

Institution: University of Surrey

Unit of Assessment: UOA 35 Music, Drama, Dance and Performing Arts

a. Overview

Arts research at Surrey has seen a major strategic expansion and organisational restructuring since RAE2008. In September 2011, the new **School of Arts** was established under the leadership of a newly appointed Head of School (Lavender). This merged the former Department of Dance and the Department of Music and Sound Recording, which made separate submissions to RAE2008's UOAs 65 and 67.

Dance Studies (originally formed in 1982, then the first UK university dance department) had already begun in 2007 to expand into theatre and film studies, creating new undergraduate programmes and seeing an expansion in new staff (including the now separately established School of English, whose initial activities in Shakespeare studies also emerged from within the then Department of Dance and Theatre Studies). **Music**, with its established twin basis in musicology and composition, meanwhile extended its scope towards sonic art and sound performance, thereby dynamically integrating the technical competencies of the **Sound Recording** (*Tonmeister*) unit more extensively into creative practice and research in an arts context (now led by Myatt, a recent professorial appointment in this cross-over area).

In April 2012 the **Guildford School of Acting** (GSA), an internationally renowned theatre-training conservatoire, also joined the School following GSA's merger with the University and its relocation to a new, purpose-built environment prominently situated at the entrance of the University campus. These developments were supported by extensive institutional investments in our dedicated infrastructure, including a new purpose-built state of the art building for GSA (£7.4m), and the conversion of the former Sports Hall into the Ivy Arts Centre (£4.5m), which includes a theatre, a dance studio, rehearsal and performance and technical workshop facilities. These new buildings provide a well-equipped environment for the wide range of practice-led research activities that take place across the school. The Ivy Arts Centre is regularly used as a venue for research events.

The **Lewis Elton Gallery** also forms part of the School's environment. It hosts an extensive schedule of exhibitions and events by professional artists, staff and students, and it is responsible for the curation of the University Art Collection. It complements the local arts scene and Guildford's other local galleries as a platform for the region's dynamic artistic community. The gallery has hosted numerous exhibitions in the field of modern dance, as well as sound installation work led by the School's staff, disseminating practice-research outcomes.

The recent ambitious organisational expansion has thus created a new, dynamic interdisciplinary environment for contemporary arts research, encompassing historical, analytic, theoretical and – with enlarged capacity and opportunity – practice-based research on creative arts practices from the late nineteenth century to present-day digital innovation and experimentation. This submission encompasses the School's disciplines of Dance, Film, Music and Theatre, alongside the emerging growth area of **Digital Media Arts**, where, following recent appointments in Spring 2013, a new undergraduate programme has begun to recruit for its 2014 start. This capitalises on the emerging interdisciplinary synergies in the School's research environment.

The School's research environment will be further bolstered in the future by the migration in October 2012 of the **Digital World Research Centre** (an established hub for industry links, science-art interactions, and third-stream funded research projects) from the Department of Sociology to a more strategically advantageous location in the School of Arts. The DWRC's outputs for REF2014 are returned under Computer Science and Informatics, UOA 11.

Research leadership is provided by Lavender (Head of School), Goss (Director of Research) and Cull (Director of Postgraduate Research), along with designated Subject Leaders (Sörgel, Dance; Woolford, Digital Media Arts; Hughes, Film; Barham, Music; Myatt, Sound Recording; Wagner, Theatre). Goss works closely with the Faculty's Associate Dean (Research) and sits on the Faculty's Research Committee. Cull sits on the Faculty's PGR Committee.

b. Research strategy

Our Environment and Achievements during the Assessment Period, 2008-13

The unified and restructured School of Arts dedicates itself to building on the former Departments'

Environment template (REF5)

longstanding and established research capacities in dance and music, which have been distinguished by balancing as well as innovatively connecting history, analysis and practice in these disciplines. Since the School's formation in 2011, the two major strategic aims for our research environment as articulated in the School of Arts Plan have been

1.) *to enhance the unique disciplinary strengths and recognisable profiles of the well-established research infrastructure*, which includes

- prominent research capacity in musicology of modernist music, evidenced in the Surrey-led Cambridge University Press journal *Twentieth-Century Music*;
- strengths in popular and vernacular practices in music and dance;
- the innovative integration of creative practice, for example in the area of composition, as specifically mentioned in the RAE2008 report;
- the unique archival resource of the National Resource Centre for Dance (NRCD) with its 50+ collections.

2.) *to additionally capitalise on the opportunities of the new organisational structure to nurture new interdisciplinary, multidisciplinary and transdisciplinary research activities:*

- appointment of new staff with interdisciplinary research expertise (dance/theatre – Sörgel, Déchery; film/digital media – Poulaki; dance/digital media – Woolford, Salazar; theatre/media – Lavender);
- hosting of the international interdisciplinary conferences *Performance Philosophy* (April 2013) and *Corporeal Computing* (September 2013).

In detail, the following specific aims have underpinned research undertaken in the School to date:

- i. To enhance the balanced relationship between practice and theory:
 - this was achieved, in Dance, through the continued **Performing the Archive** research based on NRCD holdings, combining historiographical and practice-based methodologies (led by Fensham until her departure for a post in Melbourne, then Salazar);
 - in Music, through the **PiMMReG (Processes in Music Making Research Group)** activities (led by Goss), including a major symposium in 2010/11, with ongoing work across the areas of collaboration and improvisation (especially where work crosses distinct traditions and idioms), with the additional imperative to design appropriate methodologies to analyse these processual qualities and forms of embodied knowledge;
 - in Film, through the **Surrey Documentary Group** which explores through historical, theoretical and practice-based research the representation of the real in documentary film. The group (led by Hughes) consists of film-makers as well as film theorists, and since 2010 it has hosted an annual symposium.
- ii. To expand further the emerging cross-disciplinary interfaces and opportunities for collaboration, which embrace the disciplines within the School, but also reach out to other areas of expertise within the University's strong science and engineering base:
 - this has been achieved through the ongoing interaction between dance and computing, evidenced in several funded projects creating and exploiting the **Digital Dance Archives** and movement capture facilities (Fensham, Lavender, Salazar), and the conference *Corporeal Computing* (2013; Salazar);
 - the **Symphonova Project** is a cross-disciplinary, international development project supported by a gift of £120,000 from an overseas benefactor. It comprises three complementary fields: music, engineering and management, and is led by Goss with a research fellow and a post-doctoral research assistant.
- iii. The latter developments also support another strategic imperative indicated over the assessment period, the sustained engagement with digital and other technologies, which underpinned a large part of the recent major expansion of the Arts at Surrey.
- iv. The expansion of the former Dance department into theatre, film, and digital arts was led by the strategic aim of maintaining the agenda-setting achievements and the long-standing interdisciplinary engagement of dance/performing arts research at Surrey, yet facilitating a shift of the traditional intercultural approach into the context of the global cultures of the 21st century. The new orientation of the research agenda was reflected in the articulation of theoretical research within the innovative interdisciplinary area of 'Performance Philosophy'.

The corresponding new subject association is based within the School (Cull), the engagement culminating in the first international conference dedicated to this new field, held at Surrey in April 2013 with 250 delegates.

- v. To develop a coherent and distinctive identity for Postgraduate Research within the new School of Arts, extending the existing strengths. This has resulted in innovative PhD research across disciplines (e.g. dance/music/composition). The programme of research seminars organised by Cull as Director of Postgraduate Research offers a mixture of subject-specific events, and seminars addressing interdisciplinary topics or items of interest across the PGR community (e.g. practice-as-research). The previous departmental investment in new PGR scholarships (up to Research Council equivalent level) has continued within the framework of the School, along with successful bidding for the annual Faculty Scholarship competition. The recent award of an AHRC Block Grant Partnership to the Techne consortium, that includes Surrey, has considerably increased the opportunities for funded research degrees in the School of Arts.
- vi. To sustain and increase bidding for research funding, in line with the School Plan target that each researcher holds a grant or has a pending application as PI or CI. To support this, an experienced grant-holder (Moore) has been tasked to act as advisor to potential applicants at School level, and a School-wide peer-mentoring and peer-reviewing system for grant applications has been implemented. There is a further bid review process in operation at Faculty level.

Our Plans for Research Development, 2014-19

The further sustainable consolidation of the interdisciplinary research opportunities within the new single organisational unit of the School of Arts will be an ongoing strategic objective beyond 2014. Efforts will now concentrate on the coherent integration of the new focus area of Digital Media Arts into the School's research identity, further realising the overall School Plan target to establish the School of Arts at Surrey 'as a place of contemporary cross-disciplinary creative practices'.

In detail, the School's strategic priorities for its research activity for 2013/14 and beyond are:

- i. To expand and intensify the research activity in contemporary creative practices, with specific attention to hybrid arts practices and the articulation of research methodologies for both collaborative/practice-based research and interdisciplinary/transdisciplinary projects. We have begun a systematic review of existing and new research groups and clusters within the School:
 - a) **Modern Practices in Music and Dance since c. 1880** (led by Barham and Sörgel), producing prominent musicological research as well as dance-historiography (which exploits the NRCDC archive's collections relating to Laban, Contemporary British Dance, etc.). Shared interests are the creation, performance, recording/notation and reception of a wide range of music/dance practices, including an emphasis on popular forms.
 - b) **International Guitar Research Centre** (led by Goss and Mermikides), to be formally launched in Spring 2014. This substantive enterprise will focus as a global node between more than 50 academic partners around the world, while also integrating as key partners the IGF (International Guitar Foundation), GFA (Guitar Foundation of America), the IGRA (International Guitar Research Archive, CSUN, LA), as well as industry partners.
 - c) **Movement[s] in Culture and Performance (MoCaP)** (led by Salazar) was launched at the 2013 Performance Philosophy conference and the 'Corporeal Computing' conference in September 2013. It brings together research that explores the crucial role of (corporeal and culturally-inflected) movement within the present-day context of global digital culture, and functions as an interdisciplinary platform for innovative research through diverse modes.
 - d) Capturing the momentum of the 2013 international conference, the **Performance Philosophy** research group (Cull, Wagner) will consolidate its activities through a 2014 symposium.
 - e) Following its migration from Sociology to Arts, **The Digital World Research Centre (DWRC)**, led by Frohlich, formerly of Hewlett Packard) revised its mission statement in 2013. It reads as follows: 'Researching the transformation of communication through digital media, the centre conducts (third-stream-funded) art, craft and design research

for digital media systems exploring the future of visual, sonic, written and performance media in both professional and everyday domains.'

- ii. To strengthen, build and nurture links with regional, national and international partners within the creative industries and the arts professions: The School already has long-standing links with regional arts events (**Guildford International Music Festival, Woking Dance Festival**) and with industry (**Sony, Bang & Olufsen**). It will be a priority to support new initiatives that disseminate our research to the wider public. Through the offer of a placement year on all of our undergraduate programmes, which is taken up by the majority of BA and BMus students, all subject areas have formed excellent links with major institutions in the creative industries. GSA showcases its students to high-calibre commercial industry partners. It will be a priority to align our research dissemination activities with these existing links, aiming to capture opportunities for impact, and also to offer lines of communication for the planning of future collaborative research opportunities. A concrete initiative for 2013/14 is the addition of industry-focussed symposia and research days, and the exploration (with ring-fenced financial support) of other, more dynamic formats. These will supplement the established platform given to guest lecturers from other HEIs. The Digital World Research Centre will play a central function as a catalyst within the School and in the School's interaction with external industry partners on an international scale.
- iii. To sustain systematically the production of outputs of high quality in a range of formats, including monographs, performance/practice, and essays/book chapters. The School has also introduced a list of principal target journals and publication outlets, and introduced a research policy to articulate support and expectations (see Section c).
- iv. To increase student numbers and consolidate the quality of the School's PGR activity, both through funding opportunities (such as the recently awarded AHRC Block Grant Partnership) and the implementation of shared systems for supervision and common training procedures at the School level, led since 2012/13 by Cull.

c. People, including:

i. Staffing strategy and staff development

As evident from recent (including senior) appointments since the formation of the School of Arts in 2011, the staffing strategy supports the capacity building of a contemporary interdisciplinary research environment. Conservatoire training at GSA is now enhanced by practice-based research activity; other appointments cross at least two of the former departmental disciplines of dance, music, theatre, and digital media arts (Lavender, Salazar, Sörgel, Woolford), while the new Professor of Sound (Myatt) has begun to build a new creative-technical interface with the School's activities in sound recording. Powrie (Film) manages the strategy in his role as Dean of the Faculty of Arts and Human Sciences.

In 2013 the School introduced a coordinated framework policy that supports staff in producing two outputs per year, targeting three outputs in major/priority outlets in any three year period. This includes:

- a) a revised research mentoring and peer support scheme for all staff, different from the line manager/appraiser, currently at discipline-specific level. Mentoring explicitly invites the development of a strategically oriented mid- and long-term development plan for research projects, outputs, and grant bidding (including Fellowships and ECR-target awards).
- b) the introduction of an Individual Research Plan document, assisting researchers in the analysis of their own research trajectory and forward planning; this document is intended to be used alongside the mentoring, and will also support appraisals and internal planning processes.
- c) the more flexible allocation of research time in modes other than the traditional sabbatical term. This has now been trialled in individual cases (for example, two-week research leave during semester to facilitate research or practice projects; allocation of one 'heavier' teaching semester to free research time in the other semester). It is facilitated through coordinated long-term planning of workloads, teaching duties (team teaching), and strategic (individual) research activity planning.
- d) the explicit integration of researcher development into the remit of the School Research Committee (SRC). The committee meetings offer opportunities to identify training needs

and plan dedicated training events. For instance, in order to professionalise the methodological discourse and to share good practices across the disciplines, the School launched a Practice-as-Research group in 2012, which is open to all staff and PGR students. It meets twice per semester. Other key topics, offered at School level for researcher development, have included bid-writing, the 'impact' agenda, and Open Access publishing.

Researchers are also supported to undertake research activities and interact with the global research community through funding available at School and Faculty level for conference attendance, small research projects (pump-priming), bid development, and research dissemination. In addition to the short-term research facilitation orchestrated at School planning level described above, all staff may apply to the Faculty research sabbatical scheme. All applications are reviewed by the Faculty Research Committee, which requires intended outputs to be specified. A report submitted following the period of leave is evaluated by the Committee, the Associate Dean (Research), and the Dean of Faculty.

At local level, as well as the personal mentor scheme (revised in 2013) the enhanced integration of research activity in (where appropriate, cross-disciplinary) research groups/clusters, benefits the incorporation of Early Career Researchers (ECRs) into the fabric of the School's research culture. In addition to the mentoring of all individuals' strategy and preparations for research grant application, all research bids are now locally peer-reviewed within the School by at least two colleagues. This scheme has been especially effective to introduce an 'outsider's' perspective from one of the cognate disciplines within the School's framework, thereby echoing the Research Councils' and other funders' review mechanisms, where not all bids will be read by direct subject specialists.

With regard to implementing The Concordat to Support the Career Development of Researchers, in 2011 the University of Surrey undertook an institution-wide gap analysis and developed an action plan, on which further investment was based. The Researcher Development Programme, in addition to its services for PGR training (see below), also offers a growing workshop programme for ECRs as well as experienced researchers, covering topics including research project management, publication, funding and impact. A new Research Staff Lunchtime Series has been developed for research staff to discuss topics with experienced academic and research staff from all areas in the University. Additionally, the Staff Development Service works alongside Human Resources to offer a comprehensive staff development programme and promote the appraisal system (Staff Development Review). It offers the Staff Learning and Development Programme (SLDP) and facilitates support for the attendance of both award-bearing and non-accredited courses.

As a public body, the University is committed to meeting its responsibilities under the Equality Act 2010. In support of embedding equality across the University, an Athena SWAN Bronze Award was granted in 2013. Athena SWAN is now a standing item on each Faculty Research Committee meeting. The HR Excellence in Research Concordat encourages the recruitment and retention of researchers from the widest pool of available talent, including those from diverse backgrounds. The University endorses this and actively monitors diversity and gender balance in the workplace. Furthermore, the University operates a flexible working policy in order to respond to requests for changed work patterns.

ii. Research Students

Across the assessment period, the unit benefitted from the support for taught postgraduate (PGT) and postgraduate research (PGR) studies that had been secured via the AHRC Capacity Building Route. The School is part of a recent successful application for the AHRC Block Grant Partners programme (BGP-2), led by Royal Holloway, University of London. Currently, the School has a total of 50 PGR students: 17 in the areas of dance, film, and theatre, 25 in Music and 8 in Sound Recording. The first cross-disciplinary PGR students (dance/music/composition) started in 2012, supervised by a cross-disciplinary team. School-based training and activities include the PGR Research Week towards the end of each semester, where students present their current research, and which also includes methodology sessions on discipline-specific skills as well as employability in the arts. With the arrival of Cull as the School Director for PGR in 2012, a substantive review of the PGR provision was undertaken in 2012/13 to establish common practices across the School

with regard to:

- Applications and admissions: making interviews (in person or electronically via Skype) a standard procedure; introduction of the PhD proposal document.
- Supervision (practice): introduction of supervisory teams and clarification of roles of 1st/2nd supervisor; monthly meetings with first, at least termly meetings with both, supervisors; meetings recorded via the SITS electronic system. 6-monthly formal progress reviews introduced, to enhance completion progress.
- Supervision (capacity): increase the number of suitably qualified research staff involved in PhD supervision, including GSA; enrolment of new staff in supervisor-training.
- PGR Training (School level): student research presentation to peers within School; research seminars with staff/visiting speakers (monthly methodology/theory sessions for PGR, staff and advanced students, introduced in 2012; termly workshop sessions with guest academics on a research issue); support for student-led conference/event organisation – first run in April 2014; support (up to £300 p.a.) for students to attend international conferences.
- Practice-as-Research PGR: inclusion in School PaR-group from 2013 (see above); technical support from the School's Production & Technical Unit (established in 2012).
- Systems for teaching experience: students working as assistants with staff; opportunity to input into undergraduate teaching in area of their project, managed by supervisor.
- School PGR Room located in the GSA building, providing a large study space with workstations and lockers, sociable seating/coffee area, and room for group discussions and seminars.

The School Director of PGR meets all students twice a year to receive feedback. The School PGR Committee feeds strategic PGR items to the School Research Committee.

At University level, the Researcher Development Programme (RDP) is the primary source of research and transferable skills training. It is in line with the Vitae Researcher Development Framework (RDF), which incorporates the precepts of the Concordat to Support the Career Development of Researchers. The RDP is delivered by a specialist team (5 FTE) working with input from the Careers Service, Staff Development, Research and Enterprise Services, Languages Centre and the Department for Higher Education. PGR students also have frequent opportunities to engage with researchers from other disciplines. Thesis Writing Retreats are very popular support events for final-stage students; as two-day intensive weekend workshops, they address issues of the final editing and write-up phase. PGR students from the School of Arts also interact with other peers at the annual University-wide PGR Conference which specifically focuses on knowledge-transfer to broad audiences. Support for PGRs based off campus makes use of online resources, Skills Portal links to open educational resources (OERs), and social/digital media such as Facebook, Twitter and Skype to keep in contact.

d. Income, infrastructure and facilities

Income

In addition to the generation of HESA-documented Research Council funding (AHRC – major projects by Fensham £324k + £323k and Sansom £105k; British Academy – Downes, Cull, Blanco-Borelli, Barham), the School is prolific in receiving an additional income stream through commissions for arts practice, supporting projects in composition, choreography, film/media and installation work that are directly linked to ongoing practice-based research explorations. Particularly noteworthy is the funding through SW Mitchell Capital of research leave and project funding for Goss (£30k) – the first privately sponsored sabbatical in a UK HEI for the completion of a musical composition – and the 5-year funding (£120k) of a private benefactor for the Symphonova project (from 2011). This additional income also includes:

- Arts Council (Armstrong £1k, Jackson £10k)
- Composition Commissions:
 - Armstrong £6k (PRSF for Music, RVW Trust, Britten Pears Foundation, London Borough of Bexley)
 - Goss £39k (from City of London Festival, EMI Classics, RPO, Royal & Derngate Theatre, National Youth Choirs of Britain, Deutsche Grammophon, Guitar Art Festival/Belgrade, Music on the Edge, SoundSCAHP Festival/Maccagno, Italy,

Environment template (REF5)

- Baltimore Guitar Society, The Really Useful Group, and others)
- Mermikides £4k (Sixteen Films/Wellcome Trust, Real World Studios, Royal College of Surgeons, SEEDA)
- Sansom £32k (Huddersfield Contemporary Music Festival, Liverpool City Council, Four Seasons)
- JISC-Funding (Blanco-Borelli, £5k)
- Deutscher Akademischer Austausch Dienst (Barham, £3.5k), Austrian Cultural Forum (Barham £2k), American Society of Theatre Research (Blanco-Borelli £2k), Iziko South African National Gallery (Johnson-Jones, £1k).

Infrastructure

The School's infrastructure has significantly benefited from institutional investment in the arts. Previously existing facilities in the Performing Arts Technology Studios (PATS) building (Studio 1, a 260-seat flexible concert hall as the hub of music and concert activities, housing one of the few Steinway Model D pianos in the south of England; 3 high-spec sound studios and edit suites; the PATS Dance Studio) now combine with the purpose-built flagship £7.4m GSA building (15 studios, along with a suite of vocal practice rooms, prominently placed at the entrance to the Campus) and the £4.5m Ivy Arts Centre redevelopment. The latter comprises a 200-seat theatre, a 120-seat dance studio, black-box and white-box studios, a technical production workshop, wardrobe and dressing rooms. The technical support unit has also been integrated at School level and is now based at the Ivy. It has become the centre for practical student work in dance and theatre, as well as hosting a programme of practice-research and professional performance events. The adjacent Nodus Centre houses staff offices, audio-visual facilities and is a hub for digital film, video and multimedia production. All these facilities are co-located at the main entrance to the University, generating a highly visible new 'Arts Hub' on campus.

In addition, the School hosts a unique archive of heritage dance collections in the National Resource Centre for Dance (NRCD, founded 1982 at the same time as Dance Studies Department), which comprises more than 50 archive collections. The collections are used by a number of PGR students (and in undergraduate teaching and PGT research training), and are regularly exploited through research projects. In the reporting period, an interconnected series of research grants supported the development of the *Digital Dance Archive* web-portal, collaboratively with the Surrey Electronic Engineering department and in partnership with Coventry University and Siobhan Davies Dance, to enhance access, visibility and experimentation with these collections beyond the academic community. A Heritage Lottery-funded *Black Dance Archives* project, in partnership with *State of Emergency Productions*, is expanding to the critical work of black dance practitioners from the 1960s to the 2000s. Other projects (such as Fensham's AHRC-funded projects *Pioneer Women: early British modern dancers* 2008-10 £324k and *The Digital Dance Archives (DDA)* 2010-11 £323k) have extended into performance and digital arts, using both unique costume collections and the Rudolf Laban Archive, in collaboration with science and engineering researchers at Surrey.

Centrally, the University has invested in developing research training facilities at the Library, with a new £13.2 million Library extension, followed by the redevelopment/relocation of the facilities for the NRCD in a prominent position with its own entrance, and state-of-the-art research and study room, opened in autumn 2012. The Library provides off-campus access to the majority of online research information, including over 140 databases of bibliographic and other information, 42,000 subscribed e-journal titles, and over 300,000 e-books. Furthermore, the Library provides proactive, dedicated engagement at School level to support changes to RCUK publication policy. Surrey Research Insight (SRI) is the University's Open Access Repository, incorporating an internal publications database (Symplectic Elements) and an externally visible institutional repository (Eprints). It also feeds publication information into Staff Profile web pages and provides easily downloadable publications lists suitable for grant applications and CVs. The Research Insight Team provides dedicated support for academic staff in raising the visibility and impact of research publications deposited in SRI, offering training and development with regard to publishing in the open access arena. School of Arts staff are eligible to bid for centrally provided funds to meet Gold Route article processing charges.

e. Collaboration or contribution to the discipline or research base

The School is actively engaged with national and international research communities in their respective fields:

- through **formalised research collaborations**, which are ongoing with UCL London (Neuroscience, collaborating with Mermikides), the University of Salford (Armstrong, Community Music, 2012-), the University of Bath (Hughes, as member of AHRC network Cultural Framing of Environmental Discourse), De Montfort and York St John (Johnson-Jones as consultant for AHRC project Black Dancers and African Diaspora 1946-2005).
- through **leading roles within learned societies**, e.g. Blanco-Borelli on Board of Directors for Society of Dance History Scholars and Congress on Research in Dance; Cull as founding chair of P*S*i Performance and Philosophy Working Group and co-founder of the international network 'Performance Philosophy', as secretary for Performance Studies international (P*S*i) and Executive Board member of Society for European Philosophy (SEP); Downes as Secretary for RMA Music and Philosophy Group; Lavender as Co-convenor (until July 2013) of Theatre in Intermediality & Performance working group within International Federation of Theatre Research (IFTR), and (until 2009) as Co-convenor of New Technologies for Theatre working group within Theatre and Performance Research Association (TaPRA); Powrie on the Lead Association for Studies in French Cinema and Vice-Chair of British Association of Film, Television and Screen Studies.
- through **editorial positions**: Cull on Editorial Board of *Performance Research*, Lavender as Associate Editor of *Theatre, Dance and Performer Training*, Powrie as editorial board member of *Scope* and *Théorème* and chief general editor of *Studies in French Cinema*; Downes as founding Editorial Board member of *Nineteenth-Century Music Review* and editor of *Music & Letters*; Mark as Advisory Board member of *Twentieth-Century Music*; Moore as co-ordinating editor *Popular Music*, advisory board member for *Tracking Pop* series, and editorial board member *Pop Music, Culture & Identity*; Johnson-Jones as Advisory Board member of *South African Dance Journal*.
- providing **research consultancy within HE** (Lavender on research reviews for York St John, Edge Hill, Kingston, Royal Conservatoire of Scotland) and as **Examiners of Doctorates** (e.g. Downes: Durham, Cardiff, Sydney; Goss: Lund, King's London, City; Cull: Auckland University of Technology, QMUL, Edinburgh College of Art)
- winning **Scholarly Prizes and Awards**, e.g. Barham (Sir Donald Tovey Memorial Prize, Oxford University, 2009), Blanco-Borelli (2nd place, Gertrude Lippincott Award for Best Article in the field of Dance Studies, 2009), Hughes (nominated for translation award for Alexander Kluge's *Cinema Stories*), Moore (winning 'Inaugural Outstanding Publication Award of the Popular Music Interest Group of the Society for Music Theory' for *Song Means*, 2012).
- through having a strong presence internationally as well as nationally through **invited keynotes, lectures, and performances**. These include (selection) Cull giving keynotes at University of Florida (2012), the Summer School of the School of the Art Institute at Chicago (2012), Prague, Czech Republic (2012), Theatre Academy Helsinki (2011), and Tel Aviv University (2011); Goss at the University Sao Paulo (2013), Arizona State University (2008), University of Washington (2008), California State University (2008), and Cleveland Institute of Music (2008); Mermikides at Berklee College of Music, Boston (2009), and ARS, Antwerp, Belgium (2011); Lavender at International Centre for Performance Studies, Abdelmalek Essaâdi University, Tangier, Morocco (2011); Moore at University of Leipzig (2012), University of Cologne (2010) and University of Strasbourg (2009); Downes' keynote for the 2012 Annual Conference of the British Association for Slavonic and East European Studies, University of Manchester, and numerous research seminars and lectures nationally.
- through the **organisation of conferences and scholarly events**, from regular (weekly) research seminar series with discipline-specific external speakers, to major international events hosted at Surrey such as Mahler Centenary Conference (Barham 2011), Performance Philosophy (Cull 2013), Opening the Score (Armstrong 2012) and the annual Film Documentary Symposium (since 2010).