic and industry partners. This strategy is at the core of our funded research projects, with expertise on project application and management shared through mentoring mechanisms within the department. For example, the AHRC-funded Acting with Facts project (2007-2010) investigated documentary forms across theatre and television, bringing together academics, practitioners and producers, and three new AHRC-funded projects were awarded during the REF period: 'Spaces of Television' is researching British television production bases and aesthetic forms, while 'Giving Voice to the Nation' and 'Staging Beckett' are producing research on British and Irish theatre histories, including Arts Council funding contexts and records and studies of UK and Irish Beckett productions. Each project involves collaborations with other universities and with key resource holders. We plan to further exploit archival sources, building on and extending our work with partners such as the BBC and the Victoria and Albert Museum (V&amp;A), and maximizing the value of important archives and collections, including those at Reading such as the Beckett Archive and the newly-acquired (2013) archive of art-filmmaker Stephen Dwoskin.</p> <p>Increases in and replacements of staff have both strengthened and expanded existing expertise: Woods (2008), in her first permanent post, was appointed in order to extend existing strengths in television studies; McMullan (2011), at Professorial level, was appointed to enhance established strengths in theatre and performance, including our expertise in Beckett's drama for stage and screen. Nagib (2013), founder of the interdisciplinary Mixed Cinema Network, was</p>

appointed Professor of Film to further internationalize and diversify our research strengths in Film Studies and in interdisciplinarity, bringing research expertise in world cinemas and intermedial film. Our success in attracting external research funding has enabled the employment of PDRA staff throughout the assessment period, and PhD studentships attached to funded projects. The department plans to grow its current staff complement and mix of permanent research-active academics and fixed-term research staff, aiming to use external research income and PGR recruitment as a basis for nurturing further collaborative research internally and with external partners. Income from externally funded research and PGR fees will continue to support reduced teaching and administrative loads for staff with excellent and strategically planned research ideas.

Our future strategy includes exploiting the opportunities not only within our multi-disciplinary and interdisciplinary department, developing research projects and funding applications in the area of digital and new media, for example, but also those offered by the research links within our School (e.g., with Art's experts in gallery performance and art film through research projects using the Dwoskin archive), and the broad discipline make-up of the Faculty of Arts, Humanities and Social Sciences. Faculty research Themes and Priorities are an important aspect of these opportunities, and we contribute leaders and members of these research groupings in Beckett, Minorities Rights and Representations, and Collections Based Research. In 2014, with Faculty support, we will launch the Centre for Film Aesthetics and Cultures (CFAC), a University-wide initiative led by Nagib, in order to examine diverse political, historical and cultural contexts of film-making, and to create international research networks and cultural exchanges between academics, film-makers and producers. Our funded research projects are already a base for enhancing industry and public engagement, incorporating web-based dissemination and public dialogue. We plan to grow our online research presence alongside live public presentations of research-based performance in our professional-standard facilities, attracting both specialist academic and also public audiences. Our practice-based research has led to increasing collaboration with local, national and international practitioners, archives and community and arts organizations, and we will build on initiatives such as our ongoing practice-based research project using the University's Evacuee Archive (in collaboration with Reading Museum). We will continue to host research events at Reading and to collaborate in research and its dissemination with partner institutions, in the UK and overseas.

### **c. People, including:**

#### **i. Staffing strategy and staff development**

Our research policy is to promote original work by all members of staff and to create a climate that also encourages collaboration between colleagues. The Staff Development Review (SDR), in which all staff including PDRAs participate, is central to individuals' research support. Overall departmental strategy is co-ordinated by the Research Committee, meeting termly to discuss and decide on staff and PGR research issues. Departmental research leave is based on an established pattern of one term in nine, subject to the Research Committee's approval of research objectives. In addition, research leaders and mentors encourage and assist staff to apply to competitive external research leave schemes, as well as Faculty and University sources. Financial support for research leave and grant bid development is available from the University's Research Endowment Trust Fund, and research travel from the Conference Travel Fund. The Department allocates discretionary funding to each colleague for research expenses via Staff Development Accounts. The Head of School allocates a share of overhead income from external research projects to staff with project leadership roles, to support their research.

The University's mandatory two-year Certificate in Academic Practice for new teaching staff, leading to HEA membership, includes an introduction to Reading's research culture and procedures, together with initial research training and advice on applying for external research funding. Less experienced staff are awarded relief from teaching or early research leave for completion of research. The University and Faculty award competitive funding for pump-priming of new research projects, and for completion of major research outputs, benefitting Butler, Gibbs,

Murjas, Purse and Taylor since 2008. New lecturers are mentored in the department by an established member of academic staff, including formal induction into departmental procedures for research planning. PIs' line-management of research staff includes informing staff about training and development opportunities, and advising staff on training that may be relevant to them. The PI provides each PDRA with a copy of the Concordat for Research Staff. The School Director of Research oversees School policies relating to research staff but it is the responsibility of the Department Director of Research (DDoR) to ensure that research staff receive appropriate research mentoring and Staff Development Reviews. Research mentors and SDR reviewers are appointed by the Head of Department in consultation with the DDoR and the PI. Each PDRA has a Mentor other than their PI line manager, and each PDRA is annually given an SDR by an academic colleague other than their PI. PDRAs benefit from training offered centrally by the Centre for Quality Support and Development (CQSD), and within the department they are offered and have undertaken teaching to develop their future employability in academia. Training for PDRAs also includes sessions on dissemination of research (e.g., conference presentations and publication), interviewing for research, navigating University financial processes, and preservation of research data. Smart presented in the University's Felgett Seminar series, which showcases PDRAs' research. Research mentors and SDR reviewers recommend appropriate training and development opportunities, and records of staff training from the CQSD are maintained by the School Administrator. PIs report termly on the progress of research projects to the Department's Research Committee (chaired by the DDoR) and this includes reporting on the work of research staff. Research staff have a representative on the Department's Research Committee and also on the School Research Committee. In each forum, issues relating to training and development are discussed. Research staff also participate in external events and networks that develop their research skills, e.g., PDRAs Panos and Smart on the 'Spaces of Television' AHRC project have been active members of the external research network the Southern Broadcasting History Group (comprising academic researchers in TV history and representatives from resource holders including the BBC Archives and British Universities Film & Video Council), and McTighe, working on the 'Staging Beckett' AHRC project, is a member of the International Federation of Theatre Research's Samuel Beckett working group.

The University's culture of career development and promotion recognises the diversity of staff contributions, and career advancement takes place via parallel routes for research-focused, teaching-and-research and teaching-focused staff. The University's Personal Titles procedure also incorporates recognition of maternity leave or part-time working, for example. Heads of Department and School, and the Dean of Faculty, personally counsel candidates for promotion, and proposed promotion applications are formally screened at School and Faculty meetings. During the assessment period, our staff promotions have included Taylor (Personal Chair), Gibbs, Murjas and Purse (Senior Lecturers), and Saunders (Reader). In 2013 the titles of Reader and Senior Lecturer were assimilated into the new title Associate Professor. In each promotion of Department staff, research achievement was a criterion.

## **ii. Research students**

Our PGR numbers have grown steadily, we have a dedicated PGR Co-ordinator, and all of the Department's academic staff supervise postgraduate researchers and act as assessors for PGR monitoring. Our MA by Research aims to prepare graduate students for PhD research, and in 2014 new taught MAs will launch, focusing on cross-disciplinary specialisms including Beckett Studies and Practice-as-Research, thereby boosting PhD recruitment. From 2014 we will contribute to a new MA in Creative Enterprise, working with Reading's renowned Henley Business School. The University's Research Endowment Trust Fund awards doctoral studentships, and we benefit from AHRC Block Grant membership. In the new Block Grant scheme, our successful Consortium bid (comprising Aberystwyth, Bristol, Bath, Bath Spa, Cardiff, Exeter, and Southampton, as well as Reading) includes studentships in all areas relevant to the department's cross-disciplinary work: Drama and Theatre, Film and Television, Media and New Media. The Department participates in a new University-wide PhD programme in Collections Based Research which has subsidized a practice-based PhD student working with Murjas on the University's Evacuee archive. The University's Graduate School implements the University Code of Practice on

**Environment template (REF5)**

Research Students, including provision of training across the four aspects of the Researcher Development Framework, combining face-to-face delivery of its researcher development programme with on-line delivery of key transferable skills, such as entrepreneurship and research methods. The Graduate School oversees competitions for PhD funding, co-ordinates recruitment and annual monitoring processes, and provides desk space, training rooms and social activities. Centrally provided training is supplemented by specialist departmental training that includes induction into University teaching. Each PGR student is jointly supervised. Monitoring includes an annual presentation attended by Department staff, and regular formal evaluations of written work by supervisors and third-party readers with a feedback interview. Confirmation of PhD registration after a year of work (or part-time equivalent) is granted only after review of chapter-length submissions by two colleagues with PhD supervision experience, leading to REF4's timely completions and excellent pass rates.

Our postgraduates benefit from a programme of research presentations by visiting academics, departmental staff (including PDRAs) and research students. There is a strong culture of regular, less formal seminars supported by staff but organised by PGRs, including discussion groups on film and TV analysis, critical theory, and practice-as-research methodologies and case studies. Our annual PGR conference 'Journeys Across Media' (JAM) (co-founder Purse) has been running since 2003, organised by current PGR students, and offers a supportive environment for UK and international graduate students to present work making interdisciplinary connections. Murjas led the development (from 2012) of an annual edition of the *Journal of Media Practice* in which PGR papers deriving from the JAM conference are published. In addition to the Graduate School's and Department's support, JAM is financially supported by the Drama subject association SCUDD. The conference 'Acting Out: A Symposium on Screen Performance, Inference and Interpretation' (2009) was also organised by PGR students, with invited leading academics as keynote speakers. Research travel support for funded PGRs is available from the University's Conference Travel Fund, Department funds are allocated for discretionary support for research expenses such as travel and conference attendance, and the Department financially underwrites research events initiated by PGRs. PhD students Hillman, Latto, Loader, O'Brien, Rattee, Scaife and Frederick, working through theatre and film practice, have staged and screened innovative work publicly at Reading and other UK and overseas venues. Our PGR students are collegial and enterprising, and their contribution to our research culture is recognised and supported.

**d. Income, infrastructure and facilities**

We have an excellent track-record of gaining external research funding. The Department's Director of Research advises and supports staff in making research grant applications, aided by Research Committee members and other colleagues including the School's Director of Research, with support from Research & Enterprise Services. The University Board for Research contributes to research travel expenses, and pump-priming funds to support the development of applications for external research funding are awarded by the Research Endowment Trust Fund via the Faculty. During the assessment period, major research grants have been successfully completed and new projects begun. Bignell led the Leverhulme Trust project 'Beckett and the Phenomenology of Doodles' (2006-9), employing Prosser as PDRA and involving Reading CIs in Fine Art and Typography. The project combined cataloguing of drawn marginalia in Beckett's manuscripts held at Reading's archive with published scholarship and international exhibitions of Prosser's artwork, addressing Beckett's doodles as interpretive tools alongside theoretical studies of manuscript marginalia. Paget (now retired) led the cross-disciplinary AHRC project 'Acting with Facts' (2007-10), working with CIs Taylor and Bignell and employing Sutherland as PDRA, studying performance modes in fact-based theatre and television since 1990. The Department also hosts the AHRC funded research project, 'Staging Beckett' (2012-15) led by McMullan with CI Saunders, and a CI from the University of Chester, employing one PDRA at Reading (with a second at Chester) and with one PhD student (Reading). It documents and analyses the histories of Beckett performances in the UK and Ireland, using Reading's world-leading Beckett archive and external sources including the V&A Museum's theatre archive holdings. Saunders is PI of the AHRC project 'Giving Voice to the Nation' (2009-14) on Arts Council funding and British theatre, with a CI from

the V&A and retired colleague Bull as consultant. The project created two PDRA posts (V&A) and two PhD studentships. Bignell is PI of the AHRC project 'Spaces of Television' (2010-15) with CIs at Leicester and Glamorgan. The project researches the impact of studio and location shooting in TV drama, and employs two PDRAs at Reading with PhD students at partner HEIs Leicester and Glamorgan. Other external funding includes premieres of Polish naturalist drama translated and directed by Murjas for POSK Polish Theatre (London) with financial support from the Polish Centre. Thorpe received funding from the Great Britain Sasakawa Foundation to conduct research on traditional Chinese performance modes.

Effective research team management and leadership are developed by means of the close relationships between colleagues in the Department as well as formal training. Our staff have been leading externally funded research projects since 1996 and are able to draw on this experience to share best practice. During the assessment period, five staff have been PIs or CIs (Bignell, McMullan, Paget, Saunders, Taylor). These colleagues share extensive leadership experience in research and in staff management: Bignell has been PI of five previous funded projects with research staff, a former Head of Department and Director of Research, and is currently Head of School. Taylor is a former Head of School, Head of Department and is currently School Director of Research. McMullan is a former Head of School and current Department Director of Research. We also maintain links with colleagues now retired, with Bull now Emeritus Professor and consultant on the 'Giving Voice to the Nation' AHRC project, and Pye as Senior Visiting Fellow and joint editor (with Gibbs) of the journal *Movie* and Palgrave's 'Close Readings in Film and Television' series, for example.

The Department shares and supports both discipline specific and cross-disciplinary research and methodologies through its research clusters, seminars and 'lunches'. Research in film centres on the analysis and histories of cinema, including work on *mise-en-scène* by Butler, Gibbs, Purse and Nagib, on alternative forms in film by Butler, and new digital and 3D forms by Purse. Expertise in the close analysis of audio-visual texts and methodologies for aesthetic study has created a foundation for the development of related approaches. The Department's established focus on the globally dominant US film culture and film style is complemented by its research on European and non-Western cultures of performance, including Nagib's 'mixed cinema' work. The television research cluster centres on the analysis of programmes, especially British and US TV drama and documentary, and comprises Bignell, Knox, Woods and Paget (now retired). Archival work on television history is conducted by Bignell and Knox, and research on contemporary television by Bignell, Knox and Woods. Paget's work in both theatre and television factual forms continues in research by Bignell and Taylor, represented by outputs in REF2. The Television Drama research group was established in 2000 (Director: Bignell), originating in AHRB-funded research, and now has current participants Bignell, Knox, Woods and their PDRAs and research students under its auspices. Research into Beckett's drama for stage and screen (Bignell, McMullan, Saunders) draws on both medium specific and cross-disciplinary research expertise. Theatre and performance research clusters support work on the historical, cultural, political and production contexts of 20th and 21st century British and Irish theatre and performance (McMullan, Saunders, Taylor, and Paget); research into performance analysis, gender and performance, theatre companies, directors and working practices (McMullan, Murjas and Taylor); diasporic performance, translation, and non-Anglophone theatres (Murjas, Taylor, and Thorpe (left 2013)); and multimedia and interdisciplinary practice-as-research allied to written scholarship (Murjas, Taylor and Thorpe).

In April 2011, the Department moved to outstanding new facilities in the purpose-built Minghella Building, designed to support practice-based research in digital media and multi-media performance. The Minghella is at the heart of the Whiteknights campus and features a digital cinema, two theatres and an experimental performance space (each licensed for public performance, and equipped with flexible seating and storage), foyer areas, a digital sound stage/multi-camera television studio, editing rooms, audio post-production spaces and a sound studio. University investment of £11.4m was supplemented by contributions for equipment from the University, department and the Friends of the University. The Minghella Building was designed as a specialist staff and PG research facility as well as a teaching facility, with Taylor as User Representative liaising with the architects, builders and project managers throughout the design

and build. For research by practice, staff and PGs have access to all departmental performance spaces, editing suites, software and camera and lighting equipment. Research facilities for staff and PGs include our extensive AV collection of films, broadcast adaptations of theatre and records of performances, and a wide range of television programmes. All staff have networked computing facilities in individual offices, and DVD playback equipment. PGs have a dedicated room with shared networked computing and playback equipment, and software for moving image editing and capture. Support staff comprises five technical staff (four part-time and one full-time) and two clerical staff, with additional administrative support provided by the School. Support staff facilitate individuals' research projects and research events including performances and conferences.

Our research is greatly aided by the campus library, which has extensive holdings and excellent IT facilities. The Library's Film, Theatre & Television collection has approximately 19,000 volumes, 42 current periodicals with on-line access and 78 other periodicals in back runs. Relevant databases include FII, FIAF, JSTOR, MLA, Project MUSE and TVTimes. A specialist librarian oversees these collections and liaises with the department. The University's Special Collections service houses the Samuel Beckett Archive, the world's largest collection of Beckett papers, on which research projects and outputs by Bignell, McMullan and Saunders have been based. Its archive of Second World War evacuee papers led to the launch of a new research project in 2013, led by Murjas with Reading Museum as a partner and Arts Council funding, and in 2013 the University acquired the archive of filmmaker Stephen Dwoskin which department film specialists will study and interpret with internal and external colleagues.

Faculty research themes and priorities connect researchers across disciplines and promote collaborative research. The Beckett Research Priority was led by Bignell and now by McMullan, and other members include Saunders and colleagues from other subject areas in the Faculty. The Minorities Rights and Representations Research Theme (leader: Purse, with Murjas and Taylor as members) focuses on questions of race, ethnicity and gender, and has connected work on the body in digital cinema by Purse, and theatre representations of Polish ethnicities by Murjas, with Faculty colleagues' research in cognate disciplines. The Faculty was awarded EU funding to hold a national 'Researchers Night' event in 2011, and department staff presented public talks on Beckett, an exhibition on Chinese theatre, and hosted inter-disciplinary public events.

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

Our innovative research in theatre is a clear example of excellence generated by, and producing, collaboration. Murjas's theatrical translation of East European theatre with fully-staged research performances drew specialists to Reading premieres and the collaborations with POSK Polish Theatre in London. Taylor's work on verbatim theatre attracted *Do We Look Like Refugees?* and its deviser, the playwright Alecky Blythe, to stage one of its first UK performances here for invited specialists and the public in 2011. Thorpe staged the British-Chinese play *Lady Precious Stream* in 2011 as part of a programme including an annual lecture on Noh, beginning in 2010 with the visit of playwright Janette Cheong. The Reading events were associated with the Asian Performing Arts Forum (co-founded by Thorpe in 2010, with Royal Holloway, Roehampton and supported by the Centre for Creative Collaboration), in which UK and overseas scholars, practitioners and public communities collaborate on research. The Robert Ho Foundation donated one of only two full-size Noh theatre stages in the UK to the department in 2009 in recognition of our research into traditional Chinese theatre.

We maintain established links with institutions providing privileged access for our research students and staff, notably BBC Archives, and The Theatre Museum and Arts Council archives at the V&A. We also create and enhance research resources, and make them available to academic and public users, often via our externally-funded research projects. 'Giving Voice to the Nation' included cataloguing Arts Council papers at the V&A thus enabling future research, and several guides for researchers were created about the online Arts Council archive. 'Acting with Facts' included interviews with 26 actors on their experience of fact-based performance in theatre and television, now available via the project webpages. 'Spaces of Television' also created public web-

accessible interview, report and blog materials, and new public databases of historic UK TV drama. The 'Staging Beckett' research team, in partnership with the V&A, is compiling a database of UK and Irish productions of Beckett's plays as a pilot for a globally compatible performing arts database in dialogue with the creators of the Australian database AusStage and IbsenStage (University of Oslo).

Department staff have leadership roles in national and international research groups including the Association for Adaptation Studies (Trustee: Bignell), British Association for Film & Screen Studies (Treasurer: Nagib), British Association for Modernist Studies (Advisory Committee member: Bignell), and Southern Broadcasting History Group (co-Chair: Bignell). McMullan is Co-Director of the Beckett International Foundation (a charitable trust administering Reading's Beckett Archive and pursuing both internal and external collaborations in Beckett Studies) and she and Bignell are Trustees. Within the University, Bignell sits on the Board of the Graduate Centre for International Research in Childhood, McMullan leads the Faculty Research Priority on Beckett, and Purse leads the Faculty Research Theme on Minorities.

We assess, evaluate and enable research by collaborating with funding bodies and by leading publishing initiatives. Bignell is a member of the AHRC Peer Review College, and served on the Research Grants AHRC panel in 2009 and 2010. Our staff have leading editorial roles on scholarly journals and book series, including the editorial advisory boards of *Contemporary Theatre Review*, the *Journal of Science Fiction Film and Television*, *New Cinemas*, *New Review of Film and Television Studies*, *Screen*, *Studies in Documentary Film*, *Symbolism* and *Transnational Cinemas*. Butler is an Editor of *Screen*, Gibbs is an Editor of *Movie*, McMullan is on the Editorial Board of the *Journal of Beckett Studies* and *Irish University Review*, and Murjas is on the Editorial Board of the *Journal of Media Practice*. Bignell is Corresponding Editor for *Critical Studies in Television* and Knox sits on its Editorial Board to formally represent the European Communication Research and Education Association. Bignell is jointly General Editor of 'The Television Series' (Manchester UP), Gibbs is jointly Series Editor of 'Close Readings in Film and Television' (Palgrave Macmillan), McMullan sits on the Editorial Board of 'Anthem Studies in Theatre and Performance' (Anthem Press), Nagib is Series Editor for the 'World Cinema' series (Tauris), and Saunders is jointly Series Editor for 'Continuum Modern Theatre Guides'.

The department's programme of regular international conferences develops and disseminates our research, and supports department research strategy by including collaborations between academics, resource holders and practitioners in the creative industries, and between discipline specialists. AHRC projects are collaborative (V&A in 'Giving Voice to the Nation', V&A and the University of Chester in 'Staging Beckett', Glamorgan and Leicester universities for 'Spaces of Television') and research events for Reading-based projects take place at partner institutions as well as here. Our major international conferences have featured academic keynote talks combined with practitioner presentations, and events following this pattern included 'Continuity and Innovation: Contemporary Film Form and Film Criticism' (2008); 'Television Without Borders' (2008), 'Politics of Television Space' (2011, at Leicester with AHRC project partner), 'Performance and Television Space' (2012, at Glamorgan with AHRC project partner), 'Subsidy, Patronage and Sponsorship' (2012, at the V&A with AHRC project partner), 'Spaces of Television' (2013) and 'Turning the Page: Creating New Writing' (2013). Interdisciplinary conferences included 'The Point of Feminism' (2008), 'Acting With Facts' (2010), 'Contesting "British Chinese" Culture' (2011), 'The Insurgent: Myth and Fiction' (2012) and 'Beckett at Reading' (2013) organized jointly with research collaborators in Art and English here.

Our international recognition includes keynote lectures during the assessment period at Georgetown, Lisbon, Mainz, Melbourne, Meiji Gakuin, Mannheim, Montpelier, Rennes, Sapienza, Sao Paulo, Sydney and Tulane. PhD examining includes Amsterdam, Melbourne and the Sorbonne. Nagib was Distinguished Visitor at Alberta in 2008 and McMullan gave the Annual Beckett Lectures at both Trinity College Dublin and Tel Aviv University (2008), lectured at the Malta Arts Festival (2012) and was the co-ordinator of the Brian Friel Symposium at New York University (2009) in partnership with Queen's University Belfast and the Irish Arts Center New York.