



Tuesday 26<sup>th</sup> June 2018 – Postgraduate Day  
VCA Theatre Building 879, 28 Dodds Street

Time	Session	Presenter/facilitator
8:00- 8:45	Morning warm up	<b>Studio 5</b> Rinske Ginsberg
09:00- 10:00	Meet and Greet	<b>Studio 2</b> ADSA PG Reps and VCA reps
10:00- 10:30	Morning Coffee	
10:30- 11:45	Session 1 – Accessibility and Best Practice in arts research	<b>Studio 2</b> Angus Cameron, Jonathan Graffan and Sarah Austin
11:45- 12:45	Session 2 – How to Get Published	<b>Studio 2</b> James Campbell, Intellect Books
12:45- 13:45	Lunch	
13:45- 15:15	Session 3 – Keynote lecture and discussion <i>Beyond Benevolence: Reframing disability and vulnerability in theatre scholarship</i>	<b>Studio 2</b> Matt Hargrave, University of Northumbria
15:15- 16:30	Session 4 - Mental Health and Wellbeing in Practice Based Research	<b>Studio 2</b> Sarah Curtis and Katy Harman

**Acknowledgement of Country and welcome drinks to take place on Tuesday 26<sup>th</sup> at 5pm beginning in Space 28**  
**With Richard Frankland, Associate Dean (Inclusion and Diversity) and Barry Conyngham, Dean, Faculty of Fine Arts and Music**  
**Space 28, then moving into the foyer**



ADSA SCHEDULE 26<sup>th</sup>– 29<sup>th</sup> June 2018



	Wednesday 27 <sup>th</sup>			Thursday 28 <sup>th</sup>			Friday 29 <sup>th</sup>		
8:00-8:45	Registration			8:00-8:45	Morning warm up – Leith McPherson - <b>Studio 5</b>			8:00-8:45	Morning warm up – Lyndall Grant - <b>Studio 5</b>
8:45-10:00	<p><b><i>Na Te Kukune... Toi Whakaari 2008-18</i></b>  <i>Why this premier, New Zealand, performing arts school learns indigenous technologies for meeting, responding and encountering difference; and how that makes actors bolder and more humble.</i></p> <p>Keynote – Christian Penny, Director of Toi Whakaari Drama School, New Zealand - <b>Space 28</b></p>			9:00-10:15	<p>Space and Immersive Dramaturgies</p> <p>Lawrence Ashford, Kate Sheare, Jane Woollard Chair: Rinske Ginsberg</p> <p><b>Voice Studio</b></p>	<p>New Paradigms of Theatre-Making and Creative Entrepreneurship for the Actor</p> <p>Raimondo Cortese, Peta Downes, Julian Meyrick Chair: Bernadette Cochrane</p> <p><b>Studio 1</b></p>	<p>Celebrity and Acting</p> <p>Stephen Carleton, Fiona Gregory, David O’Donnell Chair: Lyndall Grant</p> <p><b>Studio 2</b></p>	9:00-10:15	Keynote Conversation with actor Jed Brophy interviewed by Leith McPherson - <b>Space 28</b>
10:00-10:15	Morning Coffee			10:15-10:30	Morning Coffee			10:15-10:30	Morning Coffee
10:15-11:30	<p>Re-thinking Theatre Aesthetics and Affect</p> <p>Jonathan Marshall, Asher Warren Chair: Paul Rae</p> <p><b>Voice Studio</b></p>	<p>Acting Verbatim and the Real</p> <p>Suzanne Little, Ava Hunt, Verity Laughton, Hilary Halba/Stuart Young Chair: Mary Luckhurst</p> <p><b>Studio 1</b></p>	<p>Queering the acting curriculum: what would it take?</p> <p>Josh Bell, Kai Bradley, Tahlee Fereday, Mark Nannup, Kurt Pimblett, Charles Purcell, Brooke Raynor and Karl Richmond Chair: Alyson Campbell</p> <p><b>Studio 2</b></p>	10:30-11:30	<p>Keynote Conversation with Back to Back Theatre Artistic Director Bruce Gladwin and actors Scott Price and Sonia Teuben          .Chaired by Yoni Prior - <b>Space 28</b></p>			10:30-11:30	<p><i>ARC Funding and FOR 1904</i></p> <p>Joanne Tompkins          Executive Director for Humanities and Creative Arts          Australian Research Council          Introduced by Denise Varney, Dean of the Faculty of Arts - <b>Space 28</b></p>



ADSA SCHEDULE 26<sup>th</sup>– 29<sup>th</sup> June 2018



11:30-12:45	Acting and Material Practice  Rea Dennis, David Grant, Madeline Taylor Chair: Zachary Dunbar  <b>Voice Studio</b>	Actor Training and Internationalism  Kathryn Kelly/ Jeremy Neideck, Jo Loth/Rob Pensalfini, Peta Tait/Melanie Beddie Chair: Budi Miller  <b>Studio 2</b>	New Conceptualisations of Acting  Kate Hunter/Yoni Prior, Trevor Jones, Jami Acworth Chair: Mary Luckhurst  <b>Studio 1</b>	11:30-12:45	Acting and Cognitive Disability  Chris Kohn, Morgan Batch, Tony McCaffrey Chair: Yoni Prior  <b>Studio 2</b>	Re-thinking the Classical  Zachary Dunbar, Chris Hay/Robin Dixon, Inga Romanstova Chair: Julian Meyrick  <b>Voice Studio</b>	Actor Wellbeing, Burn-out and Stage Fright  Saumya Liyanage, Andrea Moor, Sarah Courtis Chair: Leith McPherson  <b>Studio 1</b>	11:30-12:45	Feminist Politics, Affect and Acting  Margaret Haining, Laura Hartnell, Susan Hardgrave Chair: Peta Tait  <b>Studio 1</b>	The Acting Industry post Metoo: Ethics and Abuses of Power  Susan Studham, Sarah Thomasson, Emma Willis Chair: Helena Grehan  <b>Studio 2</b>	Performing Science – Drama in the (Lecture) Theatre  Rinske Ginsberg, Terry Mulhern  <b>Space 28</b>
12:45-13:45	Lunch			12:45-13:45	Lunch		12:45-13:30	Lunch		PG/ECR CAUCUS RHD Hub	

13:45-15:00	Embodied Acting: and Structures of Power  Geraldine Cook-Dafner/Tanya Gerstle, Nicola Hyland, Alison Richards Chair: Alyson Campbell  <b>Studio 1</b>	Screen Performance and Post-truth Theatre  Bernadette Cochrane, Kylie Loveday Chair: Matt Delbridge  <b>Voice Studio</b>	Disability Arts Performance: The Last Avant Garde  Sarah Austin, Kath Duncan, Bree Hadley, Carly Findlay Chair: Matt Hargrave  <b>Studio 2</b>	13:45-15:00	The Actor and Popular Comedy  Sarah Balkin, Sarah French Chair: Mary Luckhurst  <b>Studio 1</b>	Who is Theatre/Acting for?  James Dalton, Caroline Heim, Paul Rae Chair: Robert Walton  <b>Voice Studio</b>	Acting and Philosophy  Abbie Trott, Asher Warren, Oscar Serquiña, Henriette Kassay-Schuster Chair: Glen McGillivray  <b>Studio 2</b>	13:30-14:00	<b>ADSA Prize Giving - Space 28</b>		
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ADSA SCHEDULE 26<sup>th</sup>– 29<sup>th</sup> June 2018



15:00-16:15	<b>Workshop -</b> <i>Stage Combat in Training the Crafts of Story-telling</i> Lyndall Grant <b>Studio 6</b>	<b>Workshop -</b> The Flow of Qi and Contemporary Performance Training Min Zhu <b>Studio 5</b>	<b>Workshop –</b> Approaching song as text Tyran Parke  <b>Studio 7</b>	15:00-16:15	<b>Workshop –</b> Why Clown? The Use of Clown in Actor Training Programs Steph Kehoe  <b>Studio 7</b>	<b>Workshop –</b> Viewpoints in Australia: A 20th Anniversary Workshop Lynne Bradley  <b>Studio 5</b>	14:00-14:30	<b>Final Conference Round-up and discussion led by Yoni Prior – Space 28</b>	
16:30-16:45	<b>Afternoon Coffee</b>			16:30-16:45	<b>Afternoon Coffee</b>			14:30-15:30	<b>ADSA AGM – Space 28</b>
16:45-18:00	Directing Actors and Actors Directing  Tom Gutteridge, Gabriel Lee, Gabrielle Metcalf Chair: Tanya Gerstle  <b>Studio 1</b>	Actor Training and Hierarchies of Knowledge  Michael Allen, Ross Prior, Daniel Johnston Chair: Peta Tait  <b>Voice Studio</b>	Acting and Diversity  Lynne Bradley, Emma Dalton, Carissa Godwin Chair: Christian Penny  <b>Studio 2</b>	16:45-18:00	Child Actors and Acting with Young People  Jennifer Andersen, Gillian Arrighi, Sarah Austin Chair: Steph Kehoe  <b>Studio 1</b>	Acting and Technology  Lyndall Grant, Riku Roihankorpi, Susanne Thurow, Chris Jackson Chair: Matt Delbridge  <b>Studio 2</b>	Play, Mask and Whiteface  Julie Shearer, Robert Reid Soseh Yekanians Chair: Draf Draffin  <b>Voice Studio</b>		
18:15-19:45	A Conversation with actress Leah Purcell, interviewed by Jane Harrison  <b>Space 28</b>								
				19:00	<b>Conference Dinner</b> The Kelvin Club				

# ADSA 2018 PROGRAMME

## On Actors and Acting in the 21<sup>st</sup> Century

Conference Directors: Matt Delbridge and Mary Luckhurst

### Morning Warm Ups

Tuesday 26<sup>th</sup> 8am - Rinske Ginsberg - **Studio 5**

A graduated series of simple physical practices predicated on the breath which are designed to stimulate and enliven the body and increase the flow of energy. This warm-up will bring you into a state of calm readiness for the day. Suitable for all levels.

Thursday 27<sup>th</sup> 8am - Leith McPherson - **Studio 5**

Head of Voice and Movement in the Theatre Department at VCA, Leith McPherson will begin your morning with a jet lag-easing, physical and vocal warm up to stretch and awaken the body, voice, and mind, ready for a day of active listening and the exchange of ideas.

Friday 28<sup>th</sup> 8am - Lyndall Grant - **Studio 5**

Drawing on principles from Qi Gong and Wu style Taiji Quan, this is an 'internal' and 'external' warm-up that will start by leading you through breath, alignment, release and integration. We will build through gentle joint manipulation into dynamic stretching and static stretching, before culminating in some more 'enthusiastic' integrated movements to get the blood flowing and the body energised. It can beat a coffee to get the body awake, although coffee is still heartily enjoyed.

### Interviews and Conversations

A Conversation with actress Leah Purcell, interviewed by Jane Harrison - **Space 28.**

Leah Purcell is one of Australia's most distinguished actresses of the stage and screen and joins us fresh from shooting another series of *Wentworth*. Leah will talk about her acting career, activism and the campaign for women directors which she has just launched with Rachel Griffiths.

*ARC Funding and FOR 1904* – Professor Joanne Tompkins, Executive Director for Humanities and Creative Arts Australian Research Council

Introduced by Denise Varney, Dean of the Faculty of Arts - **Space 28**

This presentation covers recent trends in Australian Research Council funding in the Field of Research code 1904 (Performing Arts and Creative Writing). It is designed to demystify the processes of funding and to suggest areas of improvement for funding research in Theatre, Performance Studies, and Dance in particular.

## Keynote Lectures

Matt Hargrave, University of Northumbria, UK

*Beyond Benevolence: Reframing disability and vulnerability in theatre scholarship*

This keynote talk offers insight into the practice of theatre scholarship conducted with actors defined by intellectual disability and/or social vulnerabilities, which culminated in the book *Theatres of Learning Disability: Good, Bad, Or Plain Ugly?* (2015). The underpinning research was a direct response to a gap in industry knowledge - theatre companies were frustrated by the lack of critical engagement in work featuring learning disabled actors. Ways of talking about disability that *did* exist were inadequate as a means of critically reflecting on works of art. My primary research intention has been to designate disability as *neither* illness *nor* oppression but rather as aesthetic potential and to view diverse embodiment as a *contribution* to the very fabric of theatre. Disability changes theatre; it is an irruptive aesthetic force. This is in opposition to an often patronising standpoint that sees theatre, whether via advocacy or therapy, as something that gives disability 'a voice'. This is important not only to the field of theatre studies: it has implications for medicine, social care and the humanities because it changes the emphasis from surface questions of social or curative benefit towards deeper engagement with aesthetic judgement, which can both unmask underlying prejudice and provide generative insights. I argue that theatre has the potential to radically alter misperceptions of learning disabled persons. These misperceptions include: an inept social identity; and a culturally unproductive way of being which makes such persons burdensome and of minimal cultural value. The keynote will unpick some of the methodological challenges inherent in this research; and will seek to encourage lively dialogue about access and aesthetics.

Christian Penny, Director of Toi Whakaari Drama School, New Zealand - **Space 28**

***Na Te Kukune... Toi Whakaari 2008-18***

Why this premier New Zealand, performing arts school learns indigenous technologies for meeting, responding and encountering difference and how that makes actors bolder and more humble.

## Keynote Conversations

**Back to Back** Theatre Artistic Director Bruce Gladwin and actors Scott Price and Sonia Teuben

Chaired by Yoni Prior - **Space 28**

Back to Back Theatre creates new forms of contemporary performance imagined from the minds and experiences of a unique ensemble of actors with disabilities, giving voice to social and political issues that speak to all people.

Based in Geelong, the company is one of Australia's most globally recognised and respected contemporary theatre companies. Seeking to make a body of work that exists in repertoire across time, the company tours extensively locally, nationally and internationally. Over the last decade, Back to Back Theatre has presented 44 national and 72 international seasons of its work.

Since 1999, under the Artistic Directorship of Bruce Gladwin, the company has nurtured a unique artistic voice with an emphasis on the ensemble's commentary on society. Created through a process of research, improvisation and scripting, new work is realised across time via collaboration between the ensemble, Artistic Director and guest artists.

In addition to its professional practice Back to Back collaborates intensively with communities around the world, with a focus on artistic excellence and elevated social inclusion for people with disabilities. Back to Back Theatre has received 17 national and international awards including in recent years Performance Studies International's Artist-Scholar-Activist Award, a Helpmann Award for Best Australian Work, an Edinburgh International Festival Herald Angel Critics' Award, a New York Bessie and the Myer Foundation Group Award for its long-standing contribution to the development of Australian theatre. In 2015, Bruce Gladwin received the Australia Council for the Arts' inaugural Award for Outstanding Achievement in Theatre.

Keynote Conversation with actor Jed Brophy interviewed by Leith McPherson - **Space 28**

## Workshops

Wednesday 28<sup>th</sup>

### *Stage Combat in Training the Crafts of Story-telling*

Lyndall Grant

#### **Studio 6**

Stage combat, or 'dramatic combat' is the craft of creating the illusion of violence for stage, screen and motion capture. In recent industry trends, the expectations of audiences and creatives have leaned towards more 'realistic-looking' scenes involving violence. There is also the need for action to flow smoothly between surrounding scenes, so that fights are motivated by and perpetuate the physical, verbal and emotional story. To achieve this, actors need to train and practice a high level of craft and physical awareness to deliver these scenes safely and effectively. This includes an awareness of physicality choices, blocking and breath, and of how these choices affect audience perception. It also develops other key areas such physical structure/form, release, strength, integration and isolation; and performance attributes such as partner awareness and complicity, technical accuracy, commitment and the understanding of how they as a performer fit into the 'wider picture'.

This practical workshop will introduce practitioners to some of the ways dramatic combat training can integrate with wider contemporary actor training, with an insight into how dramatic combat contributes to the understanding conflict in dramatic intent; how physical choices affect the audience's perception of story; and how technical requirements need to integrate with the actor process in delivering story.

Length: 90 min

Capacity: 20

Audience: NO limit

### *The Flow of Qi and Contemporary Performance Training*

Min Zhu

#### **Studio 5**

As an alternative method of training, psychophysical acting emerges as a way to meet the needs of increasingly evolving post-dramatic forms of theatre. *Tai Ji Quan* is one of the training tools employed by Phillip Zarrilli in psychophysical acting for the purpose of attuning one's body and mind, enhancing one's perceptual/sensory awareness, and experiencing the circulation and shaping of energy (Zarrilli, 2009). *Qi* is known as the essential life force of the human body that animates one's life activities both consciously and unconsciously, and is transferred from one part of the human body to another. In *Tai Ji*-based movement workshop, it applies the elements of *Tai Ji Quan* to contemporary performer training, emphasising the flow of *qi* within the whole practice and integrating body and mind to produce great effect with minimal effort. Most important is the principle of moving in accordance with the idea of consciousness guiding the *qi*, the *qi* guiding

the body, and then the body forming the shape. The workshop will offer participants a way to explore the idea of the body as the fundamental location of energetic transformation and how we manifest *qi*.

**Length 60 min**

**Capacity: 25**

**Audience: 10**

*Approaching song as text*

Tyran Parke

**Studio 7**

Despite major developments in the form, it is still amazing that the title of this session could be considered under the umbrella of “innovation of musical theatre” and yet the application of these skills is still elusive among many theatre practitioners. Most musical theatre is judged as simplistic in narrative or character but perhaps it is just our approach to it that is lacking?

The workshop is designed to bring two elements that people love together; storytelling and music. In the first instance, we will explore basic approaches to scene work and then show how the same approach to songs can create performances with integrity and depth. The intended audience for the class are those who HATE musical theatre as well as those who LOVE it but wish to understand how to personalise it and therefore make it more accessible to students, actors and most importantly, audiences. The results will be aimed at breaking down some preconceived ideas about music theatre and exploring how it can be approached with the same integrity awarded to non-music theatre.

This is an engaging session, where people are actively working, individually or with partners but don't necessarily have to perform (though more than welcome if desired!). It will help practitioners and teachers in their approach in how to create and develop rewarding, connected musical theatre.

Capacity: tba

Thursday 29<sup>th</sup>

*Why Clown? The Use of Clown in Actor Training Programs - Steph Kehoe*

**Studio 7**

When a BBC reporter asked how many true clowns he has trained over his 50 year career as a clown teacher, Phillippe Gaulier answered "maybe 1, at most. There are only 1 or 2 clowns in every generation!"

Whilst on one level Gaulier's response is typically provocative, it is nonetheless true that 'the clown' is a very unique and rare type of performer. For that reason, amongst others, it is quite rare to see red nose clowning on stage in Australia. Whilst perhaps performers who want to specialise in clowning may elect to train at Lecoq or with Gaulier, most students at universities and conservatories in Australia do not aspire to work professionally as clowns. How then does one explain or pedagogically justify the use of clown training within tertiary actor training programs?

This workshop proposes that clown training within the university/conservatory model can be incredibly useful for actors in training when it is focused on the state of play that underlies the creative state itself, so when the focus is on accessing the 'clown state', rather than on 'becoming a clown'. In the Lecoq pedagogy, the clown state is a state of curiosity, transparency, abandon, simplicity and pleasure. So rather than functioning as training for comedy, clown can be used pedagogically to train in and exercise these components of the craft of performing itself. In this respect, clown is the natural corollary of Lecoq's neutral mask: neither the neutral mask nor the clown are characters and neither the red nose nor the neutral mask are masks that we train in in order to perform in them. Rather both are masks that allow the performer to access and play with fundamental aspects of themselves as creative beings and access and heighten fundamental aspects of performance itself. The 'masked' aspect of the clown state is another key element of the usefulness of clown



training – the red nose, 'the smallest mask in the world', demands of performers technique and codes (in particular, the articulation of thought and movements). The mask also provides them with a distance from the self, even when working so intimately with the self.

Through solo, pair and group games and exercises, participants in this workshop will be introduced to how clown training can focus on the clown state and how teachers can utilise the red nose to encourage curiosity, transparency, abandon, simplicity and pleasure. Participants will also explore some of the simple technical aspects of clowning – including articulation, takes and comic builds – that allow the performer to play with the self through the safety and clarity of a 'masked' body.

**90 min**

**Capacity: 25**

**Participants should wear comfortable clothing suitable for movement – preferably in bright colours without writing/logos. No prior experience of clowning is necessary.**

*Viewpoints in Australia: A 20th Anniversary Workshop*

Lynne Bradley

**Studio 5**

In 2017 renowned American director Anne Bogart was invited to the ADSA Conference in Melbourne as the Keynote Speaker. She also gave the first workshop-demonstration at VCA of the then relatively unknown actor-training method, The Viewpoints, which Bogart had largely pioneered. I attended this workshop, having met Bogart the previous year in Toga (Japan), and was instantly struck by the simple elegance of The Viewpoints as a means to teach the language and skills necessary for both performing and performance-making - whatever the genre. A year later, after having trained intensively with Bogart and the SITI Company in America, I became the first teacher of The Viewpoints in Australia. Since then I have shared The Viewpoints training methodology with actors, directors, dancers, drama teachers, performing arts companies, and theatre students in universities nationally and internationally, as well as used it extensively in my own practice with Zen Zen Zo Physical Theatre. Since 1998 Viewpoints has gone on to be adopted as a core training method for performing artists in Australia, and is currently taught in most acting schools and universities around the country.

This workshop will introduce newcomers to The Viewpoints, briefly outlining its history and the journey of cultural translation it has taken as it has been transposed into the Australian performing arts context. The session will also cover the core principles and multiple applications of The Viewpoints in the context of tertiary education. Finally, through a brief demonstration with advanced students in The Viewpoints, the workshop will point to some of the recent innovations undertaken by Zen Zen Zo, including the development of 'Site-Specific' Viewpoints, 'Native-language' Viewpoints, and a comprehensive 'Vocal Viewpoints' curriculum.

Capacity: 25

Audience: Yes, unlimited

**Wear comfortable clothing you can move freely in (no long pants or jeans). Bring a large water bottle and towel. No notebooks (for participants), photographs or videos.**

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## Postgraduate and Early Career Researchers day

*Accessibility and Best Practice in arts research* - Angus Cameron, Jonathan Graffan and Sarah Austin

This session offers postgraduate researchers an introduction to the key ideas, frameworks and models within disability arts practice and research. In conversation with PhD candidate Sarah Austin we will outline the central concepts underpinning the field: the importance of positioning ourselves and our research, the definitions of 'access' and 'inclusion', the medical versus the social model of disability and what this difference represents. We will discuss artists with a disability that are leading the field and examine the notion of an 'access aesthetic', drawing on recent performance work to identify how this is being implemented in contemporary theatre practices. We hope to expand the awareness of postgraduate researchers new to this field of research and provide resources and knowledge to equip them with ways to reconsider their own artistic and research practices.

*How to Get Published* - James Campbell, Intellect Books

Keynote lecture and discussion - Matt Hargrave, University of Northumbria

*Beyond Benevolence: Reframing disability and vulnerability in theatre scholarship*

*Mental Health and Wellbeing in Practice Based Research* - Sarah Curtis and Katy Harman

This session is a discussion of mental health in the arts and academia and the issues which can arise in a PhD. This will include information on mental health services and a voluntary round table discussion with a mental health practitioner.

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## Abstracts

Wednesday 27<sup>th</sup>

Re-thinking Theatre Aesthetics and Affect - Chair: Paul Rae - **Voice Studio**

Jonathan Marshall

*Catastrophic Disfiguration and Traditions of Portraiture: Howard Bakers "Wounds to the Face"*

Howard Barker is both a dramaturg and a painter. His play *Wounds to the Face* (1997) takes the paradoxical nature of the painted portrait to its extreme, presenting facial ambiguity as a central characteristic of both social performance and the subject. Barker's characters are facially scarred, but authentic, their broken state echoing a fractured and fungible world. Barker offers a procession of wounded visages, moving from the soldier whose wounds are too awful for even his doctor to empathise with, through to the beauty who contemplates herself in pained desperation. Violence, always "authentic" for Barker, is enacted on faces and individuals, as they leap from one state to another. Reading of the face therefore serve to reveal the fundamentally irreconcilable and atomised nature of social identity. Barker argues that subjectivity is characterised by radical "catastrophic" shifts. This is more than an attack on ideas of subjectivity, however. *Wounds to the Face* constitutes an assault on portraiture and corporeal legibility overall. Barker suggests that during times of revolutionary upheaval, subjective facial performances are re-figured into something akin to the visceral parts depicted in the work of Francis Bacon or Francisco Goya's *Disasters of War*. History is reflected in the disfigured body and self.

Asher Warren

*Precious Snowflakes? Acting and affect in the locked 21<sup>st</sup> Century Theatre*

It was in the middle of her solo in *Complexity of Belonging* that dancer/actor Lauren Langlois noticed an elderly lady rise from her seat and attempt to quietly leave the theatre. Her response was to wave, and acerbically call out “Bye! Thanks for coming!”, and draw the rest of the audience to observe this theatrical transgression. But why, really, did Langlois lose her cool? Did she melt because the conditions (everybody sitting silently as if they weren’t really there) were not perfect? Was she acting like a snowflake? And what did this performance of indignation produce?

While much attention has been paid to the turn toward new and experimental performances that embrace participation, spontaneity and unpredictability, in this paper I want to draw attention to a simultaneous movement in the *opposite* direction. More precisely, I wish to explore how high modernist strictures of production and reception, which have been embraced by contemporary performance makers place unique demands on the actor.

Although intended to enhance affective experiences, I suggest these conditions put the actor in a difficult bind; and create a series ‘bad feelings’ in the theatre. Adopting recent scholarship by feminist affect theorists Sarah Ahmed (*The Promise of Happiness*, 2010) and Laurent Berlant (*Cruel Optimism*, 2011) and drawing a number of contemporary examples, I wish to ask: what are these ‘bad feelings’ we’re not supposed to have in the theatre (as performers, and as audiences) and why not?

### Acting Verbatim and the Real - Chair: Mary Luckhurst - **Studio 1**

Suzanne Little

*“Acting in the Post-truth Era”*

At the Arcola Theatre in London, actor Steve Karier began:

I’d like to tell you a story. Not just any story but MY story. Of course we actors are famed for telling other people’s stories. If we are good enough, we tell them so well, people tend to believe the stories ours. We know how to lie well... this time I promise that this one is true... (*Out in Africa*, Grootboom, 2017).

Karier then relates ‘his’ experience of being captured and then left abandoned in an underground bunker in South Africa. He describes how he and other captives resorted to murder and cannibalism. Some audience members left, unable to cope with the gruesome details. Was Karier’s story true? In an era of post-truth, apparently that which appeals to our emotions, desires and personal beliefs is superseding objective facts. However, this usually means stories become more appealing and affirming, not more appalling.

I examine recent productions to consider the place/nature of acting in an era of post-truth constructions and parallel obsessions with the ‘really real’. I am particularly interested in how acting may intersect with post-truth sensibilities and how acting as oneself may be aligned with notions of unassailable authenticity.

Ava Hunt

*Practice led research: New Voices & Industry Ready Actor Training*

Giving voice to different narratives as a theatre maker carries with it a responsibility and integrity that feels ever more pertinent. Much of my theatre work draws on first person accounts which continue to push boundaries and challenge common representations of gender, class and age. **Acting Alone** (Branson, Hunt 2015) drew on feminist role models intertwined with first person accounts. Can autobiographical and verbatim work become an increasingly attractive option to reflect a wider range of issues, create roles that are not being written by main stream playwrights and engage audiences in a wider political discourse/ intersectionality debate?

Students at Derby University study in an unique leaning environment at Derby Theatre - a professional producing theatre which provides students with the opportunity to learn alongside practising artists ensuring industry ready actors who can ride the emotional as well as psychological demands of both working and **not** working. This paper will also explore the benefits of the Learning Theatre where students are encouraged to participate in a wide range of industry relevant practices to enable them to become relevant and vital theatre makers for 21<sup>st</sup> century.

Verity Laughton

*A Question of Best Practice: the Source Interview in the Theatre of Trauma Today.*

This presentation discusses making work about extreme historico-political events. It looks at how contemporary documentary theatre artists have negotiated the links between trauma, memory, and theatrical representation.

In particular, it considers the ethics of the interview with sometimes vulnerable witnesses to trauma. Responsibilities to living humans or their descendants, as well as the dynamics of memory itself, problematize issues of ethics and authenticity not only for writers but, given that a proportion of a script is created on the rehearsal room floor, also for directors and actors. This issue is further complicated by the audience-actor interrelationship, given actors will need to respond not just to the issues involved, but also to the representation of sometimes living 'characters' and a high-stakes audience during both the rehearsal period and the run of the production.

Examples are taken from my own practice as a playwright. My most recent productions have been a play crafted from First World War documentary sources, and a semi-verbatim theatre piece based on veteran and bereaved Australian and Vietnamese family accounts of the major Australian army battle during the Vietnam War. I am currently writing a play based on the post-world War Polish diaspora that has required me to interview both Polish Jewish survivors of the Holocaust, and Polish Christian sources.

Hilary Halba and Stuart Young

*Acting in Verbatim Theatre in the Twenty-First Century*

Our experiments into verbatim theatre over several years and projects have focused on a variation of headphone verbatim: in performance actors use iPods, which relay participants' verbal testimony and its accompanying vocal characteristics, and they also reproduce as accurately as possible testifiers' extra-verbal gestural 'scores'. According to many reviewers and commentators, this mode of performance represents a compelling level of 'truthfulness'. For the actor, it requires a distinctive approach that challenges their training and assumptions, certainly those that are premised on Stanislavskian principles and psychologically-based techniques. Caroline Wake, citing David Williams, reports that for audience members, the effect of verbatim acting "is somewhere between acting, 'being', and possession" (2014, viii). In this paper we analyse the acting challenges posed by our approach to verbatim performance, which more closely resembles a rigorous and exacting technical exercise than 'possession'. Our method requires a high level of physical and vocal precision, making the actor more a technician or an 'avatar' than an artist. The paper goes on to discuss how our current experiments, which deconstruct verbatim theatre, further shift and reframe the actor's approach to her craft.

Queering the acting curriculum: what would it take? Chair: Alyson Campbell - **Studio 2**

This panel session addresses actor training from the perspective of the queer-identifying actor. Acting curricula, including ideas about 'the normal voice', gendered workshop exercises and the characters in plays largely tend to sit firmly within a heteronormative, formally conservative paradigm, rendering queer students

marginalized and othered. This is undoubtedly an unconscious process, where otherwise brilliant teachers pass on their own training and expertise, but in the repetition and reiteration of a fairly long-standing (western) idea of what actor training is, the queer-identifying student can find their sense of self and identity undervalued or unrecognised.

This panel brings together queer-identifying current acting students and graduates of the VCA actor training programme, chaired by Alyson Campbell. We will tackle questions about training, including: what are the areas of curriculum that really open up the experience of acting for gender and sexually diverse students? Likewise, what sort of assumptions about the canon, or about who is in our rooms, can close down that experience? The panel seeks to open up a dialogue about how we might train the trainers to consider how gendered language and assumptions of heterosexuality diminish the day to day experience of gender and sexually diverse, usually young, actors in training, with lifelong repercussions. In other words, how we might draw attention, gently, to those unconscious processes that can do so much damage and begin to imagine a more inclusive and welcoming pedagogy.

This panel is made up of queer-identifying current and graduate acting students: Josh Bell, Kai Bradley, Tahlee Fereday, Mark Nannup, Kurt Pimblett, Charles Purcell, Brooke Raynor and Karl Richmond

#### Acting and Material Practice - Chair: Zachary Dunbar - **Voice Studio**

Rea Dennis

*Of action: A study at the intersection of actor training and material thinking in studio practice and performer training.*

Starting from a performative understanding of discursive practices within theatre making, this paper discusses the actor experience with three actor training practices - Suzuki training method, requiring effort, mostly across space; a Meyerhold training tactic, which constrains the movement of the body across space and demands visual dexterity; and a third strategy in which the focus on manual activity and the actors' hands, beyond vision, to touch and kinaesthetic responses in paper-folding practice – in the making of The Yellow Wallpaper Project (2013). After setting up the studio practice and laying out the context, the paper draws on new materiality to examine the cognitive fluency of the actor as action/in action as a sustainable actor training and rehearsal approach that valorizes the actor's creativity agency.

David Grant

*Puppetry and Actor-Training: materiality and empathy*

This paper will reflect on the way in which directly manipulated puppets of the kind popularised by Cape Town's Handspring Puppet Company can provide a powerful training mechanism for actors to help promote interpersonal awareness and complicity on stage. It will draw on the work of David Morton, Artistic Director of Brisbane's Dead Puppet Society and the production process for their production of *Laser Beak Man*, a puppet-performance inspired by the drawings of Australian artist, Tim Sharp. Based partly on interviews with members of DPS, this paper will consider the close embodied interpersonal communication process that directly manipulated puppetry requires – the wordless engagement of a number of individuals through the materials with which they are working and of which the puppets are formed. Is the puppet Brechtian in the way it physically separates the performer from what they are performing, or does it become the site of *metaxis* (Boal 1995), inhabiting the liminal space between image and reality? Reynolds and Reason's work on

kinaesthetic empathy (2012) and Shaun Gallagher's distinction between "body image and "body schema" (2006) raise further ways of theorising the embodied relationship between performer and audience.

Madeline Taylor

*Acting in Collaboration: Actors, costumes and discoveries in the fitting room.*

*"The magic of a costume fitting can be described in one sentence: We work together until the third person appears in the room."*

*Meryl Streep*

The costume fitting room has long been considered an important space in the development of a character, with many actors crediting the first time putting on a costume an integral stage in creating or understanding a character. This paper reports on recent ethnographic fieldwork that included observation of the costume fitting rooms of Australian theatre companies. In these spaces, often considered private or "sacred" as one designer puts it, characters and costume designs emerge and evolve. In this research the collaborative and iterative nature of this process is explored and the multiple, disparate and sometimes surprising elements that impact character portrayal, performance and design development are evidenced.

Building on this position, the paper considers the "we" mentioned in the epigraph to include not only actors, designers and costumers working in collaboration, but also the costume itself. It suggests that in the costume fitting room the creative contribution of the material costume object is revealed. The agency of the costume as a creative partner is currently a topic of debate in costume research. Leaning into this conversation, this paper draws on the perspectives of material thinking articulated by Jane Bennett and Maaïke Bleeker and Vlad-Petre Glăveanu's sociocultural theories of creativity to argue for greater consideration of the costume's influence and value in the formation of a performance work.

## Actor Training and Internationalism - Chair: Budi Miller - **Studio 2**

Kathryn Kelly and Jeremy Neideck

*"A special relationship: a survey of Japanese actor training methodologies' influence on Brisbane actor training since the 1990s"*

For a small enclave of self-consciously avant-garde theatre-makers in Brisbane in the 1990s Japanese theatre was a lode-star—an answer to what we saw as the moribund strictures of Australian nationalism. Pre-eminent Australian theatre critic Alison Crogan describes this push in the 1990s against the existing agendas of Australian "New Wave" 1970s theatre "that challenged not only the local nationalistic rhetoric...but the Anglo-centric main stages that took their cues primarily from the West End and Broadway. In the process...Australian theatre has become one of the most diverse and interesting in the Anglo world." In Brisbane, this manifested as the adoption of Japanese actor training focusing on embodiment, presence and intensive and passionate training, in particular, the methods of Tadashi Suzuki. This influence has been felt in all of the actor training academies in the city, from our home institution, QUT, to vocational education, private training and actor training provided by artists and independent companies. In turn, the culture of physical training has had a profound impact on the making processes and the distinctive repertory of the city of Brisbane.

Jo Loth and Rob Pensalfini

*Effortless energy: Freeing the Natural Stomp*

This paper reports on a project exploring potential synergies between Suzuki Actor Training and the Linklater Voice methodology. Most adherents of either of these forms believe there is an inherent lack of compatibility between the methodologies (see, for example, Kirstin Linklater and Anne Bogart interviewed in *American Theatre* magazine in 2001). The authors argue that some of the perceived incompatibilities arise from a misunderstanding of the central tenets of the two approaches, and that at their heart they can combine to create a powerful and free performer, capable of nuance, response to impulse, and stamina, as well as expressive and communicative range.

The central research questions are:

- What are the ways that the two training methods can support and reinforce each other?
- Are there contradictions between these methodologies?

The co-authors are actors, directors, and acting teachers with training in both methodologies. One is an experienced teacher of the Suzuki Method, the other a Designated Linklater Voice Teacher. Working with a group of actors, all of whom have training in at least one of these methods, the authors led a four day workshop combining both methodologies. The project utilises ethnographic and auto-ethnographic methods to address the above questions.

Peta Tait and Melanie Beddie

*The Internationalism of Actor Training in Australia*

This paper reports on research into actor training in Australia carried out in 2017 involving prominent teachers of performance training working within key institutions over the past three decades. It expands on the proposition that performance training in Australia during the twentieth century was strongly connected to performance training internationally as exemplified by the strong influence of the dominant international figure Constantin Stanislavski (Maxwell 2017; Tait 2017). The 2017 research finds that teachers have been involved in a range of international training methods that have influenced their own approaches. This includes music theatre (Pender 2016). It argues that even though there is a synthesis happening in teacher accounts of their work, student actors in Australia are being exposed to major international approaches. This has implications for the understanding of performance training in Australia more broadly.

Given recognition of the difficulties arising from the divergent use of language and in the way individual teachers explain their approaches and often without referring to established paradigms (Prior 2012; Moor 2013; Pryde 2002), the research for this article draws more broadly on connections surrounding and influencing teachers. The research utilizes diagrammatic mapping to locate each teacher within a nexus of influences (Beddie 2017), and this facilitates grouping individual teachers accordingly. It outlines what and how a teacher learnt in order to explain some of the broad paradigms of what was being offered to student actors.

### New Conceptualisations of Acting - Chair: Mary Luckhurst - **Studio 1**

Kate Hunter and Yoni Prior

*The Anti-Mimetic Prejudice: Harnessing Mimicry in actor training*

*Obviously the actor cannot directly imitate another actor's performance without a mammoth sacrifice of her own creativity, spontaneity, and even credibility.*

*Robert Cohen (2013)*

Conventional actor training methodologies – or at least the mythologies that persist around them – have tended to operate on a rhetoric of effacement and sanitisation, and of the reification the actor’s body as the fabled *tabula rasa* upon which another self – a character – can be cleanly drawn. This paper traces one of two trajectories we have begun to follow since presenting some early speculations in 2017, in considering mimicry as an aspect of performer training – specifically the studied reproduction of other actors’ performances. While one line of enquiry focuses on neuropsychology and theories of embodied cognition, the second, under discussion here, considers historical shifts in actor training that have delegitimised the imitation of other actors. Given what Alison Hodge (2010) describes as the “long history of actor apprenticeship” in which actors learned their craft “by imitating their more experienced colleagues” (Watson, 2001), and riffing on Jonas Barish’s conception of the *Anti-Theatrical Prejudice (1981)*, we speculate on why ‘copying the masters’ has fallen so out of favour.

We suggest that, rather than effacing the established, if derivative, performative vocabularies that students of acting bring to the training process, it is possible to productively harness them through a conscious and strategic deployment of performance habits in ways which allows an interrogation of habituated understandings of embodiment and representation. We contend that the exploration of modes of acting through another body engaged in the embodied expression of a set of creative interpretations, also allows actors in training to experience aesthetic, generic and stylistic considerations ‘from the inside’.

These reflections emerge from our work with students in a single unit of study in which they investigate canonical performance texts via the interpretations of ‘master’ practitioners by reproducing recorded performances as precisely as possible. In this conception, students are prompted to explore alternative physicalities, but also to engage with the limits of representation as they negotiate obstacles to precise reproduction imbricated in the transmission of knowledge and expression between bodies. As they interrogate the space between these two entities – the imitated and the imitator – they find new ways to work with and understand the expressive potential of their own bodies.

Trevor Jones

*Challenges and Strategies for coaching Opera Singers in Musical Theatre song*

The emergence of musical theatre repertoire within opera companies around the world calls for new and revised training methods in the industry and academy. These hybrid crossover projects place demands on the operatic singing actor that differ from the operatic canon and challenge the traditional Conservatorium approach to training. In particular, clear and convincing delivery of text and the application of musical theatre style present new challenges for these performers.

Vocal coaches working within opera companies and training institutions must reframe their pedagogical approaches to address these new requirements while also utilising some familiar strategies consistent with classical training.

This practice-led study briefly identifies specific difficulties for the classically trained operatic singing actor when approaching musical theatre repertoire. These have been gathered through industry-based interviews of successful crossover singers and coaches. Using a pedagogical framework drawn from these interviews and the relevant literature on coaching in opera and musical theatre, as well as my own emerging practice through research, this paper addresses these difficulties in detail by presenting tested, practical strategies that can be used within the industry and academy to assist the operatic singing actor to deliver text and style more convincingly in musical theatre repertoire.



## Embodied Acting: and Structures of Power - Chair: Alyson Campbell - **Studio 1**

Geraldine Cook-Dafner and Tanya Gerstle

*Re-casting production hierarchies*

Despite the advances in actor training pedagogy to include new knowledge about embodied learning, formulaic and traditional styles of rehearsal processes are still evident. In the experience of these authors, traditional hierarchies where the director establishes the culture of practice and shapes and makes the final performance decisions in rehearsal rooms with compliant acting students and actors are often the norm. Furthermore, the role of the voice/text/dialect coach is frequently viewed as a secondary or adjunct role to the rehearsal. Improvisation and spontaneity are key concepts and exercises to release and free the actor are habitually used as part of a rehearsal process. However, in the experience of these authors' these contributions are not always embodied as part of a performance outcome.

This presentation uses a case study of a rehearsal process for a public performance by Optic Nerve of *The Mill on the Floss* by Helen Edmundson which took place at Theatre Works, (Melbourne, Australia) in 2016. The company included the authors as the director and voice expert. All eight actors involved in the production of *The Mill on the Floss* had been trained by the authors within a conservatoire context over a period of fifteen years. The core of this presentation describes the experience of transferring this training from the conservatoire context into the theatre profession.

Using interviews with two of the cast members who work professionally across main stage theatre, film and TV, the authors highlight the difference between the rehearsal process for *The Mill on the Floss* and traditional methods most often employed. Finally, the authors reveal how they created a rehearsal process which re-casts production hierarchies and, illustrate the development of a blue-print for ethical practices based on the autonomy of each artist involved.

Nicola Hyland

*Maggie, Maisey and Moana: the ambivalent embodiment of 'pre-colonial' wahine*

Moana is a Disney heroine like no *Other*—a proto-feminist South Seas protagonist who is neither princess, nor fairy, but an assertive, young, female leader. She embodies critical traits of *mana wahine*, while quashing myths about the subservience and sexualisation of young brown women. But *Moana* [or Disney©] also has much to answer for. This paper explores three postcolonial representations of 'pre-colonial' wāhine. The first is Maggie Papakura, famed Te Arawa entrepreneur who brought Māori concert parties to the world in the early twentieth century. The second is contemporary artist Maisey Rika, who performed at the opening of Universal Orlando Resort's "Volcano Island" Pacific-flavoured theme park in 2017. Finally, Moana herself, whose portrayal has been critically (and ironically) overshadowed by the film's contentious representation of pan-Polynesian deity, Maui. Applying the Māori feminist discourse of *mana wahine*, this paper considers how each of these wāhine simultaneously perpetuate and challenge representations of the Oceanic female body. I argue that the de-located marketing of these acts/bodies, even when contextualised as 'untouched' by colonialism, ultimately result in an ambivalent revisionism.

Alison Richards

*Acting between the Cracks: the political economy of diversity and the limits of embodiment*

Actors' bodies are always/already political. Calls for the complexity of contemporary cultures to be reflected in diversity on our screens and stages have been made since at least the mid 1980s; in fits and starts, these calls

are being heeded. But not all bodies are equivalent: not all available bodies are selected as appropriate for display: and the embodied exchanges of performance are far from static.

Webs of fictional and social signification are continually being recruited, extended and discarded, binding the actor in to both chosen and unexpected images, narratives, social contexts and conventions. These issues are magnified over the course of a career. The political economy of diversity presents particular challenges to actor training institutions and to actors themselves. How can professional careers be sustained when the compass of type, genre, reach and range is being constantly reset? How might the limits of embodiment be configured for particular bodies? Can these limits be contested and if so, how?

In 1986, Ellen Stewart urged 'if we are equal, are artists, we should begin to create ourselves'. But where to begin and how to keep going? Actors who offer themselves time and again as embodied representatives of changing cultures need new and renewable skills; is it time to replace the technical model of basic training with one of lifelong embodied enquiry?

### Screen Performance and Post- truth Theatre - Chair: Matt Delbridge – **Voice Studio**

Bernadette Cochrane

*Aesthetics Squared: twenty-first century theatrical convergences and the 'live relay'*

The rise of cinematic screening (or 'live relay') of live theatrical performances is a signal indicator of intensifying international demand for cultural exchange and access. The transmedial and intermedial phenomenon that is the 'live relay' challenges certain performance norms from both sides of the footlights, both sides of the camera. Firstly, this twenty-first century mode of theatrical presentation disturbs the traditional linear progression of the production of dramatic, or text-based, theatre. Secondly, with the 'live relay' being both transmedial and intermedial, it complicates the way in which we speak about live theatre with concomitant challenges for actors, actor training, and, indeed, theatre-making more broadly. Thus far, attention to the live relay has focussed on the financing and business models used, the epistemological status of the screened performance, and brand loyalty. Less attention has been paid to the emergent aesthetics of the live relay. For example, what language should be used to describe the phenomenon: theatrical, cinematic, televisual, or a mixture of all of these? Underlying notions of aesthetics is the question, "how will [live relay] business professionalize itself? (Barker). To answer this question, however, the language of the aesthetic paradigm needs addressing. Using the 2016/17 production of *The Tempest* by the Royal Shakespeare Company – a technological complex of inter/trans/multi- mediality – my project attempts to map the parameters of and intersections within the live relay with the view to creating a paradigm for aesthetic criticism.

Kylie Loveday

*Exploring Peak Performance in Screen Acting*

This paper investigates the experience of peak performance in the context of screen acting. Peak performance is defined in this project as superior functioning or a behaviour that exceeds typical functioning. As a competitive industry, screen acting requires demonstrations of peak performance to secure work. Therefore, it is argued that actor training must equip students to become peak performers in this industry. However, the concept of peak performance in acting varies among practitioners and it has not been empirically studied. Delivering this, the current project applied an interpretative phenomenological analysis to unpack the questions 'what is the experience of peak performance in screen acting like?', 'how is it achieved?', and 'what facilitates or prevents it from occurring?'. To address these questions, I asked five nationally recognised professional screen actors to discuss the circumstances around which they experienced peak performance.

The outcomes of this paper will be presented as valuable for actors, teachers, and directors as it will discuss psychological factors influencing peak performance and how peak performance can be achieved. By considering these findings, performance teachers may better support acting students in becoming peak performers and may make it possible for education institutions to develop empirically supported acting training modules.

### Disability Arts Performance: The Last Avant Garde - Chair: Matt Hargrave - **Studio 2**

Sarah Austin, Kath Duncan, Bree Hadley and Carly Findlay

In a first for Australian cultural research, this panel will feature some of the early thinking behind the ARC funded research team known as *The Last Avant Garde (LAG)*, who are investigating Disability Arts performance in Australia.

Three LAG researchers and an artist will discuss their approach to discovering unique perspectives about performance and theatre making from artists you don't usually see on stage. Researcher/performer Kath Duncan presents an overview of the aims of *The Last Avant Garde* investigation, theatre maker and researcher Sarah Austin discusses the research questions we are tackling, Associate Professor Bree Hadley (Creative Industries Faculty, QUT) discusses what the project contributes to new thinking is disability arts methodology and Carly Findlay ( Access and Inclusion Officer, Melbourne Fringe Festival)discusses current practices in the field.

The research embraces disability-led Disability Arts productions as well as facilitated collaborations between performers with and performers without disability. In either approach, the methodologies of creation and actor practice are largely undocumented, particularly in an Australian context. The panel's insights show how disabled and deaf performers are transforming understandings of traditional notions of actor practice and training and bringing new forms of embodied knowledge to our understanding of contemporary theatre practice. This panel will explore how performers with disability are making multi-dimensional contemporary performance via an extraordinary range of creative and aesthetic strategies.

### Directing Actors and Actors Directing - Chair: Tanya Gerstle - **Studio 1**

Tom Gutteridge

The relationship between the director and the actor is often represented as central to contemporary theatre practice (Innes & Shevtsova, 2013; Mitchell, 2008; Shepherd, 2012). Ben Spatz foregrounds the delicate, often tacit and un-negotiated power dynamic in this relationship by asking the question, 'What is the difference between tyrannical directing and that which empowers actors even as it may determine their actions on a precise or even intimate level?' (Spatz, 2010, p 44). Mark Seton (Maxwell, Seton, & Szabo, 2015; Seton, 2006) suggests ways in which actors may be vulnerable to harm from the power imbalance inherent in many rehearsal rooms, whereas Shepherd offers a contrasting vision of the dynamic where "by agreeing to be observed and led, the directed allow the director to have existence" (2012, p 35). In the light of the #metoo movement and the current challenges to entrenched power structures, this paper asks how the changing understanding of consent and authority have informed the actor/director nexus over the last five decades in Australia.

Through the work of director Rex Cramphorn, I look at power relationships in Australian theatre and ask: How has the role of the director evolved over the last 50 years? How have changing attitudes to gender and

difference informed the dynamic in theatre making? And how have these practices affected, interpreted and shifted the power differential between performer, director and their audiences?

Gabriel Lee

*Could Action Research benefit the Actor-director?*

There is a long history of actor-directors in British theatre, from Henry Irving and Laurence Olivier (the first artistic director of the National Theatre of Great Britain), to Simon McBurney (the founder and artistic director of the Complicite) and Kenneth Branagh (the artistic director of the Kenneth Branagh theatre company), this tradition is still heavily influencing British theatre. Many directors started as actors and after having gained sufficient stage experience and built their reputation in their acting career, they then were promoted to the position as directors without formal director training. How can they transfer their theatre experience to deliver their vision? What strategy can help them to consolidate their directing method?

This presentation is a part of my research project "Theatre directing as Action Research: testing the Action Research model". It is based on McNiff and Whitehead's "Action Research" method which is commonly practiced amongst education and health professionals. The aim of this type of research is to produce practical knowledge to be used in solving everyday professional challenges (Reason & Bradbury, 2008). The presentation will include an explanation of the testing model of Action Research method, using an example of applying such methodology in a rehearsal which inspired this research project.

Gabrielle Metcalf

*Telling the Truth about Power: Redressing the Power Imbalance in the between Director and Actor.*

In light of the plethora of sexual harassment and misconduct charges involving high profile directors, actors and producers in recent times, Lewis Carroll's Walrus is correct. The time certainly has come to talk of many things. What are the many things that need to be talked about when we look at the actor and acting in the 21st Century? Arguably, one of the most important things to talk about is power and how this impacts the actor and one of their most important relationships: that which occurs between the actor and the director.

The actor, director relationship underpins the creative process and is crucial to how a work is created in the rehearsal room. However, the paucity of research around this relationship invites, even demands, attention and scrutiny. It is time to talk about what is really going on here. When an actor and director stand together in a room, there is a power dynamic that exists that has been created over the last century as the role of the "director" emerged. While this dynamic has many faces, at its heart is a fundamental imbalance of power. Jean Baker Miller (2008) explains this as 'power-over' saying, "in a basic sense, power-over usually follows from the structural situation whereby one group has more resources and privilege and thus, has more capacity to force or control others" (p. 147). There are consequences of 'power-over': for the quality of work being created and for the relationships that develop between the members of the company.

Drawing on an autoethnographic study of a rehearsal process conducted at WAAPA this paper considers a reconceptualisation of the power dynamic in the rehearsal room and offers the alternative of a dialogic style of leadership for the director and actor where a 'power to' approach replaces the idea of 'power-over'.

Actor Training and Hierarchies of Knowledge - Chair: Peta Tait – **Voice Studio**

Michael Allen

## *Theatre of Anthropology*

Theatre and anthropology can be considered as two halves of the same idea. Am I a theatre making anthropologist or an anthropological theatre maker? Understanding and using both as complimentary disciplines can create deeper meaning. My career as an actor began with the notions of travelling the world through the stories of others. It struck me early that the process of creating performance involves understanding others in their social complexity in order to engage in authentic representation.

As an anthropologist coming to understand the deep social complexities of structuralism, functionalism, post modernism and feminism (among others), I became aware of theatre created within narrow scopes of social discourse. And as I encounter students and artists emerging into the field I often get asked how to make work meaningful. Both Anthropology and theatre seek to understand the matrix of power, symbolism and meaning and to reconfigure them in ways that communicate new meanings to audiences. Finding meaning for performance is intricately entangled in social environments of its production. Teaching at the Adelaide Centre for the Performing Arts I have begun to integrate anthropological ideas into actor training. As such I have been approaching training that align the two disciplines.

Ross Prior

*Redefining expertise in twenty-first century actor training: how research in artistic practice both challenges and complements a traditional hierarchy of knowing.*

Actor training is currently being interrogated in ways that it has not been before, with a questioning of what it means to be 'expert', arguably a reaction to the expanded use of information technology and the student (increasingly seen as the 'customer') satisfaction model latterly employed in higher education. The rapid and easy access to information and mass sharing of information has undoubtedly given rise to particular challenges to what it actually means to be 'expert'. Armed with 'Dr Google'-acquired information, Facebook, YouTube, Twitter and other social media, together with student satisfaction surveys, student actors may not exhibit the trust in the training process that they once did. However there is considerable confusion between having acquired 'some' knowledge versus professional expertise (wisdom). This paper explores these issues in actor training and how artistic research specifically challenges traditional and (social) scientific ways of knowing and the relationship to broader understandings of expertise. Art-based research and understandings of embodied knowledge(s) offers deep understanding leading to greater personal facility and expertise. To these ends, this paper reports on examples of actor training practices in the United Kingdom that both challenge and complement a hierarchy of knowing within twenty-first actor training.

Daniel Johnston

*Acting Through Phenomenology: Dwelling in The Master Builder*

Can phenomenology offer a new way of understanding the craft of acting? This paper investigates how a philosophical approach can "open up the world" of theatre and performance. Inspired by Martin Heidegger's philosophical musings in "Building, Dwelling, Thinking" and taking Ibsen's *The Master Builder* as a case study, I consider how performance can (a) reflect upon the artist's own "being there"; (b) help actors to imagine the fictional world of their character; and (c) reflect upon the creative process of performance. If a particular philosophical approach offers a faithful account of the world, it may also open up a new perspective through which artists might approach their work and conceive of themselves as conscious beings. The danger is that theatre scholars simply look for and find examples that fit a particular theory or critical approach to performance and possibly overlook counter-examples and problematic case studies. I suggest a third way, allowing performance itself to participate in philosophical dialogue, thereby extending what we have traditionally understood as philosophy. In this sense, *The Master Builder* is a dramatic study of "Poetry" –

truthfully facing our own existence replete with limitations, and the disclosure of meaning in the world around us.

## Acting and Diversity - Chair: Christian Penny - **Studio 2**

Lynne Bradley

*Cultural Translation: Actor Training in the 21st Century*

This paper proposes the rubric of Cultural Translation as a useful language and methodology for engaging with cross-cultural and transcultural actor-training practices. The practice-led research outlined in this paper has drawn on theory surrounding Cultural Translation (from the field of Translation Studies) and my work as a director, actor-trainer and educator over the past three decades. It also uses the decade-long collaboration between Australian contemporary performance company Zen Zen Zo Physical Theatre (which I co-founded in 1992 with Simon Woods) and Japanese Butoh company Dairakudakan (大駱駝艦) as a case study. Throughout my career I have pursued praxis which has tackled questions of cultural translation; the ethics of cultural exchange and difference; and their relationship to artistic innovation. The incentive to navigate the often fraught and contentious terrain of intercultural actor-training (& performance) has been motivated by a deep desire to see beyond my own cultural context which, as Anne Bogart contends, is “a political imperative in the growing era of globalization”. The question behind my work therefore became, “How can one transpose actor-training and performance practices from one cultural context to another, as part of the natural flow of innovation, whilst remaining ethically-conscious?” This paper will outline my findings, which include a cultural translation of Maro’s Method of Butoh training for actors and performers, and articulate a potential model for translating actor-training methodologies from other cultures into the Australian performing arts landscape.

Emma Dalton

*The power of Indigenous performance and violent manifestations of preservative love in Leah Purcell’s The Drover’s Wife*

This paper argues that Indigenous playwrights and performers are challenging “the cult of forgetfulness” (Hooyton cited in Thomson 2001, p. 23) which is prevalent in Australia. Furthermore, it provides an analysis of the play-text and one staging of Leah Purcell’s play *The Drover’s Wife*. This analysis emphasises the significance of the concept of “preservative love” (Ruddick 1990, p. 17) within the play, and the way in which it is manifest through violent acts.

Purcell’s adaptation of Henry Lawson’s short story *The Drover’s Wife* presents a mother who is undivided in her love for and determination to protect her children. Purcell’s conceptualisation of an Indigenous mother who is determined to keep and preserve her children contributes to the cultural area that Jane Harrison’s play *Stolen* engages with. Indigenous female playwrights creating Indigenous female characters changes the Indigenous female character in representation, giving her agency and strength.

Combining feminist dramatic criticism with “Motherhood Studies” (Reimer & Sahagian 2015), this paper argues that Indigenous playwrights and Indigenous actors are “undermining the biased vision of white settlers” (Maufort 2001, p. 8) by performing stories which contradict old narratives. This paper argues that Purcell’s adaptation is significant because of the strong and violently protective mother character it stages.

Carissa Godwin

*Theatre as ceremony: cross-cultural collaboration, representation and Indigeneity in Australian theatre*

Although we are seeing more Indigenous faces and stories being portrayed on Australian stages, there is still a lack of equality in the current representation of Indigenous stories within the performing arts, giving in to

tropes of the mystic black, (Burrige 2012, Mitchell 2010) and the noble savage (Casey 2011, Casey and Syron 2005). It seems to be a regular occurrence that non-Indigenous practitioners determine how, what and when Indigenous arts practices are represented (Enoch 2014). Addressing this inequity, within the performing arts industry there is growing attention to increasing opportunities for Indigenous arts workers across the fields of theatre, film and television work. However, inclusion is still at a level that could be interpreted as tokenistic (ibid.). This research aims to address equity in arts practice in Australia, by investigating the past and present experiences of professional Indigenous and non-Indigenous arts practitioners working together in theatre and film, and the insights of these participants on how collaboration and representation in the industry might be improved. Through literature reviews, ethnography, and thematic analysis of interviews, the research investigates Indigenous/non-Indigenous collaboration in different stages of theatre production, including conception of ideas, writing, rehearsal, and performance/production including published reviews.

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Thursday 28<sup>th</sup>

Space and Immersive Dramaturgies - Chair: Rinske Ginsberg - **Voice Studio**

Lawrence Ashford

*The Flexible Performer in Interactive Theatre: Developing The Last Great Hunt's Pollyanna*

This paper considers the demands of immersive, participatory, and interactive theatre, and the type of performer and performance training required to facilitate these. It provides an account of the development and performance of an interactive work that was inspired by the mechanics of video gaming, and that sought to give its audience control over the narrative, and the way it was revealed. By framing performers as 'interfaces' rather than actors, audience interactions with the environment, the (loosely-plotted) narrative, other audience members, and the performers themselves, were able to be facilitated and incorporated into the world of the production. This dramaturgy demanded of the performers specific skill-sets. This article outlines the performance making process of The Last Great Hunt theatre company in developing their work *Pollyanna* to show how each performance emerged through interaction with and within the audience, and arguing for a contemporary performer training that equips performers with skills in what Tim Fitzpatrick – developing the pioneering ethnomusicological work of Parry and Lord – calls 'flexible performance'.

Kate Shearer

*Excavating Ghosts: The Actor/Audience Relationship in Narrative-led Site Specific Work, PLUNGE.*

Inspired by the Gold Coast Aquatic Centre, and the people (or 'ghosts') who inhabit that site, *Plunge* is a practice-led research project using playwriting, verbatim, contemporary dance, large-scale AV, headphone technologies, site practice and sport itself to delve into the private psyche of pool athletes and offers a case study for actors working within interdisciplinary and site-specific forms.

Through promenade and hybridity, *Plunge* experiments with the proxemics and modes of viewing (up close, through glass, high up to a 10m dive-tower, through water and at a great distance from a stadium), enhanced

by large-scale images projected on the pool, on the body and on the building. *Plunge* plays with ambiguity of ownership as the audience experience through headphones an interplay between verbatim theatre techniques taken from interviews with the community and fiction of the 'play' itself to deliberately blur whose story this is - are the ghosts of the site manifest in the world or ephemeral? Created a few months before the 2018 Commonwealth Games, *Plunge* "troubles" the hype of the impending Games with its commentary on over-training, mental health fall-outs post career and sacrifices of elite athletes in a sensate large-scale spectacle that still feels deeply intimate and political.

Jane Woollard

*Acting in big and little theatres: The Athenaeum and La Mama Theatre*

Changing tastes and demand for different kinds of theatre have affected not only the form and content of Australian playwriting, but have also transformed theatre venues. In turn the scale and design of performance venues have had a profound influence on acting craft. The repertoire and architecture of two Melbourne performance venues - the Athenaeum Theatre and La Mama Theatre - informed the methodology of performance in the period spanning 1910 - 1980.

The Athenaeum, constructed in 1843, was originally known as the Mechanic's Institute and Hall of Arts, and was Melbourne's first dedicated arts venue. Throughout the later nineteenth and early twentieth century, the fabric of the building was altered to suit changing cultural activities. Notably, in 1912 Gregan McMahon directed the first Australian production of Chekhov's *The Seagull* at the Athenaeum, as well as Louis Esson's *The time is not yet ripe*. Both these productions represented growing interest in psychological realism, and the desire of theatre practitioners to create productions that reflected Australian issues and contemporary life. In contrast to the grand spaces of the Athenaeum, La Mama Theatre began life as a printing works for AR Ford in 1883, and its unadorned and humble interior was an ideal site for an intensive period of experimentation and the development of new Australian theatre.

In this paper I will explore the challenges for the actor at work in the Athenaeum and La Mama, and how these nineteenth century spaces inform the actor's craft. I will describe the innovations of Gregan McMahon's Melbourne Repertory Theatre at the Melbourne Athenaeum and how this work contributed to the transformation of acting in Australia. I will show how this transformation finds its ultimate expression in the work made by writers, directors and performers in first decades of La Mama Theatre.

Theatre-Making and Creative Entrepreneurship for the Actor - Chair: Bernadette Cochrane - **Studio 1**

Raimondo Cortese

*Ranters: Rehearsal and Development Process.*

The paper analyses the processes in which my plays and performance texts, such as *St Kilda Tales*, *Roulette*, *Holiday* and *Intimacy*, are enacted in order to facilitate live interaction in relation to the audience. The application of everyday aesthetics within narrative and dramaturgical structures provides the performers of a Ranters production with a platform to focus on the moment-to-moment minutiae of actions that take place between them. In the theatre of the everyday that I describe in this essay, the audience are invited into the same conceptual space and time as the performers, one that sits in the blurred lines between the fictive and the real. Notions of character are completely avoided, and instead the focus is on exploring and realising the possibilities that can be theatricalised by a fluid and open expression of 'self.'

The narrative frame is partly supplied and defined by the audience in a way that elicits and intensifies a need for the performance of the text to take place. There is an emphasis on improvisation in order to release what is hidden within the dramatic text, a desire to reveal through an expression of unconscious behaviour, rather than a structured dramatic pattern. The rehearsal process during a Ranters production is not designed to control what might occur, but rather to allow the actor to strip away the acting habits they naturally put into



play in order to mediate their behaviour. The Ranters' process is designed to allow the actor to be open and vulnerable to transformation; the actors affect change in each other at the micro level. Comparison is drawn with other contemporary theatre practitioners in Melbourne, such as NYID and the work of Roslyn Oades, as well as overseas companies, such as PME–Art and Pan Pan, who also engage the everyday aesthetics and performance modes as a central component of their rehearsal methodology and process.

Peta Downes

*What are we training actors for?*

The creative industries concept, prevalent in Australia's cultural field for the past twenty years, suggests that artistic practice is valued by creativity that can be transformed into intellectual property and sold as a commodity. Within this concept, creative endeavour shifts from art for art's sake to creative enterprise, as the 'artist' is slowly replaced with the 'creative entrepreneur'; a savvy operator who moves freely through the artistic field due to their ability to earn economic reward from their creativity. This suggests the artist needs an entrepreneurial understanding of how to engage with this new cultural field and reshape their creative process to widen the opportunities for financial outcome based on this creativity. This paper will question the purpose of vocational training in the era of creative industries and posit the notion that actor training must be expanded to include knowledge in key areas of development, production and management. Drawing comparison between traditional approaches to actor training and extant models of creative entrepreneurship, the discussion will attempt to answer the question 'what are we training actors for?'; offering alternative approaches to vocational training that could enable a new generation of actors to find their feet in this brave new world.

Julian Meyrick

*Engines of Change: play development at Lighthouse Theatre and Paines Plough Theatre compared*

This paper offers some preliminary remarks on a cross-cultural theatre research project I am beginning. Lighthouse Theatre Company (Australia, 1981-1983) and Paines Plough (UK, 1974-present) are two companies that effected significant change not only in their immediate theatrical milieus, but in the broader cultures of which they were a signal part. Both had a decisive impact on their national repertoires through their alternative management styles, their championing of new playwrights, and their collaborative use of actors. To understand how the companies worked - and how they withstood sometimes punishing failure - a non-linear, more inclusive model of play development is required. Plays were written/acted/produced in the same rhetorical gesture, even if they had to follow the practical sequence of getting written, getting chosen and getting staged in that order. This paper proposes some concepts for shaping the Lighthouse and Paines Plough narratives, for interpreting archive material, and structuring interviews. The changes Lighthouse introduced to Australian theatre have been described as "revolutionary" (Ward 1992), while Paines Plough is considered "a major force for new writing" in Britain (Gardner 2004). This galvanic effect on their surrounding national cultures had both a specific focus – the plays that they staged – but also a deeper resonance: what the companies stood for and how they operated. By investigating how these companies developed their plays in two formative years of their existence (Lighthouse 1981-8/Paines Plough 1996-8) it is possible to explore how change in the theatre happens, and how it happens differently in the case of long-established cultures such as Britain as compared to post-colonial ones like Australia. Lighthouse Theatre and Paines Plough thus offer the opportunity to reconsider the relationship between British and Australian theatre at a moment of profound divergence.

Stephen Carleton

*Pepper's Ghost Effect: Reading 'Professor' John Pepper's Australian lecture tours (1880-1882) as prototypical 'celebrity scientist' performances.*

Pepper's Ghost Effect is arguably the most famous of all Victorian theatre technologies, using lighting and plate glass reflections in the 1860s to create a three-dimensional projection of a ghost on to the stage that revolutionised theatre and performance. Much scholarly analysis surrounds the technology as evidence of the accelerated breakthroughs in special effects during the second half of the nineteenth century, and connections have been made linking this particular innovation as part of the Gothic Machine (David Jones), a precursor to photography and film (Laurence Senelick), and as a pre-eminent Victorian technology that also opens up fresh ways of reading the texts it was deployed to enhance (Helen Groth on its influence on Dickens, for instance). Less scholarly attention has been paid to John Pepper himself. Whilst Google, Wikipedia and Dictionary of Biography entries on the man abound, focussing on the ways in which the invention changed nineteenth-century theatre, less focus has been placed on the ways in which the technology changed him. In this paper, I explore Pepper's Australian lecture tours of 1880-1882, focussing particularly on his decision to settle in – of all places in the world – Brisbane in 1882. I put forward the case that, having established himself as the pre-eminent 'celebrity scientist' of his era – an 'actor' of sorts whose own ghost we see echoed in celebrity science 'performers' of our own age such as Brian Cox, Dr Karl Kruszelnicki, Carl Sagan, Julius Sumner Milner, et al – he turned his back on theatre and the Ghost to return to his origins as a chemistry lecturer in that city: a final turn from show business and entertainment back to rationalism and science.

Fiona Gregory

*In Her Own Words: Actresses and Archival Memory on the Internet*

In the later twentieth century, actress biographies increasingly focused on revealing aspects of self that had been hidden during the subject's lifetime, particularly in relation to issues of class, health, sexuality and potential 'scandal'. With the rise of the internet in the 1990s, such revelations were easily recirculated and became dominant factors in assessing the legacy of the biographical subject and the meanings of her work and celebrity identity. This paper examines how the interpretations of the biographer are being challenged in the twenty-first century through the power of the *performer's own words*. Using actresses Vivien Leigh, Diana Barrymore and Frances Farmer as case studies, I examine how the posting on the internet of hitherto 'lost' or inaccessible artefacts such as 1950s television interviews contributes to a reformulation of the actress and her meanings. The paper thus charts an approach to historiographical practice facilitated by the internet and its users, a practice that holds the potential to deeply complicate received understanding of who the performing subject is and what she represents.

David O'Donnell

*Acting your age: Dame Kate Harcourt and the art of the senior actor*

In June 2017 the eminent actor Dame Kate Harcourt celebrated her 90th birthday at Circa Theatre, where she was in rehearsals for a new play. At an age where many have long since retired or moved to a rest home, Dame Kate still performs regularly on stage and screen. Media reports often comment on her ability to work as a professional actor despite her advanced age, particularly her ability to learn lines and to work alongside much younger actors.

Due to increasing life expectancies and declining birth rates, New Zealand's population is rapidly ageing, with over 25% of the population predicted to be over the age of 65 by 2051. What are the implications of this for theatre, and for actors in particular? In medical terms ageing is seen as "a process of inevitable decline" (Tulle 2008) whereas acting is often presented in terms of fit, able-bodied young people. What are the particular challenges to performing onstage for older actors? What do older actors offer to the profession? In this paper I

explore such questions with reference to Dame Kate Harcourt's remarkable career and her ability to transcend stereotypes of senior citizens.

## Acting and Cognitive Disability - Chair: Yoni Prior - **Studio 2**

Chris Kohn

*Actors with Down syndrome on Australia stages - stigma, art and self-advocacy*

In March 2018, a landmark moment occurred in Western Australia, when the Perth Festival, Black Swan State Theatre Company and DADAA arts joined forces to present the World Premiere season of *You Know We Belong Together*, co-created by writer, actor and documentary maker Julia Hales. This was a highly significant moment for disability rights and the Arts in Australia - the first time a major festival and state theatre company anywhere in the world had presented a show led by an artist with Down syndrome.

A few months earlier, Rawcus, an ensemble of artists "with and without disability" had presented its 13th major show in 16 years, *Song for a Weary Throat*, featuring 18 performers, including 4 who have Down syndrome. The show went on to receive three Green Room Awards, recognized by peers as the Best Production, Best Ensemble and Best Sound Design and Composition of all independently produced works in Melbourne in 2017.

Through observation of rehearsals for these shows, as well as analysis of the performances and critical reception, the author has uncovered innovative strategies by which Australian professional theatre artists with Down syndrome are providing powerful narratives to counter prevailing stigma around intellectual disability.

Morgan Batch

*The person with dementia as role, as creator and as actor*

With the 'arts and dementia' area of academia currently dominated by the applied sector, what room is there for people with dementia to be positioned as artists or performers? In this sector, people with dementia are patients, or occasionally positioned as spec-actors; as in *The Garden* (2015), a multisensory, interactive work. Anne Basting is a strong proponent for people with dementia as creators, as demonstrated by her TimeSlips program, which affords people with dementia the role of storytellers and has resulted in the production of at least two performance pieces – *Time Slips* (2000) and *D-Generation: An Exaltation of Larks* (2013) – promoting the participants from storytellers to collaborative devisers/playwrights. Though, in *D-Generation* puppets (or, as Blumenthal (1997) may describe, 'created actors') are cast in the role of people with dementia, provoking questions about representing people with dementia on stage. Perhaps most significantly, the work of Peggy Shaw, since her stroke in 2011, features the actor both performing *despite* dementia and *performing* dementia, chiefly in her solo piece *RUFF* (2013). This paper seeks to open a line of questioning about people with dementia in different creative roles, and to challenge the relegation of a person with dementia to the role of 'patient'.

Tony McCaffrey

*Framing singularities: the urgent and precarious place of actors with intellectual disabilities in contemporary performance.*

In 2017 Back to Back Theatre's *Lady Eats Apple* was performed at international arts and theatre festivals. Theater HORA presented *Disabled Theater* at Festival d'Automne in Paris and *Freie Republik HORA*, an

experiment in democratic theatre, directed by actors with intellectual disabilities. Mind the Gap, Compagnie de l'Oiseau Mouche and Moomsteatern from Malmö recently collaborated in the Crossing the Line Festival in Roubaix, France. Is theatre with actors with intellectual disabilities a theatre whose time has finally come?

This development is, however, taking place in the context of cuts to funding and support for people with disabilities in austerity regimes. Neoliberal, 'ablenationalist' (Mitchell and Snyder) initiatives promote greater individual autonomy at the expense of solidarity, and blatant eugenicism has emerged that questions the capacity, value, and very right to existence of such people.

Theatre with actors with intellectual disabilities is more urgently needed than ever, but it requires careful and thoughtful framing. It requires theory and practice supple enough to provide support whilst still challenging the performers' capabilities and interrogating the techne of performance. How is it possible to emancipate the singularities of actors with intellectual disabilities in the technologically mediatized, highly pressurized temporal and spatial modalities of contemporary performance?

### Re-thinking the Classical - Chair: Julian Meyrick - **Voice Studio**

Zachary Dunbar

*The Contemporary Actor and Greek tragedy.*

A couple of key presumptions will quickly come into play when the contemporary actor or actor-in-training faces the task of creatively exploring the surviving texts of Greek tragedy. The first is that a Greek tragedy may be treated just like a modern play-text, inhabited by naturally motivated characters, with complex inner lives, whose journeys through the play follow logical, legible, uninterrupted arcs. The second is the notion that an ancient drama's author will have adhered to classical principles of plotting, including the familiar unities of time, place, and action. Both assumptions suggest that logical analysis of characters' actions, intentions, and emotional experiences will provide a sufficient understanding of the drama being explored. Taken in combination, they can be understood to imply that the familiar creative task of imaginatively inhabiting a fictional character role through Stanislavski-derived psychological analysis, supported by a 'correct' intellectual understanding of a canonical, classical text (read as operating in accordance with Aristotelian rules), lies at the heart of acting ancient tragedy. This paper sets out to challenge these assumptions, contending that the surviving texts of Greek tragedy, understood both in relation to their earliest performance culture, and to contemporary (Stanislavski-based) psychophysical acting and collaborative theatre-making practices, offers a much richer and more demanding set of provocations than the aforementioned psychologising and logocentric approach. Debunking both the Aristotelian baggage and a skewed reception of Stanislavski's psychophysical principle, the paper proceeds to challenge the contemporary actor to flexibly re-envision themselves as singer, spatial poet and physically-committed chorus member, using tragedy's dramaturgical and sensory prompts to widen and deepen the scope of the embodied imagination.

Chris Hay and Robin Dixon

*"Until I know this sure uncertainty": Actors, Anxiety and Original Practice*

In 2017 we worked with a group of actors at the University of Sydney on a project examining emotion and spatial dramaturgy in Shakespeare's *The Comedy of Errors*. Elements of original practice were applied in rehearsals for this project: in particular, working in 'parts' and without a directorial figure exercising creative authority. Strikingly, otherwise confident actors with considerable expertise expressed a range of anxieties

about these rehearsal techniques, admitting that they were challenged by these methods of working in ways that went beyond the merely practical.

This paper examines the implications of employing historically-informed rehearsal methods when working with Shakespearean drama in contemporary creative and training contexts. Although attempts to follow original practice may be of limited utility, these plays were written within an ecology of practice that has left traces in the texts. Establishing a baseline of conventions and providing actors with a 'toolkit' of memorisation, characterisation and physical techniques may prompt fluent performance of these plays — but also poses challenges that reveal the implicit biases and blind spots of contemporary actor training. In this paper, we ask how historically-informed modes of rehearsal and performance practice might be made compatible with contemporary actor training.

Inga Romanstova

*Evreinov and Questions of Theatricality*

Russian theatre practitioner of the 20<sup>th</sup> Century Nikolai Evreinov preconceived or intuitively searched for an answer to the question of what drives our desire for acting, and he believed he found it. He called it "Theatricality' or the Instinct of Transformation". As a professional actor, I have always been puzzled by the same question; as a researcher, I explore what Evreinov's Theatricality. Is Theatricality related or identical to the transformational ability of human nature? How can it be used for positive effect in the wider society and culture? This paper will explore and investigate these themes in Evreinov's theory and directorial work, while also touching on his concepts of Theatrical Instinct and Monodrama. This analysis will then lead to a discussion of the influence of his work on contemporary theatre practitioners, Grotowski and Arto. Exploring Theatricality can inform expression in modern drama, especially Western drama applications. In the main, this presentation will contribute to the repositioning of Nikolai Evreinov's work in academic discussion. It will also hopefully help to facilitate wider recognition of Evreinov's instinct of Theatricality in Western theatre. The theory of Theatricality have the potential to be utilised in a wide spectrum of disciplines as a tool to realise behavioural changes and social interactions for an increased awareness of people's own theatrical ability.

#### Actor Wellbeing, Burn-out and Stage Fright - Chair: Leith McPherson - **Studio 1**

Saumya Liyanage

*Consciousness Fragments Again.....*

*Why Actors experience blackouts during Performance*

This paper explores the idea of consciousness fragments in live performance situations. Consciousness fragments is a psychophysical condition that some actors experience during performance. This psychophysical condition is commonly known as 'stage fright' and a little research has been done to explore its nature. Bella Merlin provides an insightful investigation on how the actor confronts with the fragmentation of consciousness and ways of preparation for this psychological ambush. Built on such research, this paper discusses why actors experience such psychosomatic transformation during performance. Aligned with cognitive science, this paper further extends the discussion by applying phenomenological exploration to such psychosomatic ambush through a case study investigated at the study program of acting at the Department of Drama and Theatre at UVPA, Colombo, Sri Lanka. Actor Nipuni Sharada's acting experience in a monologue performance is investigated as a case to scrutinize the complexity of such 'alienated self' in the performance situation. This paper thus concludes that the consciousness fragments is not a pathological state but rather a way of rearranging and restructuring the actor's corporeal connection to a particular performance

environment. In so doing, this paper suggests a phenomenological understanding of the consciousness and its fragmentation in the live performance situation.

Andrea Moor

*Designing a holistic actor training program for individual career longevity and wellbeing.*

The Australian Actors Wellbeing Study (Maxwell, Seton & Szabo 2015) made several recommendations to actor training institutions regarding best practice in light of actor's wellbeing. These recommendations included paying close attention to the actor's psychological health throughout all areas of training and performance as well as issues related to financial and career stability.

This study will investigate how improvements both to the delivery of core actor training methodologies and the implementation of additional individual well-being programs can improve indicators for students in these identified areas. Initiatives to do with mindfulness, relaxation, warm up, warm down and financial literacy will be discussed and their efficacy addressed. In order to determine best practice in acting classes, this paper will also address the possible mental health effect of various acting training methodologies and propose recommendations for teaching practice. The research is a natural extension of my doctoral studies where I addressed the efficacy of the Acting Training Methodologies at four sites of Australian Actor training: NIDA, QUT, VCA and WAAPA. The research will follow first year students in their first semester of study and appraise third year students as they prepare for graduation.

Sarah Courtis

*Accessing the Libretto: the Actor in Musical Theatre*

In the realm of textual interpretation and criticism there are many methods available for the actor to deconstruct a text in order to craft a character for performance. However, when it comes to musical theatre there are few methods of textual interpretation. In this paper I will discuss ways in which the actor can interpret the libretto to examine their character's particularization and relationships on the stage. I will use methods of practice as research, semiotics and literary and performance cognition to analyse the libretto of *Natasha, Pierre and the Great Comet of 1812*. This will include a discussion of character arc, particularisation, character relationships and creating a dialogue between actor and text. This examination will explore a range of techniques, borrowed from other disciplines to highlight the current lack of lyric criticism and how such an exploration can aid the actor's performance, the audience's reception and director and writer's crafting of the text, as well as the manner in which each of these areas communicate.

### The Actor and Popular Comedy - Chair: Mary Luckhurst - **Studio 1**

Sarah Balkin

*Hannah Gadsby's Humourless Comedy*

In her 2017 show *Nanette*, Australian comedian Hannah Gadsby announced she was quitting comedy. Gadsby argued that as a marginalized person—a gender-nonconforming lesbian from rural Tasmania—she was doing herself a disservice when she invited audiences to laugh at her trademark self-effacing humour. Gadsby framed her decision to quit comedy partly as a problem of persona: her practice as a comedian was to take actual, sometimes traumatic events from her life and turn them into jokes, which she described as “half-told stories.” So framed, the problem with Gadsby's comic persona is the way it both presents and truncates her traumatic experience. Gadsby's framing of this problem is both complicated and reinforced by her admission, in an interview about *Nanette*, that the idea of quitting comedy started out as a gimmick and became true as she performed the show.

In their 2017 special issue of *Critical Inquiry* on comedy, Lauren Berlant and Sianne Ngai note competing trajectories of modern social life: on the one hand, “people are increasingly supposed to be funny all the time,” and on the other, “humorlessness is on the rise.” In *Nanette* Gadsby chose the latter. In line with Sara Ahmed’s concept of the “feminist killjoy,” partway through the show she intentionally stopped being funny, creating tension without dispelling it. By focusing on moments in *Nanette* when Gadsby manipulated conventions of spectatorship, cutting off applause or silencing laughter, this paper considers the implications of the killjoy comedian.

Sarah French

This paper examines the intersection of feminist and anti-racist politics in the performance *Hot Brown Honey* by the Australian burlesque troupe of the same name. *Hot Brown Honey* presents subversive material in an entertaining and comical manner, using humour as a key strategy to raise political issues. The company’s tagline, ‘fighting the power never tasted so sweet,’ exemplifies the show’s pleasurable approach to politics. This paper employs an intersectional feminist and postcolonial theoretical framework that draws especially on Aileen Moreton-Robinson’s book *Talkin’ Up to the White Woman: Aboriginal Women and Feminism*, a provocative analysis of the whiteness of Australian feminism. From a range of non-white identity positions, the performers of Hot Brown Honey ‘talk up to the white woman,’ challenging us to interrogate our underlying racial prejudices and our inherited white power and privilege. Working across the genres of burlesque, cabaret, hip-hop, circus and contemporary dance, the performances examined in this paper are both highly entertaining and politically disruptive. They expose the ways in which the processes of colonisation and racism have produced white power and privilege in contemporary Australia, while also giving rise to representations of feminist subjectivities that resist and re-signify the ideologies implicit in white colonial fantasies.

#### Who is Theatre/Acting for? - Chair: Robert Walton - **Voice Studio**

James Dalton

*Medical Understudies: Approaches to acting and the performance of medical students*

Acting and medical education have been entangled since at least the 1960s, when simulated patients were first used to train doctors. Subsequent decades have, in some cases, seen performing arts methodologies embraced into medical school curricula as pedagogical instruments. Emerging concurrent to this is the interdisciplinary field of medical humanities, which in recent years has developed a critical slant that seeks to view arts as more than a collection of discrete tricks sold in service to medical science.

This paper considers how else acting and medical education may relate to one another, in light of the critical turn in medical humanities. A recognisable starting point is Goffman’s dramaturgy of presentation of self, but the notion of medicine as performance takes on new dimensions as acting and medicine intertwine in increasing complexity. The way in which one acts as a doctor becomes not only the presentation of a professional role – it has efficacy in patient care and the wellbeing of colleagues. Approaches to acting exist that aid in articulating this turn in medicine as performance, and this paper reflects on how these may be brought into communion with medical education.

Caroline Heim

*Encounters with The Encounter: Actor and audience double-consciousness in Complicite’s The Encounter.*

As Bert O’States argues, “the actor [is] a kind of healthy schizophrenic who is living two lives at the same time”: actor and character. Who is the actor when s/he is performing onstage: the actor, the character or

both? Who does the audience see: the actor, the character or both? The former question has been asked since the first staged theatre of Ancient Greece. The latter is a more contemporary question. Both questions and a brief overview of their history are considered in this paper. Complicite's production *The Encounter*, actually materialises in the realm of double consciousness for the actor and the audience members. Drawing from a personal interview with Simon McBurney and interviews with over fifty audience members in the New York, Adelaide and London productions of *The Encounter*, this paper explores the complex layers of actor and audience double consciousness constructed in the physical and virtual fictitious worlds created in the production. The conversations between stage and audience are so vital in *The Encounter* that a new consciousness is created in Iser's "virtual dimension" where actor, character and imagination blend.

Paul Rae

*Theatre People: Watching Transmedial Performers*

The myriad non-human components that make it up notwithstanding, theatre is a uniquely populous art form. Theatre Studies provides a variety of tools for registering spectatorial particularity, and for distinguishing between actors and characters both within an across performances, the better to understand how each functions, and what the status of each is in relation to the others. In this paper, by contrast, my goal is to ask what might be learnt about performance personae by holding off on reductive conflation, on the one hand, and categorizing separation on the other.

I therefore present a self-reflective enquiry into the diverse identities, identifications, associations, fictions, affects and experiences that are conventionally gathered in under a phrase like 'theatre people,' and that are intensified by the transmedial character of contemporary theatrical production and performance. The study traces a series of theatrical and non-theatrical encounters with numerous 'theatre people', both 'real' and 'fictional', which I have experienced in the past twenty-five years. They include Polynices (from Sophocles' *Antigone*) alongside Osama bin Laden and the actor Christopher Eccleston; Ian McKellen in Martin Sherman's *Bent*, Shakespeare's *King Lear*, and online and on-screen; and Harold Pinter in his screen essay on theatre (and, I argue, sly re-staging of *Antigone*), *Art, Truth & Politics*.

By piecing together this complex set of associations, two things happen. First, while there is a high level of serendipity to this particular gathering of theatre people, the results are not random: certain themes and patterns begin to emerge. In this case, they concern vulnerability, mobility, and masculinity. Other encounters would naturally give rise to a different configuration of preoccupations and concerns. Second, the exercise both suggests – and requires the justification of – a interpretive methodology that can capture the experience of transmedial reception. In pursuing this particular set of associations, I hope also to identify some of ways in which we should understand who and what 'theatre people' are today, and where and how conventional distinctions between character, actor, biographical individual, and so on, no longer usefully hold from an analytic point of view.

## Acting and Philosophy - Chair: Glen McGillivray - **Studio 2**

*When in Rome: Thinking and doing theatre studies at the borderlands*

The question of 'acting' – as Victor Turner and Erving Goffman have argued – is one that extends from the body of the theatrical actor into everyday life. To ask, 'how should I act?' is a question loaded with ethical, cultural and methodical implications. This panel asks of the 21st century theatre scholar at the edges of the discipline: how does one act at the borderlands?



**Henriette Kassay-Schuster and Oscar Serquina** consider philosophical implications of researching the territories of the in-between. Is research at the crossroads a political undertaking? How does power act and assert itself in these encounters? While Oscar addresses these questions by mapping the methodology and epistemology of constructing English speaking and performing subjects in the Philippines, Henriette approaches them with a reading of intermediality as a philosophical project.

**Abbie Victoria Trott and Asher Warren** consider the innovative ways that they have been researching and representing audiences – young and participatory – who inhabit the borderlands. We discuss how we have methodologically situated these voices; voices that are hard to find and rarely given credence as valid. We reflect on the risks of adopting ‘outside’ methods, and how best to translate the particular insights they can bring into our own field.

### Child Actors and Acting with Young People - Chair: Steph Kehoe - **Studio 1**

Jennifer Andersen

*Training for ‘pedagogically tactful’ actors*

A large proportion of actors work with children at some point in their careers, yet there are few formal training opportunities available to learn how to do so. Some actors resist the idea that theatre with and for children requires different skills to theatre involving adults. This view is challenged by the performances of actors who seem to have a special affinity for working with children and who are what Van Manen (2016) calls ‘pedagogically tactful’ practitioners. Their aptitude may also call into question the need for specialised training, though, suggesting that, when it comes to working with children, actors either ‘have it’ or they don’t. When examined further, the practice of these actors has often been shaped by significant formal and informal learning experiences. This paper outlines the skills and approaches of nine actors who work successfully with children in a range of theatrical contexts. It analyses their learning histories and argues for an approach to training actors for theatre with and for children that marries pedagogy with performance technique. Van Manen, M. (2016). *Pedagogical Tact: Knowing what to do when you don’t know what to do*. (Routledge).

Gillian Arrighi

*Child Actors at the Turn of the 20<sup>th</sup> Century: enriching the record of actor training methods in Australia*

Child actors fascinated audiences in Australia and abroad at the turn of the 20thC. Before education and labour laws required children to be at school or at home, many children found their way into Australia’s commercial entertainment industry. Surprisingly, we know very little about their participation in commercial theatre, the social impact of their performances, or their training for the professional stage. Mobilising archival records from the late-19th and early-20th centuries this paper examines formal stage training opportunities for young Australians, revealing the lineage of institutionalised performer training has a longer genealogy than previously allowed.

Scholarship on training in Australia has focussed on institutional developments since the mid-20thC, highlighting European influences following the establishment of NIDA and the VCA. The author has however recently brought to light ways that actress Rose Lewis (1844-1925) and impresario J. C. Williamson (1843-1913) organised training classes for young performers 1880-1890s (Arrighi 2016). This paper reveals that professional teachers of singing, dancing, and elocution in Melbourne and Sydney were instrumental in the professional careers of many young Australian actors 1890-1910. Moving from the national to the international, this paper also reveals that late-19thC Australian training emerged in response to demands of a globalised entertainment industry.

Sarah Austin

*The desire for authenticity: child performers in contemporary performance for adult audiences.*

The last ten years has seen the rapid rise of the practice within Western traditions of contemporary theatre-making of creating new performance work for adult audiences featuring children as performers and collaborators. Some of this work is created by highly acclaimed and critically recognised theatre directors and companies, and tours the major festival circuit internationally. Within this work there is a tension between the desire for the representation of the authentic voice and lived experience of the child performer and the poetic function of the performance. This question of the place of authenticity in work dogs much performance work created by professional artists with children for adult audiences and can shape the way artists approach the rehearsal process with child performers.

Drawing on my own experience in creating work with children for adult audiences and my research observing the process of other Australian theatre makers working in this field, this paper will examine the creative and aesthetic strategies of creating work with child performers, and consider the pedagogical frames of actor practice that underpin this process. Importantly, this paper will ask, how do artists approach the task of working with children as performers in contemporary work for adult audiences, outside of the dominant youth arts model? What might be an ethical dramaturgy for contemporary performance with children for adult audiences look like?

#### Acting and Technology - Chair: Matt Delbridge - **Studio 2**

Lyndall Grant

*Animal and Creature Portrayal in Motion Capture and Performance Capture: A New Study for Training and Performance*

The use of Motion Capture and Performance Capture is rapidly expanding in film, television, live theatre, gaming and virtual theatre performance. It captures highly-detailed movement information from a performer to drive computer-generated images, allowing rapid collection of material and an endowment of these digital characters with the subtle movements of 'life'. However, when a human actor portrays an animal or non-human creature, differences in comparative anatomy, locomotion and behavior can present significant challenges both during performance and in the post-production pipeline. Drawing on her backgrounds in Veterinary Science, movement, Performance Capture and direction, Dr Lyndall Grant is undertaking research on how we can better achieve 'believable' performance as animals and non-human creatures in this medium. This paper will introduce the main considerations of the research, and share the early stages of the research pathway.

Riku Roihankorpi

*The Use of Bodies Onstage: Acting with/as Technology in the Twenty-First Century*

The paper discusses the simultaneously bipolar and collateral instances of slavery that emerge from human-technology performances of the twenty-first century. Reduced to their Platonic-Aristotelian roots – still in effect in societies organised through esoteric economies – the definitions of a slave and an actor attract a reading of technology and the digital that may rearticulate the ethical gestalt of hybrid performativity. While technology facilitates the market-powered “digital slavery” between individuals and populations (Chatzichristodoulou 2012), Agamben’s *The Use of Bodies* (2015) suggests that “slavery is to ancient humanity what technology is to modern humanity[.]” As “bare life,” they “watch over the threshold that allows access to the truly human condition” and have shown themselves to be equally “dehumanizing”. Consequently,

technology nurtures a limitation to understand the ethical bearing of life beyond its economically mastered, cultural image.

By discussing two workshops based on collaborations between Australian and Finnish HEIs – ‘3nDGame’ on Beckett and VR (2015) and ‘Bridging the Gap’ on real-time telepresence (2016) – the paper hypothesises ethical interventions of the human-technology relationship onstage. The digital reframing of the body through telepresence and hybridity suggests an ethical logic that defies the instrumental slavery of technology and the innate mastery of a performer (axiomatic to Aristotle).

Susanne Thurow

*Intra\_Space – Interrogating the Actor through Artificial Intelligence*

The advent of digital technologies has heralded significant shifts in the conceptualisation of the fundamental parameters of theatrical practice. Scholars like Philip Auslander and Erika Fischer-Lichte have long since explored ontological questions in regards to new technologies, oscillating between positions that read new media as rivalling, emphasising or complementing the work and entity of the physical actor. While much research has so far focussed on the ways practitioners utilise technologies, intelligent machines and their potential to enter into a dialogical relationship with the human actor have been awarded comparatively little focus in both performance practice and academic reflection.

The paper discusses the experimental work *Intra\_Space* (AFA Vienna, 2016/17) that explored the possibility of dialogical choreography with AI-driven digital actors. It details the developmental process, providing insight into how the relationship between human and digital actors was conceived, technologically implemented and continually extended within live performance. Touching on the philosophical and ontological questions that arose in production, it brings into view challenges, implications and exciting capabilities of Artificial Intelligence for an expanded concept of acting. The presentation concludes with a brief outlook on a new project, *diaLOGO* (2019) that is to extend the work on *Intra\_Space* by realising high-level dialogical interaction.

Chris Jackson

*The Cyborg Actor – some assembly required.*

*Using Beckett to prepare actors for intermedial and posthuman performance.*

At the turn of the twentieth-century acting began its irrevocable evolution into a gestalt of styles, techniques and methods, and subsequently grew the demands and challenges for the actor.

With the recent progression of technology and different media forms integrated into performance, we have found ourselves at yet another catalytic point in performance history.

Enter the cyborg performer who is both ally and nemesis –

A technologically augmented actor who, now more than ever, is but one component of the theatre machine. We are racing to keep up with the possibilities and potentiality presented to us by technology, media and the power of new linguistic relationships associated with them. Performance began to challenge performers with works like: Katie Mitchell’s *...some trace of her* (2008); Complicité’s, *The Encounter* (2015); and Split Britches, with *RUFF* (2012) creating a technological environment to facilitate theatre for a performer who suffered a stroke. Where does the actor sit within this emergent intermedial genre? How does an actor ‘prepare’ in order to be an *active* participant? Does ‘organic’ process transfer to a (re)mediated technology-based performance environment?

This paper explores these questions in relation to a practice-led research project utilizing cyborg posthuman and intermedial re-imaginings of Samuel Beckett’s *Rockaby* and *Not I*.

*Play, Mask and Whiteface - Chair: Draf Draffin - Voice Studio*

Julie Shearer

*Performing the Drover's Wife: Leah Purcell and the Reclamation of Black Australian History*

Leah Purcell's *The Drover's Wife*, on becoming the first play to win Australia's richest literary prize and Book of the Year in 2017, was described by the judges as "a declaration of war on Australia's wilful historical amnesia". This deeply political work reimagines an iconic short story by Henry Lawson in which a predatory snake enters the house of a woman and her children while her husband is away droving. In Lawson's original (published in 1892), he deploys a dominant trope of Australian postcolonial mythology, whereby the snake invokes the implacable, even maleficent, figure of the landscape pitted against the heroic, if often tragic, courage of the frontiersman. What makes Lawson's story interesting is that he scales this down to the domestic scene with a woman as protagonist, when women in Australian identity myths were more usually peripheral, silent, shadowy figures. In Goa-Gunggari-Wakka Wakka Murri woman Purcell's version, the snake is totemic of Country in the indigenous sense and the intruder is an Aboriginal man whose story retools the biography of her own great-grandfather, Tippo Charlie Chambers, a run-away circus performer. In addition, as the titular wife, Purcell performs a form of 'whiteface' that critiques the unmarked, imagined neutrality of the 'whiteness' of our national stereotypes. Infusing her personal and family history with the nation's history, Purcell's ruthless, compelling howl of rage rotates the perspective back out through the eyes of the woman, performing an intersection of gender and race that encompasses the epic tragedy of black colonial history. For in this postcolonial, feminist Australian Western, threat comes not from snakes ('Least of my worries', our eponymous heroine snaps), but from the various malevolent white men who emerge uninvited and predatory from every available entrance to surround her. Purcell's play dismantles the unstable myths of national identity, which enforce the 'otherness' of both blacks and women in order to constitute the legendary bushmen of colonial discourse. Towards the end of the play, Purcell as Molly declares, 'What's happened here will be heard as I intend it to be heard'. In the context of contemporary cultural discourse and the history wars that would erase Aboriginal experience, this story of 'women's business' reclaims black history and puts the voice of an Indigenous Australian woman at the centre of the story.

Robert Reid

*All the people are real.*

Play reveals. Through the performance of re-negotiated social norms play reconstructs established social contracts in order to reveal the epic, the invisible and the real in the lived moment. Specific kinds of playful experiences can be intentionally evoked through the interaction between environmental and systemic design. The player, immersed in these experiences, reveals who they are under conditions designed to subvert/interrupt the constructed "public" identity.

This paper describes an aesthetics of performance that is fundamentally participatory and immersive. It argues that play can be situated as an immersive performance paradigm with reference to sociological research on play by Huizinga and Caillois and the performance theory of Richard Schechner. It will cite works of play as performance by contemporary companies including The Agency of Coney, Slingshot, Sipat Lawin and Too Many Weapons to describe some contemporary approaches to playful immersion.

This paper makes the case that a conceptual line can be drawn between contemporary experiments in Play as a cultural form and participatory forms of theatre, including Community Theatre, Forum theatre and the Lehrstück. Each serves a social as well as an artistic function and contributes towards improved social integration and increased empathy.

Performance in co-authorship with a participating audience demands new skills and offers new challenges to actors and theatre makers. This paper draws an important distinction between immersive and participatory performance, arguing for player agency as the defining characteristic.

Soseh Yekanians

*Emotional Acting: The Changing Responsibilities and Realities of Actor training in Australia*

Despite numerous research proving the dangers of emotional recall exercises in actor training, many actor-training institutions in Australia still favour techniques, which ask the actor to manipulate their emotional memories in order to access an “authentic performance”. An example of this is Constantin Stanislavski’s popular application of “Emotional Recall” (or Emotional Memory). At its most basic, this exercise asks the actor to use an emotional memory from their past that is analogous to how the character is feeling at the time. The idea being that, once the actor thinks back to that emotional state, then they are able to connect that “real” emotion to the character within the scene and portray the emotional stakes of that moment *truthfully*. Nonetheless, while Emotional Recall can be effective if it is done in a controlled and safe environment often, actors still lose themselves so far into that past emotional memory, that then they are left vulnerable and distressed once the “acting” is over. Furthermore, there is an argument that this method of acting can be indulgent and forces the actor to feel self-conscious to the point where they are taken right out of the play – defeating the goal of an authentic performance in the first place. The questions therein lies, how can we train contemporary actors to (re)produce authentic emotional performances on stage, while still allowing them to remain safe and psychologically detached from their ‘real-life’ emotions? I believe that the answer lies in the scientific study of the “Effector Patterns of Emoting” first proposed by neuroscientist Dr Susana Bloch in the early 1970’s. At its core, the Effector Patterns of Emoting asks that individuals manipulate their breath, posture, and facial expressions to safely produce ‘real’ emotions on stage via the systematic effector patterns of emoting that already exist within their physiological make-up. Therefore, removing all past emotional memory exercises that may be comparable to that of the actor-character relationship and ensuring that the actor can remain detached from her/his character once their ‘job’ is over.

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Friday 29<sup>th</sup>

## Feminist Politics, Affect and Acting - Chair: Peta Tait- **Studio 1**

### **Margaret Haining**

The under-representation of women writing and directing for mainstream theatre is a well-documented yet persistent issue in the Australian theatre industry. In this paper I examine how this issue affects the female actor.

Building on previous research which has focused on the playwright, I discuss how female characters have often been portrayed in supporting roles, rarely appearing as protagonists, who are often reproductions of gendered stereotypes, such as the woman as mother. I look at several examples of major female characters in contemporary plays in order to examine how their construction can be seen to challenge (or reinforce) reproductions of gendered stereotypes.

This paper comprises evidence that shows the historical absence and erasure of women’s voices in mainstream Australian plays. It draws from my recent study of productions of major theatre companies in Australia from 2001-2017, by gender of the protagonist/s, to provide quantifiable statistics that support the *feeling* of the under-representation of female-driven narratives on the stage. The paper argues for a renewed interest among Australian theatre practitioners (and mainstream theatre companies) to create and engage

with more female-driven narratives, which fairly and adequately represent the varying experiences of women, and further provide more opportunities for women as actors.

Laura Hartnell

*Feeling Our Way: Écriture féminine, affect theory, and the pursuit of a 'feminine'/ist performance.*

This paper argues that when actors and directors use a 'feeling-first' approach to performance, they are able to build an alternative semiotics that allows distinctly 'féminine'/ist meaning to be created in and projected from the actor's body in ways that position audiences to *feel* first and *think* second. Using Fraught Outfit's 2012-13 production of *Persona* as a case study, I contend that at the intersections of affect theory and *écriture féminine* a new method of meaning creation emerges, one that positions the actors' bodies within a distinctly 'feminine'/ist 'feeling gaze'. This allows the female actor's body to become the source of a broader and deeper range of meaning than otherwise possible with an approach that prioritises traditional theatre semiotics. I argue that it is this centralisation of the body, affect and instinct, rather than the mind, cognition and traditional logic, that opens a space for a deeply 'feminine'/ist theatre to thrive.

Susan Hardgrave

*The Deconstruction of Cleopatra Velvet Rosemond Taylor-Burton:  
An Investigation of Identity and Character in Search of Authenticity in Acting*

Cleopatra Velvet Rosemond Taylor-Burton is the fictional adopted 'celebrity lovechild' of Elizabeth Taylor and Richard Burton. A creation from solo practice-led Masters theatre work *Elizabeth Taylor is my Mother* (2015), Cleopatra Velvet Rosemond Taylor-Burton is the 'practical hypothesis of transformation' this paper investigates. Born from personal-self, trauma and the fantasy of being a celebrity actor, built upon the theories of Michael Chekhov's Psychological Gesture and Stanislavsky's Method of Physical Action, Cleopatra Velvet is the embodiment of an '*autobiographication*'. This terminology describes the fictionalising of traumatic, autobiographical material, charted through a new theoretical explanation I refer to as *The Four States*. *The Four States* is an original theory charting transformation into character from the personal-self implementing a performative-self that acts as an avatar between the two. *The Four States* is a tangible idea asserting new possibilities with a methodology that distinguishes elements of the actor from the character and the personal-self whilst implementing components of personal identity in a documented approach. This theory aims to investigate the existence of authenticity in acting. With this, the '*celebrity of acting*' in the popular, fame-driven cultural perceptions in our current industry surrounding 'loss of personal identity' in pursuit of 'authenticity' in performance is challenged.

The Acting Industry post Metoo: Ethics and Abuses of Power - Chair: Helena Grehan - - **Studio 2**

Susan Studham

*Supporting brave spaces for theatre makers: How Chicago is making a difference in standards of rehearsing and performing intimacy in theatre*

Not in Our House is a Chicago-based advocacy organization created in 2015 in response to sexual harassment in the theatre industry. Galvanized by a particular series of incidents, this interconnected theatre community developed a code of conduct known as the Chicago Theatre Standards (CTS). The established set of principles engage the overriding tenets of communication, safety, respect, and accountability with an aim to create "systems that respect the human in the art – to foster safe places to do dangerous things."<sup>1</sup>

The role of the stage manager is integral to the implementation of many of these systems. Consequently, stage manager training programs are incorporating similar protocols into educative processes. Examining a Chicago-based case study, this paper discusses the development of policies and procedures at a University-level, considering how specific training can support a shift in vocabulary and protocols, giving young practitioners the tools to navigate a 'culture of consent' in areas such as intimacy, nudity, and violence in scene work. Enlisting CTS as a starting point, this paper explores the role of the stage manager in creating 'brave spaces' for actors to perform.

Sarah Thomasson

*We Get It: Calling Out Sexism and Harassment in Australia's Live Performance Industry*

The recent campaigns #MeToo and #TimesUp have focused global attention on workplace sexual harassment and gender inequality and prompted allegations against prominent actors, producers, and media personalities. In Australia, the underrepresentation of women in creative leadership roles and the gender pay gap within the live performance industry have also been scrutinised by successive Australia Council reports. In 2015, contemporary performance ensemble Elbow Room presented a now prescient institutional critique of sexism and racism within the Australian theatre industry. Part-audition panel, part-reality television-style competition, *We Get It* featured five female actors battling it out through a series of degrading tasks 'to achieve their theatre dream' of being cast in a professional mainstage production. The performance begins by ironically declaring 'Sexism is over', before systematically challenging this post-feminist position through rounds that require contestants to rank themselves according to physical attributes or respond to invasive questions. Playful and knowing, the performance draws on the actors' own experiences to provide an insight into the working conditions of the Australian independent theatre sector. Analysing this performance within the context of these broader debates and movements, this paper critiques the local industry to highlight the gendered and racialized experience of actors working within it.

Emma Willis

*When acting becomes abuse: problems with playing the 'part' of the actor*

In January 2018, New Zealand actor Rene Naufahu, best known for his role on a long-running soap opera, was sentenced for a series of indecent assaults on young women during his one-on-one acting classes. After initially denying the charges and painting his accusers as liars, he plead guilty but with the explanation that his actions were a result of his 'professional passion for the art of acting' rather than a deliberate abuse of power. In considering Naufahu's case I do not wish to re-litigate the evidence or even focus on Naufahu himself particularly, but on the way in which his actions and the actions of other male actors recently accused of sexual abuses are entangled in discourses about acting itself. Accusations against James Franco, for example, have also related to a pedagogical context and suggest an uncomfortable blurring of boundaries between teacher and student, acting and exploitation. The narrative in these situations is often thus: the actor is overtaken by the muse of the real, and thus cannot be held fully responsible for his actions; abuses are an unfortunate consequence of his deep commitment to his craft. Despite defending himself on the grounds of such commitment, I suggest that former soap star Naufahu's actions are not misplaced impassioned performance, but a performance of acting itself – that is, the actor abused the 'role' of actor in order to exert power over his victims. This paper explores Naufahu's case and other related examples in order to consider the gendering of discourses of acting. It broadly considers the legacies of 'Method' acting, and, building on the work of Rosemary Malague, examines how contemporary acting methodologies claims to the 'real' are bound up in particular ideologies of masculinity and femininity.

Rinske Ginsberg and Terry Mulhern

In December 2016 during a 2-day workshop - *Actor Training Methods for Lecturers and Tutors*, an enthusiastic biochemist bounded up to me with a proposition – could I assist him to perform the 20 Amino Acids?

Thus began an ongoing creative collaboration between Dr. Terry Mulhern from the University of Melbourne School of Biomedical Sciences, and myself exploring the use of physical theatre to teach concepts in Biochemistry and Molecular Biology to undergraduate students. The first project featured Terry ‘embodying’ the *20 Amino Acids* during a lecture to 2nd year UG Biomed students.

The second collaboration, initiated by Dr. Sarah Frankland from the Faculty of Veterinary and Agricultural Sciences, featured Sarah, Terry and four other scientists physicalizing and performing the *Electron Transport Chain* in a 1<sup>st</sup> year UG Ag Sci lecture. In the current project, *The Performing Sciences*, 50 biomedical students have elected to devise, script and perform specific biochemical concepts and processes of their own choosing, under artistic and scientific guidance from Terry and myself.

Teaching science through engaging students in physical and spatial activities and dramatic play, has a long history in basic K-12 education, but is not often employed in the higher education context. *The Performing Sciences* explores the principles of movement training for actors to incarnate chemistry and science

This lecture demonstration will combine oral presentation, film and live performance and attempts to put the Drama back into the Lecture Theatre.

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## Biographies

Michael Allen

Michael has worked across theatre, film and TV for over 25 years. He applies performance studies and anthropology research methodologies to creative practice. He is currently undertaking a PhD in online theatre at University of Adelaide where he also teaches as well as at the Adelaide Centre for the Arts.

Jennifer Andersen

Jennifer Andersen is an actor, theatre maker and researcher. She has worked widely in children’s arts and is the coordinator of the artist learning program at ArtPlay. She has recently completed a PhD at the Melbourne Graduate School of Education (The University of Melbourne) about how creating theatre with and for children shapes actor practice.

Gillian Arrighi

Dr Gillian Arrighi is Senior Lecturer, Creative and Performing Arts, University of Newcastle. Her primary research focus is popular entertainments of the late-19th and early-20thC, and actor training. She has published over twenty-five refereed journal articles and book chapters in scholarly publications, convenes the Popular Entertainments Working Group of the IFTR, and is associate editor of the scholarly e-journal, *Popular Entertainment Studies*. She has edited two scholarly books and is author of the monograph, *The FitzGerald Brothers’ Circus: spectacle, identity and nationhood at the Australian circus* (2015). Her current book project concerns child actors on trans-national popular stages, 1880-1910.



#### Lawrence Ashford

Lawrence Ashford is a performer, theatre maker and PhD candidate. Theatre credits include *Jack and Jill* (The Blue Room Theatre/Red Rabbit Collective), *Flirt Fiction* (theSpaceUK/Red Rabbit Collective), *They ran 'til they stopped* (PICA/The Duck House), *EMPIRE: Terror on the High Seas* (Rock Surfers), *Pollyanna*, and *Monroe and Associates* (both for The Last Great Hunt). Lawrence has completed a Dramaturgy Internship with Playwriting Australia, assessing scripts for the National Play Festival, and in March 2018 travelled to London to participate in ZU-UK's *DRIFT* residency. Lawrence is currently undertaking a PhD, researching the intersection between interactive theatre and video games.

#### Sarah Austin

Sarah Austin is a theatre maker and PhD Candidate researching Children in Contemporary Performance at the Victorian College of the Arts. She is currently a Research Associate on *The Last Avant Garde* project.

#### Sarah Balkin

Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. Her work appears in *Modern Drama*, *Genre*, *Theatre Journal*, *TDR*, *Public Books*, and *The Conversation*. She is the Assistant Editor of *Theatre Research International*. In 2018 she is organizing the Australasian Modernist Studies Network Conference on "Modernist Comedy and Humour."

#### Morgan Batch

Morgan Batch is a PhD candidate and sessional academic at Queensland University of Technology. Her current research is concerned with the contemporary staging of dementia, investigating performances that engage with a range of theatre technologies and represent a departure from traditional, dramatic theatre. More broadly, her interests lie in the medical humanities, and neuro-diversity and its depiction in performance.

#### Melanie Beddie

Dr Melanie Beddie is a graduate of Sydney University and the VCA where she trained as an actor, and she has a PhD from La Trobe University. Her doctoral research investigates lineages in Australian Actor Training. She was a co-founder of the \$5 Theatre Co. and artistic director of the independent theatre company The BRANCH. Melanie works as a director, dramaturg and actor trainer. She has directed many productions with a focus on new Australian writing and has nominated for and received numerous Greenroom Awards for her work. She was the resident dramaturg at the MTC from 1998-2000. In 2002 she co-founded the *Dramaturgies* forum with Paul Monaghan and Peter Eckersall. In 2004 she received the Dramaturgy Fellowship from the Australia Council. Her areas of research include contemporary actor training, cultural and gender diversity within the Australian theatre, dramaturgy for new writing. From 2010-2016 Melanie was Lecturer in Acting at VCA School of Theatre. Most recently she has been teaching at Federation University, Arts Academy and at WAAPA.

#### Lynne Bradley

Dr Lynne Bradley has worked as a director, performer and actor-trainer in Brisbane and abroad for the past 30 years. In 1992 she founded Zen Zen Zo Physical Theatre with Simon Woods, which played a significant role in the development of contemporary performance in Australia. As a director Lynne has specialised in immersive, site-specific and transcultural work. Her productions have toured extensively and been showcased at national and international arts festivals. In 2016 Lynne completed her PhD on cultural translation and transcultural arts exchange. Her PhD practice-led research project, *In the Company of Shadows*, won the 2017 Philip Parson's Prize. Lynne is currently the Director of the University of the Sunshine Coast's new Master of Professional Practice (Performing Arts) which focuses on contemporary performance artist sustainability.

#### Jed Brophy

A film actor from [New Zealand](#). He has appeared in several of [Peter Jackson's](#) films, including [Braindead](#), [Heavenly Creatures](#), [The Lord of the Rings film trilogy](#), and [King Kong](#). Brophy also appears as the dwarf [Nori](#) in [The Hobbit](#) films

#### Alyson Campbell

Associate Professor in Theatre at the VCA. Alyson's research, artistic practice as a director, teaching and activism converge around gender and sexuality, particularly queer performance and dramaturgies and

contemporary representations of HIV and AIDS. Her most recent collection, *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century*, co-edited with Dr Dirk Gindt, has been published by Palgrave, and follows her collection *Queer Dramaturgies* with Dr Stephen Farrier (Palgrave, 2015). Alyson is committed to queer representation and works closely with the community, largely through her work with Outburst Queer Arts Festival, Belfast, for which she established and convened a performance research programme Queer at Queen's at Queen's University. She co-founded the Queer Futures Working Group for the International Federation of Theatre Research (IFTR), which is a vibrant network developing the work of queer performance scholarship. Her main areas of research and supervision are in gender and queer theory/performance, directing and dramaturgy, phenomenological approaches to performance, and social justice. Her professional practice as a director has been particularly focused on new writing through her 18 year partnership with playwright Lachlan Philpott.

#### Stephen Carleton

Stephen Carleton is an award-winning writer/academic, whose scholarly and creative work both coalesce around themes that include Australian Gothic, North Australian political and theatre history, postcolonial theatre, spatial inquiry and cultural geography. He is the winner of both the Patrick White Playwrights' Award (*Constance Drinkwater and the Final Days of Somerset* 2004) and the Griffin Theatre Award (*The Turquoise Elephant* 2015), and he has had his plays produced by Queensland Theatre Company, La Boite, Sydney Theatre Company, Griffin, JUTE, Darwin Theatre Company, Brisbane Powerhouse and La Mama.

He is a Senior Lecturer working within the Drama major at the University of Queensland, where he teaches courses in playwriting and dramaturgy, Australian Drama, contemporary theatre and theatre historiography. He has won awards for teaching and creative research in the Faculty of Humanities and Social Sciences at UQ. Stephen was also the 2016 co-Chair of the National Playwrights Committee, AWG.

#### Bernadette Cochrane

Bernadette Cochrane is a Lecturer in Drama at the University of Queensland. Publications include *New Dramaturgy: International Perspectives on Theory and Practice* (Methuen Drama, co-edited with Katalin Trencsényi) and "Screening from the Met, the NT, or the House: what changes with the live relay". Theatre to Screen. Spec. issue of Adaptation, July 2014 (with Frances Bonner). Selected forthcoming publications include "Blurring the Lines: adaptation, transmediality, intermediality, and screened performance?" for the Routledge *Companion to Adaptation*. Bernadette is a contributor to the *Cambridge Encyclopedia of Stage Directors and Directing* (2019).

#### Raimondo Cortese

Raimondo Cortese has written over forty plays for theatre, including *Features of Blown Youth*, *Roulette*, *St Kilda Tales*, *Holiday*, which won a 2007 Green Room Award for Best Australian Writing, and *The Child*. His plays have been presented in over a dozen countries. He was a founding member of Ranters Theatre, serving as Artistic Director from 1994 - 2001. Raimondo was the recipient of a 2010 Australian Leadership Award, and the inaugural Patrick White Fellowship by the STC in 2011. He also writes fiction and for film. He is Coordinator and Lecturer, Master of Writing for Performance, VCA, University of Melbourne.

#### Sarah Courtis

Sarah Courtis has recently submitted her Doctoral thesis 'Lyrical Examinations: Crafting an Analysis of the Lyric in Musical Theatre' for examination and is anxiously awaiting the final verdict. Her other specialty areas include Shakespeare, Children's Theatre and Tolkien Studies. She also leads a double life as a practitioner; specialising in lyrics and stage managing.

#### James Dalton

James Dalton is a current PhD candidate at the University of Sydney's Department of Theatre and Performance Studies. Though temporarily on hiatus to study, James's theatre-making interests circle around game as a theatrical form, anxiety in dramatic writing, crisis and epidemic in theatre, and the intersection of performance and health. In another life he wrote and edited literacy aids for children.

#### Emma Dalton

Dr Emma Dalton is an Honorary Research Associate in the Department of Creative Arts and English at La Trobe University. Emma graduated with a PhD from the Theatre and Drama Program at La Trobe University in September of 2017. Her Doctoral thesis investigates the representation of mothers in contemporary Australian female authored drama and theatre. Emma is interested in the amalgamation of feminist dramatic criticism and Motherhood Studies. Emma has three current publications and one in press. She has published under the names Emma Dalton and Emma Hughes. Emma hopes to promote the inclusion of Motherhood Studies within theatre scholarship in Australia.

Matt Delbridge

Associate Professor Matt Delbridge is Head of Theatre and Associate Director Strategic Resources at the Victorian College of the Arts, University of Melbourne. He completed his PhD at the Queensland University of Technology, and has held previous roles at Queen Mary University of London, the University of Tasmania and Deakin University. He has published widely in the areas of actor training, motion capture, performance capture, animation, theatre history, cultural heritage, scenography, technology studies and stage production with articles in journals *SCENE*, *Animation Practice*, *Process and Production*, *Body Space Technology*, *Nordic Theatre Studies*, and *Arti Dello Spetacolo*. Matt's first book *Motion Capture in Performance: An Introduction* was published in 2015, and his next *Theatre & Technology* is due for publication late 2018. He regularly designs for renowned performance ensemble *Split Britches* (USA/UK), delivers masterclasses in Motion Capture and Digital Performance environments in Scandinavia, Europe and Asia, and is an Adjunct Professor in the School of Creative Media, City University Hong Kong.

Rea Dennis

Rea Dennis is a performance practitioner and scholar based at Deakin University. Her creative practice interrogates the lived experience of the moving body, through installation, performance, and socially engaged works. Her research focuses on perception and affect,

Robin Dixon

Robin is an Honorary Associate of the Department of Theatre and Performance Studies, Sydney University. His primary area of research interest is the stagecraft and performance of ancient Roman theatre, but he has taught widely on the history of Western theatre, and pursues a range of interdisciplinary research interests. His PhD thesis on the spatial dramaturgy of Plautine comedy was submitted in 2011, and since then he has taught at Sydney University and the National Institute of Dramatic Art, where he was Convener of Performance Practices 2015-2017.

Peta Downes

Peta Downes is a theatre director, producer and arts educator and Program Leader, Dramatic Arts (Bachelor of Performance) – Australian Institute of Music, Sydney. She is a PhD candidate with the Theatre and Performance Studies department of the University of Sydney under the supervision of Dr Glen McGillivray and Dr Ian Maxwell, and holds a Master of Fine Arts in Theatre Directing (QUT), a Bachelor of Arts (Honours 1A) in Directing and Educational Drama (QUT) and a Graduate Diploma in Arts Management (UTS). She has directed for La Boite Theatre Company, the Queensland Theatre Company and the Bell Shakespeare Company.

Zachary Dunbar

Zachary Dunbar is Senior lecturer in Theatre and Performing Arts Graduate Research Convenor (FF & Music, University of Melbourne). As a concert pianist, he was a Fulbright scholar at the Royal College of Music and concertized in Europe. As a freelance theatre director, writer and composer his works have been produced in the UK, Denmark and in Australia. He has also given master classes in musical theatre acting in London, Santiago, New York, Toronto, and Australia. He has several publications in Music theatre, Classics, Theatre history, and Stanislavski studies. Forthcoming publication, *Greek Tragedy and the Contemporary Actor*, with Stephe Harrop (Palgrave Macmillan).

Kath Duncan

Kath Duncan is a performer, producer and artist who works in the Disability Arts sector with a background in electronic journalism and writing. She is currently the Research Associate/Chairperson of the ARC funded *The Last Avant Garde (LAG)*, who are investigating Disability Arts performance in Australia.

#### Carly Findlay

Carly Findlay is an award winning writer, speaker and appearance activist. She writes on disability and appearance diversity issues for publications including ABC, Daily Life and SBS. She was named as one of Australia's most influential women in the 2014 Australian Financial Review and Westpac 100 Women of Influence Awards. She has appeared on ABC's *You Can't Ask That* and *Cyber Hate* with Tara Moss, and has been a regular on various ABC radio programs. Carly is currently writing her first book - a memoir - to be published by Harper Collins in early 2019.

#### Carissa Godwin

Carissa Lee Godwin is a Wemba Wemba actor and writer based in Melbourne. Since graduating with her acting degree with Honours from Flinders University Drama Centre, Carissa has worked as a freelance writer and actor, while undertaking her PhD in Indigenous theatre through the University of Melbourne. In addition to this, Carissa's writing has featured in publications such as LIP Mag, Book Riot, Melbourne Writers Festival, Conversation Media, and Red Room Poetry, and has begun her long-term role as the First Nations Writing Intern through new Publication Witness. During her career as a performer, Carissa has performed with major theatre ensembles such as Melbourne Theatre Company, the Malthouse Theatre, and State Theatre Company of South Australia.

#### David Grant

David Grant is a Senior Lecturer in Drama at Queen's University. He has enjoyed a long career in theatre in Ireland and elsewhere as Programme Director of the Dublin Theatre Festival and Artistic Director of Belfast's Lyric Theatre. He is current Principal Investigator on the AHRC 'Objects with Objectives' Research Network which is exploring recent developments in Applied Puppetry with partners in the UK, Ireland, South Africa, Australia and the United States.

#### Lyndall Grant

Lyndall is a Fight Director and Movement Director, who specialises in performance, directing and training for Performance Capture and Motion Capture. She is a member of the Society of Australian Fight Directors, and certified Dramatic Combat teacher with the British Academy of Dramatic Combat. Currently Lyndall is the Tutor in Theatre (Stage Combat) with the VCA Theatre, and also works as a freelance fight director and movement director for theatre, film and performance capture with Australian and international companies such as the Melbourne Theatre Company, Melbourne Opera and Rose Theatre Kingston (London). Lyndall graduated from the University of Melbourne with a Bachelor of Veterinary Science (honours) (2003) and Bachelor of Animal Science (2002), and worked as a veterinary surgeon in the U.K. from 2003 to 2016. During this time she trained as an actor, graduating with an MA Acting from London's ArtsEd School of Acting, and maintained a professional acting career. Lyndall began training as a teacher of dramatic combat in 2009, beginning her work as a fight director in 2011 and passing out as an accredited teacher in 2012. In 2013 Lyndall established Captivate Action Ltd. in the U.K., as the first company to specialise in training and performance in action and Performance Capture. Captivate launched the unique Performance Capture Intensive course for 'mocap' performance in the U.K. in 2014. In 2015 Lyndall began teaching Stage Combat modules at the VCA Theatre as a sessional teacher. She returned permanently to Melbourne in 2016 and began as a permanent Tutor in Theatre (Stage Combat) at the VCA Theatre in 2017.

#### Fiona Gregory

Fiona Gregory lectures in the Centre for Theatre and Performance at Monash University, where she teaches theatre history, historiography and Shakespearean performance. Her research on celebrity representation and performance identity has appeared in *Theatre Survey*, *Nineteenth-Century Theatre and Film*, *New Theatre Quarterly* and the *Journal of American Drama and Theatre*. Her book, *Actresses and Mental Illness: Histrionic Heroines*, is forthcoming from Routledge in 2018.

#### Bree Hadley

Associate Professor Bree Hadley (QUT, Australia) research on representations of disability in contemporary, pop cultural and public space performance and spectators' response to these representations has appeared in *Theatre, Social Media and Meaning Making* (Palgrave 2017) *Disability, Public Space Performance and Spectatorship: Unconscious Performers* (Palgrave 2014) and numerous performance and media studies journals.

#### Margaret Haining

Margaret Haining is a PhD candidate and sessional academic at Queensland University of Technology. Her post graduate research focuses on the construction of female protagonists in twenty-first century mainstream Australian plays, through a feminist lens. As a part of her research project, Margaret is collecting data on plays produced by all mainstream theatre companies in Australia from 2001 and beyond.

#### Hilary Halba

Associate Professor Hilary Halba's research interests include: acting and the theory of acting; bicultural and intercultural theatre and drama in Aotearoa/New Zealand; and verbatim and documentary theatre practice. She has published in a number of international journals including *ASD*, *The Journal of New Zealand and Pacific Studies*, *Theatre Topics* and *Theatre Research International*. Hilary is a member of the steering committee for the University of Otago's Performance of the Real Research Theme, and co-edited the first edition of the Theme's e-journal. She is also a professional actor and has performed at major theatres throughout New Zealand as well as in Europe and the USA. As founder member of Wow! Productions Trust, a Dunedin professional theatre collective, and southern bicultural theatre collective Kilimogo Productions, Hilary has acted in and directed a number of performances for both groups. Hilary was named Best Female Performer in the 2012 Dunedin Theatre Awards and Dunedin's best actor of 2003 by the *NZ Listener*.

#### Susan Hardgrave

Suzie Hardgrave is a creative practice-led researcher, theatre artist and acting teacher. Her career portfolio includes National Theatre of Scotland (UK), BBC Alba (UK), Traverse Theatre (UK), ABC Radio (AUS), Performance Space (AUS), La Mama Theatre (AUS), Melbourne Theatre Company (AUS), Victorian College of the Arts (AUS) and Monash University (AUS). Suzie is the 2016 Philip Parson's Prize recipient with solo theatre work *Elizabeth Taylor is My Mother* (2015). In 2017, Suzie became a doctoral scholarship candidate with the Centre for Theatre and Performance at Monash University (AUS) pursuing expertise in acting with new work *The Goldfish Trilogy* (2019).

#### Matt Hargrave

Matt Hargrave is a Senior Lecturer in Performing Arts, specialising in Applied Theatre and Drama, at the University of Northumbria, UK. As a writer and theatre practitioner he has worked with many leading theatres and cultural providers including: Northern Stage, New Writing North, Mind the Gap, National Association of Youth Theatres, Mind the Gap Creative Partnerships, The Forge Arts and Education Agency, Helix Arts, Sheffield Crucible, Dead Earnest Theatre, and Arts Council England. Matt has over 15 years experience of managing projects, short courses and Higher Education programmes and has taught outside the UK in Germany, Romania, Netherlands and Brazil. His book *Theatres of Learning Disability* won TaPRA New Career Research in Theatre/Performance Prize in 2016.

#### Laura Hartnell

Laura Hartnell is a post-graduate student at Monash University, investigating the interplay between affect theory, performance writing, and theatre. She is also a practising writer, director and dramaturg, who has been produced and supported by La Mama Theatre, Melbourne Theatre Company, Malthouse Theatre, and Melbourne Festival.

#### Chris Hay

Chris Hay is a Lecturer and Drama Major Convenor in the School of Communication and Arts at the University of Queensland. His current research examines knowledge transfer in creative arts training, with a particular focus on embedding diversity. Chris is also continuing his research projects examining the early days of Australian Elizabethan Theatre Trust (AETT), and Australia's participation in the Eurovision Song Contest.

#### Caroline Heim

Dr Caroline Heim is a senior lecturer in theatre at Queensland University of Technology in Australia. She holds a PhD in Drama from The University of Queensland. Her research interests are in the area of audience reception and actor/audience relationships. Her first book *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-first Century* was published by Routledge in 2015. She is currently interviewing actors and audience members worldwide for her new book which focuses on the phenomenology of the actor/audience conversations that create the "electric air" of live theatre. Her articles appear in *New*

*Theatre Quarterly; Theatre, Dance and Performance Training; Popular Entertainment Studies; The Journal of Dramatic Theory and Criticism* and *Australasian Drama Studies*. Caroline was a theatre critic for *The Australian* in 2012-13. Before entering academia Caroline worked as a professional actor on New York stages winning a Drama League Award and receiving critical acclaim from *The New York Times*.

#### Ava Hunt

Ava Hunt is a professional actor, and academic, with over 35 years of experience in film, TV, theatre and applied drama practice. Much of her research and lecturing at University of Derby is informed by the changes and challenges of the acting industry. Commissioned by Amnesty International (Wirksworth) *Acting Alone* was a solo performance piece which explored the relationship between actor and activist, the ordinary and extraordinary, hero and anti-hero within the Israeli/Palestinian conflict. Using verbatim and autobiographical material it also offered audience participation and immersion in the political and social dilemmas of what is required to take direct action.

#### Kate Hunter

Dr Kate Hunter is a performance-maker and researcher whose work traverses the territories of memory, perception, cognition, fact, fiction and autobiography. Her theatre practice incorporates verbatim processes, digital technologies, physical training and performance composition. Her PhD examined the neuroscience of memory in relationship to the complex processes of creative practice. She is currently Lecturer in Creative Practice (Art and Performance) at Deakin University.

#### Nicola Hyland

Nicola Hyland is a Senior Lecturer in the Theatre Programme at Victoria University of Wellington, New Zealand. Nicola's research focuses on the history and practice of Māori performance, cross-cultural and devised theatre praxes. Recent outputs include an article on Māori war narratives, a chapter on Shakespeare in New Zealand, a hip-hop infused production of *Under Milk Wood*, and a human baby. Nicola has ancestral ties to the Te-Ati-Haunui-a-Pāparangi and Ngāti Hauiti iwi of Aotearoa New Zealand.

#### Chris Jackson

Chris holds a Bachelor of Contemporary Arts, Master of Contemporary Arts and is currently undertaking his Master of Fine Arts at the University of Tasmania. He has worked in various capacities across the theatre and performance sector including: Directing, Acting, Performance Art, Production, and Design – where his work has seen local, state, national and international stages.

Some highlights include: Actor *Dancing Back Home* (JUTE/Mudlark Theatre Inc.); Performer – *Borders* (Ihos Opera/JUNCTION Arts Festival); Assistant Director *Barbarians* (Ihos Opera/MONA FOMA); Actor *Savages* (Persona Collective/ JUNCTION Arts Festival); Performer *Artaud Defacteau* (OzFrank Theatre Matrix); Vision Designer *Relax The Chimp* (TasDance/JUNCTION Arts Festival); Composer/Sound Designer *I Am A Lake* (Mudlark Theatre) for which he received Best Design - Professional Theatre at the 2017 Tasmanian Theatre Awards. And with *Encore* earning two nominations in the Community Theatre section (Best Performance in a Leading Role, and Best Design). Most recently in 2017, Chris performed at MTC's Southbank Theatre in *Islamophilia*, *DARK MOFO* on the installation work *PANOPTICON*, and in *Encore Theatre's Blood Brothers* for which he received another Tasmanian Theatre Award nomination.

Chris worked extensively with Northern Tasmanian theatre company Mudlark Theatre as one of the core creative team until recently leaving to focus on his research and other creative work. He is a founding member of Persona Collective. And with his partner Grace Roberts launched their own company IO Performance in early 2017 with a view to create more intermedial, posthuman and postdramatic performance works from Tasmania – flowing from their research practice.

Chris is an Associate Lecturer, Production Manager and Theatre Technical Officer at the School of Creative Arts whilst continuing to be an active part of the rich Tasmanian cultural sector.

#### Daniel Johnston

Daniel Johnston is the author of a recently published monograph *Theatre and Phenomenology: Manual Philosophy* (London: Palgrave). He has been a Principal Lecturer in Stage and Screen at Sheffield Hallam University, UK, a Lecturer at the Department of Performance Studies, The University of Sydney, an Associate Lecturer at the National Institute of Dramatic Art (NIDA), and lecturer in Drama and Cultural Studies at

Macquarie University. He holds a PhD in Performance Studies (University of Sydney) and MA (Cantab) in Philosophy (University of Cambridge). He is currently preparing a book manuscript entitled, "Phenomenology for Actors: Theatre and the Question of Being".

#### Trevor Jones

Trevor Jones is a Lecturer in Musical Theatre at the Queensland Conservatorium, Griffith University. He is currently completing a PhD at the Victorian College of the Arts, University of Melbourne with the topic 'Coaching Opera singers in the delivery of text and musical style in musical theatre song'.

Trevor is in demand around Australia and internationally as a musical director, conductor, arranger, educator and performer. He was the recipient of the 2011 Brian Stacey Award for Emerging Australian Conductors and works in a wide variety of musical styles and genres, spanning opera, musical theatre, choral music and contemporary commercial music.

Trevor is also deeply engaged in advocacy for Australian Musical Theatre works, publishing regular articles for The Conversation and other websites.

#### Henriette Kassay-Schuster

Henriette Kassay-Schuster is a researcher, Creative Producer and multi-disciplinary artist. Henriette completed her PhD, *Unaccountable Theatre: Intermedial Play in the Theatres of Frank Castorf and René Pollesch at the Volksbühne Berlin*, at the University of Melbourne in 2017. Her research interests include: intermediality as philosophical-political project, political theatre and performance, the political aesthetics of play, and performance as research.

#### Kathryn Kelly

Kathryn Kelly is a Lecturer in Performance Studies at QUT and I have a national freelance practice as a dramaturg. I am the company dramaturg with Belloo Creative: <http://www.belloocreative.com> and our recent shows include: ROVERS, at NORPA (Lismore NSW) 2018; HANAKO, a bi-lingual Japanese-Australian work which debuted at the Brisbane Festival in 2016 and MOTHERLAND which was part of the 2016 Queensland Theatre Season before touring nationally. I have worked with every professional theatre company in Queensland and with over seventy playwrights and independent companies. Publications include a history of Australian dramaturgy 2000-2010 in *Catching Australian Theatre in the 2000s*.

#### Chris Kohn

Chris Kohn is currently a PhD candidate at the Victorian College of the Arts, University of Melbourne. His research interest is the work of significant professional theatre companies and organisations in Australia which employ performers with intellectual disabilities. He is a professional theatre director of 20 years experience and is the father of a 7 year old son with Down syndrome.

#### Verity Laughton

Verity Laughton is an award-winning Adelaide-based poet and playwright. Her work has been produced nationally and internationally.

Her most recent works are the verbatim theatre piece *Long Tan*, (April 2017) and the document-sourced *The Red Cross Letters*, (August 2016).

She is currently undertaking a PhD in political theatre at Flinders University. The theatre project for the doctorate, about the post-World War 2 Polish diaspora, is entitled, *Bloodlines: A Polish Memory*.

#### Gabriel Lee

Gabriel Lee is a Hong Kong theatre director and actor of twenty-five year experience.

Gabriel Lee worked with the Chung Ying Theatre Company (Hong Kong) as a full-time actor between 1993-1997 before he moved to Sydney. He has been commissioned to direct drama productions for the Hong Kong Arts Festival in 2005 and 2008. He spent last two years with the Hong Kong Repertory Theatre for his research and directed an original play "Principle" as a part of his research studies.

Gabriel is currently undertaking doctoral research in Performance Studies at The University of Sydney.

#### Suzanne Little

Suzanne Little completed Diplomas of Arts in both Illustration and Film at the Queensland College of Art as well as an Honours degree and PhD in Theatre Studies at the Queensland University of Technology. Suzanne is Head of Programme and Senior Lecturer in Theatre Studies at the University of Otago in New Zealand. Suzanne is director of the Performance of The Real Research Theme and has published on political dance; trauma and repetition in performance; Practice as Research (PaR); reflective practice; documentary theatre and mobilities. She is the current vice president of ADSA, and a member of FIRT and PSI.

Saumya Liyanage

Dr Saumya Liyanage is a theatre and film actor whose acting career has been expanded for two decades. He received his Masters of Creative Arts Degree from Flinders University, Adelaide, South Australia and in 2015, he received his PhD from La Trobe University, Melbourne, Victoria. Saumya is a senior lecturer in drama and theatre and he is currently the Dean of the Faculty of Graduate Studies at the University of the Visual and Performing Arts, Sri Lanka. His latest book is titled *Meditations on Acting: Essays on Theory Practice and Performance* published by DEV publishing, Mount Lavinia.

Jo Loth

Dr Jo Loth is the Discipline Leader in Drama at USC. She has worked as an actor, director, writer, cabaret performer and singer-songwriter. Jo began her career with Oz Frank Theatre training in the Suzuki actor training method. She has travelled to Japan to train with The Suzuki Company and perform at Tadashi Suzuki's Theatre Festivals. Her research interests include actor training, simulated patient training, cabaret and the reimagination of classical texts.

Kylie Loveday

Kylie Loveday has a Bachelor of Psychology (Honours) from the University of Wollongong (UOW). She is currently a PhD candidate at Griffith University with her research being cross-disciplinary across the fields of psychology and performance. Kylie has worked as a research assistant in over 10 different projects since completing her undergraduate studies in 2009. She has guest-lectured and tutored in undergraduate programs at Griffith University and UOW. Kylie is also an actor with her recent screen credits including: *The Bureau of Magical Things*, *Hoges*, and the AACTA nominated film, *Australia Day*.

Mary Luckhurst

Mary Luckhurst is Professor of Artistic Research and Creative Practice at the VCA, University of Melbourne. She was Associate Director of Research 2015-2017. She co-founded the cutting edge, industry oriented Department of Theatre, Film and TV at the University of York. In 2012 the Higher Education Academy (UK) made her an International Scholar in recognition of her outstanding contribution to theatre research and practice. She is a theatre historian, theorist of practice and process and a theatre director. She has an international reputation in dramaturgy and the articulation of the processes of theatre-making, especially writing, acting and directing. She has been a distinguished fellow at a number of universities, including Sydney University and CUNY, and was Oxford University's Professor of the Humanities in 2017. Her many books include: *Caryl Churchill, Theatre and Human Rights since 1945: Things Unspeakable*, *Theatre and Ghosts*, *Dramaturgy: A Revolution in Theatre*, *Theatre and Celebrity 1800-2005*, *On Acting*, and *On Directing*. She is currently working on two projects: contemporary celebrity actresses and their negotiation of their careers; and on contemporary theatre and performance, dark tourism and cultural heritage.

Jonathan Marshall

Dr Jonathan W. Marshall is an interdisciplinary scholar. His monograph *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot* (2016), deals with the relationship between late nineteenth-century neurology and performance. In 2016, he moved from the University of Otago, New Zealand, to the West Australian Academy of Performing Arts, Edith Cowan University. Marshall has published on Brechtian montage, Georges Didi-Huberman's work on the Warburgian Mnemosyne project, butoh, landscape, and other topics.

Tony McCaffrey

Tony McCaffrey has a BA in English from King's, Cambridge and a PhD in Theatre and Film Studies from the University of Canterbury. He is a Lecturer in Creative Industries at the National Academy of Singing and Dramatic Art in Christchurch, New Zealand and, since 2004, Artistic Director of Different Light Theatre, an ensemble of actors with intellectual disabilities. The company has toured to Australia, the USA and the



UK. *Incapacity and Theatricality: the politics and aesthetics of theatre with actors with intellectual disabilities* is due out in the Routledge series *Advances in Theatre and Performance Studies* in 2018/19.

#### Gabrielle Metcalf

Gabrielle Metcalf holds a PhD in Theatre Directing from The Western Australian Academy of Performing Arts where she lectures in Acting and Directing. She has a special interest in leadership methodologies for directors and also works with a variety of corporations companies across Australia and Asia training leaders in effective communication styles.

#### Julian Meyrick

Julian is Professor of Creative Arts at Flinders University, Artistic Counsel of the STCSA, and a member of both the Currency House editorial and CHASS boards. From 2002-07 he was Associate Director and Literary Adviser at MTC. He has directed many award-winning theatre productions, and is Chief Investigator on two ARC projects. Has has written extensively on Australian culture and cultural policy. His book *Australian Theatre after the New Wave* was recently published by Brill.

#### Andrea Moor

Andrea Moor is Senior Lecturer in Acting at QUT where she is engaged in teaching, directing and curriculum design across all three years of training. Moor holds a Doctorate of Creative Industries (QUT), specializing in *Contemporary Actor Training in Australia*. As an Actor her credits are extensive, working across theatre, film, television and radio. With Queensland Theatre Company she was resident director (2014-2015) and Artistic Associate (2015). Moor is a NIDA graduate (1985, Acting) and studied at E15 (1979) and with Atlantic Theater Company (1994). Moor introduced the acting technique *Practical Aesthetics* to Australia, teaching at NIDA, WAAPA, QUT and as on-screen performance coach.

#### Terry Mulhern

Terry Mulhern was awarded a PhD in biochemistry from the University of Queensland in 1995. In the brief period since then, he has had held teaching and research positions at the Universities of Oxford, Adelaide and Melbourne. He teaches in the Bachelor of Science, the Bachelor of Biomedical Science and the Doctor of Medicine; and was the 2018 winner of the University of Melbourne's David White Award for Teaching Excellence. He is passionate about breaking down the barriers between art and science and lately has been having a lot of fun finding ways to incorporate physical performance into science teaching.

#### Jeremy Neideck

Jeremy Neideck is a performance maker and academic who has worked between Australia and Korea for over a decade. The recipient of scholarships from Aphids, Australia-Korea Foundation, Asialink, and Brisbane City Council, Jeremy has undertaken residencies at The National Art Studio of Korea, The National Changgeuk Company of Korea, and The Necessary Stage (Singapore). Jeremy's works as a director and performer include *지하 Underground* and *Deluge: 물의 기억*, with *심청 <Shimchong>: Daughter Overboard!* premiering at WTF 2016. Jeremy teaches across the drama, music, and dance programs at QUT, and consults on the facilitation of collaborative projects, and institutional and community transformation.

#### David O'Donnell

David O'Donnell is an Associate Professor in Theatre at Victoria University, Wellington. David trained as an actor at Toi Whakaari: NZ Drama School, and has directed many premieres of New Zealand plays. In 2015 he won a Hawai'i State Theatre Council award for directing Victor Rodger's *My Name is Gary Cooper* in Honolulu. He has published widely on theatre from New Zealand, Australia and the Pacific. With Marc Maufort, he co-edited the book *Performing Aotearoa* (2007) and with Lisa Warrington co-authored *Floating Islanders: Pasifika Theatre in Aotearoa* (2017). He has been editor of Playmarket's New Zealand Play Series since 2010.

#### Tyran Parke

As an actor, Tyran has played roles professionally in musicals, contemporary plays, television and Shakespeare. An award-winning director, he was at the helm of *Rent*, *Great Expectations*, *Pool (No Water)* *The Goodbye Girl*, *Rob Mills is Surprisingly Good* (national tour) and *Big Fish*. His interpretation of Stephen Sondheim's work

includes, *'Assassins'* (Melbourne and tour), the all-star concert of *'Follies'*, and *'Into the Woods'*. He directed the new Australian musical, *'Crossroads'*, the national tours of *'From Broadway to La Scala'* and *'Tapestry'*. Since moving to Melbourne last year, he has directed acclaimed seasons of *'Ordinary Days'*, *'Poppea'*, *'Falsetto's'*, *'Hello Again'*, *'Proof'*, a new national tour of *'From Broadway to La Scala'* and *'A Chorus Line'*. Tyran has worked in all the major Performing arts institutions as a teacher and is currently on staff at VCA.

#### Christian Penny

Christian is the Director of, Toi Whakaari NZ Drama School.

He studied at The Drama Action Centre in Sydney and then later in London at L'Ecole Phillippe Gaulier. He has a BA in Maori and English at The University of Auckland. Christian co-founded Theatre at Large with co-director Anna Marbrook. His major professional productions include: King Lear, <http://www.nzonscreen.com/title/in-the-shadow-of-king-lear-1996> Cyrano de Bergerac, and new NZ work Manawa Taua/Savage Hearts, The Butcher's. Christian is a passionate believer in the potential of Aotearoa and the possibilities of transformation through new process. He has worked with a team of educators over the past decade to develop a unique collaborative educational model for Toi Whakaari. He helped develop the large group setting, Koiwi, that now sits at the centre of the school's approach.

#### Rob Pensalfini

Dr Rob Pensalfini is an Associate Professor in Linguistics at the University of Queensland. He has published several books and numerous articles in both linguistics and drama, including ground-breaking work on the performance of Shakespeare in prisons. He leads Australia's only ongoing Prison Shakespeare program and is the Artistic Director of the Queensland Shakespeare Ensemble. Rob is a Designated Linklater Teacher.

#### Ross Prior

ROSS W. PRIOR, PhD is Professor of Learning and Teaching in the Arts in Higher Education at the University of Wolverhampton, UK. He is a Fellow of the Royal Society for Public Health (UK) and Chair of the Arts Learning and Teaching Research Group (ALTR) at the University of Wolverhampton. He is best known for his book *Teaching Actors: knowledge transfer in actor training* and as the Founder and continuing Principal Editor of the *Journal of Applied Arts and Health*. His latest book is *Using Art As Research In Learning and Teaching: Multidisciplinary Approaches Across The Arts* (Intellect/University of Chicago Press).

#### Yoni Prior

Dr Yoni Prior is a Senior Lecturer in Drama in the School of Communication and Creative Arts at Deakin University. She has published on contemporary performance practice, practice as research, dramaturgy in dance and theatre, disability and performance, intercultural performance, intermedial theatre and e-learning, and repertoire development. Her doctoral research addressed pragmatic dramaturgies in contemporary rehearsal processes. She has worked as a performer, animateur, director, dramaturg, translator and writer with theatre and dance companies.

#### Leah Purcell

Leah Purcell is one of Australia's most distinguished actresses of the stage and screen. An indigenous writer, actor and director Leah wrote and performed the stage play *Box the Pony*, performed Condoleeza Rice in David hare's play *Stuff Happens* and acted in the films *Jindabyne* and *Lantana*. She plays Rita Connors in the television series *Wentworth* and has mounted a campaign for women directors with Rachel Griffiths.

#### Paul Rae

Paul Rae is Associate Professor in Theatre Studies at the University of Melbourne. He is Senior Editor of the journal *Theatre Research International*, and author of *Theatre & Human Rights*. He has published widely on contemporary theatre, performance theory and Asia-Pacific performance cultures, and his *Real Theatre: Essays in Experience* will be published in 2018 by Cambridge University Press.

#### Robert Reid

Robert Reid is a playwright, academic and Artistic Director of the experience design company Pop Up Playground. His plays, *The Joy of Text* and *On the Production of Monsters* were produced by Melbourne Theatre Company. With Pop Up Playground he has presented games for the Bell Shakespeare, The City of Melbourne, the Melbourne Symphony Orchestra, Melbourne Football Club, the State Library of Victoria and Federation Square. He has published histories of Playbox/Malthouse Theatre and The Church Theatre in

Australasian Drama Studies and the Platform Paper, Hello! World: Promoting our art on the web, for Currency House.

Alison Richards

Dr Alison Richards has made an outstanding contribution to Australian contemporary performance in over four decades as a performer, writer, researcher and teacher. A pioneer in the field of Performance as Research, Alison has a strong interest in physical, vocal and cross-disciplinary performance. As a theatre maker/researcher, she is known for her solo performance works as well as for her collaborations with other artists. Alison is a Life Member of ADSA, Footscray Community Arts Centre and Theatre Works, St Kilda. She is currently Adjunct Senior Lecturer in the Centre for Theatre and Performance Studies at Monash University and Chair of Black Hole Theatre.

Riku Roihankorpi

As the Director of the Centre for Practice as Research in Theatre T7 and Senior Lecturer in Theatre and Drama Research at the University of Tampere (Finland), Roihankorpi has led several international research and education projects situated at the intersections of Technological Performance and Digital Humanities enquiries with Australian, Chinese, and European partners. He has published widely on the above and other topics with Palgrave Macmillan (2015), the Stage and Research series of The Finnish Theatre Research Society (2014), and the journals *Nordic Theatre Studies* (2015/2018) and *Arti dello Spettacolo / Performing Arts* (2017).

Inga Romanstova

Inga Romantsova received a Bachelor of Arts (Hons) – as an Actor for Theatre and Film at St Petersburg States Theatre Arts Academy, (Russia) and a Masters Degree In Theatre and Film from the UNSW. She has just completed her Thesis on Evreinov and Questions of Theatricality at University of Newcastle and very much interested in Theatre as therapy. She is a Sessional Academic at the University of Newcastle, and tutoring in her own studio *Acting with Inga*

Inga has performed for companies in Russia, Europe and Australia including Bell Shakespeare Company, Sydney Art Theatre Company, Griffin Theatre Company and NIDA. Some of her acting credits include: *Merchant of Venice* directed by Richard Wherret, for television *GP*, *The Children's Hospital*, *All Saints*. Films credits include *Lillian's story*, *The Clinic and Happy Feet*, *Natalie Wood the Hollywood's last child* Inga's teaching career includes tutoring at the Australian Theatre for Young People (ATYP), Australian Institute of Music and recently lectured Drama at the University of Newcastle.

Oscar Serquiña

Oscar T. Serquiña, Jr. is assistant professor at the Department of Speech Communication and Theatre Arts of the University of the Philippines Diliman. He is currently a PhD candidate at the University of Melbourne, where he writes about the entanglements of Anglophone speech pedagogies and performances with imperial, institutional, and industrial formations in the Philippines.

Kate Shearer

Kate Shearer has worked for twenty years across theatre and festival direction, arts management and education. Roles include: Artistic Director Jigsaw Theatre Company 2006-2010, Artistic Director/CEO Big West Festival 2010-2012, Artistic Director Seeing Place Productions 2015-present and for companies: Union House Theatre (University of Melbourne), Almeida Theatre (UK), Jersey Arts Centre (UK), Castle Theatre (UK), On Giants' Shoulders & Queensland Theatre. She is a sessional staff member in the Theatre Department at UNE where she's completing her M.Phil practice-led research into contemporary site-specific performance through the creation of *PLUNGE* at the Gold Coast Aquatic Centre, which she wrote and directed.

Susan Studham

Susan Fenty Studham, PhD, is a professional stage manager, lecturer, and an arts researcher with interests in regional identity and theatrical processes that respect cultural variation. Her doctoral dissertation "Stage Management: A question of approach in intercultural theatre" investigated the complexities of theatrical processes in cross-cultural contexts through a practice-led case study. Sue is Head of the BFA Stage Management Program at DePaul University, Chicago, an adjunct researcher at Western Australian Academy of Performing Arts, ECU, and the Managing Editor of *Behind the Scenes: Journal of Theatre Production Practice*.

#### Peta Tait

Peta Tait is an academic scholar and a playwright and Professor of Theatre and Drama at La Trobe University. She is a Fellow of the Australian Academy of the Humanities and has written 60 scholarly articles and chapters and her recent books include: the co-edited *Feminist Ecologies: Changing Environments in the Anthropocene* (Palgrave Macmillan 2018); the authored *Fighting Nature: Travelling Menageries, Animal Acts and War Shows* (Sydney University Press 2016); the co-edited *The Routledge Circus Studies Reader* (Routledge 2016); *Wild and Dangerous Performances* (Palgrave MacMillan 2012); *Circus Bodies* (Routledge 2005); *Performing Emotions* (Ashgate 2002). She is currently working on emotion and affect in theatrical performance. Her most recent play, *Eleanor and Mary Alice*, about Eleanor Roosevelt and Mary Alice Evatt and human rights, art and war is scheduled for a further season in Sydney in December 2018 to mark 70 years of the UN Declaration of Human Rights.

#### Madeline Taylor

Madeline Taylor is a creator, researcher and teacher in the creative arts. Currently a PhD candidate at Victoria College of Arts, University of Melbourne, her research focuses on contemporary costume practice, technical theatre's interpersonal dynamics and fashion performance. During her 15 years' experience as a practitioner she has worked on over 85 productions in theatre, dance, opera, circus, contemporary performance and film around Australia and the UK. Research career highlights include an internship at the Victoria & Albert Museum in London. She is a co-director for fashion and design group *the stitchery collective* and was Australian Editor for the World Scenography Project Vol II – 1990 - 2005.

#### Sarah Thomasson

Sarah Thomasson is Lecturer in Theatre at Victoria University of Wellington. She writes on contemporary theatre and performance practices with a focus on international arts festivals and their fringes and her recent publications explore debates over the continued cultural desirability and economic viability of the Adelaide Festival and Fringe. Sarah works as an Editorial Assistant for *Contemporary Theatre Review*, is Company Manager of Brisbane-based inclusive theatre company *indelability arts*, and is Assistant Treasurer of ADSA.

#### Susanne Thurow

Susanne Thurow's PhD focussed on contemporary Australian Indigenous theatre. Since 2017, she has been a PostDoc Fellow at UNSW's iCinema Centre, where she took part in the evaluation of *Intra\_Space* and is now co-developing the *diaLOGO* Project. Previously, she worked as lecturer/tutor/research-assistant in Indigenous and Media Studies (UNSW, Universities of Melbourne and Sydney).

#### Abbie Trott

An experienced stage and production manager, Abbie Victoria Trott is a PhD candidate at the University of Melbourne. Her current research examines the impact of participatory media on young audiences' experience of contemporary theatre. In 2016 she completed her Masters, '*Being With: Establishing Co-presence Between Multimedia Images and Performers in Multimedia Performance*' at University of Queensland.

#### Asher Warren

Asher Warren is a Lecturer in Theatre at the University of Tasmania. His PhD, *Awkward Moments & Optional Electric Shocks: The Products and Politics of Intermedial Participatory Performance* was completed at the University of Melbourne. He has published in *Performance Research*, *Australasian Drama Studies* and most recently in the collected edition, *Performance in a Militarized Culture* (2017).

#### Emma Willis

Dr Emma Willis is a Senior Lecturer in Drama at the University of Auckland. Her research interests include: spectatorship and ethics in contemporary performance, tourism and memorial culture; metatheatrical dramaturgies; subjectivity and community in contemporary theatre, dance and performance art. She also works as a dramaturge and director, with a particular interest in dancetheatre.

#### Jane Woollard

Jane Woollard Jane is a director, playwright, dramaturg and teacher, and a graduate of the University of Melbourne, Victorian College of the Arts School of Drama and RMIT. Jane has directed many productions and mentored many emerging writers, performers and directors, especially while in the role of Artistic Director at Union House Theatre at the University of Melbourne, 1999-2002. Her long collaboration with playwright Kit

Lazaroo has resulted in acclaimed productions including: *True Adventures of a Soul Lost at Sea* (RE Ross Award, nominated for several GRA Awards, 2004 Trades Hall); *Asylum* by Kit Lazaroo, (Wal Cherry Play of the Year, VPL Shortlist, 2007 & 2008 La Mama); *Letters from Animals* by Kit Lazaroo, (Storeroom Theatre Workshop, Nominated for several GRA Awards); *Topsy* by Kit Lazaroo, (RE Ross Award, 2010 fortyfive downstairs); and *Bright Shiny & Green Night* by Kit Lazaroo, (2015 La Mama Courthouse). Jane's production of Louis Esson's *The Time is not yet Ripe* won a 2006 Green room Award for Best Ensemble. Jane's play *Miss W Treads* about early nineteenth century performer Eliza Winstanley, was produced at La Mama in September 2017. Jane has recently commenced as Head of Theatre in the School of Creative Arts, University of Tasmania.

#### Soseh Yekanians

Dr Soseh Yekanians is a graduate from the Australian Academy of Dramatic Art in Sydney and The Atlantic Theater Company Acting School in New York. In 2012, she was awarded an Australian Postgraduate Award Scholarship to embark on a Doctorate of Philosophy (PhD) at the Western Australian Academy of Performing Arts (WAAPA) in Perth. Her practice-led research titled, *Creatively Pursuing Persona: Finding Identity through Directing*, investigated how theatre directing and the performing arts could provide a culturally displaced individual with a sense of identity and belonging. Her practice-led study, specifically provided new insights into how theatre directing allows an individual to (re)discover their identity through leadership in a non-judgmental forum and how the theatre as a space for communal exchanges and conversations can initiate dialogue about cultural differences. In 2016, as a result of her specialisation to the field of performing arts and directing, Soseh was awarded a fellowship by the National Academy of Dramatic Arts (NIDA) for their inaugural MFA in Cultural Leadership.

#### Stuart Young

Professor Stuart Young is Head of the Department of Music, Theatre and Performing Arts at the University of Otago. His research interests include: Russian drama, in particular Chekhov, and its reception abroad; Translation Studies and translation for the theatre; modern British drama and theatre; documentary/verbatim theatre; New Zealand theatre; and gay and queer drama. He has published in *Modern Drama*, *Theatre Journal*, *New Theatre Quarterly*, *Australasian Drama Studies*, *New Zealand Slavonic Journal*, and *Journal of Dramatic Theory and Criticism*. He is also a theatre-maker and translator. His practice-led research on documentary theatre has resulted in the creation of *Hush: A Verbatim Play about Family Violence*, which played in various parts of New Zealand from 2009 to 2011; *Be | Longing* (2012, 2015), which explores immigrants' experiences of settling in New Zealand; and *The Keys are in the Margarine: A Verbatim Play about Dementia* (2014). He was co-convenor of IFTR's Translation, Adaptation and Dramaturgy Working Group 2012-17.

#### Min Zhu

Min Zhu holds a PhD from Edith Cowan University, Australia, and is currently employed as a sessional lecturer and adjunct researcher at Western Australian Academy of Performing Arts (WAAPA), ECU. Her research areas including the comparison between Chinese and Western contemporary dance, physical theater practice, theater performer training. Her latest research is the application of *Tai Ji* in contemporary performer training and performance making.