

## Environment template (REF5)

<b>Institution:</b> Edge Hill University
<b>Unit of Assessment:</b> 35 - Music, Drama, Dance and Performing Arts
<p><b>a. Overview</b></p> <p>The Department of Performing Arts (PA) encompasses Dance, Drama, Physical Theatre, and Performance Studies. There are 19 permanent full-time and 6 permanent fractional members of academic staff, including two professors (<b>Merriman</b> and <b>Karkou</b>), one reader (<b>Newall</b>), 11 FT/5 PT senior lecturers, seven of whom are submitted here (<b>Dowler, Edward, Hewison, Hopkinson, Lauke</b>; plus ECRs: <b>Hann, McCormick</b>) and 4 FT/1 PT lecturers, three of whom are submitted here as ECRs (<b>Harrop, King, Schrimshaw</b>). Academic staff are supported by three administrators, a technical manager and five technicians. Research leadership is provided by a Research Management Group consisting of HoD, professors and reader, chaired by Director of Research (<b>Merriman</b>). PA is integral to Edge Hill's Institute for Creative Enterprise (ICE) which includes researchers and practitioners from PA, Media, Computing, and Creative Writing, with external partners. Within the Unit, research activity is organised in one research group, <b>Performance and Civic Futures (PCF)</b>, and clusters formed around four broad themes: <b>Performance and Communities; Performance and Health; Performance Studies; and Performance and Technologies</b>. Clusters enable the exposure of common research interests and facilitate research collaboration, and sharing of processes and findings with research users. Groups form as clusters achieve maturity and critical mass, from which research leadership emerges. <b>Merriman's</b> development of <b>PCF</b> illustrates this process in action, and <b>Karkou</b> will lead a review of activity under Performance and Health with a view to establishing a research group in this area. <b>PCF</b> developed from <b>Merriman's</b> work on Radical Theatre, and the contributions of <b>Hopkinson, King, McCormick</b> and Prentki to a Colloquium, and subsequent publication, on Performance and Domination (2013). Visiting Professors in Radical Comedy (Prentki, Winchester; Farrell, Strathclyde), and Artist Fellow, Mario Pirovano, support <b>PCF</b>.</p>
<p><b>b. Research strategy</b></p> <p>This is the unit's first submission to an assessment exercise, a goal set when <b>Newall</b> was appointed Reader in Performing Arts (2007). She undertook to co-ordinate and implement a REF-focused strategy, auditing activity and outputs, producing a Research Development Plan (2008-11), and organising a series of departmental research exchange seminars. The following emerged as key areas for development:</p> <ol style="list-style-type: none"> <li>1. Investment in research capacity and research leadership</li> <li>2. Staff development supporting the production of excellent research, including 1-to-1 mentorship</li> <li>3. Support for the specific requirements of practice-as-research (PaR)</li> <li>4. Generation of a research culture of internal and external exchange and collaboration</li> <li>5. Establishment of a post-graduate community</li> </ol> <p>To address these, specific measures were undertaken to develop what had been a range of diverse but un-coordinated research activities toward a research-led environment: making research activity or its high potential a key criterion for all new appointments (1) leading to the recruitment of : <b>Hann</b> (2010), <b>Hewison</b> (2011), <b>Merriman</b> (Professor of Performance Studies, Director of Research, 2012), <b>McCormick</b> (2012), <b>Harrop</b> (2012), <b>Schrimshaw</b> (2012), <b>King</b> (2013) and <b>Karkou</b> (Professor of Dance, 2013); convening a departmental research working party (1, 4); aligning taught programmes and staff research interests (4); initiating a PA research seminar series (2-4); embedding development, monitoring and resourcing of individual research plans in annual staff appraisal processes (2-4); listing updates on research strategy and activity as a standing item for departmental meetings (2; 5); and committing to interdisciplinary research by founding the Institute for Creative Enterprise (ICE) (3, 4, 5) on whose Executive Management Board <b>Merriman</b> represents PA. Mario Pirovano, translator and interpreter of Dario Fo, is the first Artist Fellow appointed to ICE, to support the work of PCF. The University introduced a Graduate Teaching Assistant scheme in 2012 (full-time PhDs who do a small amount of teaching). To date the department has recruited three, two in 2012 and one in 2013 (5).</p> <p>PA staff contribute to research and professional practice across a range of activities, regularly crossing boundaries between research groups and clusters. The 2007 strategy has borne fruit: a growing number of staff – and all new appointments – are research active, and actively engaged in wider research communities (1-4). Research processes and outputs cover a range from PaR to critical texts, including monographs, articles, chapters etc. (4) PaR is now well established and is</p>

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evidenced as follows: Dance - **Edward** (dancers, queer identities and aging); **Harrop** (Capoeira, Welsh Folk Dance, Contact Improvisation); **Hewison** (Choreography); Sound Design (**Lauke's** work in soundscapes, **Schrimshaw's** sound installations and digital artworks); and Theatre - **Hopkinson's** directorial, dramaturgical and critical work, **Newall's** scriptwriting and directing, and **King's** critical clown practice. Practice-based and critical work with a health focus is produced by **Dowler** (Alder Hey Children's Hospital: Improvised Somatic Dance enhancing physical and mental well-being; contribution to pain relief) and Dymoke and **Karkou** (Dance Movement Psychotherapy) (3). In Performance Studies **Merriman's** critical work on Irish theatre explores plays in performance, and his work on Radical Performance, Performance and Domination, and **PCF** contributes to Performance Studies' engagement with other disciplines, including political economy and postcolonial theory. **McCormick** publishes on Irish Studies and is developing a profile in Performance and Health. **Hann's** work on modernist scenography underpinned the Symposium on Critical Costume and is contracted as a monograph (Routledge) (4). As a distinctive departmental research culture develops (4), internal collaborations have emerged, including Communities/Health and Well-being (**Dowler; Karkou**); Health and Well-being/Technologies (**Lauke**); Technologies/Communities (**Harrop**). Research in Performance Studies encompasses: Critical Performance Practices (**Edward; King; McCormick; Merriman**); Performance Histories (**Hann; Merriman**); Performance Making (**Edward; Gersten-Roberts, Hewison; Hopkinson; Lauke; Jaundrill-Scott; Milner; Newall**).

The appointment of **Merriman** in 2012 (1) strengthened research leadership, and planning is now actively mentored by the professors and reader (2-3). Effective strategies are in place to support early- and mid-career career researchers - and colleagues wishing to pursue research degrees - to make funding bids, or work on collaborative or applied projects with internal and external partners. Research support strategies include: one-to-one research planning and response sessions to work-in-progress, with Director of Research (all staff), mentored attachment to research degree supervision teams (qualified ECRs), and Writing Workshop to further develop staff capacity in academic writing (open to all, but intended to support those whose strengths lie in professional practice rather than research and publication) (2-3). Peer mentoring and collaboration are actively encouraged, enabling individual interests to forge connections in dialogue and sharing knowledge (2; 4). To this end, PA runs a departmental research seminar series, participates in interdisciplinary research events organised by ICE, and strongly encourages staff to engage with the discipline by means of conference attendance and presentation, public performance, exhibition and broadcast, peer-reviewed publication in print and on-line (3; 4). Research Lunches, enabling less formal exchanges of ideas, have proved popular and productive, (2; 4). Firm proposals to TaPRA Conference have emerged from such encounters, and proposals for two symposia (*Critical Costume* (January 2013); *New Writings for Performance* (dates tbc)) were developed from initial conversations there.

In recent years, departmental seminars have been opened to colleagues from Media, Creative Writing, Health and Social Care and neighbouring north-west HEIs (4). Similarly, PA staff have delivered papers and presented work in progress at research exchange seminars at other HEIs including **Merriman's** involvement of staff in a Manchester Metropolitan University-led bid to establish a NW regional centre to commemorate the centenary of the First World War. In keeping with University strategy, PA strategy post-2014 is to:

- Establish the department as a centre of excellence for research into dance/performance and health practice, building on the work of **Dowler** at Alder Hey, the expertise of Dymoke and **Karkou** in dance movement psychotherapy, and ongoing discussions with the Five Boroughs NHS Trust on partnership on performance, technology and dementia care.
- Make significant contributions to critical performance practice: The research group, **PCF**, develops from transnational dialogues begun at *Performance and Domination*, and articulated in *Forum Kritika*, a special issue of *Kritika Kultura* (<http://kritikakultura.ateneo.net/21/22>), edited by **Merriman**, and to which **King, Hopkinson, McCormick, Merriman** and Prentki (Visiting Professor) all contributed. **PCF** is a key research initiative of the department which will be developed under the aegis of ICE from 2013.
- Support practice-as-research across the range of fields in the unit, and in collaboration with other areas.
- Organise significant performance research events, including conferences, for example,

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Dynamic Exchanges: International Conference on Capoeira and Dance in the UK (**Harrop**, February/March 2014; funders: EHU; Arts Council Wales).

**c. People, including:**

**i. Staffing strategy and staff development**

The department benefits from EHU's commitment to supporting people to develop as researchers and to equal opportunities in both its recruitment processes and training and development. Staff with disabilities are provided with support to enable them to progress their research careers and supported in accessing funds from the Government's Access to Work Scheme. The University has been awarded the Disability Two Ticks marks, for guaranteeing an interview for disabled applicants who meet essential criteria for any post. Institutional research support is provided by the Faculty of Arts and Sciences (FAS) Staff Development Fund, and the EHU's Research Investment Fund (RIF), managed centrally by the Research and Enterprise Support Office (RESO). RIF supports staff on a competitive basis with priority being given to ECRs and seed corn funding for future external bids. Additional funding is deployed at department level to support staff development activities and those presenting at UK-based academic conferences, also on a competitive basis. RIF monies can be used for teaching relief (**Edward**), impact events (**Edward, Lauke, Newall**) and conference attendance. In total, over £100,000 of internal competitive funding has been awarded to staff in the discipline in the census period. **Edward** is in receipt of full funding for a PaR PhD at Leeds, and **Lauke's** PhD research at Leeds (awarded: October 2012) benefited from EHU and departmental support. **Merriman** is supporting five colleagues, who are either in the process of preparing a proposal for PhD (**Harrop**, Heron), or re-registering having interrupted supervised research (Adams-Davey, Bech, **Hewison**).

In keeping with EHU commitments to the Concordat to Support the Career Development of Researchers, RESO coordinates a Research Capacity Building (RCB) programme, mapped explicitly onto the Researcher Development Framework (RDF). RCB workshops are designed to align with RDF domains, and address other areas identified in RDF. It includes sessions on writing for publication, developing your career, bid writing, methodology and data analysis tools, plus workshops on the 'digital researcher'. In addition, RESO provides internal peer review of external bids, and supports project management of external funding awards. All staff, regardless of contract, have access to RCB, and particular attention is paid to enabling staff from practice backgrounds to develop independent research skills (for example, the practice-based research initiative: PBRI). Individuals can search the EHU research mentoring database for appropriate professors and readers to support research projects and personal development. Mentoring is initiated by the researcher, and focuses on issues related to a research project from initial proposal to dissemination. It is designed to complement formal mentoring of new members of staff.

In the department, **Merriman** and **Karkou** provide research mentoring, advice and support, and encourage and support emerging researchers, and indeed everybody else; capacity-building workshops have been held with external speakers such as Robin Nelson (2009), Jason Lee, Chair of the Practice Section of MeCCSA (2010), Andy Lavender and Theresa Buckland (2010), Graeme Harper (2011), and Chris Baugh (2013). These workshops have explored the definition and management of PaR, the successful curation of outputs, the framing of successful research applications, and good practice for interdisciplinary research collaboration. All staff, but particularly ECRs, are encouraged to participate in external training events provided by the research councils to ensure that they are constantly honing their research skills. Funds are also available for staff to attend external (e.g. Missenden events) bid writing workshops and surgeries. To provide additional support, the faculty is to introduce an ECR forum to be coordinated by an ECR who has been in post for two years. The role of the forum is to provide a place for mutual support regarding all aspects of academic life. Senior staff will participate and offer assistance as invited: for example, to give workshops and surgeries on University systems and processes so that the ECRs are aware of all the resources they can access. This forum is in addition to the formal induction process and participation is voluntary. The majority of ECRs at Edge Hill are on permanent contracts which allows for improved research planning and both formal (appraisals, AAR) and informal structures (mentoring, ECR forum) are there to aid professional development without the threat of interruptions to contracts.

We are in the process of making an application to Athena Swan and given our research interests, we are particularly keen to ensure we support all colleagues to realise their potential. Women have dominated recent appointments and make up over 50 per cent of the submission.

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We recognise, notwithstanding the presence of a female professor and a female reader in this submission, that women are underrepresented at senior levels across the institution. To address this we are providing extended mentorship for those colleagues who wish it and the leaders of the research groups will actively monitor progress of ECRs to ensure that they are able to reach their full potential. We encourage staff to access training courses such as Vitae's Leadership in Action. Various sources suggest that women planning or returning from maternity leave can find the opportunities diminished or the work-life balance more challenging. We will address this by phasing in women's return after maternity leave by reducing administrative tasks and teaching for the first six months. Additionally, we recognise that our profile is skewed towards ECRs and that it is vital that we give them adequate support to enable them to excel equally in research and teaching. ECRs are given reduced administrative and teaching loads in the first year and are given priority with internal research support funds.

**ii. Research students**

EHU founded a Graduate School (GS) in 2010, to focus registry functions for PGR, with generic training of students complemented by discipline-specific training in each department. Students are required to carry an RDF needs analysis annually to plan their training needs with their supervisors. All new and potential supervisors undergo a two-year development programme, and all supervisors attend annual workshops, updating and exchanging best practice. The Graduate Teaching Assistant (GTA) scheme (from 2012-13) offers full PhD fee remission, stipend and accommodation for twelve FAS students annually. The GTA scheme underpins the emergence of a Performing Arts PGR community: to date, Performing Arts has registered three GTAs (Burrows, Philip, Hickey), supervised respectively by **Merriman** and **Newall**, supported by **Hann**, **McCormick** and Evans (UoA36). Philip and Hickey both come directly from backgrounds in performance practice, and Burrows and Philip are pursuing PaR doctoral projects. Staff also supervise students in other departments (**Hann** in English and **Merriman** in Psychology). **Karkou** supervises two part-time EHU PGRs in Dance Movement Psychotherapy, and is a member of supervisory teams for international students at universities in Edinburgh, Finland, and South Africa. At departmental level, GTAs teach under supervision, contribute to undergraduate pastoral care, attend departmental and programme meetings, and contribute to research events. GTAs have a dedicated study room equipped with individual PCs.

The University upholds national benchmarking standards for the training/development of postgraduate researchers (PGRs) and PhD supervisors as enshrined in the national concordats to support research integrity and the career development of researchers. There is a well-developed network of monitoring/support for research students. All research students undertake formal induction training. The registration of research students at Edge Hill is dependent upon the experience of the student, the expertise and experience of the supervisory team, the nature of the project and the facilities available. The progress of students is carefully monitored by the supervisory team and the Graduate School. All PhD students and their Director of Studies are required to submit annual reports to the Graduate School Board of Studies (GSBOS). As required, students must obtain ethical approval for research from Department and/or Faculty Research Ethics Committees. These measures and policies, alongside GS supervisor training and updating, underpin EHU commitment to high quality PGR experiences. The Graduate School administers an annual £10,000 bursary fund that provides support exclusively for PhD students to attend conferences, undertake archival visits and fund other aspects of their research, complemented by departmental funds for PGRs. RESO organizes RCB events open to PhD students and staff, complementing training provided by departments and GS. In 2014 the PGR network is organising its first PGR conference and GS will host the inaugural 3-Minute Thesis competition to encourage PGRs to be able to present their research succinctly for non-specialists.

**d. Income, infrastructure and facilities**

PA has excellent facilities both for teaching and performance, upgraded during 2012, and including a purpose-built university Arts Centre housing The Rose Theatre (242 seats; sprung floor), The Studio Theatre (140 capacity – fully equipped; sprung floor; facilities for aerial work). There are six additional studios with fully sprung floors (dance and physical theatre), five rehearsal rooms, three scenography studios with costume construction area, fully equipped theatre construction workshop, digital sound studio and design suite, music technology and recital rooms, two music practice studios/teaching spaces (one with recording studio/control), and many outdoor performance spaces. In enabling (3), above, the department has acquired capacity to document

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PaR projects, in both spaces and digital recording equipment. The provision of TV and sound-recording studios in the Creative Edge building (£18 million, including equipment) and the development of ICE (September 2013) enhances research potential and capacity to engage in interdisciplinary projects. A practical example of such opportunity is **Merriman's** membership of the Steering Group for the Institute, and of the supervisory panel bringing forward an AHRC Collaborative Doctorate Award application, with FACT Liverpool.

The Library provides support through the dedicated Research Support Librarian who offers expert advice and guidance on information management, the effective use of research resources and specialist tools such as RefWorks. The strategy is to provide a comprehensive range of services and resources, tailored as necessary to meet specific discipline requirements of researchers.

Research strategy is overseen by the University Research Committee (URC) and its Research Ethics Sub-committee (UREC). Each Faculty has its own Research Committee and Research Ethics Sub-committee which reports to the URC. All staff must comply with the principles of the Concordat to Support Research Integrity which has informed the University's Code of Practice for the Conduct of Research, which is also informed by the Concordat for to Support the Career Development of Researchers. Ethical approval, where appropriate, must be sought from the Department Research Ethics Committee (DREC) and confirmed by the FREC. Staff can seek advice on ethical issues from the DREC chair. Research matters are governed and monitored by the Faculty and University Research Committees and supported administratively by RESO. Readers and professors are well represented on both the FRC (**Newall**) and URC (**Merriman**) to ensure that researchers have an input into policy and practice, in accordance with the principles of the Concordat to Support the Career Development of Researchers.

RESO assists staff with external funding bids and manages central funds. The REF Steering Group oversees the distribution of internal funds and monitors the progress towards a successful REF outcome. Staff research activity recorded in Annual Academic Returns is reviewed by HoD, Dean, and the Director of RESO. PA staff access the RIF for a variety of purposes, including PaR activity, remission from teaching, related travel and subsistence etc. Successful grant applications have been made to the Arts Councils of England and Wales, and the ESCR. Income has been generated by **Dowler, Edward, Gersten-Roberts, Griffin, Hopkinson, Jaundrill-Scott, Lauke, Newall, and Harrop**. Most named colleagues continue to lead funded projects in their professional capacities. Securing grants and research income is a priority for the next census period, and will be pursued in the **PCF** and **Performance and Health (P&H)**, research groups. PA will build on success in securing Arts Council funding, targeting other funders and partners, including NHS Trusts (P&H). PCF will engage with local authorities (Liverpool CC; West Lancs CC), public and private Cultural Enablers (Curious Minds; Liverpool Vision; Liverpool/Ireland Cultural Corridor) and Policy Generators internationally (TASC (Think Tank on Social Change, Dublin)), as well as developing other strategic partnerships likely to result in bids for project funding. External grant applications to major funders undergo internal peer review to support staff in making the best applications possible: where appropriate EHU organises external reviewers of applications. Where an application succeeds, RESO supports staff to set up a project management group, and provides assistance with financial reporting (for larger grants).

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

Colleagues are actively involved in subject organisations and networks, in organising conferences, symposia and colloquia, in editorial and peer-review capacities, and as external examiners and consultants at all levels of Higher Education. Examples of such contributions include:

##### **Conference organisation**

- **Dowler** (organising committee, European Contact Improvisation Teachers' Exchange)

##### **Conference Keynotes**

- **Hann** invited respondent to keynote (Prague Quadrennial, Architecture Section, 2011)
- **Karkou** regular keynote speaker at international gatherings on Dance Movement Psychotherapy and related areas;
- **Merriman** Keynote address on Small Things Dance Co., at International Music and Health Symposium (Ireland, 2013)

##### **Peer review**

- **Edward** Expert reader, Dance Monographs (Palgrave Macmillan; Research in Dance

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- **Hann** co-convenor, Scenography Working Group, TaPRA; book proposal reader for Routledge and Intellect
- **Karkou** peer reviewer for International Centres for Research in Arts Therapies (Imperial College London; Netherlands), ESRC Open Call Research Grants
- **McCormick** peer reviewer for Carysfort Press
- **Merriman** peer reviewer for *Irish Studies Review*, *Irish University Review*, *Postcolonial Text*, Cambridge Scholars Press, Carysfort Press, Cork University Press, Edinburgh University Press, and Peter Lang.

### Consultancy

- **Karkou** is co-founder and co-director of the arts and therapies co-operative, *Emerging Paths*, offering consultancy and support services, including project evaluation, to community groups, schools, care homes, and the NHS. She is consultant to *Common Thread*, provider of young people's residential care in Scotland, Member of Arts Therapies Advisory Sub-group (NHS Education Scotland); Research representative, Association for Dance Movement Psychotherapy (UK); PhD examiner, Queen's University, Belfast; Queen Margaret University.
- Jaundrill-Scott, consultant and lead project researcher, North West Higher Education Dance Providers consortium. Consultant to Arts Council Towards a Graduate Dance company (2009: £6000).
- **Merriman**, External Assessor, BA (Hons) in Acting, National University of Ireland, Maynooth (2011)

### Editorial roles

- **Hann** co-editor with Bech, Special Issue of *Scene* on *Critical Costume* (Intellect, 2014).
- **Harrop**, member, curatorial-editorial advisory board for <http://www.ciantec.net>
- **Karkou** Co-editor, *International Journal of Body, Movement and Dance in Psychotherapy* (Taylor & Francis); member, editorial board *The Arts in Psychotherapy*, Elsevier; guest reviewer, *International Journal of Early Years Education* (Taylor & Francis), *Primary Health Care Research and Development* (Taylor and Francis), *Psychology of Music* (Sage).
- **Lauke** member, curatorial-editorial advisory board for *experiments and intensities* online journal of PaR material (<http://www.experimentsandintensities.com/>, Winchester University Press).
- **Merriman** Guest Editor, Special Issue on Radical Theatre and Ireland (*Kritika Kultura* 14 and 15 (2010)), Special Issue on Performance and Domination (*Kritika Kultura* 21 (2013)). Editorial Advisory Boards: *Perspectives in the Arts and Humanities Asia* (published as *Asian Perspectives in the Arts and Humanities*, 2010-2013); Cambridge Scholars Press.
- **Newall** member, curatorial-editorial advisory board for *experiments and intensities* online journal of PaR material (<http://www.experimentsandintensities.com/>, Winchester University Press).

### Leadership of and/or collaboration with performance ensembles

- **Dowler** *Small Things* ([www.smallthingsdance.co.uk/](http://www.smallthingsdance.co.uk/)), Jaundrill-Scott, project director
- Heron *Theatr Gadair Ddu* ([www.theatrgadairddu.com](http://www.theatrgadairddu.com))
- **Harrop** North Wales Dance Collective ([www.dancecollective.co.uk](http://www.dancecollective.co.uk))
- Milner *Twelve Degrees North* (rehearsal director); EdgeFWD Male Dance Theatre, shortlist, *Times Higher* Innovation and Excellence in the Performing Arts Award (2011-12). (Artistic Director) (<http://www.12degreesnorth.org.uk>; [www.edgefwd.org](http://www.edgefwd.org)).

### Professional performance making

Adaptation, dramaturgy, and stage direction

- Atwell *Larkin' About/Granny Turismo* (<http://www.larkinabout.net> <http://www.grannyturismo.net>)
- **Hopkinson** script reader, North-West Playwrights; Writer's Guild of Great Britain Theatre Encouragement Award for director and dramaturg (2013; 2009)
- **Merriman**, Artistic adviser, *Ghost Town* (Liverpool International Gothic Festival, 2013)

Choreography and stage direction

- **Edward** *Falling Apart at the Seams* (ACE funded <http://www.lanwest.org/archives/directory/falling-apart-at-the-seams/>)

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- **Harrop** *Saudade/ Hiraeth; A Haven for Thought* [www.angharadHARROP.com](http://www.angharadHARROP.com) *Ella* (with Thiago Sutir) <http://www.imdb.com/name/nm5354974/> *Forca* <http://www.restoke.org.uk/> *Moving Pathways* [www.dancecollective.co.uk](http://www.dancecollective.co.uk)
- **Hewison** *Improvisation* (with Adam Benjamin (Candoco) and Kirsty Simpson, University of Plymouth, 2011); *Snow Dog* (Full House Theatre Company, ACE-funded residency, Hat Factory, Luton, 2011); co-choreographer, live retelling, Crucifixion story, Good Friday 2012 (BBC Religion and Ethics and Preston Guild co-commission); co-choreographer, *Land of Giants* (London 2012 Cultural Olympiad Festival: Belfast, Saturday 30th June 2012); commissioned collaboration - large-scale, site-specific dance/outdoor performance event at Harland & Wolff slipway, Belfast - (*Walk The Plank*, outdoor events company, Manchester); Jaundrill-Scott (project director) & Milner (rehearsal director): *Triple Bill* (Twelve Degrees North, 2012) (<http://www.12degreesnorth.org.uk>)

**Devising/playwriting**

- **Edward** (<http://www.markEDWARD.co.uk>); Jaundrill-Scott: *Get Closer* (co-writer/director, with Geoffrey Bennett: commission, St Helens and Halton PCT, 2009)
- **Newall** (<http://www.doollee.com/PlaywrightsN/NEWALL-helen.html>)

**Film-making**

- **Edward** (with others), *Council House Movie Star*
- **Hopkinson** (with Alan Martin) *Scenes in a Mirror* (<http://www.experimentsandintensities.com/published/vol-2/>)

**Public performance**

- **Edward** GALE FORCE, *Council House Movie Star* (Homotopia Festival, 2012)
- Heron PETRA, *The Press* by David Lloyd (dir.: Ron Meadows, Cornerstone Festival, 2009); 2013, BBC1, CAROL, *Being Eileen* (dir: Sue Tully) LAUREN MCCANN, *Oedipus in Jail* (Hard Act Theatre, Manchester 24:7 Festival Hard Act Theatre, MRS SKULLY, *The Cell* (Hard Act Theatre, Unity Theatre, Liverpool dir: Ron Meadows)
- **Merriman** director and performer, rehearsed readings of Sean O'Casey's *The Star Turns Red* and *Red Roses for Me* (Liverpool Irish Festival, 2013)
- **Newall**: DAWN PATROL, *Council House Movie Star* (Homotopia Festival, 2012).

**Research Events at Edge Hill University (2008-2013)****2009**

- **Annual European Contact Improvisation Teachers' Exchange**; 6 days, 90 delegates (UK, Bulgaria, Finland, India, and USA); *Living Narratives* (collaboration with Lotto Lab (<http://www.lottolab.org/>) at Rose Theatre)

**2012**

- **Digital Edge Writing Award** for innovative (writing) strategies responding to digital interactions intrinsic to contemporary social experience, exploring how social media might support creative interaction among practitioners, and between practitioners and audiences (Department of Performing Arts, with Rose Theatre, Ormskirk, North West Playwrights, and Capital Theatre Festival).
- **The INDRA Congress** (<http://www.theindracongress.com/>) (August 2012).

**2013**

- **Critical Costume: A Symposium on Costume and Scenography** (January)
- **Colloquium on Performance and Domination** (March)
- **Falling Apart at the Seams performance** and **Seminar on Age Discrimination in Dance** (April)
- **Healthful Dancing Symposium: the significance of improvisation in paediatric healthcare**
- **Launch**, *Special Issue of Kritika Kultura on Performance and Domination*, and **PCF** Research Group (September)
- **Exhibition**, *Dying Swans and Dragged-up Dames* (October).

**Board Membership**

- Jaundrill-Scott, Citadel Arts Centre, St Helens, Lancs
- **Merriman** Liverpool Irish Festival; Lantern Theatre Liverpool
- Dymoke National Chair, Association of Dance and Movement Psychotherapist.