

Adam Alston is Lecturer in Theatre and Performance Studies at the University of Surrey. His first monograph, *Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation*, is published with Palgrave Macmillan, and he has published a range of journal articles and book chapters exploring the politics and aesthetics of audience immersion and participation in contemporary theatre and performance broadly. He is a Creative Associate with Curious Directive, and co-convener of the Theatre and Performance Research Association's Performance, Identity and Community Working Group.

Russell Anderson is a theatre-maker and research student at Oxford Brookes University, specializing in interactive narratives. His practice-based PhD, *Audience-generated Narratives in the Theatre: towards a new interactive methodology*, involved the creation of a new performance methodology designed to allow the audience significant co-creative control over a developing narrative. He is currently writing the resultant thesis. Russell also directs Oxford based Re:Conception Theatre, which produces original plays, and teaches drama at DeMontfort University.

Sean Bartley is a doctoral candidate in Theatre Studies at Florida State University. He holds a BA in Theatre Arts Management from American University and an MFA in Dramaturgy from the American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theatre Training at Harvard University. His research centers on contemporary American site-specific, ambulatory, and immersive theatre practices. Sean's current dissertation project, "The Performance of Site: Contemporary American Ambulatory Theatre and Audience Agency," explores large-scale ambulatory performances in the United States where audience members travel miles, constructing narratives and developing a sense of personal agency through their navigation of space. His work has been featured in *Theatre Journal* and *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* and at the annual conferences of ASTR, ATHE, MATC, and MLA. Dramaturgy credits include work with American Repertory Theatre (*Julius Caesar*, *Romance*), New Repertory Theatre (*BOOM*), and Company One (*Learn to be Latina*).

Astrid Breel is a performance artist and Lecturer in Drama and Performance at London South Bank University. She has recently finished her PhD at the Centre for Cognition, Kinesthetics and Performance at the University of Kent, examining the aesthetics and ethics of participatory performance with a focus on agency. Astrid is an Associate Researcher with Coney, who make theatre for playful audiences, and a member of Residence, which is an artist-led organization creating space for artists to make performance, live art and theatre in Bristol.

Johanna Bucknall is a practice-based scholar whose research interests include immersive performance, live art, practice-as-research, performance documentation and cognitive approaches to reception theory. I am currently a Senior Lecturer in Drama & performance at the University of Portsmouth, the artistic director of Vertical Exchange

Performance Collective, co-artistic director of KeepHouse Performance and an Associate Artist at the New Theatre Royal in Portsmouth. I have collaborated with venues such as The Barbican in Plymouth, Camden People's Theatre, The Basement in Brighton, Performing Arts Centre Lincoln, the New Theatre Royal in Portsmouth and Battersea Arts Centre. I am concerned with exploring work that includes its audiences in fundamental ways. I am also the producer and host of a monthly podcast series called Talking About Immersive Theatre (TAIT), where I travel around the UK meeting immersive theatre makers, producers and performers in their natural habitats to chat with them about all things immersive.

Lee Campbell, Ph.D., is an artist, curator and lecturer in Fine Art at University of Lincoln. His practice plays with the parameters of contemporary art that draw attention to the performative and the participative within an art historical vernacular and explore how meaning is constructed through politics of space and the politics of artist articulated through visual and verbal languages. Later in 2017, he has been invited to conduct a project at the Barbican Centre, London through their Creative Learning initiative to explore the relationship between performative pedagogy and vision impairment. He has published extensively in the journals/books *International Journal of Performing Arts and Digital Media*, *Performativity in the Gallery and Body Space Technology* and will publish in the *Journal of Pedagogic Development* in November 2017. He is co-organizing (with Lisa Gaughan) a conference entitled *Provocative Pedagogies: Performative Teaching and Learning* at University of Lincoln in October 2017

Dr. Zindaba Chisiza teaches drama in the Department of Fine and Performing Arts at the University of Malawi's Chancellor College campus. He recently received his PhD from the University of Leeds. His practice-led PhD entitled *Deadly Masculinities: Towards a Theatrical Toolbox for Exploring Identity and HIV with Young Malawian Men* examined how various participatory theatre-based techniques can be used to enable young men to interrogate how certain ideals of masculinity put them, and their female partners, at risk of acquiring HIV, and how theatre can empower young men to explore alternative positive masculinities. His research interests include participatory theatre, masculinities, youth sexual and reproductive health, and communication for development.

Outi Condit is a Helsinki-based actor, performance maker, and researcher working across a wide field of theatre and live art. Much of her work explores embodied power relations and intimacy, often in and through audience participation. She is currently doing her artistic doctorate on the embodied politics of the (participatory) stage in the Performing Arts Research Centre, University of Arts Helsinki. Her research project investigates how performing bodies are assembled and come to make sense through different scenic configurations and artistic practices, and how intersecting power relations and power play create conditions that mold the affective topography in which artistic processes take place.

Sean F. Edgecomb is Assistant Professor of Drama at the College of Staten Island and also teaches in the Theatre Ph.D. Program at the Graduate Center/CUNY. Prior to coming to CSI he was

Assistant Professor of Drama at the University of Queensland, Australia. He has published articles and reviews in journals including *PAJ*, *Theatre Journal*, *Modern Drama*, *The Gay and Lesbian Review*, *Panoptikum* and *Popular Entertainment Studies* and book chapters in collections from Routledge, McFarland, Palgrave and CESI Zagreb. His first book *Charles Ludlam Lives!: Charles Busch, Bradford Louryk, Taylor Mac and the Queer Legacy of the Ridiculous Theatrical Company* was recently released by the University of Michigan Press (2017). Website: www.seanfedgecomb.com

Matt Fletcher is Senior Lecturer in Performance at Southampton Solent University, as well as a freelance performer, writer and director. With a background in both Community Theatre and radical arts practices, his performance activities tend to focus upon issues of participation, interactivity and process, as he seeks ways to present the ‘difficult’ or ‘experimental’ accessibly, and to diverse audiences. His research interests revolve around philosophical and political models of democracy as they relate to American art of the 1950s and 60s.

Emma Gee is a practice led PhD candidate at the University of Leeds and Lecturer in Performance, University Campus Oldham, researching the role of the director in participative practice. I’m exploring event aesthetics through invitation, developing projects that push beyond co-determination to seek director/artist/authorial redundancy. Despite training at Dartington I (deliberately) never learnt to juggle. 25+ years of practice, largely participatory, in small-scale & regional theatre including New Perspectives Theatre Co, Yorkshire Women Theatre, Blaize, Mind The Gap, Contact Theatre, The Crucible, West Yorkshire Playhouse, Oldham Coliseum and Wakefield Theatre Royal, before I discovered the term “participative” in 2013.

<https://www.facebook.com/EmmaGeeDrowningWaving>

https://www.youtube.com/user/EGee42/videos?sort=dd&view=0&shelf_id=0

<http://www.personal.leeds.ac.uk/~pceg/>

Paula Guzzanti is a dance artist, scholar, tai-chi instructor and dance teacher based in Northern Ireland. She is currently undertaking her doctoral studies at Queen’s University Belfast, funded by the Department for Employment and Learning of Northern Ireland. Her practice-as-research explores the relationship between conscious awareness and affect in dance improvisation practice and performance, through interdisciplinary collaborative projects. Her performance work has been showcased in Northern Ireland, Scotland, and England, and her screen-dance performances in Norway and the USA. Her performance work includes dance improvisation, site-specific, screen-based dance and children’s dance theatre. Guzzanti is supported artist of the Arts Council of Northern Ireland. She is a choreographer/performer member of Dance Ireland, and member of the Irish Society for Theater Research.

Jamie Harper trained as a theatre director at LAMDA and went on to win the JMK Directors’ Award and National Theatre Cohen Bursary. In 2013, he received a Churchill Trust Fellowship

to research the merger of drama and games at University of Miami. Recent game/drama projects include 'Archipelago' and 'The Lowland Clearances' at Camden People's Theatre; 'People Vs Democracy' at the Free Word Centre and 'Washing Machine' at the Baltic Centre for Contemporary Art. He is currently pursuing a practice-based PhD on applications of play in participatory drama at Newcastle University.

James Layton is a Lecturer in Drama, Theatre and Performance, having taught at the University of Cumbria (UK), the University of Chester (UK) and the Council on International Educational Exchange (Global Institute, London). His PhD examined the perception of duration in contemporary performance through an autoethnographic lens, making connections between Bergsonian duration, Maslow's theory of self-actualization, Csikszentmihalyi's notion of optimal experience or 'flow', and Turner's discussion of spontaneous communitas. Other research concerns psychogeography and mythogeography, particularly how the act of walking can be used to understand and transform urban spaces. He is also currently involved in an applied drama project in Romania exploring reciprocity, participation and identity. Previously, James has presented his research at the universities of Chester, Cumbria, Falmouth, Newcastle, Salford, Sunderland, and Ecole Normale Supérieure de Lyon.

William W. Lewis is a Ph.D. candidate in Theatre and Performance Studies at the University of Colorado Boulder. His research and practice engages with posthuman philosophy to focus on the intersection of digital technologies/culture and spectatorship. His most recent performance project, "Quantified Self," was developed with a team of computer scientists and engineers to question the ethics of data collection and was supported by a John S. and James L. Knight Foundation Media Innovation grant. This summer, he is completing a research residency with the company Blast Theory funded by a grant from CU Boulder's Center for British and Irish Studies. Will has two articles forthcoming in 2017, one in *Theatre Topics* and the other in the special issue "On Proximity" in *Performance Research*. He has published reviews in *New Theatre Quarterly* and *Theatre Research International* and is the founding Co-Editor of *PARtake: The Journal of Performance as Research*.

Vahri McKenzie is a Senior Lecturer in the School of Arts and Humanities at Edith Cowan University in Western Australia. She engages in practice-as-research and publishes traditional research with a creative arts focus. Recent projects include a study of Western Australian choreographers that explores how complex dance vocabularies inform perspectives on the links between memory, music and movement. Results will appear in *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre, and Music* (edited by Pil Hansen), part of Methuen's "Performance and Science: Interdisciplinary Dialogues" series. Vahri's ongoing project Underscore Alchemy shows how creative artists in a variety of disciplines benefit from a practice that focuses on somatic awareness, improvisation and collaboration. Recent creative works include *Lysistrata* for Bunbury Regional Entertainment Centre, which applies Underscore

Alchemy to a performance outcome, and the forthcoming work of short fiction “Beer-n-Bubs,” to appear in MidnightSun’s *Crush: Stories About Love*.

Hannah Newman is a final year PhD student at the University of Kent, researching into how immersive drama environments can aid the diagnostic process of autism spectrum disorders. Her research interests are bringing together the Arts and the Sciences and she has worked as a research assistant for *Imagining Autism*, *Comedy on the Spectrum* and with *Liquid Vibrations*. Hannah devises and performs with Foxtale, an international performance physical performance collective. She also teaches drama at the University of Kent.

Sonia Overall writes fiction and poetry. She has a strong interest in psychogeography and site-specific writing, form, intertextuality and performance-based approaches to text. Sonia has written and abridged work for street theatre and has published two novels, *A Likeness* and *The Realm of Shells* (Harper Perennial) and a chapbook of poetry, *The Art of Walking* (Shearsman, 2015). Sonia is the founder of Women Who Walk, a network of women using walking in their creative and academic practice. She is a Senior Lecturer at Canterbury Christ Church University and Associate Lecturer with the Open University. www.soniaoverall.net, www.women-who-walk.org, #soniaoverall #womenwhowalknet

Dr. Angela Sweigart-Gallagher is an Assistant Professor of Theatre at St. Lawrence University. Her research interests and performance projects focus on the intersection of politics and performance. Her edited collection *Nationalism and Youth in Theatre and Performance* (Routledge 2015) includes international case studies that explore the way in which youth performance reflects, establishes, and reinforces national identity and nationalist ideologies. Her scholarly work has appeared in *Journal of American Drama and Theatre*, *Theatre Symposium*, and *Youth Theatre Journal*. She is also the co-founder of The Wandering Uterus Project, a performance collective that creates multi-media performances that address anti-woman rhetoric in the public sphere. Dr. Sweigart-Gallagher earned her PhD in Theatre Research from the University of Wisconsin—Madison.

William Titley is a contemporary artist based in East Lancashire, where is a co-founder of In-Situ: a non-profit arts organization with an aim to make art a part of everyday life, engaging with people, place and the environment. Working at the University of Central Lancashire, he is a Senior Lecturer and MA Course Leader in Fine Art - Studio Practice and Projects for Places. He is a PhD candidate at MYRIAD: Manchester Metropolitan University with research interests including dialogical practice, creativity, engagement processes and the tension between art and life.

Robbie Wilson has been performing since the age of three and peaked as a body-double in *Jeeves & Wooster* about age six. He later studied stand-up comedy with Olly Double at Kent and acting with Andrea Brooks at East 15. His practice-as-research PhD explores the potential that performance approaches possess for the facilitation of playful interactions between people and their environments. For more information, and to get involved, go to <http://ludicrouspilgrim.co.uk/> Robbie is currently developing potential applications for the research to assist arts and heritage organizations with impact and outreach programs, as well as future arts projects.

Michelle Young is a practitioner, researcher and teacher who has worked within the theatre and education sectors for over twenty years. After completing a Masters in Drama and Performance Studies at Queen's University, Belfast in 2008, she undertook a practice based doctoral study on the performance of memory in a post-conflict society, gaining her Ph.D. in 2014. Michelle is a co-founder of the *Belfast/Sarajevo Initiative*, a collaborative venture established to pursue a creative dialogue between artists from Northern Ireland and Bosnia. She has facilitated conferences, workshops and performance projects in both cities to explore how the arts can negotiate a history of conflict. Michelle regularly contributes to teaching at Queen's University. She has taught undergraduate courses in Theatre in Education and Making Theatre and most recently directed *Mary and Lizzie* by Frank McGuinness at the University's Brian Friel Theatre. Michelle is currently working as a Project Officer on a UK wide First World War research project entitled *Community, Performance and Commemoration*, supporting local communities in the management of commemorative performance projects related to this period of history.