

Institution: UNIVERSITY OF BIRMINGHAM
Unit of Assessment: D35 Drama
<p>a. Overview</p> <p>The Department of Drama and Theatre Arts (hereafter DTA) forms part of the School of English, Drama and American and Canadian Studies (EDACS) in the College of Arts and Law (CAL) at the University of Birmingham (UoB). The core commitment of EDACS is to research language, text and performance, facilitating research that is diverse, interdisciplinary, collaborative, and intra- and inter-institutional. DTA has 7 full-time research-active academic staff: 1 professor (Jackson) 2 senior lecturers (Tomlin, Whyman) and 4 lecturers (Angelaki, Ledger, Radcliffe, Ioannidou), and offers PG and UG courses that relate directly to research activities. Grace (0.6) runs the MRes in Playwriting, building on a long tradition of playwriting practice in the UoA. The Department's offices, teaching facilities and dedicated rehearsal and performance space (George Cadbury Hall) are on the Selly Oak campus, which also includes a 'satellite' of the University Library in the Orchard Learning Resource Centre (OLRC). Practical work is supported by three full-time teaching and production staff, and one 0.3 post, all with industry experience and expertise.</p>
<p>b. Research strategy</p> <p>DTA strengths in research are a combination of contemporary and historical perspectives, theoretical and practical expertise, particularly in actor-training, directing and contemporary writing for performance and theatre history. Our research strategy aims to expand and deepen the vibrant and innovative DTA research culture, which integrates researchers at all levels, including Early Career Researchers (ECRs) and Postgraduate Researchers (PGRs). We seek to sustain and increase the national and international profile of our distinctive combination of professional-level, research-led training and practice in contemporary performance and internationally renowned theoretical and contextual theatre research across a wide range of historical periods. This combination exemplifies the vision of EDACS as a School that brings together research-led creativity and rigorous critical practice, with DTA providing expertise in key areas of performance practice, Shakespeare and creative writing (notably enriched by the practice of Grace in playwriting, whose work has achieved high-profile productions in the UK and abroad over the period). We continue to develop existing industry partnerships and to build new ones that enhance our research collaborations.</p> <p><u>Position with regard to research plans described in RAE 2008</u></p> <p>We have expanded and deepened the three related lines of enquiry highlighted in REF 2008:</p> <p>(a) Theatre history and historiography: encompassing the historically informed study of dramatic literature and its performance; the history of popular theatre; the theories and practice of acting and directing; and the relationship between the live performance media and cinema and television.</p> <p>(b) Contemporary performance studies: critical analysis of late 20th and 21st century theatre practice; engaging with text-based and non-text-based performance in conjunction with political, philosophical and critical theory.</p> <p>(c) Research-led creative professional practice: engaging in collaborations with theatres, actors, directors and other artists to develop and contribute to public performances of Shakespeare and contemporary work, specialising in playwriting, dramaturgy and devising.</p> <p>We have built our staff team and industry partnerships to support these approaches by ensuring a flourishing context for dynamic collaborations, emphasising relationships that reach beyond individual networks into sustainable institutional commitment. The vitality of this strategy is evidenced over the period by Angelaki's work on Martin Crimp (including a conference to which Crimp himself contributed); Ledger's <i>Caravania!</i> (funded by Arts Council England (ACE) and UoB in partnership with mac birmingham (formerly Midlands Arts Centre) and the Birmingham Hippodrome); Grace's <i>Kalashnikov, in the Woods by the Lake</i> (commissioned by Pursued by a Bear), <i>Spate</i> (for Hotbed Festival, Junction Theatre, Cambridge, and Mercury Theatre, Colchester), and <i>Breakfast with Mugabe</i> (RSC commission, now in a new production by Two Planks at the Alice Griffin Jewel Box Theatre, New York); the research by Jackson on performance history that supports his work as text consultant on productions of Shakespeare's plays directed by Michael Grandage and Kenneth Branagh (see Impact Case Study); Radcliffe's</p>

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Revolution – performance and labour in the industrial workspace (Birmingham Science Festival); and **Tomlin's** *The Pool Game* (production funded by ACE: see Impact Case Study). We now have established sustainable partnerships on which to build further research-led creative activity. mac birmingham provides space for previews of research-led performance, e.g. work by **Ledger**, **Tomlin**, and Capital Festival, 2012, showcasing PGR playwriting. Birmingham Rep supported development of **Tomlin's** playtext *Landfill* (2009), provided internships for PGRs, and is now in conversation about developing opportunities in connection with the forthcoming revised MRes in Directing.

Over the period we have also delivered research monographs as planned in 2008, including *Theatres on Film* (**Jackson**); *The Stanislavsky System of Acting, Anton Chekhov* (**Whyman**); *Odin Teatret: Theatre in a New Century* (**Ledger**), *The Plays of Martin Crimp: Making Theatre Strange* (**Angelaki**); *Acts and Apparitions* (**Tomlin**).

Plans and aspirations for 2014-2019

In the coming period DTA aspires to further extend and deepen our research strengths and collaborations in our three specialist areas:

- **Theatre history and historiography** including **Radcliffe's** Wilkie Collins monograph and impact activity arising from her recent edition of *The Lighthouse*; **Angelaki's** proposed book on contemporary adaptations of Modernist plays for her Palgrave book series, **Ioannidou's** forthcoming *Rewriting Tragedy: Greek Fragments in Postmodern Frames*, **Whyman's** continued internationally significant research on Russian actor-training and **Jackson's** project on the representation of the theatrical past and co-authored book *American TV Shakespeare* (under contract with Manchester University Press).
- **Contemporary performance studies**, including **Ledger's** *Directors and Directing: Craft, Process and Aesthetic in Contemporary Theatre* and **Angelaki's** monograph *Theatres of Crisis in the 2000s* – both in final stages of negotiation with Palgrave Macmillan; and **Tomlin's** editorship of the third volume (1995-2013) in the Methuen post-war 'British Theatre Companies' series.
- **Creative practice**. This will include **Ledger's** *Igloo* project, which involves interdisciplinary collaboration, e.g. with History, Hispanic Studies, and the College of Engineering and Physical Sciences. **Ledger** has already gained a £4,000 'voucher' from the AHRC Collaborative Arts Triple Helix project for *Igloo*, and has applied for internal funding from the Institute for Advanced Studies ('Saving Humans' theme). The project will be developed through further external funding applications (ACE, AHRC – the latter with Co-I at the University of Hull), and impact activities, with non-HEI collaborators including the Bone Ensemble and an Inuit vocal artist. **Ledger** will also explore collaborations with Chicago HEIs. **Tomlin's** ongoing dramaturgical work with Point Blank Theatre will now extend to advising on commissioning, producing and incubating new work, following the company's successful funding award to develop and promote new work in Yorkshire and beyond.

New appointments have enabled the department not only to develop new areas of historiographical research, initiate academic conversations with the public and the industry in the field of contemporary theatre and grow its research-led professional practice, but also to consolidate a unique fusion of the contemporary and the historical on the basis of research and collaborative projects that extend across both. **Angelaki's** recent contract with Palgrave to co-edit a book series on Adaptation has already opened up DTA collaborations, with **Tomlin** serving on the Advisory Board and **Ledger** contributing a book to the series. **Ioannidou's** forthcoming monograph and **Jackson's** on-going dramaturgical practice address contemporary adaptation of classic texts, opening up a rich area of research for the coming period.

In order to ensure the continued sustainability of our rich research culture we are committed to:

- **further embed our creative research in association with theatres** in the West Midlands to consolidate secure partnerships for the future (eg the development of *Igloo* in association with mac birmingham by **Ledger**, discussion of co-producing partnerships between mac birmingham and Point Blank Theatre facilitated by **Tomlin**, further developing partnership with Birmingham Rep, as above)

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- **deploy future appointments** as a strategic contribution to the vitality and sustainability of our research and impact activities in our three key areas
- **develop PGR** activity, in particular practice-based research at doctoral level in playwriting, dramaturgy and performance, and restructure practice-based research in playwriting and directing at masters' level.
- **develop shared fields of interest via the department's research seminar series**, a new initiative in 2013 undertaken in collaboration with the Shakespeare Institute (SI, based at Stratford upon Avon), which promotes the involvement of PGRs in the wider EDACS research culture. The first seminars, launching the series, fed our specialist fields of historiography and research-led practice: a lecture and workshop for PGRs by Erika Fischer-Lichte (Freie Universität, Berlin), and a presentation by Gillian Bush-Bailey (Central School of Speech and Drama, University of London)
- **support collaborative research** through participation in UoB seminars and research centres (**Jackson** in B-Film (film studies) centre and the Centre for the Study of Cultural Modernity, **Radcliffe** in Centre for Literary Editing and the Materiality of the Text; **Jackson** and **Whyman** in CAL Sandpit events aimed at building interdisciplinary research); and though funded projects in partnership with other institutions, both within and beyond the HE sector (see below)
- **support DTA staff** to meet expectations of outputs, funding and PGR supervision defined in job descriptions and promotion criteria by the University and by CAL (see c.i. below)

Applications for funded research projects are vital to our strategy for sustaining the energy and critical mass of our research into the coming quinquennium, and are supported by the CAL Research and Knowledge Transfer team, which gives expert advice on funding opportunities and application procedures, and by internal funding available from EDACS and CAL. Funded projects currently in development include:

- **Jackson** is developing a Research Networking application to AHRC for 'Imagining the Theatrical Past'.
- **Ledger** is in conversation with Professor Peter Boenisch (University of Kent) regarding a potential AHRC Networks application on contemporary directing; his *Igloo* project will lead to a major AHRC application.
- **Tomlin** (PI) and **Angelaki** (CI) are developing an AHRC project proposal, in collaboration with Chris Megson (CI) from RHUL, focusing on the notion of the post-secular in contemporary British playwriting.
- **Radcliffe** is making an AHRC research project application provisionally entitled, 'Wilkie Collins: Drama and Art in the Nineteenth Century', in collaboration with Birmingham Museums and Art Galleries and Tate Britain.
- **Whyman** is developing an application on Alexander technique and actor training.

In each of these applications, our researchers are focusing on our key research priorities, and creating carefully scoped and fully integrated impact opportunities. The projects also make a dynamic and distinctive contribution to research themes identified in CAL research strategy, namely:

- *Connected Communities* - exploring the changing nature of community at all levels: civic, national, European, global (**Tomlin, Angelaki**)
- *Heritage and Digital Humanities* - engaging with the past, understanding the present and shaping the future (**Jackson, Radcliffe, Whyman, Ioannidou**)
- *Translating Cultures* – drawing together work in the area of cultural studies (broadly defined), and assists particularly in responding quickly to calls for projects from external funders (**Tomlin, Angelaki, Radcliffe, Ledger, Ioannidou**)

Support for Interdisciplinary and Collaborative Research

DTA staff have supported interdisciplinary and collaborative research by convening conferences open to university staff, research students and visitors, including Pantomime and the Sister Arts

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(2010: part of Newey's project 'A Cultural history of English Pantomime, 1837-1901') and 20/20: Twenty Years of Playwriting at the University of Birmingham, March 2010, a major international conference on playwriting and dramaturgy. DTA staff also participate in wider UoB events such as the CAL Sandpit series aimed at fostering cross-college projects (**Jackson, Whyman**).

Collaboration across and beyond UoB is facilitated by **research centres**, supported by CAL, which are homed in but extend beyond EDACS. The Centre for the Study of Cultural Modernity (CSCM), the Centre for Literary Editing and the Materiality of the Text (CLEMT), are particularly relevant to DTA research. DTA researchers also contribute to centres homed elsewhere in UoB, including the B-Film Centre), which promotes links with colleagues in American and Canadian Studies and in modern languages. These centres organise seminars, workshops and conferences, share best practice, assist in the scoping of new projects, and integrate ECRs and PGRs into wider research cultures.

CAL and UoB also support collaborative research initiatives through internal funding:

- **CAL Research and Knowledge Transfer Fund** supports larger projects, new strategic initiatives and impact activities. It funded **Angelaki** and **Tomlin** to hold a symposium to prepare their planned application to AHRC (see above), and **Angelaki** to organise the symposium on Martin Crimp held at the Royal Court (see above).
- **UoB North America Travel Fund** and **India Travel Fund** support research visits (funded **Ledger's** research trips to India)
- EDACS Research and Knowledge Transfer Fund supports smaller-scale activities including UK and international conference attendance and papers by ECRs (e.g. Whyman, Ledger)
- **UoB Institute for Advanced Study** funds and hosts a range of interdisciplinary and collaborative workshops and academic visitor schemes (**Ledger** has an application under consideration)
- **UoB Transatlantic Collaboration Fund** supports activities such as those undertaken with the University of Illinois Urbana-Champaign (UIUC), including recent work by **Ledger** in meetings with UIUC and Northwestern.

Support for Collaboration with non-HEIs

The reorganisation of the CAL Research and Knowledge Transfer office in 2011 has contributed dynamically to the designing of collaborative projects beyond as well as within the HE sector, and to facilitating relations with impact partners as part of our impact strategy.

Examples of non-HEI partners, both nationally and globally, which have supported DTA research and impact activity, include:

- the production and/or development of new performances by mac Birmingham (**Ledger, Tomlin**, 2011); Birmingham Rep (2009), the Riverside (2010) and Point Blank Theatre (ongoing) (**Tomlin**); Donmar Theatre, Michael Grandage Company and Manchester International Festival) (**Jackson**)
- the collaboration of the Centre for Contemporary Art in Moscow with **Whyman's** projects.

For collaborations with the BBC Drama Village and other non-HEIs that specifically benefit PGRs, see c.ii below.

c. People, including:

i. Staffing strategy and staff development

Research achievement and potential, and capacity to build our priority research areas, are key appointment criteria. Departures and retirements since 2008 (Crow, Newey, Reilly, Warrick) have enabled us to invest strategically in the vitality and sustainability of our research by appointments to revitalise our work in the field of contemporary drama and performance (**Ledger, Angelaki**) and extend our scope in theatre historiography (**Ioannidou**).

DTA emphasises research mentoring, performance development review and training (UoB was awarded the HR Excellence in Research accreditation in September 2011 and achieves full implementation of its Concordat action plan in 2013). Staff on probation have a probation mentor and lighter initial workload (e.g. **Angelaki** and **Ioannidou**, 2012-13; **Ledger** and **Radcliffe**

completed probation in this period). All full-time academic staff are eligible to apply for study leave of one term after six terms of teaching and administration (e.g. **Tomlin**, preparatory work towards contract for *Acts and Apparitions*; **Jackson**, work on *Shakespeare and the English-speaking Cinema*.) CAL supports future academic leaders by providing applicants for AHRC Fellowships (EC and standard routes) with financial support, career development opportunities and application advice from the CAL RKT office; and the office has also assisted **Whyman**, **Tomlin**, **Radcliffe**, **Angelaki**, **Jackson** and **Ledger** with a range of funding applications over the period. Research mentoring focuses on building quality and impact. There are clear procedures for career progression at all stages, in accordance with UoB guidelines, and support for promotion applications is given through mentoring (**Tomlin** and **Whyman** have been promoted to SL in this period, with **Whyman** taking on leadership of DTA in 2012). DTA embraces UoB policies on diversity and equality of opportunity in recruitment, and all staff were trained in 2011-12 in valuing diversity in the workplace. Both genders are represented on appointments and promotions panels, and the Workload Allocation Model gives equal weighting to equal contributions. HR monitors equality data on promotions and appointments.

ii. Research students

Our pro-active recruitment strategy includes targeting potential postgraduate researchers among UG students, by emphasising research opportunities, particularly in practice-based research: MPhils in Playwriting (ongoing) and Directing and Dramaturgy (2010-11, 2011-12) recruited 2-4 in each cohort via undergraduate options in playwriting, devising and directing.

Our **research seminar** fosters PGR potential across Drama and SI, e.g. through Fischer-Lichte's PGR presentation workshop, a targeted supplement to her 2013 seminar. We also encourage our PGRs to attend and give papers at wider UoB events, e.g. the interdisciplinary PGR conference and workshop 'Sites of Memory' (2013).

A key element in support for PGRs is the **CAL Graduate School**, which promotes a high quality doctoral research environment. From 2009 the Graduate School has made available enhanced study facilities for PGRs. The Graduate School has developed and promoted scholarships and bursaries, from which DTA PGRs have benefitted, and provides leadership for all PG study in CAL. It also funds complementary 'gold standard' studentships, and has also funded M Level students, providing a funded route from undergraduate study through to PhD. These are set to expand given the highly successful outcome of Birmingham's BGP2 bid ('Midlands Three Cities consortium': ranked 2nd in the UK) worth £14.6million, which will receive 100% matched-funding from the College.

Working with UoB Graduate School, CAL has co-ordinated skills and employability training, using Roberts funding and internal funds. CAL obtained an **AHRC Collaborative Skills Development Award** for 'Reaching Out from Higher Education: Using Research for Community Learning and Development', with partners including the **BBC**, and the newly renovated **Birmingham Repertory Theatre** and **Library of Birmingham**: a DTA PGR has already benefitted from skills in public engagement and in working with non-HEI partners.

UoB provides PGRs with strategic advice on career development, and teaching experience is provided through a Postgraduate Teaching Assistants scheme. PGRs also benefit from the Department's established links with regional and national companies, writers and artists: from the MRes in Playwriting Studies students can progress to Practice-based Research at PhD level (as 2 current students have done). We showcase PGRs' work with professional actors and directors in staged readings for local and national theatres and ACE, and they regularly contribute as writers and performers to festivals of new work at **mac birmingham** and other venues. In the new PhD in Practice-based Research, students can focus on playwriting, dramaturgy or directing. There is a university-wide Cultural Intern Scheme, in which current partners are the **City of Birmingham Symphony Orchestra**, **Birmingham Museums and Art Gallery**, **Birmingham Royal Ballet**, **Birmingham Opera Company**, **Town Hall/Symphony Hall Birmingham**, **Ironbridge Gorge Museums Trust**, **Sampad** (South Asian Arts), and the new **Library of Birmingham**. Other links with creative industries include DTA's work with the **BBC Drama Village**, around research in new writing and performance, and the collaborations of individual staff with arts institutions including

mac birmingham, the National Theatre, the Birmingham Repertory Theatre, Point Blank Theatre, Renaissance Films, Michael Grandage Company and Manchester International Festival.

d. Income, infrastructure and facilities

i. income

We focus particularly on gaining external funding from funders such as AHRC, BA, Leverhulme, and Arts Council England (ACE) in order to develop our key commitments. Internal funding from EDACS and CAL supports preparatory activities for such applications (e.g. **Angelaki** and **Tomlin**).

DTA staff have gained the following awards:

- **Ledger:** ACE funding (£13,000) for *Caravania!*; £4,000 'voucher' for *Igloo* by the AHRC Collaborative Arts Triple Helix project (whose PI is Richard Clay, History of Art, UoB, 2012)
- **Newey:** AHRC standard project, 'A Cultural History of Pantomime, 1837-1901', £368,503, 2008
- **Tomlin:** AHRC Fellowship for *Acts and Apparitions* (£33,140, rated 6 by AHRC); ACE funding (£18,700) for *The Pool Game*, 2012
- **Whyman:** BA/Leverhulme grant (£3,116) for research trips to Russia, 2013
- **Radcliffe:** BA Small Research Grant (£5,143) for research on Wilkie Collins, 2011-13

ii. Infrastructure and facilities

Scholarly: DTA benefits from the outstanding research collections of the University Library, one of the largest UK academic libraries, with 2.7 million items, over 50,000 scholarly journals (electronic and print), and access to 275,000 e-books. UoB also provides collections specifically relevant to key areas of DTA research: the Barber Fine Art Library and the Barber Music Library; and, in particular, the Cadbury Research Library, housing the Special Collections in the areas of Victorian and Edwardian theatre history, Noël Coward, and rare material on playwrights Galsworthy, Granville Barker and the early twentieth-century Royal Court Theatre; and the SI collection of Shakespeare and Renaissance drama, literary, cultural, political, religious, and social history of the period, archives, manuscripts, and audio-visual collections. The Library of Birmingham holds vital primary sources for British theatre history, including a major Shakespeare collection, the Barry Jackson Papers, and the archives of the Birmingham Repertory Theatre. Specialised databases made available by UoB also include AHDS Performing Arts, Biographical Index of English Drama before 1600, East London Theatre Archive, and Palatine.

Organisational: In addition to support mechanisms noted above, overseas researchers making extended visits are hosted by the EDACS **Centre for Advanced Research in English (CARE)**; the **Birmingham-Nottingham Strategic Research Collaboration Fund** supports the planning of externally funded collaborations between the Universities of Birmingham and Nottingham; the **Universitas 21** consortium, of which UoB is a member, promotes research exchanges among its international member institutions.

Operational: DTA's performance research is crucially supported by the professional-standard facilities of George Cadbury Hall, a licensed theatre that received substantial University investment in 2004-5. DTA also has at its disposal rehearsal spaces in the neighbouring Selly Oak Visual Arts Centre (where all staff are based), along with technical support and equipment for practice as research. These facilities are supported by full-time production staff, including a stage designer and a costume assistant. The joint research seminars and other activities with SI are integral to our medium and long-term strategy for PGR and staff research.

CAL supports our research by providing institutional study leave and internal research funding, and by the dedicated assistance that its RKT office gives us in shaping and developing our applications for external funding. These facilities and support mechanisms are complemented by those noted in c.ii above as provided specifically for PGRs.

It is the responsibility of the Head of College to agree annually with the relevant Head of School and subsequently maintain an appropriate balance between the various infrastructure aspects

described above. Due regard is given to departmental aspirations, the over-arching College research strategy and external environmental factors (such as funder priorities) in determining this balance.

e. Collaboration or contribution to the discipline or research base

Collaborations

Participation by members of the UoA in collaborative research and networks includes three examples in UK (e.g. Ledger, *Caravana!* with The Bone Ensemble) and two internationally (e.g. Tomlin UK/US network on vanguard practice).

Service on Research Councils, Committees and Boards

Tomlin is a member of the AHRC Peer Review College. **Angelaki** co-convenes the Directing and Dramaturgy Working Group of TaPRA, and **Radcliffe** is a member of its History and Historiography Working Group and New Technologies Working Group. **Jackson** is on the steering group, International Database of Shakespeare on Film, Television and Radio (British Universities Film and Video Council /AHRC project) and the advisory group of the BUFVC, and is a member of the British board of trustees for the Gdansk Theatre Trust.

Editorial positions

Angelaki is founding co-editor of Palgrave Macmillan's *Adaptation in Theatre and Performance* series, and **Ledger** is on the editorial board of the Winchester UP hybrid research series *Experiments and Intensities*. **Tomlin** is volume editor in the series *British Theatre Companies*, and serves on the editorial board of the book series *Adaptation in Theatre and Performance*. Four members of the UoA serve on the editorial boards of seven journals and e-journals (e.g. **Jackson**, *Theatre Notebook*, *Shakespeare Survey*, *Shakespeare*); **Ledger**, *Video Journal of Performance*; **Tomlin** is associate editor of *Performing Ethos*). **Ledger** has contributed by invitation to commentaries for Routledge Performance Archive.

Examination of Doctorates

Four members of the UoA have examined 11 PhDs, at UK universities including Oxford, Exeter, Reading, London Goldsmith's, RHUL, and at the University of Malta. Two further members have provided reports on doctoral work with reference to progress and awards (Oxford, Barcelona).

Refereeing of Academic Publications and Research Proposals

All seven members of the UoA have reviewed proposals for academic books in the UK and US (e.g. British Academy, OUP, CUP, University of Virginia Press) or journals (e.g. *Contemporary Theatre Review*, *English*, *Popular Entertainment Studies*). Four members have reviewed funding proposals (AHRC, BA, ESRC, Estonian Science Foundation).

Conferences and Academic Encounters Organised

The UoA hosted 20:20: Playwriting/Pedagogy (2010, with UK and US keynotes by David Edgar, Mark Bly, Ken Cerniglia). **Angelaki** organised *Contemporary British Theatre: Towards a New Canon* (2010), and co-organised the international events *Dealing with Martin Crimp* (2013, with RHUL), and, with **Tomlin** and RHUL, *The Post-secular in Contemporary Drama* (2013, featuring Professors Elisabeth Angel-Perez (Paris-Sorbonne) and Christina Wald (Berlin), Emerita Reader in Philosophy Christine Battersby (Warwick) and Revd Dr Sam Wells (St Martin-in-the-Fields, Kings College, London). **Angelaki**, **Ledger**, **Jackson**, and **Tomlin** convened panels at six conferences (e.g. Jackson, 4th British Shakespeare Association Conference, 2009).

Invited keynote, conference and lecture presentations

All seven members of the UoA have presented by invitation at 28 UK and international events (e.g. **Angelaki**, *Performance, Nation and Globalisation*, NUI, Galway, 2013; **Ioannidou**, *Classicising Modernity*, Trinity College, Dublin, 2013; **Jackson**, *Shakespeare's Birthday Lecture*, Folger Shakespeare Library, Washington DC, 2000; 'Shakespeare's Romans on Screen', University of Rouen, 2008; *Shakespeare Across Media*, Taiwan National University, 2012; **Ledger**, *Kale Ghoda*, Mumbai, 2013; **Radcliffe**, *Manuscripts Still Matter*, BL; **Tomlin**, *Spectatorship*, Munich, 2013; **Whyman**, *Chekhov seminar*, School of Dramatic Art Theatre, Moscow, 2010).