

<b>Institution:</b>	<b>Goldsmiths, University of London</b>
<b>Unit of Assessment:</b>	<b>35: Music, <u>Drama</u>, Dance and Performing Arts [THEATRE AND PERFORMANCE]</b>
<b>a. Overview</b>	

The Department of Theatre and Performance (TaP) is a medium size Department (13 FTE), based at Goldsmiths, University of London. TaP's distinctive research strengths are its internationalism, its practice as research (PaR) and its interdisciplinarity, elements that are enhanced by its location within a College that specialises in the Arts, Humanities and Social Sciences. Historically the department has established its position in the discipline by combining the practice/vocational orientation of the Drama Schools and the scholarly/critical emphasis of University Drama Departments. As indicated in the 2008 RAE, our strengths result from this combination and integration of creative and academic work, underpinned by a shared thematic concern with the operation of performance as a social practice. In recognition of this trajectory the Department changed its name in 2011 from Drama to Theatre and Performance, signalling its commitment to a research-led teaching environment with praxis at its core.

<b>b. Research Strategy</b>
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TaP has a dynamic research environment with three distinguishing *characteristics*: interdisciplinarity, the social operation of theatre/performance, and rigorous intercultural and international reach. These characteristics are manifest in each of TaP's three *modes* of research activity: practice as research (PaR); cross-disciplinary performance and interdisciplinary writing; history and theory of theatre and performance. The 2008 RAE identified strong scholarship with potential for strengthening PaR for a more productive balance between the three modes: a central strategy 2008 -13 has therefore been to develop innovative and exacting PaR in combination and conversation with sustained scholarship. TaP has developed The Pinter Centre (TPC), The Centre of the Body (CoB), Performance Research Forum (PRF) and Performance Research Seminar (PRS) to support our distinctive research profile.

TaP's linguistic breadth (currently British Sign Language, Catalan, Edo, French, German, Hebrew, Italian, Japanese, Portuguese, Russian, Spanish, Turkish, Welsh and Yoruba) signals its strong cross-cultural engagement and we have created a new International Group to identify international research networks and opportunities. Among these, the Goldsmiths Confucius Institute for Dance and Performance, established in 2012, provides a platform for collaborative creative and scholarly projects and exchanges between TaP (with Politics and Music Departments) and the partner organisation, the Beijing Dance Academy: it is the only Confucius Institute currently offering this partnership between tertiary level creative arts HEIs. TaP future strategy will seek to build on effective nurturing of individual and collaborative research projects and continued development of academic infrastructure networks, including a potential new Mediterranean research base at the Cantieri Culturali Zisa in Palermo, Italy.

The Department's Research Modes and Characteristics may be summarised as follows:

**Practice as Research:** TaP PaR has developed complementary areas of investigation into the social body, marginal communities and post-coloniality. **Furse** considers gender via canonical texts (Byron, Ibsen), cybertechnologies and medical science (e.g. with Nicola Clayton, Professor of Cognitive Neuroscience, Cambridge). This cultural/medical discourse has developed the relationship between Furse and the Wellcome Trust, resulting in the launch of Goldsmiths' Centre of the Body (CoB), with Wellcome Fellow medical historian Dr Yoeli-Tlialim). Our Applied Theatre practitioners are involved in contiguous areas: **Braverman**, children's disability; **Mayo**, intergenerational interaction. The thematics of the social body are evident too with **Rotie**, a Butoh specialist exploring landscape, gender violence and festive danger (with Nick Parkin and Sandra Arroniz Lacunza). The intercultural aspects of physicality and its social prescriptions are likewise present in **Saner's** interrogation of home/homelessness, emigration and displacement in Istanbul and Turkish-speaking communities in London. **Cusumano**, as President of the Centre for Space-Dramaturgy Experimentation (CeSDAS) has devised performances in Graz, Kerala and New Delhi. His researches in Live Art, music and architecture engage scenography as avant-garde experimentation with an international purchase – an enterprise in which **Twitchin** (with the Shunt collective) shares.

The Pinter Centre's interdisciplinary engagement with subversive and post-colonial aesthetics is manifest in 'Beyond the Linear Narrative' (BLN), a 2009 - 2012 project granted an AHRC award of £351,195. In a complementary vein, **Adebayo's** workshops in Cape Town, Lebanon and Palestine combine with her creative PaR to explore complex subaltern issues (occupation, homophobia, violence against women) in Theatre both Of and For the Oppressed.

Cross/interdisciplinary performance and writing: Between PaR and theatre/performance scholarship, TaP conducts research that operates between or beyond these clearly defined research modes, including innovative writing and production with Mladinsko Gledalisce, Ljubljana, towards online interactive/collective co-authorship (**Furse**); and 'Total Theatre' by **Cusumano** (with Austrian Actionist Hermann Nitsch) requiring polyvalent performance forms. The compound facility demanded by *Gesamtkunstwerk* is similarly evident in **London's** study of the artist, writer and filmmaker Brossa, informed by London's role as translator of Catalan plays. Such flexibility is elsewhere evident in **Levitas's** Irish cultural history, within which politicised theatre is situated, and in **Rowe's** study of US political protest post-9/11. Likewise, **Shevtsova's** cross-arts emphasis on directors, scenographers, musicians and composers also exemplifies TaP's strategic intent to develop outward-facing cross-disciplinary research.

History and Theory of Theatre and Performance: The interdisciplinarity and political awareness of TaP scholarship involves combinations of research and leadership in organisational strategy both within and beyond the department. **Okagbue** has been key to establishing African theatre studies, both through research outputs and organisationally, as founder and President of the African Theatre Association (AfTA). **Osborne's** complementary engagement with gender studies and black British writing is plural in its twofold intent to recover women's relation to colonisation and to develop the discourse around black poets, performers and dramatists toward a palpably committed criticism. **Gordon** combines new studies of Pinter and musical theatre with his leadership role in the Pinter Centre to inform readings of post-war British theatre, while **London's** publication across linguistic frontiers in his historical study of Spanish and Catalan theatre demonstrates a commitment to cultural difference, underpinned by his role in the Grup de Recerca en Arts Esceniques, Universtat Autonoma de Barcelona. **Shevtsova** has performed a leading role in theatre and performance criticism through her founding practice of the sociology of theatre, co-editing *New Theatre Quarterly* (CUP), while her Fellowship at the International Research Centre of the Freie Universität Berlin 2012 -13 has continued the resonant pursuit of sociocultural, inter- and cross-cultural aspects of theatre.

## c. People

### I. Staffing strategy and staff development

#### Staffing

TaP consists of sixteen (13 FTE) research active staff (ten full-time, six fractional: one 0.8, four 0.5, one 0.2). RAE 2008 noted TaP had an established core of scholars (**Gordon, Levitas, London, Okagbue, Osborne, Shevtsova**) and that our emerging PaR profile (**Fleming, Furse, Gordon, Saner**) offered great potential for development. Consequently staffing strategy 2008 -13 has been to support the scholarly core while strengthening and diversifying PaR and cross/interdisciplinary aspects toward a development of networks with international performance cultures and industries. To that end, a 0.5 FTE in scenography research has been expanded to full time (**Cusumano**); two PaR posts have been translated into four 0.5 FTE contracts with PaR specialism: three in Applied Theatre (**Adebayo, Braverman, Mayo**) and one with Butoh and costume specialisms (**Rotie**); with a further 0.2 post with expertise in performance making and philosophy (**Twitchin**). The latter appointments developed experienced but hourly-paid teaching practitioners into potent Early Career Researchers while enhancing networks with industry and performance cultures. To maintain balance between practice and theory, TaP also recently recruited an additional ECR full-time post (**Rowe**) to enhance academic scholarship.

#### Equality and Diversity

TaP considers an ethical research staff development strategy a core principle. Equality and diversity are rigorously pursued through closely monitored recruitment practices, overseen by Goldsmiths' commitment to the Research Concordat. Our male/female staff ratio is 1:1 (3:2 professorial); the

staff is international in origin as well as interest, drawn from four continents; while **Okagbue's** prominence in African theatre scholarship and **Adebayo's** as a Black British writer/PaRer likewise signal the consonance of staffing diversity with research intent.

### Development

TaP research staff receive regular Personal Development Reviews and invitation to Staff Development Programmes, including Goldsmiths' new Certificate in Academic Practice. TaP's strategic involvement with performance cultures, aided by fractional staff appointment, facilitates career paths outside and inside academia. All research staff are encouraged to be active in staff meetings and at the Departmental Board. ECRs are provided with supportive Department mentors and introductory teaching workloads, to help nascent research profiles emerge. Added to this, the Department's rota for research sabbatical ensures that all staff – including new appointments – are offered research leave of one term for each 6–8 terms of normal service, in addition to research leave available via external funding and grants.

PaRers are supported in creative careers and in attainment of Research qualification: three members of staff (**Fleming, Furse, Twitchin**) have gained PhDs while employed on research contracts at TaP 2008 -13. Research development for both staff and students is bound into our educational practice. **Furse** (current HoD) was also appointed a Teaching/Research Nexus Fellow at Goldsmiths in 2008, to elaborate and identify our research-driven ethos.

## II. Research students

Research sustainability requires the implementation of research-led learning from BA to MA through PhD to early career and beyond; TaP routes from BA/MA to MPhil/PhD programmes are well established: five of twelve PhDs completing 2008 -13 (42%) had completed TaP MA programmes. We currently have 28 postgraduate research students at various stages of their studies. The Department recruited 22 research students 2008 -2013. In the same period twelve students completed their PhDs successfully, six of whom were recruited before 2008.

### Diversity

Diversity informs TaP staffing, research and curriculum, and diversity of expertise is reflected in student research. Corresponding to our three strategic modes, PG research includes PaR, inter/cross-disciplinary performance and writing, and a spectrum of inter-disciplinary scholarship, from sociology to history and neuroscience. This international reach has international appeal: approximately one-third of research students are overseas, two-thirds home/EU. The cultural and geographical range of PhD subjects is correspondingly broad. The diversity of expertise, intake and subject matter is aided by a flexible approach to programme provision: approximately one-third study part-time.

### Funding

TaP nominates and supports students' applications for AHRC funding, although most of our students 2008 -13 have been funded elsewhere. Building on the success of the 'Beyond the Linear Narrative' studentships, which funded two PhDs, TaP's pilot grant scheme currently funds one further PhD; and offers, from 2013, a fee-waiver bursary of £5k per annum. Goldsmiths is part of the newly awarded £17m AHRC DTC Consortium for Humanities and the Arts South-East England (CHASE), along with the Courtauld Institute of Art, Open University, and the universities of East Anglia, Essex, and Kent. With additional institutional funding, this will provide about 370 studentships, of which about 65 are likely to be awarded to Goldsmiths arts and humanities departments, including TaP: greatly strengthening our funding stream for postgraduate research.

### Supervision, Monitoring and Support

The main contact between the research postgraduate and the Institution remains the PhD supervisor: TaP also allocates a second supervisor for additional support. TaP has a rigorous monitoring system, with a supervision record for all tutorials, subject to institutional Annual Progress Reviews. Following induction, all postgraduate (MA and PhD) students are invited to attend a taught seminar on research methodology. After the first year full-time (or second year part-time), with the supervisor's agreement, examination is required for upgrade to MPhil or PhD. At all points, feedback and advice from examiners is made available to the candidate, and progress monitored through the

TaP Postgraduate Committee. Finally, our postgraduate research community elect two representatives to the TaP Board.

### Research Community

TaP students are welcomed into a coherent research community, via induction and a weekly seminar in which students present research papers to their peers. Attendance is mandatory, with presentation required in the summer term of the first year of full-time research (or second year part-time). This process is augmented by TaP's student-led Sociology of the Theatre and Performance Group, whose annual postgraduate conference is open locally and internationally, and by the Graduate School's annual interdisciplinary conference. Each postgraduate forum sits within the constellation of TaP research centres, seminars and forum events, which graduates are encouraged to routinely attend and contribute to (for example giving short research papers at the Centre of the Body colloquium 'BodyStorming', March 2013).

### Careers Guidance

Students with PhD status are frequently given the opportunity to teach at undergraduate level, their first year with a designated mentor. TaP's porous relations with performance cultures establish international connections between PaR, cultural entrepreneurship and industry. Active practitioners teach in research-led programmes (Graeme Miller, Julia Bardsley, Simonetta Alessandri, Geraldine Pilgrim, Franko B, Steve Paxton, Chitra Sundaram, Helen Chadwick) and we conduct a range of professional orientation workshops/placements for MA/PhD students with arts organizations including Cenn8, Live Art Development Agency, ArtsAdmin, Brighton Basement, and internationally (for example, arranging for a PhD to work with Teatret OM, Denmark).

## d. Income, infrastructure and facilities

Income: Successful bids for research funding have included those by **Gordon** (AHRC), £351K for the 3-year Pinter Centre project (with English) 'Beyond Linear Narratives', 2009–12; **Gbadamosi** (AHRC), £84,820 for his Creative and Performing Arts Fellowship project 'Europe and Africa in Britain', 2008–11; **Shevtsova** (Federal Ministry of Education and Research, EU), £45,561 for 'Interweaving Performance Cultures' Fellowship at the International Research Centre of the Freie Universität Berlin, 2012–13; **Osborne** (AHRC), £31,515 for the project 'Critically Black'; **Lidstone** (Vietnam Government), £14,370 for research into Arts policy in Vietnam. In addition, funding is secured by research active staff for projects that feed into TaP research environment through (for instance) theatre companies led by research staff, including individual research grants from arts funders and support from other national funding bodies and institutions. Thus, **Furse** (Athletes of the Heart) secured funding from Arts Council England of £9,480 in 2011 (Research and Development for *Sea/Woman*) and £9,400 in 2012 (R&D for *Our Informed Hearts*), and **Cusumano's** Centre for Space-Dramaturgy Experimentation (CeSDAS) received a grant of €25K in 2008 from Fondazione Banco di Sicilia for his production *The Bitter Belief of Cotrone the Magician*.

The Centre of the Body (led by TaP and History, with Anthropology, Sociology, Media and Communications) is, by invitation from the Wellcome Trust, currently developing a £1M bid for a Medical Humanities Award.

Academic infrastructure: The development of TaP's academic infrastructure has six central elements:

1. Department Research Committee: The DRC is dedicated to facilitating projects, research career progression and the support of funding applications, as well as effecting links to the College Research Office and Pro-Wardens (including Goldsmiths' new Pro-Warden for Interdisciplinarity): It operates a system of application mentoring to pass on proven expertise and promote opportunities for externally funded projects, along with capacity to sponsor projects via a TaP pump-priming fund.
2. Research Leave: To sustain our research output we introduced, in 2008, a rota of sabbaticals for research staff to provide at least one term in every 6–8 terms dedicated to research projects.
3. Internal Research Fund: Research staff are allocated a research budget, currently £1000 p.a. pro rata FTE.

4. Research Centres: A central aspect of TaP's research strategy is its leadership role in research centres and fora for attracting, sustaining and disseminating research. The Pinter Centre (TPC) and Centre of the Body (CoB) provide collegiate interdisciplinarity (with English, History, Sociology, Media, Anthropology). 'Beyond the Linear Narrative' (BLN) for instance was a major TPC AHRC-funded project (2009 -12), led by **Gordon** and **Okagbue**, jointly with Blake Morrison (English). BLN corresponds to TaP's research interest in social, political and cultural valencies. It furthered study in postcolonial and diasporic literatures and theatre/performance works – as well as exploring relations between academic and creative research – through PaR residencies (Ade Solanke and Daljit Nagra) and two doctoral scholarships; and through seminar, lecture, and annual conferences (fifteen events 2009-12: speakers included Enoch Brater, Bart Moore-Gilbert, Bonnie Greer, Femi Osofisan, Diane Abbott MP) and related readings and performances (fourteen events 2009 -12, including Fred D'Aguiar, Patience Agbabi, Bernardine Evaristo, Aminatta Forna, Janice Okoh). The newly established CoB, co-directed by **Furse** and Yoeli-Tlaim (History), is an interdisciplinary catalyst focussing on the social body, biomedicine and 'sci-art', with an advisory board from Anthropology, Media and Sociology. Its inaugural programme 'Exploring the Body: interdisciplinarity in practice' (2013) included Nobel prize-winner Sir Tim Hunt, Jenny Sealey OBE, Artistic Director of GRAEAE and the paralympic games ceremony, and Professor Nicola Clayton FRS. The LIFT (London International Festival of Theatre) Living Archive has been based in Goldsmiths Library Special Collections since 2008; LIFT is now formally an Associate Organisation with TaP (2013), providing a rich research resource for staff and students as well as links to the ICA.
5. Research Fora: TaP offers a series of platforms for diverse research activity. The Performance Research Forum invites distinguished international practitioners to share their research through a series of twelve events each year; the Performance Research Seminar invites eight speakers per year to present research papers, publishing selected contributions in pamphlet form. Each allow guests, research staff and students onto common ground, to foment discussion within and across departments, and foster contacts with other research centres. This process is complemented by events run by the student-led Sociology of Theatre and Performance Research Group, guided by **Shevtsova**.
6. Enhanced Media Access to Research: TaP presents and disseminates its research through the improved website and Goldsmiths Research Online publication. We aim to develop information availability and access through web media; and we promote our research ethos and activity both externally and internally via our bi-monthly Staff Research Bulletin.

TaP Academic Infrastructure continues to evolve: the Centre of the Body is currently developing a large bid for the Wellcome Trust; the Pinter Centre has begun bidding through the AHRC and Arts Council for its new project, 'Intersection of Diasporas' (augmented by a collaborative Tutu Centre project between TaP and the University of Witwatersrand, South Africa); while the 'Musical Theatre Project' builds on emerging Musical Theatre scholarship and TaP's association with the Confucius Institute (whose director, Aiping Guo, is a postgraduate alumna of the Department).

#### Physical infrastructure

Besides supporting and maintaining the individual office spaces, computer equipment and library access necessary for productive academic scholarship, our policy has been to invest in and modernise our physical environment and facilities. We will have completed phases 1 -2 of a 3-phase refurbishment of TaP's 916m<sup>2</sup> of studio/performance space by February 2014 (four studios of 76, 96, 164 and 113m<sup>2</sup> with sprung floor; plus 467m<sup>2</sup> theatre). Fully modernized digital media, lighting and flexible scenography facilitate high quality, innovative performance research while remaining portable and affordable. Refurbishments are creating a fully-accessible analogue/digital workshops/lab resource, shifting scenographic provision to a digitally-enhanced approach, with an Open Access Media Lab with CADs installed, a new recording studio, and integrated scenography and costume workshops (2013 - Feb 2014). This ties in to the strategic appointment of a full-time scenographic PaRer **Cusumano** and 0.5 costume/movement PaRer **Rotie**. Phase 3 of redevelopment (2014 -2018) will modernise our theatre.

<b>e. Collaboration and contribution to the discipline or research base</b>
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TaP has a rich array of collaborative processes and is internationally active both in terms of PaR and scholarship. PaR is already inherently collaborative, as testified by the following:

1. Founding and/or Leading Performance Companies: **Furse** (Athletes of the Heart), **Mayo** (Magic Me), **Saner** (cafila aeterna; The Quick and the Dead); **Twitchin** (Shunt). Such work is typically collaboratively produced, nationally and internationally: **Cusumano** (CeSDAS in Palermo, Calicut University India, Crickot2, Marino Andrew Tsao, DeMontfort University Architecture, Hermann Nitsch); **Furse** (Mladinsko Gledalisce, Ljubljana, DAH Teatar, Serbia and Teatret OM Denmark, Zoukak, Beirut, Create and Live Collision, Ireland); **Rotie** (Nick Parkin in Wales, Sandra Arroniz Lacunza in Pamplona, Spain; commissioned choreographic/costuming work by the London College of Fashion, V&A Museum and Laban).
2. Curatorship: **Furse** (London Mental Health Foundation 2013 -14), chairing an 8-woman panel for Parliament Week/LMHF on Women, Leadership and the Arts (2013).
3. Boards of Directors: **Furse** (The Basement, Brighton) **Braverman** (Unfinished Histories).

In terms of scholarship, contributions include:

4. Commissioned Translation (Dramatic Texts): **London** (of Rodolf Sirera and Pere Riera, commissioned by Sala Beckett, Barcelona).
5. Organisation of Conferences, Colloquia and Symposia: **Gordon** (The Pinter Centre Annual International Conferences, 2009, 2011; 'West End – Friedrichstrasse: musical theatre in London and Berlin', Goldsmiths, 2012), **Levitas** ('Popular Culture and Revolution in Ireland', Queen Mary University of London, 2009; 'Censored Ireland', Institute of English Studies, London, 2012), **London** ('Futurism', Goldsmiths, 2009), **Okagbue** (Pinter Centre International Conference 2010; 'What is African Theatre', AfTA, Derby 2013), **Osborne** ('On Whose Terms?: Critical Negotiations in Black British Literature and the Arts', Goldsmiths, 2009; 'Race in the Modern World: An International Conference on Race Discourses and Contemporary Identities', Goldsmiths/Stephen Lawrence Trust, 2009; 'Women, Creativity and Dissidence: A Three-day Workshop with Nawal el Saadawi', SABLE/LitMag/Goldsmiths, 2010; 'Freedom to Speak: Finding One's Voice' with Cardboard Citizens/The Forgiveness Project, New York University, London, 2010; 'Black British Drama Masterclass', Cottosloe, Royal National Theatre; 'Black Women Playwrights: In Memory of Dona Daley', Royal National Theatre, 2012; '25 Years an MP: A Cultural Symposium In Celebration of Diane Abbott', Goldsmiths, 2012) **Furse** 'Bodystorming' (2013).
6. Fellowships: **Shevtsova**, International Research Centre of the Freie Universität Berlin, 2012-13
7. Invited Keynotes: **Adebayo** (Queen Mary University of London, 2012), **Gordon** (South African Shakespeare Association, 2012); **Levitas** (University College Dublin, 2011), **Okagbue** (University of Ibadan, 2008; Uganda National Cultural Centre, Kampala, 2009; University of Ghana, Legon, 2012) **Osborne** (University of Paderborn, Germany, 2009; Ruhr University, Bochum, Germany, 2012), **Shevtsova** (Centre Georges Pompidou in Paris and the Academic Conference of the Gdansk Shakespeare Festival).
8. Guest Lectures: **Levitas** (Charles University, Prague), **Okagbue** (University of California, Freie Universität, Berlin, University of Derby) **Osborne** (UCLA, Howard University Washington DC, Sarah Lawrence College, New York), **Rowe** (University of Connecticut), **Shevtsova** (Universities: Verona, Giessen, Görlitz and Craiova, the Grotowski Institute, Wroclaw and the Soho Theatre),
9. Invited Seminar Papers: **Cusumano** (National School of Drama, New Delhi), **Levitas** (King's College University of London, Hertford College Oxford); **Shevtsova** (six, including Middlesex University and the Grotowski Institute).
10. Invited Panellist: **Adebayo** (Theatre and Protest symposium, RSC, Swan Theatre Stratford, 2011); **Furse** (Freud Museum, 'Adult Love and Its Roots in Infancy', 2011; Affective Science and Performance, ICA 2012; Charlotte Vincent Dance Theatre, Soho Theatre, University of

Grenoble, Chisenhale, 2013; **Osborne**, 'The Great Game', international video-conference on theatre, history and war, British Council/Royal Holloway/University of Kabul/California State University, LA; **Rowe** ('Collaging International Relations', International Studies Association, New York, 2009)

11. Conference Papers (numbers of): **Adebayo** 13, **Cusumano** 11, **Furse** 6, **Gordon** 3, **Levitas** 8, **London** 5, **Osborne** 14, **Rowe** 10, **Shevtsova** 10.
12. Post-Show Discussions: **Osborne** (Albany Theatre, Oval House Theatre, Tricycle Theatre); **Shevtsova** (National Television Romania with Lev Dodin, Craiova International Shakespeare Festival 2008); **Furse** (Soho Theatre).
13. Reviews (numerous): **Levitas**, **London**, **Osborne**, **Shevtsova**.
14. Dissemination: **Levitas** (co-convenor of the Irish Studies Seminar/ annual lecture/summer symposium, Centre for Advanced Study, London); **Osborne** (co-host, Commonwealth Foundation Writers Prize at Goldsmiths; instituted the John La Rose Short Story Memorial Prize; Academic partner for the archiving of Apples 'n' Snakes, performance poetry organisation; arranged archival depository to Goldsmiths, 'Future Histories: Black Theatre and Motiroti' and the Apples 'n' Snakes Performance Poetry Archive); **Shevtsova** (Advisory Board of the Ionesco and Beckett Centre, University of Bucharest).
15. Organisational Leadership: **Okagbue** (founder member and President, African Theatre Association 2006 -2012). **Osborne** (Trustee, *Inside Job: Theatre Project*).
16. Journal Editorship: **Furse**, guest editor Gender and Performance issue, *GenderForum*, University of Köln; **Levitas**, **London** and **Osborne** co-editors, Goldsmiths Performance Research Pamphlets (2007-12); **Okagbue**, editor, *African Performance Review*; **Osborne** edited a special issue of *Women: A Cultural Review* (2009); **Shevtsova**, co-editor, *New Theatre Quarterly*.
17. Editorial Boards: **Levitas** and **London** both on Editorial Board for Edinburgh UP series *Edinburgh Critical Studies in Modernism, Drama and Performance*; **London** (*Plays International*, *Anuari TRILCAT* (Barcelona), *Teatro: Revista de Estudios Culturales*, and (until 2012) of *Stichomythia* (Valencia) and Advisory Board of The Holocaust Theatre Online Collection; **Okagbue** (Associate Editor, *World Scenography* Book Project, Associate Editor *Theatres of the World*, Routledge 2005 -10); **Osborne** (*Identity, Self and Symbolism: Journal of the International Institute for Englishness Studies*); **Shevtsova** (*Ibsen Studies* Oslo Ibsen Centre, *Il Castello di Elsinore*, *Polish Theatre Perspectives*, *Stanislavsky Studies* and *Critical Stages* Journal of the International Association of Theatre Critics).
18. Research Groups: **Furse** (Energize, Oxford University), **London** (Grup de Recerca en Arts Escèniques, Universitat Autònoma de Barcelona; and Parnaseo RG, University of Valencia).
19. External PhD Examining: **Gordon**, **Levitas** (University College Dublin, King's College London), **London** (Valencia), **Okagbue**, **Osborne** (London South Bank), **Shevtsova** (Australian National University, St Petersburg Academy of Theatre Arts) .
20. Reading, Peer Review and Consultancy: **Furse** (Academy of Visual Arts Ljubljana, Lasalle, Singapore), **Gordon** (MusicalTalk: Musical Theatre Podcast), **Levitas** (AHRC, Cambridge UP), **London** (*Romance Studies*, *Catalan Review*, *Bulletin of Hispanic Studies*, *Journal of Adaptation in Film and Performance*, University of Wales Press, Österreichischer Wissenschaftsfonds, Vienna), **Osborne** (*Women: A Cultural Review*, *Feminist Theory Journal*, *New Theatre Quarterly*, *Feminist Review*, *Theatre Topics* and *Performance Ethos*; AHRC, Cambridge UP, Manchester UP, Palgrave Macmillan, Methuen and Oberon; Royal National Theatre Black Archive, National Conference of Drama Schools).
21. Honours: **London**, *Contextos de Joan Brossa* was winner of the 2011 Serra d'Or Prize for Catalan Studies; **Rotie**, *Pamplona, 7 de Julio de 2008* (performed at the Casa de Cultura Zizur Mayor, 29 May 2012) was awarded 1st Prize 'Encuentros Arte Joven 2012. Artes Escénicas'; **Shevtsova** was elected to the Academia Europea in 2011, and awarded title of Doctor Honoris Causa, University of Craiova, Romania 2012.