

<p>Institution: Royal Holloway, University of London</p>
<p>Unit of Assessment: 35A: Music, Dance and Performing Arts (Drama)</p>
<p>a. Overview</p> <p>The Department is committed to fostering the highest quality theoretically-informed and creative research, placing a strong emphasis on how theatre and performance articulates with questions of citizenship and social justice, on engagement with the public sphere, on understanding the present through critical engagement with the past, on international perspectives on performance, and in developing new forms of creative practice.</p> <p>The period 2008-13 has been a time of unprecedented change in the Department, coinciding with the retirement and semi-retirement of many experienced researchers, strong recruitment of new staff at all levels and significant internal promotions. The Department's research strategy for both RAE2001 and 2008 was largely driven by individual research interests and agendas and, although RAE2008 noted many strengths, the research environment remained an area for strategic development. In response to RAE2008, the management of our research was overhauled. The Research Strategy 2009-14 strengthened the role of the Director of Research and introduced robust and supportive mentoring systems that aim to enable colleagues at all stages of career to achieve innovative, ground-breaking and far-reaching research. The Centre for International Performance Research was established in 2009 to sustain research in global theatre and inter-disciplinary collaborations in performance studies, and it is supported by a €2.36 million grant held by the Department. We also formalised five research groups that reflect our shared intellectual interests in Applied and Participatory Theatre, Performance Practices, Contemporary Theatre, Theatre History and Transnational Performance. Every researcher in the Department, including our postgraduate community, is included in one or more research groups. Led by academic colleagues and monitored by Research Committee, members of each research group contribute to an active programme of research-led performances, reading groups, lectures and symposia. These structures help to strengthen our links with the cultural sector, intensify our practice-based research and extend the global reach of our research, thereby enhancing and consolidating the environment for our critical and creative research practices.</p> <p>Strategic initiatives at Royal Holloway have further supported the Department's research since the last RAE. There is an ambitious three-phase investment, with confirmed funds of £7 million, to build a cultural quarter on campus to bring together researchers and artists in Drama and Theatre, Media Arts, Music and Creative Writing. The first phase included the Caryl Churchill Theatre opened in 2013 and designed by Foster Wilson Architects. The development of the Boilerhouse Theatre complex to provide flexible performance spaces is due for completion in 2014, and a dedicated new building with specialist arts facilities is in the planning stages. In addition, a new £35 million library designed to meet the expectations of twenty-first century researchers will be opened in 2015-16. Beyond the built environment, initiatives at University level include the formation of five major Research Themes: <i>Creativity, Identity, Place and Mobility, Health Human Body and Behaviour, Society and Cultural Memory, Security and Sustainability</i>. These themes, to which researchers in the Department actively contribute, foster new interdisciplinary collaborations.</p> <p>As all this suggests, the University, the Faculty of Arts and Social Sciences and the Department have implemented a coherent vision for research within the creative arts that supports and encourages cross-disciplinary collaborations within the academy and beyond.</p>
<p>b. Research strategy</p> <p>Our research strategy places an emphasis on enabling all staff to perform at the highest level, both individually and in collaborative research. The RAE2008 confirmed the unit's strengths in our research output. It also indicated that areas of strategic development were needed to enhance our research environment. We have grasped opportunities for change during the period 2009-14, reassessed our strategic priorities, overhauled our research culture, taken risks and followed new directions. The systematic review, led by the Director of Research, resulted in The Research Strategy 2009-14 (www.rhul.ac.uk/dramaandtheatre/research/home.aspx). This documents an ambitious programme of infrastructural change to help realise our vision in these five strategic objectives:</p> <ol style="list-style-type: none"> 1. To establish research groups to investigate discipline-specific and trans-disciplinary

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- research questions relating to theatre, performance and performativity;
2. To support new initiatives in practice-based research;
 3. To provide robust systems for supporting, mentoring and managing research that are flexible and responsive to collaborations, including those with the cultural sector;
 4. To foster partnerships with research 'users' to extend the impact of our research (see REF3a);
 5. To extend the national, transnational and international reach of our research.

The stated aims of the Department in RAE2008 were to initiate a range of highly specialised areas of research (Greek and Roman Theatre; Asian Performance; Documentation of Training), each led by individual researchers. In 2009, a strategic decision was made to create one Centre, the **Centre for International Theatre and Performance Research** (CITPR), to encourage a culture of collaboration. Under the leadership of Gilbert (2009-12) and Schafer (2012-14), this interdisciplinary Centre incorporates perspectives from anthropology, history, musicology, literary studies, film and cultural geography. It currently hosts a major European Research Council project, *Indigeneity in the Contemporary World: Performance, Politics, Belonging* (2009-14) led by Gilbert, and the Performance and Asylum Research Network, convened by Cox. CITPR fulfils our strategic objective to extend the international reach of our research also reflects the Department's long-term interest in interrogating cultural difference, mobility and crossing borders, and acts as a focus for addressing interdisciplinary and transnational research questions (objectives 1&5).

In addition to CITPR, our research is defined by five **research groups** that reach across time periods, geographical areas and sub-disciplines in theatre and performance studies (objective 1). Throughout the 2009-13 period, our research groups have provided programmes of reading groups, seminars, lectures and performance events. The research groups have extended existing and new collaborations with fellow academics, theatre-makers and the creative industries, supported new initiatives in practice-based research (objective 2) and led to research funding. Each research group includes PGRs and post-doctoral researchers as well as established academics, with many contributing to more than one group, making dialogues particularly rich:

- **Applied and Participatory Theatre** (Nicholson, Brodzinski, Cox, Goddard and Nield): This group challenges the instrumentalism associated with applied theatre by asking how innovative artistic practices animate a range of public places and institutional settings (schools, health settings, prisons). It invokes critical and creative reflection on issues connected to social and artistic participation, including citizenship, activism, community, identity, place and belonging. Key research areas include: theatre education; refugees and performance; amateur theatre; and research in the arts in dementia care and health care which involve extensive collaboration with the health and charitable sectors.
- **Performance Practices** (Williams, Worth, Cave, McCaw, McAuley, Borelli, Cohen, Brodzinski and Nicholson): Research in this interdisciplinary group focuses on the implications and possibilities of practice-based research in theatre, dance and performance. Particular areas of strength include contemporary choreographic practices, dramaturgy, directing, playwriting, puppetry and approaches to rehearsal and performer training. Key areas of investigation include embodied knowledge and perception; movement and the post-human body; the limitations of movement discourse; the place of materials and materiality in live performance; dramaturgy and composition; documentation and writing (after) the event.
- **Transnational Performance** (Gilbert, Cohen, Cox, McAuley, Thorpe, Robinson, Schafer): This group challenges the dominant paradigm that the arts promote national and regional creative economies and identity brands. Our transnational perspective privileges modes of encounter and negotiation that traverse, skirt, and sometimes subvert political, cultural and linguistic borders in order to understand performance as togetherness-in-difference. Researchers in this group are centrally concerned with the ethics and politics of cross-cultural contact and conflict; territoriality and territorial movement; the effects of globalisation and commercialisation; and the intersections (and faultlines) of tradition and modernity in different settings (e.g. intercultural theatre in global markets, touring performers, international festivals).
- **Contemporary Theatre** (Rebellato, Megson, Lease, Goddard, Nield): Researchers in this

group are concerned with the representation of contemporary politics and publics, both within and beyond the theatre. The group is particularly interested in 'historicising the contemporary' and in tracing the political and ethical dimensions of theatre today – in Britain, Europe and around the world. Key research areas include theatre and globalization; verbatim theatre and representations of the political; black British theatre; and metaphysical dimensions of theatre.

- **Theatre History** (Bratton, McGirr, Normington, Schafer, Cave): This research group engages with a range of theoretically-informed approaches to historiography, interrogating theatre and performance across wide historical timeframes and cultural contexts. Our research raises conceptual issues around time and space, rhetoric, and notions of the popular, constructing new genealogies of performance and exploring how the enactment of historic plays can generate new interpretations of the past. Projects include eighteenth-century private theatricals in heritage sites; performances of Elizabeth Cary's *Mariam* in Burford; The Lord Chamberlain's Plays (with the British Library); London's West End; Richard Brome On-line. Collaborations between theatre historians, major theatres and researchers in performance practices have had an impact on professional revivals of historical dance plays.

In addition to our research groups, the Department's strategic objective to investigate trans-disciplinary research questions is encouraged at Faculty level by the Humanities and Arts Research Centre (HARC), which fosters a community of inquiry and collaboration through a programme of cross-disciplinary events and seminars. In 2013 Nield became HARC Fellow to extend trans-disciplinary discussion of 'Activisms' across the arts and humanities. In line with the institutional Research Strategy, new platforms for collaboration were introduced in 2012-13 in the form of a small number of 'research themes', to which Department staff are making a significant contribution (including leading two themes): *Creativity* (co-led by Williams); *Identity, Place and Mobility*; *Health Human Body and Behaviour*; *Society and Cultural Memory* (led by Wiles 2012-13); *Security and Sustainability*. (www.rhul.ac.uk/iquad/researchthemes/home.aspx).

To ensure that all colleagues' **research is supported and well managed** (objective 3), the Department has sharpened and expanded the leadership role of the Director of Research and the Research Committee. The Research Committee, led by the Director of Research, now has a clear and distinct role in designing, implementing and reviewing the Research Strategy, mentoring and supporting staff research, encouraging and advising on grant applications, scrutinising sabbatical applications, and overseeing PGR training and development. It has effective overall responsibility for maintaining and enhancing the Department's dynamic research culture, ensuring that individual, departmental, institutional and sector research imperatives are clearly and rewardingly aligned. Departmental research is also monitored at institutional level by the Faculty Research Committee, and the Associate Dean for Research (Nicholson 2013).

Through these strategic changes, we have laid the groundwork for the future by enhancing our discipline-specific and interdisciplinary practices and research. Looking forward, the **Department's Research Strategy 2014-19** takes advantage of the coherent research culture across the University and within the Faculty of Arts and Social Sciences. Our new facilities will enhance our research and creative practice in theatre, dance, music, creative writing and media arts. This strategic direction will give increasing prominence to links with cultural organisations and facilitate creative-critical crossovers. Our Department's strategic vision for 2014-19 is:

1. To extend our trans-disciplinary research, establishing a new creative hub at Royal Holloway bringing together research and practice in creative writing, musical performance and composition, creative geographies, film, social and digital media, dance and theatre;
2. To shape and contribute to the discipline of theatre and performance studies at the highest level, developing our existing strengths and new lines of intellectual enquiry;
3. To maximise the potential of all colleagues by providing a dynamic research environment, world-leading facilities, outstanding systems of support and staff development opportunities;
4. To attract a postgraduate community of scholars with outstanding potential, and to offer supervision and training programmes that address the challenges faced by early career

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- researchers in the twenty-first century;
5. To realise the potential of our new performance spaces by using a wide range of research methods and processes, extending the range of our research outputs and generating world-leading practice-based research;
 6. To increase and diversify sources of research income and protect research time;
 7. To maximise the influence and impact of the Department's research beyond the academy.

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

Strategies for staffing and support structures for individual research have been a major area of change and development since RAE2008. Following the retirement and semi-retirement of world-leading scholars and the promotion of Normington to Dean in 2008, the staffing strategy aimed to build a revitalised departmental research culture through a series of appointments and promotions that enhance our newly formed research groups.

There have been two strategic priorities for **staff appointments**. First, we have made a senior appointment in **practice-based research** (Williams) who has played a leading role in developing a strategic vision for practice-based research across the Department, contributing to training practice-based PGRs across the Faculty and developing research in creative practice across the institution through the Creativity Research Theme. We are also extending our practice-based research in dance as a strategic initiative for 2014-19, with the appointment of Borelli to a senior lectureship in 2013. Second, we have strengthened the research groups of **transnational performance** and **contemporary theatre** with new appointments at mid-career (Nield, Thorpe) and early career (Lease, Cox). Postdoctoral researchers have made a significant contribution to our strategic priority to extending the global reach of our research and develop interdisciplinary interests in transnational performance; Huarcaya, Gleghorn, Llanes Ortiz and Robinson bring their experience of First Nation identities, heritages and performance to their research. McAuley's appointment arises from sustained collaborations with Schafer, Cox and Gilbert and strengthens our existing research in Australian theatre. All appointment procedures follow the institution's Equal Opportunities Statement. The Department's commitment to equal opportunities is evidenced in our selection for the Equality Challenge Unit's Gender Equality Charter Mark trial in 2013; colleagues have taken advantage of flexible work patterns benefitting, for example, parents of young children.

With the support of the Faculty and University, the Department adheres to the standards laid down in *A Concordat to Provide a Framework for the Career Management of Contract Research Staff in Universities and Colleges*. All **new staff** attend an induction programme about the systems, values and objectives of the University, and termly one-day workshops are supported by an Induction handbook and online guidance. Probationary colleagues and postdoctoral researchers are mentored by a senior colleague with related research interests and benefit from extensive research development support at Department and Faculty level. Probationers receive a lighter teaching/administrative load, and the University runs an established development programme, 'On Track', whereby ECRs are mentored by a senior researcher in another department, thereby bringing together researchers from different disciplines and promoting cross-disciplinary understanding. Beneficiaries of this scheme include Cox and the research manager on the ERC Indigeneity project. The programme offers a series of 15 workshops, led by external facilitators and internal experts, and are specifically tailored to the Arts and Social Sciences. Staff who are new to teaching follow the HEA-accredited CAPITAL programme, and in the Department they are given close support and guidance in their balance of teaching against other workload commitments.

The Research Committee also monitors **staff development**, including systems of **mentoring** and **research training**. Mentoring structures in the Department for academic staff have been reviewed since RAE2008. Every member of staff has a research mentor, a senior member of staff with neighbouring research interests, whose role is to discuss research plans, grant applications and offer feedback on work-in-progress. There is a mutually supportive culture of collaboration generated by research groups where research regularly is presented and debated. Research is also monitored by the Director of Research who meets annually to discuss each member of staff's individual research plans and arranges peer review of grant applications. Academic staff are accountable for their research activity to the Head of Department through well-established

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systems of annual appraisal, where there is an opportunity for in-depth discussion on research goals and achievements. Research training and career development needs are also identified as part of the appraisal process. All staff are entitled to sabbatical leave, on the basis of one term after eight terms of service, approved by the Department's research committee. Major grant holders receive reduced teaching loads, and time spent on grant applications is reflected in workload models. The Faculty-based Humanities and Arts Research Centre (HARC) provides internal fellowships that enable the Fellows to pursue interdisciplinary research (Nield, 2013-14) and Department colleagues have organised events with interdisciplinary focus (Wiles and Nicholson on citizenship, 2010-11). **Funding** for conference attendance is an entitlement for all staff (£600), research groups and events are supported by the Departmental Research Fund (£6000), the Faculty Research Initiative Fund (£15,000 per annum) and from the University Research Fund to develop large grant applications (up to £7000 per application).

The Research Strategy 2009-14 places emphasis on impact, collaboration and exchange outside the academy, and the contribution of distinguished theatre makers is recognised in our staffing strategy. **Visiting professors** Jonathan Burrows, Mark Ravenhill and Katie Mitchell have enriched the environment for staff and research students through talks, performances and workshops. The contribution of the creative arts to society is publicly recognised by Royal Holloway and during the period **Honorary Doctorates** have been awarded to Jonathan Burrows, David Greig, Michael Kustow, and Music/Drama alumna K.T. Tunstall, representing the range of our research interests. In turn, academics have developed collaborations with leading organisations including the Jasmin Vardimon Company, the Royal Ballet School, National Theatre, The Barbican, Royal Shakespeare Company, Horniman Museum and the V&A, thus enabling knowledge exchange through research partnerships and securing pathways to research impact.

Each year, the Director of Research undertakes a review of the entire Department's Research Strategy in which progress is measured against the clearly defined targets. This shows how far our strategic vision has been successfully implemented and where we might improve. The strength of our staffing strategy and staff development is evident in **internal promotions**: Nicholson (applied and participatory theatre), Cohen (transnational theatre), Williams (performance practices) and Bush-Bailey (theatre history) were promoted to Chairs; Worth (performance practices), Brodzinski (applied and participatory theatre), McGirr (theatre history), Megson and Goddard (contemporary theatre) achieved senior lectureships.

ii. Research students

PGRs have a central role in the research environment of the Department. The Research Strategy 2009-14 offers clear structures of support pedagogically, financially, creatively and practically. During this REF period we have awarded AHRC doctoral studentships to 21 students over the reporting period and over 25 College studentships (packages including both fee-waiver and maintenance elements). These are supplemented by generous financial in-programme support with up to £750 per annum available for AHRC funded students. We have a strong contingent of international PGRs, many of whom have Government scholarships. Between 2009 and 2013, 39 postgraduate researchers were successfully awarded PhDs. Funding for postdoctoral researchers is regularly supported, most recently through Schafer's partnership with the Shakespeare Birthplace Trust funded by the AHRC Cultural Engagement programme (2013). Royal Holloway also leads the TECHNE Consortium - one of the 18 new AHRC Doctoral Training Partnerships – through which around 230 PGR students will be funded over the next five years in the consortium.

Research training is provided to all PGRs throughout their programme of study. On entry all students follow Ways of Working, a discipline-specific course in research methods meeting fortnightly and covering topics such as ethics, theoretical approaches, social science methodologies, archival resources and a reflection on the diversity of sources available. These sessions also offer students opportunities for mutual support. Royal Holloway's programme of research training and career development workshops is based on Vitae's respected Researcher Development Framework and offers interdisciplinary workshops on writing, communication and skills, as well as online courses. Royal Holloway subscribes to the Epigeum 'Research Skills Master Programme' which offers 18 courses on diverse topics and is especially valued by students remote from campus. There is dedicated Faculty-based research training for PGR

students (introduced by Normington) engaged in practice-based research, with approximately 6 staff-led workshops and 13 student-led seminars per annum. Our students have taken an active part in the interdisciplinary HARC Reading Group in Critical Theory, and in the Post-Colonial Reading Group. **Faculty support** is available for PGRs who need to learn a foreign language, Royal Holloway International offers one-to-one sessions to second-language students and the Educational Development Centre supports PGRs with dyslexia and other disabilities. The University InStil course provides comprehensive training in teaching methods which helps students wanting to develop careers in academia. Our Collaborative Doctoral Award Students and those funded by non-academic partners are influencing the PGR research culture and training. They are developing a portfolio of skills and qualities that will ensure that they are well equipped to work both within the academy and in other research settings.

The process of upgrading from MPhil to PhD status at the end of the first year of study is part of the training process. As well as a chapter-length piece of writing and an annotated bibliography, PGRs present their research to fellow students and academic staff, receiving formal staff feedback as well as peer support. Throughout their period of study, PGRs are invited to contribute to research groups in the Department and to present their research at regular seminars; also, one afternoon each term is dedicated to presentations that cross research group boundaries. PGRs curate events and conferences throughout the year, often in association with *Platform*, the on-line journal established at Royal Holloway in 2006, now in its 7th volume. *Platform* is edited by our PGR students who gain valuable experiencing in reviewing, editing and publishing work from an international range of early career contributors. Current and recent graduates have also published in international journals including *Performance Research* and *Contemporary Theatre Review*.

The Faculty also supports **postgraduate conferences and research events**. Staff and PGRs in the Department were involved in organising 'The Future of the Arts' Conference, at the British Library (2011), and are currently working on a major conference on Indigeneity (2013). Practice-based students rehearse in departmental spaces and give performances during their period of study, engaging their peers in the process of feedback. Conference attendance gives PGRs the opportunity to present research and gain experience in organisation and research leadership. O'Toole was elected to the IFTR executive as a PGR, and two members of the postgraduate community (Clements and Alston) served on the TaPRA executive. Mitra, Hussein and Pellecchia were awarded the IFTR New Scholar's essay prize, Alston received the TaPRA postgraduate essay prize (2011) and Pravash was award the PSi Dwight Conquergood prize (2013).

Completing PGRs are supported for vivas by their supervisors and by the research skills training programme. The **University's Careers Service** offers bespoke advice for individual PGRs as well as workshops on careers in the creative industries and higher education. The strategic vision for 2014-19 is to deepen collaborations beyond the academy, recognising that the current market for PhD graduates is expanding to other sectors. Our recent PhD graduates have gained **lectureships** at leading universities including Birmingham, Brunel, CSSD, Goldsmiths, Kent, Manchester, Middlesex, Portsmouth, Reading, Surrey, Winchester, York, National University of Tainan, Taiwan, Concordia University, Canada, and Ritsumeikan University, Japan. Practice-as-research PGR students make significant contributions to the cultural sector, and have received Scotsman Fringe First Awards (Jarvis with Analogue in 2011) and Carter designed and directed aerial choreography for the opening and closing ceremonies of the 2012 Paralympics.

d. Income, infrastructure and facilities

Developing the infrastructure and facilities that support our research has been a major part of the Research Strategy at both departmental and institutional level. On a strategic level, we have introduced new measures to support **income generation**. Supported by Research and Enterprise, the Faculty have dedicated Research and Business Development managers who support academic departments to enhance and diversify the sources of their research and income from grants, consultancy, licensing, research sponsorship and spin-outs. Funds are offered by the Department and the Faculty to support applications for research grants and new systems of peer review and quality control were put in place in 2011-12 leading to 100% success with the first three subsequent applications, with anticipated grant applications in Naturalist theatre, theatre and metaphysics, and Asian performance practices in 2014-15.

Income has been generated through **research grants outside the UK**, notably the major research project led by Gilbert, *Indigeneity in the Contemporary World: Performance, Politics, Belonging*, funded by the European Research Council (£1,817,941), and the American Council of Learned Societies (Cohen £19,938). **AHRC funded research** undertaken in the 2008-14 period includes a digital edition of the work of Richard Brome (PI Cave, £299,957), three AHRC research leave grants (Wiles, Nicholson and Bush-Bailey), two AHRC network grants (PI Brodzinski, Col Fricker) and other small RCUK and British Academy awards. Two major AHRC funded projects were funded in 2013, on Amateur Dramatics (£378,000, PI Nicholson) and Pageant Competitions in Cape Town (£233,427, PI Lease). PGR and Postdoctoral researchers have been supported by 3 AHRC CDAs and an AHRC Cultural Collaboration Grant to develop digital resources with the Shakespeare Birthplace Trust (£10,000). The AHRC Doctoral Training Partnership award (£13.5 million for the TECHNE consortium) will enhance PGR provision over the next five years.

The research culture of the Department now actively nurtures **collaborative research** with the cultural, health and charitable sectors: The British Theatre Conference, of which Rebellato is a key member, was commissioned by ACE to write an influential report on new playwriting (£20,000 in 2009), leading to AHRC Cultural Value grant in 2013. Williams' collaboration with Lone Twin as associate director and writer contributed to the company's funding from Arts Council England (over £600,000 in the period 2008-13). Nicholson's research into the arts and dementia care attracted £100,000 of funding (2010-15) from NHS Charities. Gilbert's ERC Proof of Concept grant (£117,000) developed an interactive online exhibition and an artist residency programme for the *Indigeneity in the Contemporary World* project.

Royal Holloway has made a significant **investment in the Drama Department's facilities**. In addition to two existing theatres, the 'found' space of the Boiler House and the Japanese Noh Theatre, a new £3.5m theatre opened in 2013, thereby ensuring that state-of-the-art facilities for practice-led research articulated in the Research Strategy 2009-14 became a reality. Caryl Churchill has given her name to the 170-seater auditorium, and the building also contains two state-of-the-art rehearsal rooms and extensive technical workshops. The appointment of Thorpe in 2013, a Noh Theatre specialist, will revitalise the use of the Noh theatre and will extend research collaborations with Japanese and Chinese performers.

Specialist support for theatre practice is offered by a team of **five theatre technicians**, with professional expertise in all aspects of theatre-making. They regularly support practice-led research, assisting Cave, Worth and Schafer's research in dance and theatre history and by assisting contemporary performance with academics and PGR students. During the summer of 2013 a **£3.5m conversion project** has created a flexible 250-seater space from the Boiler Room, part of the Boiler House Theatre complex. This space will be used flexibly for all arts areas requiring flat space as well as for lecture-based activities. Royal Holloway's Estates strategy 2014-19 includes plans for further investment to develop a shared Music and Media building located close to Drama so that collaborative working can be facilitated. Research-related activity also focuses on the College's computer and training facility at 11 Bedford Square and at the new **Centre for Creative Collaboration** in Acton Street, London, supported by HEFCE and the London Development Agency (<http://creative-collaboration.net>). This facility regularly used by academics for interdepartmental collaborations and by PGR students for research-led events, often in association with the Postgraduate journal *Platform*.

Royal Holloway's **library and archives** support research in the Department, where there is a dedicated librarian to support research in Drama and Theatre. The acquisition of the Roy Waters Archive adds to the Theatre Collection at Royal Holloway, providing new opportunities for theatre historians. On-line archives generated by academic staff in theatre history and performance practices, including the International Theatre Workshop Festival, provide opportunities for international research. In addition, the Library and Computer Centre provide training workshops and on-going support in the use of all the major software packages. The Library's Information Consultants assist researchers in using printed and electronic resources to maximum advantage. A new £35m library will be opened in 2015-16, offering state-of-the-art research facilities.

e. Collaboration and contribution to the discipline or research base

The Department has a long history of shaping the discipline not only through its publications but also through its many and varied research activities. We place great emphasis on supporting the discipline, and 2008-13 has seen those activities increase. In addition to the Department's publications and performances, we have contributed to major conferences; edited journals, books and book series; reviewed books and manuscripts for publishers across the world; and served on the boards of leading research associations and major funding bodies.

The Department's profile in international performance, globalization and identity is enhanced by the work of CITPR, which has supported the Asian Performing Arts Forum with Roehampton and Reading Universities (2009-13), the Performance and Asylum Research Network, and several cross-disciplinary symposia on indigeneity and performance (including at the University of London in Paris). CITPR has supported conferences on *Ninette de Valois* (with the Royal Ballet School, 2011), *Performing Arts in Contemporary Asia* (July 2011), and *Asylum and Displacement in the Twenty-First Century* (2012). Events organised by the Contemporary Theatre Research Group have set new research agendas, notably at an international symposium on *Metaphysical Speculation in Contemporary Drama* (2013), and at two co-hosted conferences *Dealing with Martin Crimp* (Royal Court, 2013) and *From Spectatorship to Engagement* (Royal Society of Arts, 2012). Theatre historians hosted the Medieval English Theatre Conference (2008) and collaborated with the Theatre Royal, Haymarket on a symposium about the history of London's West End (2011).

Our researchers are integrated into extensive national and international research networks. Academic leadership within key subject organisations is strongly supported by the Department: Gilbert is Vice Chair of IFTR, Wiles convenes its Theatre Historiography Working Group; Cohen is Chair of the Association of South-East Asian Studies in the UK; Nield serves on the Board of Directors of Performance Studies International and the Executive Committee of TaPRA. Bush-Bailey, Nicholson and Worth have convened TaPRA Working Groups. Keynote lectures at international academic conferences include IFTR Munich (Gilbert 2010), Australasian Association for Theatre, Drama and Performance Studies Conference (Gilbert, 2011), Australian and New Zealand Shakespeare Association (Schafer, 2012), Asian and Singapore Drama Educators Research Association (Nicholson, 2013), Contemporary Drama in English, Germany (Rebellato 2011) and at other conferences in Russia, Italy, Greece, Poland, Turkey and Australia. Esteemed international fellowships were given to Gilbert (Freie Universität Berlin in 2010-11), Cohen (Netherlands Institute for Advanced Study in the Humanities and Social Sciences, 2011-12) and Nield (University of Sydney, 2008). Cox was invited to the prestigious Mellon School of Theater and Performance Research at Harvard University (2013). We have also examined 65 PhD theses, and contributed to 9 professorial appointment panels both in the UK and internationally.

Members of the Department contribute to the discipline by editing leading international journals including *Australian Studies* and *RiDE: The Journal of Applied Theatre and Performance*, and colleagues are also consultant and contributing editors of *Performance Research*, *Asian Theatre Journal* and *Contemporary Theatre Review*. Between 2009-13 we have served on the editorial board of 26 international journals and we regularly review book proposals and manuscripts for leading publishers, including Routledge, Palgrave, Methuen Drama, and Edinburgh, Oxford, Cambridge, Toronto and Manchester University Presses. Cave, Megson and Nicholson are members of the AHRC Peer Review College and Nicholson also serves on the Strategic Reviewers' Group. Many colleagues review for leading grant-awarding bodies. Worth reviews for the Research Council Panel for Portugal, Schafer, Gilbert and Megson are international reviewers for the Australian Research Council, and Schafer reviewed for Excellence in Research in Australia. The Department's research has been recognised by prizes: for his plays, Rebellato has been nominated for Sony, Writers' Guild and John Whiting Awards and won a Scotsman Fringe First; Cohen was awarded the Harry J. Benda Prize in Southeast Asian studies (2008) and Nicholson received the Distinguished Book Award, American Alliance for Theatre and Education (2012). We are particularly proud that Bratton was given the David Bradby TaPRA Award in 2013 for her book *The Making of The West End*, and her keynote lecture at TaPRA 2014 will be hosted, fittingly, in the new theatre spaces at Royal Holloway's Department of Drama and Theatre.