

Theatre and Performance Research Association Annual Conference 2017



University of Salford:
Wednesday 30th August -
Friday 1st September 2017

Conference Programme

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Chair's welcome from Gilli Bush-Bailey

Welcome to TaPRA's 13th Annual Conference and a big thank you already to the University of Salford's team for giving us all the opportunity to experience the wonderful performance and working spaces in their truly impressive new university building.

TaPRA continues to grow in numbers and visibility within the research community and beyond. In the past year we have once again collaborated with SCUDD in response to further consultations regarding the next REF. Nominations for the David Bradby, ECR and PGR awards continue to demonstrate the depth and reach of the field and this year, we have also introduced a new research award to recognise the important role of the editor(s) in delivering research excellence in the competitive field of journal and book publication. The first TaPRA Fellowship is well underway, and we are looking forward to more collaborations with partners who can offer an ECR the match funded opportunity to undertake a short research project leading to a publication opportunity. Please encourage your own working group to consider potential partners in your specialist area. The executive committee is also looking forward to hearing your response to the new TaPRA website. We hope you will find it easier to use, more interesting and generally more useful! The committee continues to look at new ways to support the work of the membership and we are always interested in new suggestions and initiatives that extend the engagements of the working groups in cross-disciplinary and collaborative ways, particularly through the many successful interim events.

This is the third and final year of my term as Chair of TaPRA and so at the AGM we will formally invite the membership to make nominations for my successor. Voting will take place in October and the handover to the new Chair will take place at our post-conference executive committee meeting in November.

I have really enjoyed the opportunity of being TaPRA's Chair over the past three years. I have been reminded of the generosity of members who give considerable time and energy to their roles on the executive committee, and the extent to which the success of our thirteen working groups relies on the commitment and efficiency of their conveners. As an association of individual members it is, of course, up to all of us to ensure that TaPRA continues to be a supportive and challenging organization. Please take the opportunity of this conference to encourage colleagues to stand for election to the executive committee offices that need filling in the coming year - and why not consider standing yourself? Our annual conference gives us the opportunity to meet old friends and make some new ones, to exchange ideas, forge collaborations and contribute to the diversity of our growing research environment. On behalf of your executive committee – have an excellent conference.

Gilli Bush-Bailey (Chair)

Professor Emerita

Royal Central School of Speech and Drama

Welcome to Salford

Welcome to the University of Salford and the New Adelphi building. As an institution, we are fast approaching our 50th anniversary. From L.S Lowry's honorary degree to a visit from The Smiths, New Order and the Happy Mondays, from the opening of the Lowry Theatre in Salford Quays to the development of our Salford Quays MediaCity campus, the University has grown and developed over the last fifty years and its community has witnessed many memorable moments. In our short time as academics at Salford, we have seen the School of Arts and Media move into the New Adelphi building (of which we are very proud). We have also been here for the appointment of Jackie Kay as our University Chancellor, for the opening of the School's Practice as Research Centre of Excellence and now, for the hosting of the 2017 TaPRA conference. These are exciting developments for The School of Arts and Media and the University of Salford as a whole, but particularly for us in the Directorate of Performance and English.

For many years, the University of Salford has prided itself in developing and maintaining industry links. As a result, the majority of lecturers within our directorates are both academics and practitioners. Our newly established Practice as Research Centre of Excellence embraces this intersection, through its aim to support, prompt and make visible PaR activity across the School of Arts and Media and beyond.

Many of our colleagues from the Performance and English Directorate are here at the conference and join us in welcoming you all. If you find one or two of them in your working group please corner them and ask them what it is we do here. I'm sure, like us, they will be only too happy to discuss the research within our Directorate, which is varied and encompasses areas such as comedy studies, intermedial, applied and contemporary performance. We hope this rich and vibrant research culture is in evidence during the conference. More importantly, we hope you have a brilliant time here and come back to visit us again in Salford soon.

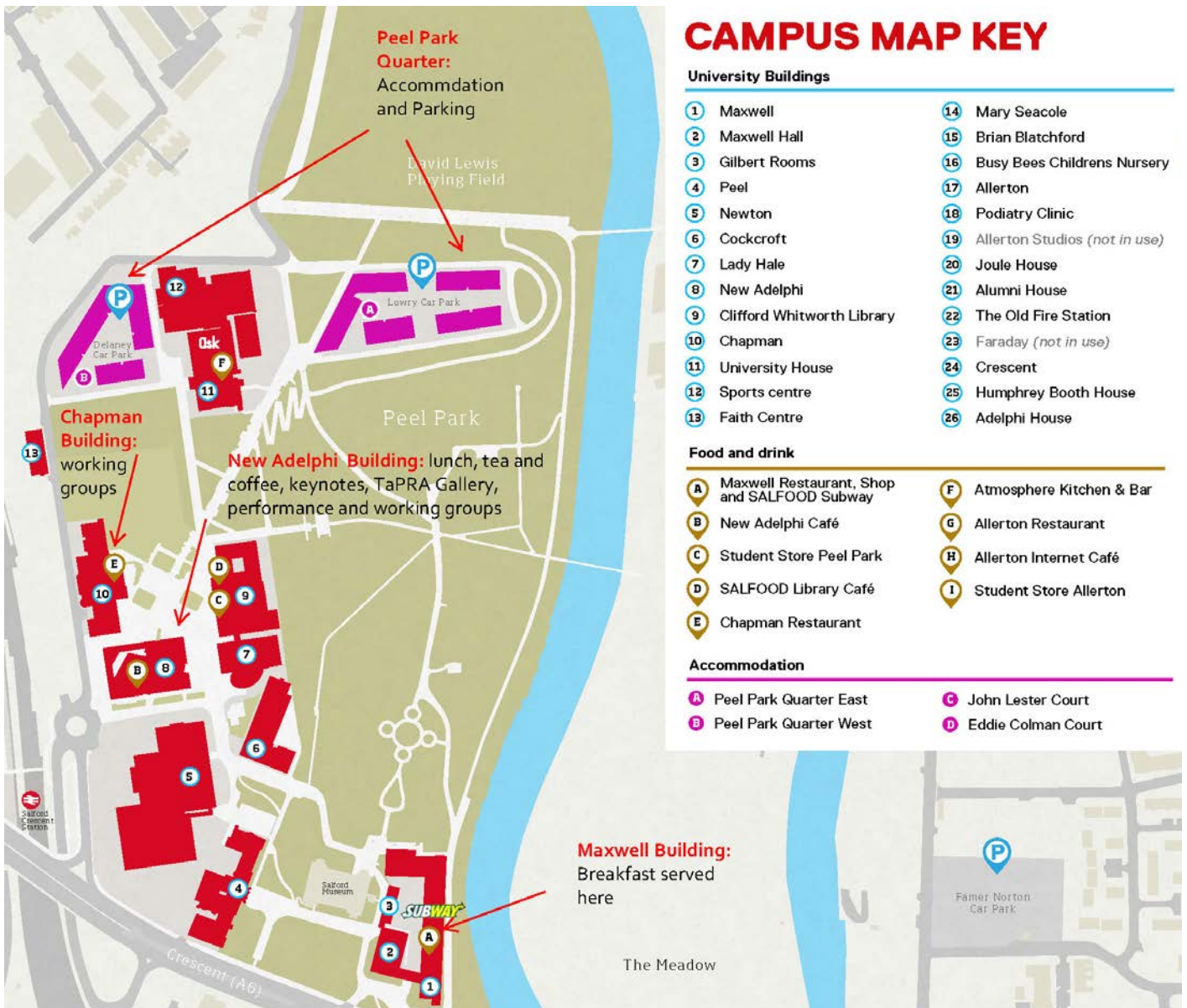
Have a wonderful conference,

Jo and Sheila (conference conveners)

Dr Jo Scott, Lecturer in Performance, University of Salford

Dr Sheila McCormick, Lecturer in Performance, University of Salford

Campus Map



CAMPUS MAP KEY

University Buildings

- | | |
|------------------------------|---|
| 1 Maxwell | 14 Mary Seacole |
| 2 Maxwell Hall | 15 Brian Blatchford |
| 3 Gilbert Rooms | 16 Busy Bees Childrens Nursery |
| 4 Peel | 17 Allerton |
| 5 Newton | 18 Podiatry Clinic |
| 6 Cockcroft | 19 Allerton Studios (<i>not in use</i>) |
| 7 Lady Hale | 20 Joule House |
| 8 New Adelphi | 21 Alumni House |
| 9 Clifford Whitworth Library | 22 The Old Fire Station |
| 10 Chapman | 23 Faraday (<i>not in use</i>) |
| 11 University House | 24 Crescent |
| 12 Sports centre | 25 Humphrey Booth House |
| 13 Faith Centre | 26 Adelphi House |

Food and drink

- | | |
|---|----------------------------|
| A Maxwell Restaurant, Shop and SALFOOD Subway | F Atmosphere Kitchen & Bar |
| B New Adelphi Café | G Allerton Restaurant |
| C Student Store Peel Park | H Allerton Internet Café |
| D SALFOOD Library Café | I Student Store Allerton |
| E Chapman Restaurant | |

Accommodation

- | | |
|--------------------------|----------------------|
| A Peel Park Quarter East | C John Lester Court |
| B Peel Park Quarter West | D Eddie Colman Court |

Wi-Fi Access

All delegates will be provided with a guest username and password on registering for the conference – you will find this on the back of your name badge. This allows you to log onto our PCs and you can also access the university Wi-Fi, through selecting 'UoS-Wifi' network and entering your username and password. Your device should reconnect automatically around the University campus.

Eduroam is also available. Connect to this network with your home credentials.

Getting Around

The University's Peel Park campus is located to the North West of the city of Manchester and to the North East of Salford Quays and MediaCityUK. You can walk into Manchester along Chapel Street in 20-25 minutes and to the Quays in about 30 minutes. There are also excellent public transport links.

Trains from Salford Crescent, which is right next to New Adelphi, run regularly to central Manchester – get off at Deansgate, Oxford Road or Piccadilly. Most of the buses that stop just outside the Peel Park campus, on The Crescent, head into Manchester. The following buses go into central Manchester – 8, 34, 36, 37, 38, 50, 67, 100, 50. Just check at the bus stop for their specific routes or go to www.tgfm.com.

All conference activity will take place in the New Adelphi and Chapman Buildings (see Campus Map above). Rooms are clearly signposted in each building. Please see the map above for the location of the accommodation and follow the main path through the campus to reach the Peel Park Quarter buildings

Local taxis: Streetcars – 0161 228 7878, Quays Taxis – 0161 660 6666, Swan Cars 0161 736 6000

Food and Drink on Campus

Throughout the conference, tea, coffee, and lunch will all be served in the ground floor atrium of the New Adelphi Building. The wine reception on the first evening will also take place in the atrium. Lunch will be served in brown bags, so please feel free to take a bag and eat in any of the spaces available, around and outside New Adelphi (weather permitting...). There is seating on the ground floor, first and third floors and a few more seats on floors above and outside the building, near the Engels' Beard sculpture. Breakfast, for those who have booked it, is served in the main café in the Maxwell Building, at the front of the campus, next to Peel Park and the Crescent (see campus map above). Breakfast will be available from 7.30am- 9am, each morning

There is also a café in New Adelphi on the ground floor, which is open from 8.30am-3pm and serves teas, coffees, sandwiches and light lunches. Other supplies are available from the campus shop – C on the campus map above. It is open from 9am-4pm and sells various items, including booze!

Conference Dinner and Northern Soul Disco

The conference dinner on Thursday night is in the Compass Room in the Lowry Theatre on Salford Quays, next to MediaCityUK. The evening includes a drinks reception and three-course meal, with a half bottle of wine for all attendees and tea/coffee. This will be followed by a Northern Soul disco, so bring your dancing shoes... To get to the Lowry, cross the main road at the front of the campus (The Crescent) to catch the number 50 bus, which will take you to Salford Quays/MediaCityUK. <https://www.thelowry.com/plan-your-visit/find-us> The number 50 bus route ends on the bridge over the quays, which is just in front of the main entrance of the theatre. Once in the theatre, make your way up the escalator to the first floor where the drinks reception is being held.

Eating and Drinking in Salford and Manchester

There are many places to eat, drink and be merry in Manchester and Salford. The following websites give you a more comprehensive sense of your options and below are a few tips from our staff, focusing on Salford and parts of Manchester:

<http://manchesterrestaurants.com>

<https://www.visitmanchester.com/food-and-drink>

<http://www.visitsalford.info/eating.htm>

Salford (Chapel Street area)

Vero Moderno: <http://www.veromoderno.co.uk> –

This restaurant serves tasty, fresh Italian food and yummy cocktails. Limited space, so book in advance.

The New Oxford: <http://thenewoxford.com> - A

Salford institution, this pub is situated on historic Bexley Square behind Salford Cathedral. Ali says:

'Great Belgian and craft beers, warm atmosphere and outdoor seating!'

The King's Arms: <http://www.kingsarmssalford.com>

- this Victorian pub is another great Salford boozier, complete with snug, beer garden and an upstairs theatre space.

Salford (Quays/MediaCityUK)

There are plenty of places to eat, in and around MediaCityUK, though these are mainly chain restaurants. A couple of recommendations are below:

The Dockyard – as the pub just next door to ITV and the BBC, you'll be dodging your way around media-types and the place is often heaving (and very loud) at the weekends. Good beer and cheap pies are available.

Prezzo – the annual venue for the performance directorate, post-graduation meal. Reliable and tasty Italian food, reasonably priced.

Deansgate, Spinningfields, Corn Exchange and Around

Dimitri's: <http://www.dimitris.co.uk> – Greek and Mediterranean options in a lively taverna/restaurant, just off the Deansgate

Don Marco's: <http://www.donmarcomanchester.co.uk> - right next to Dimitri's, Don Marco's has good Italian food and a great atmosphere

Piccolino: Clarence Street M2 – Lisa says: *'the best Italian food and beautiful surroundings'*

Iberica: <http://www.ibericarestaurants.com/restaurants/iberica-spinningfields-manchester/> – very good tapas/Spanish food and good wine – quite pricey, but great views over Spinningfields from the top floor

HOME: www.homemcr.org – a lovely, open bar and restaurant area, alongside a gallery, cinemas and theatres.

Lisa says: *'great food and bags of theatre or film and general fabulousness'*

Sakana: <http://www.sakanapan-asian.co.uk> - Ali says: *'Delicious Southeast Asian and Japanese food, beautifully presented'*

Grindsmith: café on Deansgate, also available at MediaCity – Ali says: *'for artisan coffee palates - good flat whites and a suitably industrialist aesthetic'*

The **Corn Exchange** is full of restaurants, including Wahaca, Pho and Mowgli:

<https://cornexchangemanchester.co.uk>

Chinatown, the Northern Quarter and Ancoats

Rudy's: <http://rudypizza.co.uk> - Neapolitan pizzas, with the tastiest bases. No prior bookings, so just turn up and put your name on the list. The Seven Brothers Beerhouse is just over the square, if you have to wait. Luke says: *'Rudy's pizza is like a little slice of being on holiday. The pizza is delicious and freshly made in a proper pizza oven. Sit at the kitchen bar with a decent bottle of red for maximum effect.'*

Bundobust: <http://bundobust.com/manchester/> - a new vegetarian Indian street food and craft beer joint, which is getting rave reviews!

Luck, Lust, Liquor & Burn: <http://lucklustliquorburn.com> - decent Mexican food in a trendy NQ venue

Common: <http://www.aplacecalledcommon.co.uk> - Large, airy café-bar, in the heart of the Northern Quarter, serving food and drinks throughout the day

Phetpailin: George Street M1 - Thai food in the heart of Chinatown. Clare says: *'I love Phetpailin restaurant in Chinatown. It's good value, fresh, yummy Thai food with a BYOB policy-great for cheap and cheerful eats'*

TNQ: <https://www.tnq.co.uk> - A modern British restaurant and multiple award winner. Lisa says: *'excellent fresh produce - great chef'*

Odd Bar: <http://www.oddbar.co.uk> - a fun little bar, with good beers and plenty of cocktails

Oak Street Café: <http://www.craftanddesign.com/oak-st-cafe-bar/> - a lovely café in the craft and design centre. On the Craft Centre, Tracy says: *'unique items by local independent artists and some gorgeous jewellery'*

Crown and Kettle, Oldham Road: - Luke says: *'The Crown and Kettle is a great pub that serves primo cask ales. The building is a bit of a rabbit warren with a fair few nooks and crannies and it feels very open and spacious'*

Jo's selection of other great pubs in Salford/Manchester (guided pub crawls available on request...)

The Gas Lamp: Bridge Street M3 – this former children's mission – now basement bar - has an excellent selection of beers and a unique atmosphere, with pictures from its former life across the tiled walls

The Marble Arch: Rochdale Road M4 – serving delectable Marble Brewery beers (the Earl Grey IPA wonderful, but far too strong...), this beautiful Victorian pub has a great atmosphere and good food too. Don't be put off by it being stuck out on Rochdale Road – it's not too far from the Northern Quarter!

The Cask: Liverpool Road M3 – good beer and a great jukebox – who needs more?

The Knott: <http://knottbar.co.uk> – Sink an IPA as the Deansgate trains rumble over your head: A lively pub that also serves well-priced food.

Smithfield Tavern: Swan Street M4 - owned by Manchester brewery, Blackjack, there is a great beer selection here and a lively, but relaxed atmosphere

Pilcrow Pub: <http://www.thepilcrowpub.com> – The Pilcrow is a timber-clad pub, built from scratch by volunteers in a series of workshops. An excellent, if pricey selection of beers is available

The Eagle: <http://eagleinn.info> - this pub sits just off the busy Trinity Way in Salford, but right on the edge of Manchester. It has decent beer, a couple of back rooms and a great little gig venue. Also, comes with a better than average chance of bumping into Guy Garvey (of Elbow)

Port Street Beer House: <http://www.portstreetbeerhouse.co.uk> - the original craft beer joint in the city, in a cosy venue in the Northern Quarter

The Star on the Cliff: <http://www.starontheliff.co.uk> - a final shout-out for the first co-operatively owned urban pub in the country! A bit out of town in Higher Broughton (up the river from the university) – one for the adventurers

Conference Schedule

Pre-Conference	Tuesday 29th August
Informal TaPRA Social, 7.30pm onwards – details on p.13	
Day One	Wednesday 30th August
11am–1pm	REGISTRATION + TEA AND COFFEE: New Adelphi Atrium
10am–12pm	TaPRA EXEC MEETING: Room 5.21 (5 th floor)
12pm	LUNCH: New Adelphi Atrium
12pm	POSTGRADUATE WELCOME (lunch included): Rehearsal Room 1 (Ground Floor)
1pm	CONFERENCE OPENING: New Adelphi Theatre
1.45-3.45pm	WORKING GROUP SESSION 1 (see p.14 for spaces)
3.45-4.15pm	TEA AND COFFEE: New Adelphi Atrium
4.15-5.15pm	KEYNOTE ADDRESS – ALISTAIR McDOWALL: New Adelphi Theatre
5.30pm	OPENING OF TaPRA GALLERY: New Adelphi Studio
5.30-6.30pm	WELCOME DRINKS RECEPTION: New Adelphi Atrium
5.30pm	BOOK LAUNCH: Charlotte McIvor, <i>Migration and Performance in Contemporary Ireland: Towards a New Interculturalism</i> (Palgrave Macmillan)
6pm	SERIES LAUNCH: 4 x 45 - Andy Lavender, Talia Rodgers (Digital Theatre +) and Ben Piggott (Routledge)
6.30-7.30pm	CONFERENCE PERFORMANCE - TAKE BACK THEATRE: New Adelphi Theatre
Day Two	Thursday 31st August
9am-9.30am	REGISTRATION: New Adelphi Atrium
10am-7pm	TaPRA GALLERY: New Adelphi Studio
9.30am-11am	WORKING GROUP SESSION 2 (see p.14 for spaces)
11am-11.30am	TEA AND COFFEE: New Adelphi Atrium
11.30am-1pm	OPEN PANEL SESSION 1 +TaPRA GALLERY TALKS (see p.31 for spaces)
1pm-2pm	LUNCH: New Adelphi Atrium
1pm-2pm	WORKING GROUP CONVENERS' MEETING: Chapman Seminar 1&2 (Ground Floor)
1pm-2pm	POSTGRADUATE EVENT (lunch included): Rehearsal Room 2 (7 th floor)
2pm-3.30pm	DAVID BRADBY MEMORIAL LECTURE – PROFESSOR SALLY MACKEY: New Adelphi Theatre
3.30pm-4pm	TEA AND COFFEE: New Adelphi Atrium
4pm-5.30pm	WORKING GROUP SESSION 3 (see p.14 for spaces)
5.30pm-6.30pm	TaPRA EXECUTIVE CURATED PANEL: New Adelphi Theatre (see p.12)
7.30pm	DRINKS RECEPTION: Lowry Theatre, Salford Quays (see p.6)
8pm	CONFERENCE DINNER AND DISCO: Lowry Theatre, Salford Quays (see p.6)

Day Three	Friday 1st September
9am-10am	REGISTRATION
10am-2pm	TaPRA GALLERY: New Adelphi Studio
10am-10.30am	TEA AND COFFEE: New Adelphi Atrium
10.30am-12pm	OPEN PANEL SESSION 2 +TaPRA GALLERY TALKS (see p.33 for spaces)
12pm-1pm	TaPRA AGM: New Adelphi Theatre
1pm-2pm	LUNCH: New Adelphi Atrium
2pm-4pm	WORKING GROUP SESSION 4 (see p.14 for spaces)
4pm	CONFERENCE CLOSES

Keynote Address:
Alistair McDowall, ‘The Importance of Story’

Conference Performance:
Take Back Theatre, *Ten Takes on Resistance*



We are delighted to host Take Back Theatre - www.takebacktheatre.com - in a specially commissioned 'Ten Takes' performance. Take Back have had a busy year, responding to the political upheaval of 2016. Here they gather together work from their *Ten Takes on Togetherness* and, most recently, *Ten Takes on America*.

Ten Takes on Resistance will take place in the New Adelphi Theatre on Wednesday 30th August at 6.30pm. Alongside the performance, Take Back present their audio installation *Under Canvas* in a specially designated space within the New

Adelphi building. The installation will be on display throughout the conference, from Wednesday 30th August to Friday 1st September.

David Bradby Memorial Lecture: Professor Sally Mackey

Performing places: anatria, time and the new global

The David Bradby Memorial Award, 2016, was given for *Challenging concepts of 'liquid' place through performing practices in community contexts* (Challenging Place) and its outputs, a three-year AHRC research project that I ran as PI. In articulating and interrogating the work of the project in this paper, I take my cue from the judges' comments who suggested that the work demanded 'a new way to occupy space and identify the place of the theatre and performance research community in today's lived experiences'. Eliding theories of place with socially engaged performance in practical research, Challenging Place asked questions about place and its performance whilst working with 'vulnerable' participant groups. The first part of this paper will reflect on the substance of both Challenging Place and its recently completed follow-on AHRC project, Performing Local Places. Attending in particular to the subversion and disruption of place, I will suggest the term 'anatria' to describe contemporary understandings of place arising from an out-of-joint approach to performing place.

If the first part of the paper draws upon conceits or theoretical pockets that inspired the thinking and doing of the two Place projects, from Edward Casey to Ash Amin, in the second part of the paper I articulate how I am considering place and its performance now, beyond these research projects. Here, I will raise two broad theoretical and experiential areas, 'time' and current global change or 'the new global', concluding with a final example of highly local place performance. Throughout the paper, I take as axiomatic the constitutive methodological and disciplinary fields of practice-based research and applied theatre.

Sally Mackey is Professor of Applied Theatre and Performance at The Royal Central School of Speech and Drama, University of London where she founded the first UK undergraduate degree in applied theatre. On the editorial board of *RiDE: the Journal of Applied Performance and Theatre* and advisory board of *Applied Theatre Research*, at one point in TaPRA's history she co-convened the Applied and Social Theatre working group. Reflecting a related interest in theatre ecology, she was a member of the Arts and Humanities Research Council (AHRC) commissioning panel for the major themes of 'Landscape and Environment' and 'Living with Environmental Change' and the cross RCUK panel 'Valuing Nature: Health and Wellbeing'. Publishing on performance, place, community and the environment, she has co-edited themed editions in *RiDE*, 'On Site and Place' and 'Environmentalism' and has completed outputs from three AHRC grants in the last few years: *Challenging Place*, *Performing Local Places* and *Performing Abergavenny* (the latter an AHRC Connected Communities award). Currently she is co-editing the new Palgrave series *Performing Landscapes* with Deirdre Heddon, writing *Performing Landscapes: Homes* and working on new projects with UK councils after her most recent AHRC grant, *Performing Local Places*.

TaPRA Gallery

This year, we invited proposals to exhibit audiovisual, digital and analogue documentation of PAR projects across theatre and performance disciplines in the TaPRA Gallery. We were particularly interested in documentation that activates the user/viewer in some way – through invigilated instructions, mediated cues, interactive clues, or some other means of navigation. Selected proposals often focus specifically on the relationship between a project's methodology and the way(s) in which it is or was documented. In placing practices and their concomitant questions in proximity, we hope to encourage discussion around the curatorial presentation of practice as research for both live events and evaluation/legacy. We hope you enjoy the diverse range of materials, films and interactions on offer.

Dr. Alison E. Matthews, TaPRA 2017 Gallery curator and co-convenor of the University of Salford Practice as Research Centre of Excellence

Schedule (all events take place in the Studio Theatre, on the ground floor of New Adelphi)

Day 1:

2pm: Gallery opens to all attendees

Day 2:

11.30am-1pm: TaPRA Gallery Talks – Panel #1 (see schedule on p.33)

1-2pm: Lunchtime Screening #1: Stacie Lee Bennett, *Physical Actor Training: An Online A-Z documentary*

Day 3:

11.30am-1pm: TaPRA Gallery Talks – Panel #2 (see schedule on p.35)

1-2pm: Lunchtime Screening #2: Karen Jaundrill Scott, *PaR Film Disco(urse)*

2pm: Gallery closes

TaPRA Executive Curated Panel

'Stages of Inclusion', Thursday 31st August, New Adelphi Theatre: 5.30-6.30pm

The TaPRA Panel, curated by the Irish Society for Theatre Research

Chaired by **Siobhan O'Gorman** (University of Lincoln), this panel will consider some of the key issues in contemporary Irish theatre and research. **Miriam Haughton** (NUIG) will discuss the Waking the Feminists movement; **Charlotte McIvor** (NUIG) will consider migration and Irish theatre in the context of intersectional feminisms; and **Michael Fineran** (Head of Theatre at MIC, University of Limerick) will look at the social turn in Irish theatre and performance.

Postgraduate Events

Informal TaPRA Social: Tuesday 29th August, 7.30pm onwards

For delegates arriving early to the TaPRA Conference 2017, we invite you to join us for an informal conference social at The Dockyard from 7.30pm onwards.

Venue details: The Dockyard <http://www.dockyard.pub/spinningfields-home-page/>
Left Bank (Irwell St), Manchester M3 3AN

Introductory Postgraduate Meeting: Wednesday 30th August 2017, 12pm-1pm

New Adelphi – Rehearsal Room 1 (Ground Floor)

This open forum allows new and returning postgraduates and early career researchers to connect with their peers, to informally discuss shared interests and to find out a bit more about TaPRA and this year's conference. Be prepared to summarise your research for our annual networking session! Feel free to bring business cards if you have them.

Lunch will be provided in the venue.

Postgraduate Panel Session: Thursday 31st August – 1pm-2pm

New Adelphi – Rehearsal Room 2 (7th Floor)

Research Funding - a Post-Brexit strategy, Dr. Duška Radosavljević, Dr. Jo Scott

Lunch will be provided in the venue.

This session will focus on PhD scholarships and postdoc research funding, exploring practical post-Brexit strategies and potential opportunities within the UK, the EU, as well as internationally. Our speakers will explore a range of sources and modes of funding including making the most of institutional support within your university with a view to forming an external bid, and potential avenues that one might explore internationally. After the presentations, there will be ample time for questions and for discussion. And (just in case you missed it) **lunch will be provided!**

Jo Scott is an intermedial practitioner-researcher and lecturer in performance at the University of Salford, UK. She completed a Practice-as-Research PhD in October 2014, which was published as a Palgrave Pivot monograph in 2016, titled *Intermedial Praxis and PaR*. She is currently working on a research project, exploring the intersection of intermedial practices and the shifting environment of contemporary Salford, as well as writing chapters for the forthcoming edited collection, *Intermedial Theatre: Principles and Practice* (Palgrave 2018). Jo is co-convener of the Practice as Research Centre of Excellence at the University of Salford and co-convener of the TaPRA Performance and New Technologies Working Group. www.joanneemascott.com

Duška Radosavljević is a Reader in Contemporary Theatre and Performance at the Royal Central School of Speech and Drama. Her research spans aspects of authorship in contemporary theatre and performance including writing, directing, dramaturgy, ensemble and criticism. She is the author of award-winning *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (2013) and editor of *The Contemporary Ensemble* (2013) and *Theatre Criticism: Changing Landscapes* (2016).

Working Group Spaces

Applied and Social Theatre	Chapman Building: Lecture Theatre 1, Ground Floor
Asian Performance and Diaspora	New Adelphi: Rehearsal Room 6, 7 th Floor
Directing and Dramaturgy	Chapman building: Seminar 3, 1 st Floor
Documenting Performance	New Adelphi: Band Room, 3 rd Floor
History and Historiography	New Adelphi: Room 6.20, 6 th Floor
Performance, Identity and Community	New Adelphi: Room 6.22, 6 th Floor
Performance and New Technologies	Chapman Building: Seminar 1&2, Ground Floor
Performance and the Body	New Adelphi: Rehearsal Room 5, 7 th Floor
Performance and Science	New Adelphi: Rehearsal Room 3, 7 th Floor
Performer Training	New Adelphi: Rehearsal Room 2, 7 th Floor
Popular Performance	New Adelphi: Room 5.21, 5 th Floor
Scenography	New Adelphi: Rehearsal Room 1, Ground Floor
Theatre, Performance and Philosophy	New Adelphi: Rehearsal Room 4, 7 th Floor
TaPRA Gallery	New Adelphi: Studio, Ground Floor

OBERON BOOKS



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Publishers

The following publishers will be in attendance at the conference:

Bloomsbury

Cambridge University Press

Digital Theatre Plus

Manchester University Press

Routledge

Taylor and Francis

Working Group Schedules

Applied and Social Theatre Chapman Building: Lecture Theatre 1 (Ground Floor)

Day One

Working Group Session 1: 1.45pm-3.45pm

Chair: Zoe Zontou

20 minute papers

Anne Smith	Bridging the Gap: can applied theatre generate an integrated Britain?
Kay Hepplewhite	Generation of/through young applied theatre practitioners
Niamh Malone	Forgotten Futures: Insights from Applied Theatre in Dementia Care as Challenge to decline/renewal binaries in memory, narrative, and urban regeneration

10 minute provocations

Gary Anderson	Art-activism as intergenerational care-intervention
Erin Walcon	The Radical Act of Survival
Martin Heaney	Male Adolescence and the Representation of Intergenerational Crisis in British Theatre

Day Two

Working Group Session 2: 9.30am-11am

Chair: Michael Carlin

10 minute provocations

Claire French	Introducing Language Ideology
Carly Henderson	Regenerating Approaches to Learning Through the Material Theatre
Bethan Ryland	Regenerating the Older Generation's Social Wellbeing through Applied Theatre Practices in Residential Care Homes in Wales – Methodological choices, benefits and limitations
Kate Massey-Chase	Recovery or Regeneration?
Karl Tizzard-Kleister	Cultural Echo: an exploration of performative cartographies used to aesthetically (re)generate experiential memory as a methodological praxis"

Andy Barrett	I wish, I wish, I wish I knew who you were' - The community play text as artistic and social battleground
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Working Group Session 3: 4pm-5.30pm Chair: Matt Jennings
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30 minute panel

David Grant, Matt Smith and Laura Purcell-Gates	Objects with Objectives – an international research network about Applied Puppetry
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20 minute papers

Katharine Low, Matilda Mudyavanhu and Shema Tariq	The Press / Suppress / Our stories of happiness/ They choose to define us / As 'suffering headliners' ¹ – Considering self-representation and personal agency
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Cathy Sloan	Affective Performance Ecology: The Radical Act of Applied Theatre
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Day Three

Working Group Session 4: 2pm-4pm Chair: Matt Jennings

20 minute papers

Michael Anderson, Michael Balfour, Michael Finneran, Kelly Freebody	Change, intent, success and value in applied drama and theatre
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Alison Reeves	It's not what you say it's how you say it: An arts and health regeneration project
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Will Weigler	Radically elevating participant agency and artistry through the alchemy of Astonishment
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10 minute provocations

Barnaby King	Creative cultivation: (re)generating connections between communities, food and the land
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Working Group Meeting Chair: Michael Carlin
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¹ Excerpt from a poem written by a participant.

Asian Performance and Diaspora
New Adelphi: Rehearsal Room 6 (7th floor)

Day One

Working Group Session 1: 1.45pm-3.45pm
No Session

Day Two

Working Group Session 2: 9.30am-11am
No Session

Working Group Session 3: 4pm-5.30pm

Satkirti Sinha

Bidesiya Theatre: Folk drama on Indian Diaspora to Caribbean Land and Launda Naach

Amethi Zihui Lu

Intermediality in Japanese 2.5-Dimensional Theater

Day Three

Working Group Session 4: 2pm-4pm

No session

Directing and Dramaturgy

Chapman Building: Seminar 3 (1st floor)

Day One

Working Group Session 1: 1.45pm-3.45pm 'The Pause...'

David Barnett	Brechtian Theatre Without a Fabel: A Politicized Production of Patrick Marber's <i>Closer</i>
Leah Sidi	Exposing the blind spot: pace and pauses in Richard Wilson's <i>Blasted</i>
Freya Vass-Rhee	Stop the music: The perceptual performativity of silence and caesura in dance

Day Two

Working Group Session 2: 9.30am-11am Ellipsis and Suspension

Mark Robson	Points (de suspension)
Joe Kelleher and Carl Lavery	The Ellipsis
Harry Wilson	Pensive Performance as Interval: suspending meaning with Roland Barthes

Working Group Session 3: 4pm-5.30pm Interstices between the Human and Non-human

Philip Michael Watkinson	When is an Object not an Object? Ontological Gaps and Spectatorial Experience
Olga Krasa-Ryabets	Mind the Gap – Staging Incomplete Realities
Bryce Lease	Political Transition as Interval or Finale? The Dramaturgy of Communist Statue Parks

Day Three

Working Group Session 4: 2pm-4pm Spaces between Media

Dan Rebellato	Between Writing and Writing: Naturalism in the Interval
Duska Radosavljevic	Political Oratory and Secondary Orality in the 21st century
Gareth Vile	The Gutter and Comic Books

Documenting Performance New Adelphi: Band Room, 3rd Floor

Day One

Working Group Session 1: 1.45pm-3.45pm Migrating Practices in Institutions/Disciplines

Acatia Finbow	The Moving Document: Changing Perspectives and the Journey of Documents in the Institution
Georgina Guy	Self-Portrait as a Document: Pawel Althamer and Performance Referents
Rebecca Collins	Transdisciplinary Migrations: Aurality, Affect and Documentation

Day Two

Working Group Session 2: 9.30am-11am Migration and the Law/Migration and the State

Anika Marschall	Registered Voices: About Artistic-Political Interventions in Asylum Case Accent Profiling
Diana Damian Martin	State(ing): Body as Document
Bryony White	'Where is Ana Mendieta?': <i>Silveta</i> , Land/Body Art and Documentation

**Working Group Session 3: 4pm-5.30pm
Performing Migration (Performance Lectures)**

Two Performative Interventions by Johanna Linsley and Ella Finer

Day Three

**Working Group Session 4: 2pm-4pm
Embodying Migration**

Paulina Bronfman Collovati	<i>MIGRANTE</i> : The embodiment of transition
Elena Marchevska	The Displaced and Privilege: Live Art in Age of Hostility

History and Historiography
New Adelphi: Room 6.20, 6th Floor
Conference Theme: Industry Professionals/Professional Industry

Day One

**Working Group Session 1: 1.45pm-3.45pm
Chair: Gilli Bush-Bailey**

Kirsty Sedgman	The Best of the Many Good Things that you have Given to Bristol so Far
Victoria Garlick	'Worthily Upholding the Standard of the Drama': The Broadhead Repertory Companies 1924-1927
Jo Robinson	Onstage and backstage: the 'Our Theatre Royal Nottingham' project
Fiona Wilkie	Circulating: tracing travel in the theatre archive

Day Two

**Working Group Session 2: 9.30am-11am
Chair: Pat Smith**

Claire Robinson	Robert Courtneidge and his Vision for a National Theatre
Charlotte Purkis	Evaluating Velona Pilcher's professional contributions to London theatrical culture 1927-1952
Rachel Walker	Avoiding 'Cake-Mix' theatre: siting a theatre-in-the-round outside of London in 1962
Nicholas Holden	'The Guru Effect': The politics of process in the Young Writers' Programme at the Royal Court

Working Group Session 3: 4pm-5.30pm Chair: Claire Cochrane	
Maggie B. Gale	How To Act
Janice Norwood	Birds, Bouquets and Bribery: Gift Exchange and the Victorian Stage
Martin Young	The Phantasmagoric Work of Scene-shifters
Kate Newey	Training for Fairyland

Day Three

Working Group Session 4: 2pm-4pm Chair: Jim Davis	
Clare Neylon	More Great Women? Problems and possibilities in adapting and re-staging <i>A Pageant of Great Women</i> on a historical feminist site
Helen Brooks	Theatres of war: New insights into wartime theatre production through the Recovering First World Theatre Project
Siobhán O’Gorman	Fashioned bodies and trans/national scenographies in 1950s’ Ireland
Working Group business meeting	

Performance, Identity and Community

New Adelphi: Room 6.22, 6th Floor

Day One

Working Group Session 1: 1.45pm-3.45pm Legibility, representation and rhetoric	
Andrew Lennon	Documentary, Data, and the Potential for Debate: Chris Thorpe’s <i>Confirmation</i> (provocation)
Julia Peetz	Reframing Legitimacy: Performative Representation in Times of Populism
Andy Lavender	Reflections upon heretical discourse and common sense (or, latter-day scenes of performance, power and representation)
Anna Teresa Scheer	<i>Vote for Yourself!</i> Christoph Schlingensiefel’s Election Campaign Circus

Day Two

Working Group Session 2: 9.30am-11am Legibility, gender and sexuality

Hassan Hussein	Gay Silence(s): Homosexual, Homosocial or Homonormative? (provocation)
Maggie Inchley	Framing Transsexual Lives in Tinsel Town
Steve Greer	Illegible Laughter: recognition and effacement in the work of La Ribot
Sara Gorman	Ambiguous Irony in the work of Young Jean Lee and GETINTHEBACKOFTHEVAN

Working Group Session 3: 4pm-5.30pm Legibility, permissibility and the institution

James Frieze	More to Life than This: Speculation without Foreclosure (provocation)
Roaa Ali	<i>Homegrown</i> exclusions: How does a play become non-permissible on British stages?
Lucy Tyler and Lisa Woynarski	"But we're so white": Exploring a Minoritized Dramaturgy in Theatre Studies Programmes
Adelina Ong	For It Was Only as the Writing Faded that the Loss of Place was Felt

Day Three

Working Group Session 4: 2pm-4pm

Working Group business meeting

Performance and New Technologies

Chapman Building: Seminar 1&2, Ground Floor

Day One

Working Group Session 1: 1.45pm-3.45pm Archives – PaR – Documenting/promoting performance	
Steven Paige	Anxious Archives – consumed or consuming? It does not always have to be digital
Zeta Kolokythopoulou	Archives of the dark: tracing the role of user-generated data in performance documentation
Laura Gemini, Giovanni Boccia Artieri, Stefano Brilli	Theatre trailer as mediatised performance. A new sense of liveness between promotion and artistic research in the Italian contemporary theatre scene
Jem Kelly	Performing the tactile interface: action, task and document

Day Two

Working Group Session 2: 9.30am-11am Transmedia and the postdigital audience	
Carmen Gonzalez Requeijo	Time for Transmedia in Theatre: Performing the 'Home for suicide'
Benjamin Monk	From/To a Theatre Near You! Screened Theatre as Convergent Transmedia in a Postdigital Age
Christina Papagiannouli	Postdigital audiences: Theatre in a transmedia world

Working Group Session 3: 4pm-5.30pm Performance Practices in a Postdigital Era	
Kirsi Manninen	An Empathy-Oriented Drawing Method in Costume Sketching: Training Digital Drawing through Mindful Embodied Awareness
Dan Barnard	Immaterial Power and Invisible Treasure: A Case Study in how digital technology enables new forms of political performance
Thanos Polymeneas-Liontiris	Cyber-Divas Vocaloids as Postdigital Opera Singers
Joanne Scott	The Broughton Oratory: working with digital materials to create a mobile materiality

Day Three

Working Group Session 4: 2pm-4pm Gestures-movements-technologies	
Andrew Westerside	Gestures of the Digital: from gamification in theatre to theatricality in games
Karen Wood, Rosamaria Kostic Cisneros, Ruth Gibson	Co-evolution: spaces between the 'live' and the 'virtual' in dance
Piotr Woycicki	Manufacturing 'dissent' in <i>Thoughts that can be Danced</i> , an intermedial Tango performance
Working Group business meeting	

Performance and the Body New Adelphi: Rehearsal Room 5, 7th floor Performance, Politics, Populism

Day One

Working Group Session 1: 1.45pm-3.45pm Activist Bodies	
Broderick Chow	Posing Routine: male bodybuilding, theatricality, and the populist body
Susanne Foellmer	Performing Protest
Rachel Hann	Scenographic Activism in a Populist Age

Day Two

Working Group Session 2: 9.30am-11am Resistive Bodies	
Holly Maples	We The People, 'Powerful forces of Change': Embodied Protest in the Age of Populism
Lise Uytterhoeven	Choreographing complexity in <i>Rien de Rien</i> (2000): Sidi Larbi Cherkaoui's resistance to the Flemish populist radical right
Peter O'Rourke	Populism or Protest: Carnavalesque Performances

**Working Group Session 3: 4pm-5.30pm
Populist Bodies of Action**

Adele Senior	'Age Transvestism' in Contemporary Performance and Live Art with Children
Jenny Lawson	Baking Communities, Food Media and the Anti-Expert Cook
Amy Skinner	Performing Craftivism: Resistant Bodies in Protest Spaces

Day Three

**Working Group Session 4: 2pm-4pm
Embodying the Radical**

Will Plat	The promise of the populist body: Rupture, excess and emancipation in the performances of Reverend Billy
Caoimehe Esther Krimhild Mader McGuinness	Another populism? Dissensus, Focus E15 and the possibilities of a proletarian public sphere

Working Group business meeting

**Performance and Science
New Adelphi: Rehearsal Room 3, 7th Floor**

Day One

**Working Group Session 1: 1.45pm-3.45pm
Performing Experiments**

Nick Arnold	What Training Can/Might Do For You
Shaun May	Comedy in the Lab: A Critique and Provocation
Louise LePage	Uncanny Bodies: Theatre and the Human

Day Two

Working Group Session 2: 9.30am-11am

Boyd Branch Ed Garner Lance Gharavi Erika Hughes Alex Oliszewski Jake Pinholster	Going Beneath: Transdisciplinary Collaboration in Performance and Earth Science
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Working Group Session 3: 4pm-5.30pm Body Talk	
Kara Reilly	Human Material Remains as Performing Objects: William Corder and Jeremy Bentham
Simon Parry	Getting Interested in Genes (in the theatre)
Yvon Bonenfant	Contact and Gymnastics in the Voice-Extending Mirror: Clinical Laryngology, Speech Science, Speech and Language Therapy, and Psycholinguistics in the Devising Studio

Day Three

Working Group Session 4: 2pm-4pm
Working Group business meeting

Performer Training

New Adelphi: Rehearsal Room 2, 7th floor
Performance, Politics, Populism

Day One

Working Group Session 1: 1.45pm-3.45pm Training Against Life and Death	
Mark Evans	The End of Training: Lecoq, Death and Movement
Hannu Tuisku	Facing the Challenges of Contemporary Performance
Laura Vorweg	Perpetual Improvement? Potentiality and a Globalised Ideology of Training
Marie Andersen Kate Craddock and Duška Radosavljević	Training In/As Motherhood

Day Two

Working Group Session 2: 9.30am-11am Training Comedy and Transgression

James McLaughlin	The Sharp Divide between Training and Performance in Improvised Comedy
Gyllian Raby	Breakdown and Shared Dreaming: Oscillation, Disruption, Misdirection and Transgression in Comedy Training
Evi Stamatiou	The End of Autonomy – Actor Training and its relevance to Society

Working Group Session 3: 4pm-5.30pm Training and the Ensemble/Training beyond Training

TDPT Blog	Provocations from the TDPT Blog: Tuning
Patrick Campbell & Jane Turner	The End(s) of Training: Three Case Studies from the Third Theatre
Ysabel Claire	The Ends of your Training revisited: A Timeline Experience

Working Group Session 4: 2pm-4pm Training and a Student/person-based approach

John Lee	Can Training Operate in a non-inscriptive manner
Dennis Lennon and Sara Crews	And Breathe...
Debbie Millner	If the Hat Fits
AGM	

Popular Performance New Adelphi: Room 5.21, 5th floor Performance, Politics, Populism

Day One

Working Group Session 1: 1.45pm-3.45pm From Big Tops to Global Tours

Richard Cuming	From Brighton Beach to Cirque Berserk and Beyond...
Richard Talbot	Post the Sameness: Experiments in Virtual Clowning
Brian Desmond	Intercultural Clowning and Satire in Teatro Pomodoro's Cabaret From the Shadows

Day Two

Working Group Session 2: 9.30am-11am Identity, Influence and Appropriation

Ian Wilkie	Down in the Jungle: A Cheerful Charlie Chester Collage
Raz Weiner	Love, Theft and Hummus: Popular Ethnic Drag in the Settler-Colony
Dara Milovanovic	Who choreographed it better? From Fosse to Beyoncé

Working Group Session 3: 4pm-5.30pm Reception and Perception

Helen Freshwater	The problem with the popular: casting innocence and I'd Do Anything
Liz Turner	Keeping it real: An Englishman abroad in Magician Impossible
Catriona Craig	Clowns Sans Frontières

Day Three

Working Group Session 4: 2pm-4pm

Working Group Business Meeting

Scenography

New Adelphi: Rehearsal Room 1, Ground Floor Scenography and The Body: Movement, Gesture, Sensation

Day One

Working Group Session 1: 1.45pm-3.45pm Sensory/Embodied Experience

Kathrine Sandys	The sensory experience/opening paper to frame all sessions
Heini Kiamiri	Scenography as multi-sensory experience for young audiences
Flaviana Sampaio	Movement informed by shadow

Day Two

Working Group Session 2: 9.30am-11am Absent Bodies and Scenographic Materiality	
Tomaz Krpic	Spectator's Cognitive Fulfilment of Absent Performer's Phenomenal Body via Scenography Used in the Play Fengšus v gledališčubrezigralca
Annalaura Alifuoco & Kris Darby	Q&A: On the Love of Things Invisible
Alice Helps	Introducing the installation: Embodied Perception in Scenographic Practice

Between Sessions	
Alice Helps	<i>Embodied Perception in Scenographic Practice</i> (installation)

Working Group Session 3: 4pm-5.30pm Light as Agent	
Yaron Shyldkrot	Sensing (in) Darkness: Lighting Design and the Composition of Atmosphere
Katherine Graham	Coming out of the Dark: Gestural light in Pan Pan Theatre's All That Fall
Michelle Man	Lighting States – Lighting Scapes: When Light Performs as a Choreographic Scorer

Day Three

Working Group Session 4: 2pm-4pm Costume and Body-led Character	
Jacqueline Taucar	Kinesthetic Landscapes: Transforming the Road into a Stage in Toronto's Carribean Carnival Festival
Lara Kipp	Processual Bodies in Howard Barker's Work: Movement, Gesture, Sensation
Natalie Raven	La sainte trinité: Oscillating Between Constructive Action & Empathetic Response

Theatre, Performance and Philosophy

New Adelphi: Rehearsal Room 4, 7th floor

Day One

Working Group Session 1: 1.45pm-3.45pm Impossible communities: rethinking the people	
Steve Bottoms	Of Circles and Lines: Notes on Expanding the Collective
Laura Cull	Equalizing the demos: animal performance philosophy
Nic Fryer	'Apart, we are together. Together, we are apart': Rancière's Community of Translators in Theory and Theatre
Mischa Twitchin	Exposing the 'missing people'

Day Two

Working Group Session 2: 9.30am-11am	
Molecular identities: Song as Philosophy in the Embodied Laboratory - Curated panel with Ben Spatz, Nazlıhan Eda Erçin and Agnieszka Mendel	

Working Group Session 3: 4pm-5.30pm Practising radical care	
Chris Green and Katheryn Owens	Walking towards South Korea
KassiaAleksic	The Peasant Movement of Kendeng: Philosophy, Performance and Politics
Ilaria Pinna	Care as Political Concept

Day Three

Working Group Session 4: 2pm-4pm Relational dramaturgies: interaction, participation, entanglement	
James Hamilton	What is the relationship between 'observed' and 'participatory' performance?
Silvia Dumitriu	Constructions of the Other in Sarah Kane's Work
Daniela Perazzo	Diffraction dance: Im/possibilities and ethical entanglements in current choreographic practices

Open Panels and TaPRA Gallery Talks: Session 1

Day 2 (Thursday 31st August): 11.30am-1pm

Applied and Social Theatre

Chapman Building: Lecture Theatre 1, Ground Floor Chaired by Zoe Zontou	
James Thompson	Intergenerational theatre and nuclear war
Nicola Shaughnessy	"The play's the thing": returning to roots and seeding the future
Sue Mayo	Reasons to be cheerful: Resilience, structure and care-fulness in socially engaged Practice

Directing and Dramaturgy

Chapman building: Seminar 3, 1 st Floor Interruption and a Politics of Vulnerability	
Kate Adams	Between discourses: the caesura as a space of shared vulnerability
Kirsty Roberts	I don't like plays or processes which are really tough and strong
Bruno Roubicek	Slap, Punch, Beat and Gag: the Violence of Deadpan. Why is that so Funny?

Documenting Performance

New Adelphi: Band Room, 3 rd Floor X-rays, Heat Signatures and Other Scopic Migration Regimes	
Emma Cox	The Heat Signatures of Refugee Transit: <i>Incoming</i> by Richard Mosse (2017)
Emily Orley	The X-ray and the Border
Charlotte McIvor	Beyond Documentary?: Challenging Scopic Migration Regimes in Brokentalkers' <i>This Beach</i> and Outlandish Theatre Platform's <i>Megalomaniac</i>

History and Historiography

New Adelphi: Room 6.20, 6th Floor

Chair: Dan Rebellato

Eleanor Massie	Staging the 'White Professional': Genealogies of Race and Labour in Late-Nineteenth Century British Theatre
Matthew Franks	Paying to Play at the Leeds Industrial Theatre
Hannah Manktelow	'Performed as Never Before': Collaborations between the RSC and provincial amateurs in 1921 and 2016
Catherine Love	Changing definitions of 'professional': The Arts Council's response to experimental theatre, 1968-1976

Performance and the Body

New Adelphi: Rehearsal Room 5, 7th Floor

Bodies at Play: Reimagining Place, People and the Power of Performance in a Populist Climate

Janet O'Shea	Politics as Play, Play as Politics: Kinetic Recreation as a Model for Democracy
Adrian Kear	Theatre against itself: Performance, politics and the limits of theatricality
Arabella Stanger	Freedom as Sanctioned Effervescence in Charmatz's Tate Disco

Performance and Science

New Adelphi: Rehearsal Room 3, 7th Floor

Physical Theatres

Baz Kershaw	Performing Time-Space Malleability
Paul Johnson	Who do you think you are kidding Mr Feynman? – The imaginative performance of theoretical physics
Anna Wilson	Choice, consequence and the multiverse: possibility and responsibility in three theatrical experiments

Theatre, Performance and Philosophy

New Adelphi: Rehearsal Room 4, 7th Floor

**Theatre, Rhythmicity and Politics of Displacement
(or what to do with Althusser's postamento?, part 1)**

Public debate featuring provocations by Tony Fisher, Eve Katsouraki and Sophie Nield, hosted by Fred Dalmaso and Kéline Gotman

TaPRA Gallery Talks

New Adelphi Studio Theatre, Ground Floor

Panel #1: Sound and Memory

Michael Pinchbeck	Sit With Me For a Moment and Remember
Lucy Thornett	Tower
Helen Newall	Remember Me

Open Panels and TaPRA Gallery Talks: Session 2 Day 3 (Friday 1st September): 10.30am-12 noon

Asian Performance and Diaspora

New Adelphi: Rehearsal Room 6, 7th Floor

Dominic Hingorani	The Powder Monkey – Maritime 1788: Staging Hidden Diasporic Histories
Liz Kuti and Mary Mazzilli	Dramaturgical practices, global Shakespeare and India: Cold Season in Calcutta and Tales of Winter and Spring in Essex.
Sreenath Nair	The Aesthetics of [the] Invisible: Performance as Methodology

Performance, Identity and Community

New Adelphi: Room 6.22, 6th Floor

Legibility, justice and agency, Trish Reid (chair and respondent)

Aylwyn Walsh	Fugitive Knowledge: Performance Pedagogies, Legibility and the Undercommons
Sarah Weston	Young Women's Political Agency: Political Voice as Embodied Performance
Sarah Bartley	The Division of Non-Labour: Reproductive Labour, Care, and Representations of Female Unemployment in Community Performance

Performance and New Technologies

Chapman Building: Seminar 1&2, Ground Floor Theatre, Performance and Social Media	
Alexandros Papadopoulos	How to Use Gay Nazis in Job Interviews: Facebook, Lust and Austerity-age Horror
Mark Smith	Archaeology and the Postdigital: Live streamed spectatorship and Twitter as second-order performance
Claire Read	'tweet...the s**t out of this one...'

Performer Training

New Adelphi: Rehearsal Room 2, 7 th Floor Training and other Disciplines/Practices	
Jennifer Willett	What Ends can Performer Training Serve Apart from Performance?
Jonathan Pitches	A Climber Prepares
Dick McCaw	Understanding the Actor's Body

Popular Performance

New Adelphi: Room 5.21, 5 th Floor Drag, location and commercialisation	
Stephen Farrier	Kinging the Theatre: Popular drag and the slap of commercialisation
Joseph Parslow	Not Another Drag Competition: Mainstream Drag Practices and Local Drag Knowledges
Simon Sladen and Simon Dodi	There's no place like home? Panto at the London Palladium

Scenography

New Adelphi: Rehearsal Room 1, Ground Floor The Body as Scenographic Agent	
Donatella Barbieri	<i>Wearing Space</i> in the generation of design as performance
Nick Hunt & Hanjorg Schmidt	Traces

TaPRA Gallery Talks

New Adelphi Studio Theatre, Ground Floor

Panel #2: The Role of Rummaging: Researcher vs. Material

Emma Meehan	Home Practice
Kirsty Surgey	Playing at Family History: Documenting the Performance Hypertext
Claudia Jazz Haley	Who am I? The Burlesque Flip Book
Minty Donald	Guddling About