

*Earthing the Electric* investigates the application of the work of the Centre to the director's process and to rehearsal performance practices. It is undertaken in conjunction with the *National Theatre of Scotland* and the *Traverse Theatre*, Edinburgh, and has its roots in the groundbreaking work pioneered by Ros Steen in conjunction with professional theatre partnerships in Scotland, particularly that of the *Traverse* under Philip Howard's Artistic Directorship (1996-2007). There, Ros's innovative voice practice led to the evolution of the role of voice specialist in production in the premières of, for example, *Knives in Hens* (David Harrower) and *Solemn Mass for a Full Moon in Summer* (Michel Tremblay, translated into Scots by Bowman and Findlay). At the same time, collaborative partnerships were formed with writer Nicola McCartney (lookOUT theatre company) John Tiffany (National Theatre of Scotland) Dominic Hill (Dundee Rep/Traverse) Lorne Campbell (Greyscale/Warwick/RSC Fellow in Creativity and Performance) and Jemima Levick (Associate Director, Dundee Rep) all of whom have been instrumental in the development and realisation of the research investigation.