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Institution: University of Roehampton
Unit of Assessment: Panel D, UoA 35B Drama, Theatre and Performance
a. Overview

The research of the department of Drama, Theatre and Performance (DTP) at Roehampton has three distinct foci: 1. **Contemporary Theatre and Performance Practices**; 2. **Situated, Mobile and Socially Engaged Performance Practices**; and 3. **Writing, Memory and History**. Within this framework the department works on an array of contemporary and historical theatre and performance practices, from the study of located, socially engaged performance, to the creation and historiography of written texts for theatre and radio, to the invention of new modes of practice-as-research (p-a-r).

b. Research Strategy

DTP aims to make vital, effective and lasting contributions to global discourses in theatre and performance studies, through unique engagements with the associated fields of cultural theory, philosophy, anthropology, literary theory, gender studies and art history, and to expand understandings of performance research methodology through innovative research practices.

The department has benefited from a period of staffing stability, which has enabled the consolidation of research infrastructure, supporting an increasingly dynamic research culture. Key developments in line with strategic priorities over the period have been: the addition as Creative Research Fellow of O'Connor, a core member of the UK's foremost experimental theatre company, Forced Entertainment; provision of a high-tech staff and postgraduate research studio; career progression for mid-career colleagues; considerable development in the postgraduate research cohort with a marked international reputation for innovative p-a-r; solid support for a broad research bidding culture that has increased research income substantially; and a significant expansion in publicly-engaged research projects. Strategic development has been led by DTP's three professors and senior colleagues in its Research Advisory Group (RAG), and the establishment in 2009 of a Department of Drama Theatre and Performance has facilitated increased autonomy in budgeting, research policy and organizational decision-making.

DTP has an established international reputation for work on **Contemporary Theatre and Performance Practice**, and a key strategic priority has been to generate ambitious work in this area. Substantial, long-term projects in contemporary performance p-a-r, illustrative also of linkages between individuals across the department, include O'Connor's works addressing new modes of collaborative performance making, Fischer's explorations of the evanescence of the performance event through a series of new performances, and Orley's installations drawing attention to fragmentary, ghosted strands of historical emergence and decay in several resonant locations. The range of DTP's work in this area has been consolidated through Heathfield's large collaborative research project, Performance Matters, on the cultural value of contemporary performance (funded by two AHRC awards 2009-2013), to which many staff have contributed, and involving numerous public research events at leading arts institutions, with the participation of many internationally renowned theorists and artists. Performance Matters events in 2010 and 2011 were attended by 4,000 people, involved the commissioning and presentation of 75 new works, and the contributions of 240 academics, artists and cultural workers (see Impact Case Study).

Meanwhile, since 2008 the department's published research on key artistic figures across diverse scenes of theatre and performance making has focused on seminal bodies of work, analysing and publicly discussing oeuvres in terms of their formative cultural, political, historical and aesthetic contexts. For example, Gorman's book on Richard Maxwell and the New York City Players and Heathfield's book with Tehching Hsieh (subsequently translated into Chinese) have significantly enhanced the cultural, historical and critical understanding of these important artists. These books have been accompanied by public exchanges and curated events, both at Roehampton and leading international venues such as MoMA (New York), Manchester International Festival, and TFAM (Taipei). Aside from these single practitioner works, Bayly has authored an essential volume on the ethical stakes of a diverse range of contemporary performance events, anatomizing their relations to democratic imperatives; Parker-Starbuck's book on 'cyborg' theatre is a key critical text in the study of contemporary performance practices with new technology; Heathfield's co-edited book on the historicisation of performance art is a definitive survey for the field; and Kelleher has written a primary guide to the interpretation of the political dynamics and theory of contemporary theatre practice. These books sit in a broader body of

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research on contemporary theatre and performance practice which, through numerous articles by Gorman, Kelleher and Parker-Starbuck particularly, manifests an approach to performance research that is formally pluralist, culturally engaged, and invested in shifting the terms and content of global theatre and performance discourses.

Secondly, DTP has continued to foster a strong research specialism in ***Situated, Mobile and Socially Engaged Performance Practices***. Wilkie's articles on site-specificity, its relation to notions of national identity, and her growing investigations of mobility and travel in the context of globalization, identify the aesthetic and cultural stakes of this field; Skantze has published a book-length study of the itinerant and located theatre spectator; and Szeman's publications use performance paradigms and ethnography to analyze the politics of citizenship in Romania and Europe in relation to Roma people and to investigate how socially engaged performance can contribute to raising awareness about the past (for instance the Romani Holocaust). Again, the department's published research in this area is underwritten by research-led creative practice, including Orley's work on place, memory and writing (already mentioned), and Forster and Heighes's 2013 installation at Somerset House that rehearses the performative 'disposal' of a former site of scientific research (King's Nobel Prize-winning department of Plant Science in Herne Hill) to the arena of reflective, public exhibition. Doctoral students attracted to this research focus are working through site-specific methodologies, or conducting ethnographic research, or focusing on minorities and socially engaged performance, on topics such as the locations of Sufi worship in Turkey, the acoustic ecologies of site-specific performance, or spaces of collective activism in contemporary Athens.

Thirdly, during the period a new research specialism and strength has emerged in ***Writing, Memory and History***, with a confluence of work on adaptation and re-enactment from diverse historical perspectives. Key contributions to this area have been Greenhalgh's numerous essays on radio adaptations of Shakespeare and literary and media representations of domestic contexts, White's investigations in books and leading journals of memory, testimony and its sounding through historiographical reconstruction in legal environments, White's adaptations of novels for BBC radio, and Heathfield's work on the writing and re-imagining of Live Art histories. Several PhD topics in this area, such as the performance of historical memory in post-fascist Portugal, the historiography of 1980s neo-avantgarde Italian theatre, and the re-enactment of black radical civil rights activism, are indicative of the strong integration of staff and student work.

Across this range of research interests, DTP aims also to be a lively and welcoming centre of debate and exchange, for academic staff and research students within the department, and also for colleagues in the field more widely. To this end, the department financially supports the Research Centre for Performance and Creative Exchange (RCPCE), a highly active forum instituted in 2008. This is the main structure through which staff and postgraduate research work is shared with a broad community of theatre and performance researchers and makers in London. Led by Skantze, RCPCE regularly hosts sessions by an array of international visiting scholars and artists, mounting multi-form research events (performances, lectures, seminars, screenings, postgraduate laboratories, salons, symposia and workshops) at Roehampton and occasionally in collaboration with local cultural sector hosts such as Shunt Vaults, Chelsea Theatre, Lilian Baylis Studios, and Toynbee Studios/Artsadmin. The range of speakers over the period reflects the interdisciplinary outlook of our approach. Alongside presentations from DTP staff, academic guests across the fields of theatre and performance studies, dance and visual arts and philosophy have included: Simon Jones, Gavin Butt, Freddie Rokem (Israel), André Lepecki (USA), Tracy Davis (USA), Lisa Merrill (USA), Jane Rendell, Lisa Peschel, Marin Blazevic (Croatia), José Sanchez (Spain), Spencer Golub (USA), Rebecca Schneider (USA) Ann Pellegrini (USA), Francesca Ferrando (Italy), Bojana Kunst (Slovenia), Giulia Palladini (Germany), David Savran (USA), Mary Jo Lodge (USA), David McAlpin, and Jill Casid (USA). RCPCE has also engaged leading international guest artists working across the visual and performing arts, from musical composition, through installation art, dance-theatre, live art, playwriting, to poetry and socially engaged practice. Key speakers in the period have included practitioners such as Anne Carson (USA), Nadia Davids (South Africa), Barbara Campbell (Australia), Robin Deacon, Lin Hixson and Matthew Goulish (USA), Tim Etchells, Wendy Houston, Four Second Decay, John Newling, Matteo Fargion, Jonathan Burrows, Eleonora Fabião (Brazil), David Cross (New Zealand), and Mick Douglas (Australia). As a postgraduate and staff research forum RCPCE provides a positive testing ground for the dynamics of publicly engaged research: a secure, responsive and challenging context for

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research development, generating new lines of affinity and potential collaboration with our international guests.

Our strategic priorities over the coming five years:

- **To continue to develop our profile and distinction in world-leading culturally engaged research in theatre and performance studies.** We will consolidate and extend the profiles of our earlier-career researchers, whilst continuing to support and advance the research of senior staff with established international reputations in performance theory, critical and creative practice. For example, Wilkie's *Making Passage: Performance, Transport and Mobility* (Palgrave MacMillan) is due to be published 2014, and Kelleher's *The Illuminated Theatre* (Routledge) in early 2015. Meanwhile, Parker-Starbuck is collaborating with Bay-Cheng (Buffalo) and Saltz (Georgia) on *Taxonomies: Media x Performance*, a book project with interactive website for University of Michigan Press.
- **To continue to expand our postgraduate work.** The MA/MRes Performance and Creative Research, established during the period, has already been successful in training students transferring to the doctoral programme with distinctive interdisciplinary competencies, one of whom was awarded a Vice-Chancellor's scholarship to work on biosecurity and 'alien species' in performance art. New Masters strands in contemporary theatre practice and playwriting will expand the range of preparation for advanced postgraduate research. We will build on the strong doctoral cohort we have developed and very buoyant level of applications, through continuing internal bursary support plus membership of the successful AHRC-funded Doctoral Training Partnership consortium, *Techne*, launching in 2014-15.
- **To continue to develop large collaborative research projects and funding bids involving national and international external partners, with particular emphasis on culturally engaged work and knowledge exchange activities.** These bids will utilize our extensive international connections as a research group and will establish specific interdisciplinary research projects and international research networks, with bids particularly focused around European funding sources. We will also develop a broader base of funding attainment at early-career, as well as senior staff, levels and focus on generating postdoctoral awards to capitalize on the recent momentum in our doctoral work. For example, Heathfield's ERC funded *Curating the Ephemeral*, in addition to enabling high profile transatlantic institutional partnerships (further detail below), has already enabled the 3-year appointment of a postdoctoral researcher in the department from 2014.

c. People, including:

I. Staffing strategy and staff development

The period has seen considerable staff career advancement across all appointment levels. DTP's REF submission involves 14 members of academic staff (6 male, 8 female) from Europe and America, ranging from early-stage academics and established artist-researchers, through to highly experienced researchers and teachers. All staff in RAE 2008 have remained in post, early-career staff (Orley) were supported with reduced administrative and teaching duties to acquire their PhDs, and four staff were promoted in recognition of their significant contributions to programme development and research: from Senior Lecturer to Reader (Bayly, Gorman, Parker-Starbuck), and from Reader to Professor (White). In addition, O'Connor was appointed to a Creative Research Fellowship in 2010 (0.6 over 5 years) supported by the AHRC. Heathfield was awarded an ERC International Fellowship in 2013. Three two-year Honorary Visiting Professorships for internationally renowned artists (Tim Etchells, Lin Hixson, Jonathan Burrows) were made in the period, as well as a six-month artist in residence position for theatre maker Simon Vincenzi, complementing and extending the department's expertise in creative p-a-r. A 0.5 FTE post-doctoral Research Project Officer (Fernandez) was appointed in 2013 to assist DTP's work on public research events with cultural sector partners and knowledge exchange initiatives with the potential for impact, while beginning her own professional research career with the benefit of formalized mentoring and research workload allowance. Early career researchers are integrated as soon as possible into PGR supervisory teams (all supervisors undergo mandatory training, with a SEDA-

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accredited course for new supervisors) and, in line with the Department's commitment to equal opportunities, all staff are guaranteed at least one research day a week during the teaching terms. All staff are allocated dedicated research time via a comprehensive workload model with allowances of 40% for research and additional allowances for the development of impact.

DTP operates a rota for research leave every three years, again for all staff, enabling long-term planning of research projects. Four staff have had two periods of research leave within the assessment period (Heathfield, Parker-Starbuck, Skantze, White) and six have had one period (Bayly, Gorman, Greenhalgh, Kelleher, Szeman, Wilkie). Applications are mentored by senior staff who have experience of acquiring funds and links between research leave and bids for external funding are actively encouraged in this process, with a view above all to enabling major projects and substantial scholarly and creative outputs with funding capability, through passages of sustained, intensive research. The scheme has directly supported the DTP's highly increased yield of single-authored books and ambitious p-a-r projects, as well as its substantial research bidding activity, while enabling all staff to work long-term towards significant, high quality outputs with substantial impact.

A full-time Department Research Facilitator, with expertise in Arts and Humanities research funding, works with staff on research applications from conception to submission, re-development and re-submission where appropriate. These support structures have led to a considerable increase in bids over the period, with bids totaling over £3 million having been made to diverse sources (AHRC, British Academy, Leverhulme, Fulbright and Wellcome Trusts, the ERC, the EU, charitable trusts, foundations and banks) by 14 staff. The spread of research funding activity across the staff base indicates the inclusivity of this support. Particular encouragement has been given to early-career staff to acquire bidding experience and funding track records, and a focus has been made on interdisciplinary applications, with collaborations between universities and cultural sector partners. For example, Bayly's Creativeworks-funded partnership with independent production agency Stellar Network, where the department's agendas on knowledge exchange and cultural engagement with impact can be best pursued. Increased emphasis has been given to applications that utilize and enhance the extensive international research networks of staff.

c. II. Research students

Drama at Roehampton is now a leading London centre for international postgraduate study in the performance studies field, with a strong reputation for interdisciplinarity and practice-as-research. In the assessment period, the department has substantially grown its research student numbers and completions, whilst developing a more diverse and active research culture. Registrations have risen from 13 in RAE 2008 to 35 during the REF period; numerous staff have qualified as a Director of Studies (DoS), having supervised a UK PhD from start to finish, and there has been a marked increase in awarded PhDs. While RAE 2008 saw only 4 completions, this has increased almost four-fold to 15 students completing in the REF period. Recruitment and professional development of research students is significantly enhanced through their being given a substantial role where possible in staff research projects. For example, 13 PGR students acted as Associate Researchers on the *Performance Matters* project, participating in its many international symposia via dedicated postgraduate fora with peers at Goldsmiths, and realizing their own public events (symposia and laboratories) in collaboration with host venues the A Foundation (2009), Whitechapel Gallery (2010), Toynbee Studios (2011), The White Building, Performance Space and the Yard Theatre (2012), and internationally renowned respondents such as Janine Antoni, Ron Athey, Matthew Goulsh and Oreet Ashery. Doctoral graduates have gone on to full-time academic positions at the Universities of Sheffield, Plymouth, Surrey, Salford, Lincoln and Roehampton and several (e.g. Vlatka Horvat, Ilana Ortar and Richard Talbot) have significant careers as independent artists.

Substantial university and department investment in the Drama research community has included 14 three-year scholarships in the period, ranging from fees-only studentships (5), through studentships supported by further £4,000 bursaries (5), to full scholarships at Research Council rates (5), supported variously by the University's Sacred Heart Foundation and Santander Bank-sponsored schemes, the Vice-Chancellor's strategic investment fund, and Department funds. In addition, and during a time of considerable change in national postgraduate funding structures, the department increased its AHRC PGR awards to four. Four doctoral students were also successful

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in acquiring additional student-led initiative grants for performances and symposia (AHRC Beyond Text £4,000). Other external doctoral funding has included two students sponsored by home universities, two funded by the Portuguese Fundação para a Ciência e a Tecnologia, an award from the Onassis Foundation and one from the Finnish Cultural Foundation. The University was the recipient of four AHRC Capacity Building studentships available to Drama applicants at masters and PhD levels. We have a clear strategy to expand and strengthen further our PGR provision and culture: integral to this is our membership of the new AHRC Doctoral Training Partnership consortium with RHUL (TECHNE) and five other institutions (awarded October 2013).

Students are supervised in teams led by a Director of Studies, who has supervised previously to successful completion, and two academics, occasionally with a supervisor external to the Department so that interdisciplinary research can be encouraged – and supported – with appropriate disciplinary expertise. Students participate in a wide range of research methods training sessions, and there is a clear process for identification of training needs. Doctoral students in DTP partake of a generic programme provided for all students by the Graduate School, including training around impact; a discipline-based programme on professional development skills, organized collaboratively by arts and humanities departments, and subject specific training organized by DTP. Student progress is monitored through the completion of specific research goals (Project Confirmation 9-15 months; Upgrade 13-18 months) and annual reports, scrutinized by independent boards at Department and University levels. The annual report process includes a supervisory team meeting, providing an opportunity to receive feedback on the quality of provision, monitoring potential causes for concern, and identifying training requirements. Research with human participants is subject to an ethics approval process. All DTP Research students are allocated a minimum £250 per annum towards research expenses.

All PGR students are invited to participate in the numerous research events hosted by RCPCE, including tailor-made reading groups. P-a-r students are encouraged to show work at termly RCPCE 'Laboratory Nights' and to contribute to the Department's annual postgraduate symposium. 'Lab Nights' are designed to encourage diverse approaches to critical response and to investigate the terms of public engagement in research. The annual symposium acts as a forum for intensive research exchange and is often used by students to rehearse future conference presentations. PGR students are offered teaching experience each year as a professional development activity. Paid positions, where funds allow, are advertised to all, with each student given an added annual opportunity to shadow and be mentored by staff teaching an undergraduate module. Students participating in teaching are required to take a Postgraduate Certificate for Teaching in HE or the University's SEDA-accredited course in teaching support. PGR student feedback is gathered through discussions with supervisory teams, through an elected student representative who is a member of the Departmental Committee and through the annual reports. The Department holds bi-annual Research Student Supervisor meetings to ensure space for pertinent supervision issues to be addressed.

d. Income, infrastructure and facilities

Income:

The Department has sustained a robust level of research income with seven grants awarded over the period totaling £850,768. The most significant project in DTP's portfolio of high-profile publicly engaged research was *Performance Matters*, a partnership between Roehampton, Goldsmiths and the Live Art Development Agency (LADA) (AHRC Research Grant £349,665 of which £190,513 came to Roehampton alongside a £55,000 doctoral award). In 2012 Heathfield was awarded Follow-on Funding as Principal Investigator for further *Performance Matters* activities based around knowledge exchange work (AHRC £94,941). In January 2013 he was also awarded a European Research Council Marie Curie International Outgoing Fellowship (£315,000) for his project 'Curating the Ephemeral' involving partnership with Columbia University, New York and the participation of international art institutions (MoMA, Tate Modern, Marina Abramović Institute) and many independent curators. O'Connor received an AHRC Fellowship in the Creative and Performing Arts (£261,792). Greenhalgh received a small research grant for her work on Shakespeare and radio (British Academy £2,034) and Heathfield received a small research grant for his book *Perform, Repeat, Record* (British Academy £6,000) and an international research exchange grant for work in Rio de Janeiro and London (Santander Bank £5,000). In addition to

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those awards recorded through HESA, DTP's strong team of artist researchers have acquired numerous grants to support artistic research realized in the cultural sector internationally: O'Connor was co-author and recipient, as part of her work with Forced Entertainment, of ACE regional funding of £278,944 in 2009-10, £285,000 in 2010-11 and £265,376 in 2011-12 to support the making and touring of new performance projects *Thrill* (2010), *Tomorrow's Parties* (2011), and *The Coming Storm* (2012). Forster and Heighes' *The Hover Project*, a landscape performance project, Ramsgate, Kent received an ACE £5,400 grant (2012). Fischer's *The Book of Blood*, a human rights project, received an ACE touring grant of £5,000 (2008); *The Last Adventure*, a 'living room opera' based on a play by Jean Cocteau received £8,000 from a private sponsor (2012); and *Seemphony*, a visual performance structured according to musical notation received a £10,000 ACE award (2012). These multiple funded engagements of our artist-researchers have enhanced DTP's cultural sector presence and generated new knowledge exchange opportunities.

Infrastructure:

Research Committee, chaired by the Vice-Chancellor, oversees institutional research strategy, fosters new initiatives, allocates strategic investment, and monitors research quality. DTP research activities are coordinated by the department Research Advisory Group, supporting the HoD, who is responsible for strategy and resource management. The Department Research Facilitator directly supports funding bids and project management, and a Department Research Projects Officer deals with other aspects of day-to-day research support: networks and partnerships, mailing lists, web development and event organization. This post, funded through University strategic investment, responds to DTP's extensive cultural outreach and public engagement work, ensuring a coherent and systematic approach to knowledge exchange and research impact.

A dedicated academic works to support the development of impact across the institution, and chairs an impact advisory group that coordinates this activity and encourages its strategic development.

Facilities:

During the REF period, over £350,000 has been invested in upgrading the department's dedicated performance spaces. In spring 2010 the University invested £54,000 in the refurbishment of a large studio, to create a significant resource exclusively dedicated to DTP postgraduate and staff research activities. Refurbishment established a natural, light studio environment with black-out facilities, 'state of the art' theatrical lighting, sound and projection equipment, in order to facilitate the practices associated with its Performance and Creative Research MA and MRes (successfully launched 2010/11) and the growing culture of doctoral students working through p-a-r. Research students and staff also have access to four performance studios (outside of undergraduate teaching schedules), which are fully equipped with black-out, lighting, sound and projection (including the Jubilee Theatre refurbished late in RAE 2008 through a £190,000 Science Research Investment Fund award). The University's Financial Strategy Group approved a further £112,000 facilities improvement of Jubilee Studios in 2012/13. Each studio space has accessible online booking and is supported by DTP's three technicians (specialisms in lighting, sound, design and costume). Research students also have easy access to the University's audio-visual equipment, studios and editing suites. In addition, postgraduate students have had access to the studio and other resources of partner organizations such as Chelsea Theatre, Battersea Arts Centre and Rich Mix.

e. Collaboration and contribution to the discipline or research base

DTP has fostered numerous collaborations with cultural sector partners and universities locally and globally through an array of activities, including:

1. **Funded projects and networks:** *Performance Matters* is a collaboration with Visual Cultures at Goldsmiths and LADA, through which it links with many other London-based arts organizations. Santander funding facilitated an international staff exchange in 2012/13 with the School of Communications, Federal University of Rio de Janeiro. Szeman was a member of an AHRC funded research network organized by University of Warwick and RHUL on 'Eurovision and the New Europe'.

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2. **Membership of journal editorial boards:** Since 2008, Parker-Starbuck has made contributions from a transatlantic perspective to *PAJ: A Journal of Art and Performance* as Assistant Editor. Parker-Starbuck has also championed the relationship between media and performance as Associate Editor of the *International Journal of Performance Arts and Digital Media* (2009 on). Since 2001 Szeman has been an Editorial Collective member for the international, interdisciplinary journal *Feminist Review*.
3. **Leadership contribution to professional associations:** Parker-Starbuck and Gorman are active members of the Theatre and Performance Research Association (TaPRA). Parker-Starbuck convened the Body in Performance working group and Gorman acted as a member of the organization's executive committee (2006-09). Heathfield, Kelleher and Szeman have made important contributions to the field of performance studies through its professional organization Performance Studies international (PSi), in their respective roles as former President and board member (2004-11), Vice-President (2008-11), Performance in Historical Paradigms working group convener and PSi archivist. Parker-Starbuck is a convener of the London Theatre Seminar.
4. **Professional cultural sector and visiting professor roles:** Heathfield was a board member of performance artist Bobby Baker's Daily Life Ltd. (2008-12), Parker-Starbuck for Curious Inc., and Gorman for Lightwork. In 2011, Skantze acted as consultant for the Globe Theatre's epic international contribution to the Cultural Olympiad. Heathfield was the inaugural Springdance Festival Creative Fellow at the Centre for the Humanities and Theatre Studies at Utrecht University (2010). Kelleher was curatorial mentor at Das Arts, Amsterdam (2011) leading the institution's 3-month autumn training block. Kelleher also held an international visiting professorship at the Goat Island Summer School at the Art Institute of Chicago (July, 2008).
5. **Refereeing for tenure and promotion to senior research posts:** Auckland University of Technology, University of East London, Central School of Speech and Drama, Middlesex University, State University of New York, University of Aberystwyth, and University of California, Irvine.
6. **Serving as peer reviewers** for research grants (AHRC, Guggenheim, Leverhulme), book proposals (Amsterdam UP, Blackwell, Cambridge UP, Intellect, Methuen, Palgrave Macmillan, Routledge, University Press of Florida, University of Michigan Press) and academic journals: *Adaptation* (OUP), *Anthropologica* (Journal of the Canadian Anthropology Society), *College Literature*, *Contemporary Theatre Review*, *Feminist Review*, *Feminist Theory*, *Graduate Journal of Social Sciences*, *Health Care Analysis*, *Journal of Adaptation in Film and Performance* (Intellect), *Law Text Culture*, *Performing Ethos*, *Shakespeare Bulletin*, *Studies in Theatre & Performance*, *Theatre Journal*, *Women and Performance*.
7. **Examining PhDs:** in the UK (Universities of Aberystwyth, Glasgow, Kent, Kingston, Lancaster, Leeds, Loughborough, Manchester, Surrey, Ulster, Warwick, Central School of Speech and Drama, Courtauld Institute of Art, Dartington College of Arts, Edinburgh College of Art, King's College London, Birkbeck, Goldsmiths, Queen Mary and Royal Holloway University of London, University of the Arts London) and overseas (Auckland University of Technology, University of Queensland).
8. Beyond their structural work for the field's key professional associations (ATHE, TaPRA and PSi), DTP staff are highly represented in **international conferences** such as ASTR, IFTR and Shakespeare Association of America, with well over 100 papers (over a third were keynotes or invited presentations) and performances given in the UK and internationally: in Austria, Bosnia, Brazil, Canada, Chile, Croatia, Denmark, Germany, Greece, Iceland, Israel, Italy, New Zealand, Netherlands, Poland, Portugal, Puerto Rico, Romania, Spain, Sweden, Switzerland, Taiwan and the USA. The scale and interdisciplinary scope of these presentations, crossing from theatre and performance studies' locales to cultural studies, philosophy, dance studies and art history contexts, indicates the intellectual reach of our research. Presentations in numerous forms have been given in contexts as diverse as Arnolfini, the Barbican, BBC Radio 3, Globe Theatre, ICA, Manchester International Festival, National Review of Live Art, Riverside Studios, Royal Opera House, Somerset House, Tate Britain, Tate Modern, Whitechapel Gallery in the UK, and internationally at venues such as House of World Cultures and Hebbel Theatre Berlin, Impulstanz festival Vienna, MAD Food Camp Copenhagen, Frascati and Het Veem Amsterdam, Arco and Reina Sofia Madrid, Malta Festival Poznan, Stockholm Fringe Festival, Museum of Modern Art NYC, TFAM Taipei, indicating the breadth and extent of our culturally engaged research.