

## *Gabriella Giannachi, Curriculum Vitae*

### **LANGUAGES AND NATIONALITIES**

Italian, German and English

### **EDUCATIONAL BACKGROUND AND ACADEMIC QUALIFICATIONS**

1996 – PhD, English Faculty, University of Cambridge, UK ‘The role of silence in modern European drama’ (I was in receipt of a Trinity Hall scholarship which paid for fees and living costs throughout my period of study).

1988 – B.A., Department of Foreign Languages, University of Turin, Italy; graduation mark: 110/110 lode, ‘bacio accademico’ and ‘dignità di stampa’ (awarded special mention and ‘publication’).

### **CURRENT POST**

Professor in Performance and New Media, Department of English, Exeter University, UK (since 2011).

### **PAST POST**

Professor in Performance and New Media, Department of Drama, Exeter University (2007-11).

Senior Lecturer in Drama, Exeter University (2004-7).

Lecturer (B) in Theatre Studies, Lancaster University (from 1995; promoted to lecturer B in 1998).

### **PRINCIPAL RESPONSIBILITIES OF CURRENT POST AT EXETER**

Director, Centre for Intermedia and Creative Technology (interdisciplinary research centre).

Academic Lead (managing and mentoring around 12 staff in English).

Teaching undergraduate and postgraduate students across the Arts History and Visual Culture, Liberal Arts, Drama, English, Heritage and Culture Studies programmes, including several Collaborative Doctoral Award students who worked as interns in the museum sector at Tate, Royal Albert Memorial Museum and Art Gallery, and Exeter City Football Club Museum.

Chair Horizon (EU) Funder Advisory Network (FAN) group, Exeter, UK.

Member of Impact Strategy Review Group (reviewing impact case studies within the College of Humanities).

Member of the Industrial Funding Strategy Group (reviewing the University’s industrial strategy).

### **RESEARCH GRANTS (PI, principal investigator; CI co-investigator)**

2021-22 – PI, ‘Creative Industries Innovation in Seaside Resorts and Country Towns’, Nesta, £29,118. This project aims to research how the creative industrial sector in the South West of England could recover from the pandemic.

2020-2022 (extended to 2023 due to Covid) – CI, ‘Shaping the Connected Museum’, AHRC, value to Exeter £49,474. The project, led by Steve Benford, Mixed Reality Lab, University of Nottingham, in collaboration with Tate, Factory 42, Alibaba Cloud, Shanghai Museum, aims to create a platform that will use heritage from the two museums to connect museum visitors in China and the UK.

2019-22 (extended to 2023 due to Covid) – PI, ‘Documenting digital art: re-thinking histories and practices of documentation in the museum’, AHRC, £367,206. The project is a collaboration with a number of UK, EU and Australian-based curators and new media experts, developed in partnership with the Venice Biennale, The Photographers Gallery in London, and LIMA in Amsterdam. The project aims to develop a framework for the documentation and conservation of digital art and has involved a number of publications, workshops and symposia at the partner institutions, as well as an exhibition at the Venice Biennale.

2019-20 – PI, ‘Celebrating Our Heritage: an ECFC Museum Outreach Programme’, Heritage Lottery Fund (HLF), with ECFC Supporters Trust and Club, the Community Trust, Devon County Council, and the Unified Football Supporters Organisation, £60,715 to use sporting heritage to create two films, three exhibitions, best practice heritage curation and preservation workshops, a white paper, and use the Club’s sporting heritage to deliver a number of wellbeing activities for senior citizens and war veterans suffering from post-traumatic stress disorder.

2018-20 (extended to 2022 due to Covid) – CI (PI, John Cassy, CEO at Factory 42). The project was developed in collaboration with the Science Museum, the Natural History Museum, Magic Leap, the Almeida Theatre, and a wide range of technology partners. Total value of award, £4,000,000, value to Exeter £100,000, AHRC/Innovate UK, Future Audiences Demonstrator. The project created a mixed reality experience called ‘Lost Origin’ based on the collections of the Science Museum and the Natural History Museum, complemented by an app and an experience hosted in shopping centers by Intu.

2015-20 – CI (PI, Steve Benford, Horizon Digital Economy Programme, University of Nottingham), funded by Research Councils UK (RCUK). Total project value £4,062,954, value to Exeter: £35,000. This project involved working with Tate to develop an interactive cartographic map tracing participatory art practices at Tate 1950 to today which is now available in prototype form on the Tate website.

2017-9 – PI, in collaboration with Exeter City Football Museum, funded by Heritage Lottery Fund (HLF), with Exeter City Football Club, value of award: £63,778, plus an additional contribution of £13,000 by the project partners. This project involved working with Exeter City Football Club and 12 volunteers to turn the club’s ground into an accredited museum. The project led to the production of several films, temporary and permanent exhibits, a digital archive, and a number of learning resources about the club’s heritage.

2016-7 – PI, The History of St James Park, HLF, with Exeter City Football Club, value of award: £29,106. This project involved working with Exeter City Football Club and 10 volunteers to develop a digital archive and a number of films and exhibits about the Club’s sporting heritage.

2016-7 – CI, Training cabin crew in VR, NATEP, in partnership with Flybe and Invirt Reality; PI Rupert Wegeriff (Department of Education, Exeter University). The project developed a framework and prototype for the use of VR for the training of cabin crew.

2014 –7 PI, Arts and Humanities Research Council (AHRC), ‘Collecting, archiving, and sharing performance and the performative’, developed in partnership with Tate, £278,873. This project involved a wide range of outputs including publications, workshops, a symposium, and the creation of a digital archive mapping the history of performance at Tate 1960 to today that is available on the Tate website.

2009-15 – CI (PI Professor Tom Rodden, Horizon Digital Economy Research Hub, University of Nottingham). Funded by RCUK. Total project value £13million, excluding partner contributions currently estimated at £15 million. As PI for Exeter, I was awarded: £264,115. Project partners with whom I worked, Stanford University; San Francisco Film Institute; Ludwig Boltzman Institute Media Art Research, Linz; Tate; Met Office Hadley Centre. This project involved the creation of CloudPad, an interactive documentation tool for the annotation of hybrid documents; RELATE a platform allowing for the annotation of climate change related phenomena; and ArtMaps, an interactive visualization of Tate’s collection on a map that was available on the Tate website (2013-2020).

2013 – CI, AHRC, Performance and Audience in Movement-Based Digital Games: An International Research Network, value to Exeter £12,690. This project explored the use of gameful design in performance-based experiences.

2012-13 PI, REACT, Heif funded Time Trails, then Placeify, developed in collaboration with Royal Albert Museum and Art Gallery (RAMM) and 1010 Media, an interactive trail building platform now utilized by over 20 organizations in the South West of England, including the Royal Albert Memorial Museum and Art Gallery (RAMM) which uses it for over 10 trails available on the museum website.

2012 - PI, REACT, Moor Stories: Reimagining the Dartmoor Landscape, with RAMM, value of award: £24,000. This project involved the creation of a platform allowing users to annotate objects in RAMM's collection on a map showing the location where they were found on Dartmoor.

2012 - PI, AHRC, Nesta, ACE, Info-Objects: embedding objects with audience interpretation, with Imperial War Museum, value of award: £8,460.

2010-11 - CI, Beyond Text: 'Riders Have Spoken: Designing and Evaluating an Archive for Replaying Interactive Performances' (PI Jonathan Foster, Information Studies, Sheffield University), also involving Steve Benford (Computer Science, University of Nottingham). AHRC award: £95,228. As PI for Exeter I was awarded: £9,030.

2005-9 – CI, 'Performing Presence: from the Live to the Simulated', also involving Nick Kaye (PI, English, Exeter), Michael Shanks (CI, Archaeology, Stanford University), Mel Slater (CI, Computer Science, UCL). Funded by AHRC. Value £275,000. The project was an investigation into presence in live, mediated and virtual environments, including mixed reality and involved a series of publications, workshops, and a symposium.

2006 - Subcontracted in 'Presencia - Presence: Research Encompassing Sensory Enhancement, Neuroscience, Cerebral-Computer Interfaces and Applications' funded by the EU, Sixth Framework Programme. Euros 60,000. The project consisted in a study of persistent presence in VR.

2004 – PI, AHRB Small Grants in the Creative and Performing Arts (£2,645) for travel to Karlsruhe (Germany) and Boston (USA) for *Virtual Politics in Performance* for Routledge.

2002 – PI, AHRB Research Leave Scheme Award (£12,035) for the completion of *Virtual Theatres* for Routledge.

2002 – PI, AHRB Small Grants in the Creative and Performing Arts (£2,320) for travel to Ars Electronica in Linz (Austria), V2 in Rotterdam (Holland) and ZKM in Karlsruhe (Germany) for *Virtual Theatres* for Routledge.

## BOOKS

Dekker, A. and Giannachi, G. (eds) (2023) *Documentation as Art: Expanded Digital Practices*, London and New York: Routledge.

Giannachi, G. (2022) *Technologies of the Self-Portrait*, London and New York: Routledge; in Italian translation (2023) *Autoritratto*, Roma: Treccani.

Franco, S. and Giannachi, G. (eds) (2021) *Moving Spaces: Enacting Dance, Performance and the Digital in the Museum*, Venice: Cà Foscari University Press.

Giannachi, G. and Westerman, J. (eds) (2017) *Histories of Performance Documentation*, London and New York: Routledge.

Giannachi, G. (2016) *Archive Everything, Mapping the Everyday*, Cambridge, Mass.: MIT Press; Italian translation (2021) *Archivia Tutto*, Roma: Treccani.

Giannachi, G., Kaye, N., and Shanks, M. (eds) (2012) *Archaeologies of Presence*, London and New York: Routledge.

Benford, S. and Giannachi, G. (2011) *Performing Mixed Reality*, Boston, Mass.: The MIT Press.

Giannachi, G. and Kaye, N. (2011) *Performing Presence: Between the Live and the Simulated*, Manchester: MUP.

Giannachi, G. (2009 [2007]) *The Politics of New Media Theatre: Life®™*, London and New York: Routledge.

Giannachi, G., and Stewart, N. (eds) (2005) *Performing Nature: Explorations in Ecology and the Arts*, London and New York: Peter Lang.

Giannachi, G. (2004) *Virtual Theatres: an Introduction*, London and New York: Routledge.

Giannachi, G. and Kaye, N. (2002) *Staging the Post-avant-garde, Italian Experimental Performance after 1970*, Bern: Peter Lang.

Giannachi, G. and Luckhurst, M. (eds) (1999) *On Directing*, London: Faber and Faber.

## **PRINCIPAL AND RECENT ARTICLES, BOOK CHAPTERS, KEYNOTE PAPERS AND REFEREED CONFERENCE PAPERS**

Giannachi, G. (2022) Keynote 'Augmenting cultural heritage: towards an experience framework', keynote for World Heritage's Challenges in the Era of the Metaverse', International Academic Forum of Baekje Historic Areas, South Korea.

Giannachi, G. (2022) 'Reassessing the Roles and Values of Art Documentation in the Context of Environmental Practice', *Critical Stages*, 26, <https://www.critical-stages.org/26/reassessing-the-roles-and-values-of-art-documentation-in-the-context-of-environmental-practice/>

Giannachi, G. (2021) Keynote, *New Spectatorship in post-covid Times: Theatre and the Digital*, Association for the Studies of Theatre and Performance (EASTAP), 23-4 September 2021, Vilnius University, Lithuania.

Giannachi, G. (2021) Keynote, 'Conserving the un-conservable: documenting environmental performance for the 21<sup>st</sup> century', *Performance, The Ethics and the Politics of Care*, Bern University of the Arts, Bern, Switzerland, 29-30 May 2021. This contribution will be published in a volume edited by Hanna Hölling et al and published by Routledge.

Giannachi, G. (2020) 'Performing Nature: redefining ecological practice in the era of climate change', University of Venice, Ca' Foscari, Centre for Humanities and Social Change.

Giannachi, G. (2020) 'Unfold: Dan Graham's *Audience/Performer/Mirror* (1977) re-enacted', Re-enactment, University of Venice, Ca' Foscari. Due to be published in Cristina Baldacci and Susanne Franco (eds) *On Reenactment: Concepts, Methodologies, Tools*, Torino: Accademia University Press, forthcoming in 2022.

Giannachi, G. (2020) 'Imagining the future of a complex mixed media work: the case of Lynn Herschman Leeson's *The Floating Museum*', *Stedelijk Studies*, n. 10, <https://stedelijkstudies.com/issue-10-digital-archives-and-collections/>, also published in Lynn Herschman Leeson (ed.) (2021) *The Floating Museum*, San Francisco: Hotwire Productions, pp. 1-10, and in Italian translation in 2023 <https://riviste.unimi.it/index.php/connessioniremote/article/view/19535/17410>.

Giannachi, G. (2019) 'Performance o documento? Le problematiche della (ri-)messa in scena della performance nei musei oggi', Mostre in Mostra, Roma, Palazzo delle Esposizioni, 29 June 2019.

Giannachi, G. (2019) 'Experiencing, documenting and preserving digital art and museum installations', Radical Immersions DRHA, Watermans Arts Centre, London, 8-10 September 2019.

Giannachi, G. (2019) 'Documenting performance and digital art, the role of the audience', Capturing Digital Art and Performance, Victoria & Albert Museum, 22 September 2019.

Giannachi, G. (2019) 'Le problematiche legate alla documentazione, cura e conservazione di opere d'arte digitali e multimediali', CIRMA, Turin University, 25 September 2019.

Giannachi, G. (2019) 'Documenting performance and digital art, the role of the audience', Capturing Digital Art and Performance, LIMA, 20 November 2019.

Giannachi, G. (2019) Keynote: 'Documenting digital art: the role of the audience', 'Bridging the Gap: Theory and Practice in the Conservation of Contemporary Art', Maastricht, 24-7 March 2019. To be published in *Bridging the Gap: Theory and Practice of Conservation of Contemporary Art*, Springer, eds Renée van De Vaal and Vivian van Saaze, forthcoming in 2022.

Giannachi, G. (2018) Invited contribution about mixed reality performance documentation, forthcoming *Performance art and the 1970s: Documentation, Ideas and Historiography*, 30 November-1 December 2018, Berlin, due to be published in Tancredi Gussman (ed.) *Re-Constructing Performance Art-Practices of Historicisation, Documentation and Representation*, London and New York: Routledge, forthcoming in 2023.

Giannachi, G., Tolmie, P., Finbow, A. (2018) 'How Tate Modern became Musee de la Danse', *Contemporary Theatre Review*, 28:2, 210-23.

Giannachi, G. and Tolmie, P. (2017) 'On Becoming an Audience: If Tate Modern was Musée de la danse?', in Velasco, D. and Janevski, A. (eds) *Boris Charmatz*, New York: MoMA, pp. 99-106.

Giannachi, G. (2017) 'The Cartography project: documenting participatory practices in museums and art galleries', *Digital Cultural Heritage*, Berlin, 30th August-1st September 2017.

Giannachi, G. (2017) Keynote: 'Who decides who participates? Rethinking the epistemology of participation', invited keynote presentation, 'Participatory practices in arts and heritage', Maastricht, 17th-18th March 2017.

Giannachi, G. (2016) Keynote: 'Unfolding Performance', Unfold: Mediation by Re-Interpretation, LIMA, Amsterdam, 6 June 2016.

Giannachi, G. (2016) 'Performance, the Document and the Digital: The case of Lynn Hershman Leeson's *Robertas*', *Digital Humanities* 2016, 15 July 2016 Krakow.

Giannachi, G. (2016) 'Live Archive: A Brief History of Ant Farm Media Van v.08 [Time Capsule] by Chip Lord, Curtis Schrier and Bruce Tomb' in Flyntz, L. *The Present is the Form of All Life: Ant Farm's Time capsules 1968-2015*, exhibition catalogue, New York: Pioneer Works, pp. 161-172.

Giannachi, G., Dekker, A., van Saaze, V. (2016) 'Expanding documentation and making the most of the cracks in the wall', in Tony Slant, *Documenting Performance*, London: Methuen, pp. 61-78.

Giannachi, G. (2016) 'Copy, Cut, Paste - Humans (Re-)Printed: Lynn Hershman Leeson's The Infinity Engine (2014-)', in Bouchard G, Mermikides A (eds) *Performance and the Medical Body*, London: Methuen, pp. 205-233.

Giannachi, G. with Sinker R., Stack J., Locatelli C., Carletti L., Price D., McAuley D., Coughlan T., Benford S. (2016) 'ArtMaps: A Technology for Looking at Tate's Collection', *Leonardo Electronic Almanac*, Leonardo/ International Society for the Arts, Sciences and Technology.

Giannachi, G. (2015) 'Documenting the user experience', *Revista de Historia da Arte*, Instituto de Historia da Arte, pp. 32-46.

Giannachi, G. with Benford S., Greenhalgh C., Anderson B., Jacobs, R., Golembewski, M., Jirotko, M., Stahl, B.C., Timmermans J., Adams, M. (2015) 'The ethical implications of HCI's turn to the cultural', *ACM Transactions on Computer-Human Interaction*, vol. 22, no. 5.

Giannachi, G., van Saaze, V. and Dekker, A. (2015) 'Capturing a moment: where net art and performance art meet', Stedelijk Museum, 1 October 2015, Amsterdam.

Giannachi, G. with Coughlan T., Carletti L., Benford S., McAuley D., Price D., Locatelli C., Sinker R., Stack J. (2015) 'ArtMaps: Interpreting the Spatial Footprints of Artworks', *CHI*, Seoul, Korea, 18th-23rd April 2015.

Giannachi, G. with Locatelli, C., Sinker, R. (2014) 'Art-Mapping Smart-Cities: Accessing Art Collections Outside the Museum', *Museums and the Web 2014*, Silver Spring MD, 2014.

- Giannachi, G. with Sinkler, R., Stack J., Locatelli, C., Carletti, L., Price, D., McAuley, D., Coughlan, T., Benford, S. (2014) 'ArtMaps', *Nodem*, Warsaw, Poland, 1st-3rd December 2014.
- Giannachi, G., with Carletti, L., Coughlan, T., Christensen, J., Gerber, J., Schutt, S., Sinkler, R., Denner Dos Santos, C., (2014) 'Structures for Knowledge Co-creation Between Organisations and the Public', Computer Supported Cooperative Work and Social Computing, 2014 Baltimore.
- Jacobs, R., Benford, S., Selby, M., Golembewski, M., Price, D., Giannachi, G. (2013) 'A conversation between trees: What data feels like in the forest', *Conference on Human Factors in Computing Systems - Proceedings*, 129-138. Best paper award.
- Carletti, L., Giannachi, G., Price, D. et al (2013) 'Digital Humanities and crowdsourcing: an exploration', *Museums and the Web*, Portland Oregon 17-20 April 2013, available <https://mw2013.museumsandtheweb.com/paper/digital-humanities-and-crowdsourcing-an-exploration-4/>.
- Giannachi, G., Barrett, W., Lawrence, R., Cadbury, T., Burbage, H., Chapman, A., Farley, P. (2013) 'Exeter Time Trails', *Nodem*, Stockholm, 1st-4th December 2013.
- Giannachi, G. (2013), Keynote, 'Documenting the user experience: the cases of Blast Theory's Rider Spoke, Tate's Art Maps, RAMM's Moor Stories and Exeter Time Trails', Performing Documentation in the Conservation of Contemporary Art, Lisbon, 20th-21st June 2013.
- Giannachi, G., Lowood, H., Worthey, G., Price, D., Rowland, D., Benford, S. (2012) 'Documenting Mixed Reality Performance: the case of CloudPad', *Digital Creativity*, 159-175.
- Benford, S., Greenhalgh, C., Giannachi, G., Walker, B., Marshall, J., Rodden, T. (2012) 'Uncomfortable Interactions', *ACM*, Austin Texas, 2005-2014. Best paper award.
- Giannachi, G. (2012) 'Representing, Performing and Mitigating Climate Change in Contemporary Art Practice', *Leonardo*, vol. 45, no. 2, 125-131.
- Giannachi, G., Lowood, H., Worthey, G., Price, D., Rowland, D., Benford, S. (2012) 'Documenting Mixed Reality Performance: the case of CloudPad', *Digital Creativity*, 159-175.
- Kaye, N. and Giannachi, G. (2011) 'Acts of Presence: performance, mediation and virtual reality' and *Acts of Presence: Performing Presence: CAVE Scenarios* (DVD-ROM). *The Drama Review*, MIT Press.
- Giannachi, G., and Kaye, N. (2011) 'Performing Presence: Stepping in and Out of Performance', *Delegated Performance*, 19 February 2011, Stanford Drama, Stanford University, Palo Alto.
- Giannachi, G. (2011) 'Documenting Mixed Reality Performance', ICK Amsterdam, 13 January 2011.
- Giannachi, G., Rowland, D., Benford, S., Price, D. (2010) 'The Documentation and Archiving of Mixed Media Experiences, The Case of *Rider Spoke*', *Digital Futures 2010*. 20% acceptance.
- Giannachi, G., Rowland, D., Benford, S., Foster, J., Adams, M., Chamberlain, A. (2010) 'Blast Theory's Rider Spoke, its Documentation and the Making of its Replay Archive', *Contemporary Theatre Review*, 2010, 3:20, 353-67.
- Giannachi, G., Rowland, D., Benford, S., and Price, D. (2010) 'Digital Waste or a Valuable Resource? Exploring the Aesthetics, Ethics and Value of Contextual Footprints', paper delivered at ISEA 2010, Dortmund, Germany, 20-9 August 2010.
- Giannachi, G. (2010) 'Presence's Footprints', *Effets de présence et effets de réel Volet 3. De la chair aux pixels: le corps remixe*, 12 May 2010, Université du Québec à Montréal. Presented through teleconference due to flight disruption caused by volcanic ashes.
- Giannachi, G. (2010) 'The Future is a Live Archive – the Past is our Future' in *The Long Conversation*, Transmediale, Berlin, 3-6 February 2010.
- Giannachi, G. (2009) 'Concept presentation about the CloudPad archive at specialist archiving workshop' 'Archiving Media Art. Politics and Strategies', *Ars Electronica Festival*, Linz, Austria, 5

September 2009.

Giannachi, G. (2009) Chair: 'Overtures Defroster', with Kalle Laar, Serafine Lindemann (artecircolo), Bernd Wiemann and Martin Richardtz (Vodafone R&D Germany), Transmediale, Berlin, 28 January 2009.

Giannachi, G. (2009) Chair and interview to Lynn Hershman Leeson at 'Lynn Hershman Leeson: Autonomous Agents - A Real + Second Life Symposium,' The Whitworth Art Gallery, Manchester, 24 November 2009.

Benford, S. and Giannachi, G. (2009) 'Temporal Convergence in Pervasive Media', *Leonardo*, October 2009, 24:5.

Giannachi, G., Gillies, M., Kaye, N., Swapp, D. (2009) 'Mediating Performance Through Virtual Agents', IVA 2009, 9th International Conference on Intelligent Virtual Agents.

Benford, S., Giannachi, G., Koleva, B., Rodden, T. (2009) 'From Interaction to Trajectories: Designing Coherent Journeys Through User Experiences', *Proceedings ACM SIGCHI Conference on Human Factors in Computing Systems (CHI 2009)*, Boston, MA, April 5-9, 2009, ACM Press. Best paper award.

Benford, S. and Giannachi, G. (2008) 'Temporal Trajectories in Shared Interactive Narratives', *Proceedings ACM SIGCHI Conference on Human Factors in Computing Systems (CHI 2008)*, Florence, Italy April 5-10, 2008, ACM Press.

Giannachi, G. and Benford, S. (2008) 'Slow Time: Episodic Encounter in Blast Theory's Day of the Figurines', *PAJ*, 2008, vol. 30, n. 3, 60-9.

Flintham, M., Benford, S., Giannachi, G., Adams, M. (2007) 'Day of the Figurines: Supporting episodic storytelling on mobile phones', 4th International Conference on Virtual Storytelling, St Malo, France, 5th - 7th Dec 2007. *Virtual Storytelling, Proceedings*, vol. 4871, 2007, 167-175.

Giannachi, G. (2007) 'Documenting Performing Presence', Experts Workshop, Online Archives of Media Art – Contextualisation, Metadata, Translation, Ludwig Boltzmann Institute, re:placed 2007, Berlin, 15 November 2007.

Giannachi, G. and Adams, M. (2007) 'Between the Public', Interactive keynote address, Paradoxes of the Public, Duisburg, Germany, 24-5 May 2007.

Giannachi, G. (2006) 'Exposing Globalisation: Biopolitics in the Work of Critical Art Ensemble', *Contemporary Theatre Review*, 16:1: 41-50.

Giannachi, G. and Kaye, N. (2006) 'Presence', a short definition, commissioned by *Performance Research*, Vol. 11, No. 3, also in *Documenta 12*, 2007. Translated into Italian, in 'art'0', 25, Spring 2008 [<http://art-o.net/2008/?p=161>].

Giannachi, G. (2000) Forty-eight entries on contemporary Italian practitioners for *Who is Who in Contemporary World Theatre* edited by Meyer-Dinkgräfe, D., London: Routledge

Giannachi, G. (1998) 'From the "infinity of the unsaid"... instances of authorial silence in Modern Drama', in Cacoullos, A.R. and Sifianou, M. (eds) *Anatomies of Silence*, Athens: Parousia, pp. 46-53.

Giannachi, G. (1996) 'Parole e silenzi da *Le Roman de Silence* a Caryl Churchill', in *Divina, arte femminile in scena*, Torino: Tirrenia Stampatori, pp. 101-14.

Giannachi, G. (1996) Interviews of Juliet Stevenson, and, with Lizbeth Goodman, of Micheline Wandor and Elizabeth McLennan in: Goodman, L. (ed.) *Feminist Stages: Interviews with Women in British Theatre*, Amsterdam: Harwood Academic Publishers.

Giannachi, G. (1993) 'Teatro africano in Inghilterra', *Linea d'Ombra*, n. 82, May, pp. 34-7.

Giannachi, G. (1993) 'Il teatro britannico tra mercato e impegno', *Hystrio*, n. 2, February, 37-9.

Giannachi, G. (1992) 'Panoramica sul teatro ceco contemporaneo', *Linea d'Ombra*, n. 76, 29-37.

Giannachi, G. and Goodman, L. (1992) 'Quale libertà?', *Linea d'Ombra*, n. 72, 28-32, also in *New Theatre Quarterly*, Vol. VIII, n. 32, November 1992, pp. 362-76.

Giannachi, G. (1992) 'I cani bianchi', *Linea d'Ombra*, n. 68, pp. 57-60.

Giannachi, G. (1991) 'Colloquio con Ian Spink e Caryl Churchill', *Linea d'Ombra*, n. 65, 77-9.

Giannachi, G., and Goodman, L. (1991) 'Theatre for Urban Renewal', *New Theatre Quarterly*, Vol. VII, n. 25, 27-34.

Giannachi, G. (1991) 'Colloquio con Charlotte Keatley', *Hystrio*, n. 1, 47-9.

Giannachi, G. and Goodman, L. (1990) 'Theatre Under Threat: A Brief History of the Arts Council and the Events Leading to the Present Crisis in Arts Funding', *Plays International*, 14-6.

Giannachi, G. (1990) 'Colloquio con Hanif Kureishi', in *Un linguaggio universale*, Milano: Linea D'Ombra, 1991, pp. 99-117, also published in *Linea d'Ombra*, n. 53, October 1990, pp. 46-52.

Giannachi, G. (1990) 'Playwrights on playwrights', interviews with D. Hare, R. Eyre, A. Wesker, J. Osborne, P. Gems, D. Edgar, M. Frayn and C. Keatley about their favourite plays in the Eighties, in *L'Indice*, Year VII, n. 2, p. VIII.

Giannachi, G. (1990) 'Lineamenti di politica teatrale: Inghilterra, 1945-89', *Linea d'ombra*, n. 43, 80-2.

### **TEACHING at VENICE (Visiting Professor, week 1 July 2023)**

#### **PG**

Postgraduate Academy 'Practicing New Imaginaries: 're-presencing' Venice in the time of climate change" at Venice International University in collaboration with Professor Susanne Franco (Ca' Foscari University) and Professor Thomas deFranz (Duke University).

### **VITEACHING at TURIN (Visiting Professor, Summer Term 2023)**

#### **PG**

Performance, Intermedialità e Ambiente

This module will introduce students to key environmental, ecological artworks and works dealing with climate change.

### **TEACHING at TURIN (Visiting Professor, Summer Term 2022)**

#### **PG**

'Scritture per la Scena'. This module will be reassessing performance writing in the 21<sup>st</sup> century using as case studies a series of examples of site specific, environmental and mixed media artworks, including works using VR and MR.

#### **PG**

Masterclass on the use of documentation for the purposes of presentation, curation and conservation.

### **TEACHING at EXETER**

My modules tend to be attended by students in English, Liberal Arts, Art History, Drama and Film Studies. Over the years, I contributed to the redesign of the degree programme in Theatre Studies (Lancaster) and Drama (Exeter); and contributed to the design of the Art History and Visual Culture programmes (Exeter).

#### **UG**

2021- AHV2017, Art and Climate Change. I designed this second year module covering environmental and ecological art and sustainable practices, including reclamation and guerrilla gardening

2017- EAS 3245 The 21<sup>st</sup> Century Museum. I designed this third year module covering the effects of technology on the museum sector

2016- EAS 2089 Creative Industries. I designed this second year module and teach all lectures on the museum sector.

2015-7 EAS 3176 Performing digital humanities. I designed this third year module.

2016-7 Grand Challenge, supervision of student interns working on problem-based learning with cultural partner organisations, including RAMM and Tate.

2015-6 Grand Challenge, supervision of student interns working on problem-based learning with cultural partner organisations, including RAMM and Tate.

(NB between 2007 and 2015 I was bought out of teaching through the Horizon grant).

2007-9 DRA 2039 New Media. I designed this second year module.

2004-6 DRA3031 New Media Theatre. I designed this third year module.

2007-8 DRA 3019 Practical Essay, supervision of third year practice.

2005-6 DRA 2030 Theatrical Interpretation, second year module.

2005-6 DRA2027 Multimedia Performance. I designed this second year module with Nick Kaye.

2005-6 DRA2004 Textual Interpretation, second year module.

## PG

2020- AHVM002, MA curation. I offer the lectures and seminars on archiving, and art and climate change.

2005- MA dissertation

Over the course of my career I have supervised to completion 11 PhD students.

## **EXTERNAL RECOGNITION**

2021 Moderation panel member, Arts and Humanities Research Council, UK-Ireland collaboration in digital humanities, UK.

2021 Independent reviewer, Swiss National Science Foundation.

2021- Member, Editorial Board, The Future Contemporary, University of Ca' Foscari Press, Italy.

2021 External revalidation member of the periodic review of the Department of Drama, Bristol University (postponed due to pandemic).

2021 External validation, Creative Industries program, Plymouth School of Art.

2020 Expert reviewer, Consolidator Grant, EU.

2020 Expert reviewer and panel member, HS2020-SC6 Transformations, EU.

2019 Advisory Board Exeter City Football Club Museum.

2018 Aspire Senior Fellow.

2018-21 Independent reviewer Horizon 2020, EU.

2017- Independent reviewer Social Sciences and Humanities Research Council of Canada.

2016- Independent reviewer Austrian Science Fund.  
 2014- Elected Member Academia Europaea.  
 2012- Fellow Royal Society of Arts.  
 2011-2009 Arts and Humanities Research Council Peer Review College.  
 2010- Member of the editorial board of *Leonardo Electronic Almanac*.  
 2008- Independent reviewer Arts and Humanities Research Council.  
 2008 – External Examiner Drama, Brunel.  
 2004-9 External Examiner English and Drama, Nottingham.  
 2004- Independent reviewer Engineering and Physical Sciences Research Council.  
 2004- Member of the editorial board of *Body, Space and Technology Journal*.

## **ADMINISTRATIVE RESPONSABILITIES**

### **Exeter:**

2021- Chair Horizon Funder Advisory Network (FAN) group, Exeter, UK.  
 2018-21 Director, Creative Industries Research and Impact (University level role)  
 2017-8 Director of Research, English  
 2017- Member of the Industrial Funding Strategy Group (University level role)  
 2017-21 Member of Digital Humanities Strategy Group  
 2017- Organising team member of the Reach Network on Dementia (run by REACH, the Centre for Research in Ageing and Cognitive Health, the Medical School)  
 2012-6 Chair University Impact Strategy Group (University level role)  
 2012- Member University Impact Review Group  
 2011- Academic Lead, English  
 2005-6 Director of Taught Postgraduate Programmes, Drama  
 2006-7 Director of Postgraduate Research, Drama  
 2006-8 Examinations Officer, Drama  
 2008-10 Director of Research, Drama  
 2010-1 Academic Lead, Drama  
 2004- Director, Centre for Intermedia and Creative Technology

### **Lancaster University:**

2003-4 Co-Director Palatine, Performing Arts Section). Palatine was one of 24 subject centres of the Subject Network of the Higher Education Academy.  
 1999-2004 Department representative on College Teaching Committee  
 1996-9 Admissions Officer and Department Representative for Examinations (Senate)  
 1991-2001 Examinations Officer