



# GLOBAL CONNECTIONS

PERFORMANCE PEDAGOGY AND PRACTICE

International conference organised by:



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31 MAY - 03 JUNE 2023

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## **Welcome to our conference!**

This is the second international conference organised by the Faculty of Performing Arts at LASALLE College of the Arts, University of the Arts Singapore around the topic of performance pedagogy and practice. Building on the success of our first conference, titled Arrhythmia, the theme of Global Connections fast forwards us to a new era of collaboration and sharing of pedagogic, practice and research processes and projects.

Although we still glance in the rear-view mirror of COVID-19 and the impact it made on all our work and thinking, we are keen to focus straight ahead as we move rapidly forward. The structure of the conference itself is a microcosm of the way we have learnt to share and plan together between three partners in Singapore (LASALLE), Australia (WAAPA) and Romania (UNATC), in addition to students joining us from Ateneo University in Manila and visiting students and staff from Chulalongkorn University in Thailand. We also welcome our publishing partnership with Routledge.

The event will include student projects and explorations, alongside the research of academic colleagues. We will explore new ways of working together, with newfound benefits of proximity and freshly discovered advantages of remoteness. The conference is open to all, as we hope that it will serve as a meeting point for colleagues around the world to connect and build together the shared futures of performance pedagogy and practice.

Professor Leon Rubin  
 Dean, Faculty of Performing Arts  
 LASALLE | University of the Arts Singapore

**Produced by LASALLE College of the Arts, UNATC and WAAPA**

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In support of the Global Connections: Performance Pedagogy and Practice, Routledge handpicked a list of books to champion your next conversation.

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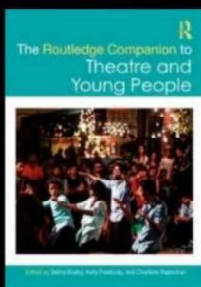
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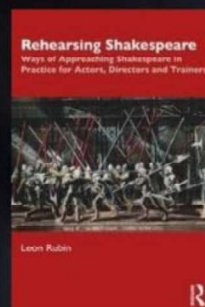
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### Day 1 – Wednesday, 31 May 2023

10:00 Bucharest | 15:00 Singapore & Perth

Panel 1 - Feminist Pedagogies

Panel 2- Transnational Lecoq

12:30 Bucharest | 17:30 Singapore & Perth

Opening Ceremony

13:00 Bucharest | 18:00 Singapore & Perth

Keynote - Josette Bushell-Mingo  
Re-evaluating and Redefining Performing  
Arts Training for the 21st Century

15:00 Bucharest | 20:00 Singapore & Perth

Panel 3 - Mediated Experiences  
Panel 4 - The New Classrooms  
Masterclass - Theatre Playground

### Day 2 – Thursday, 1 June 2023

11:00 Bucharest | 16:00 Singapore & Perth

Keynote - Pichet Klunchun  
Remapping Tradition

13:00 Bucharest | 18:00 Singapore & Perth

Keynote - Sanja Krsmanović Tasić  
Teaching Imperfection or How to Develop  
Humanity in the 21<sup>st</sup> Century Performing Arts

15:00 Bucharest | 20:00 Singapore & Perth

Panel 5 - Intercultural Worlds  
Panel 6 - Training for Site-Specific  
Performance Making at WAAPA  
Masterclass - Telematic Experiences:  
Inclusion and Production Practice

### Day 3 – Friday, 2 June 2023

11:00 Bucharest | 16:00 Singapore & Perth

Panel 7 - Connecting Vocal Pedagogies  
Panel 8 - Reconnecting the Moving Image  
Masterclass - Challenging Artistic Habit,  
through a Folding Lens

13:00 Bucharest | 18:00 Singapore & Perth

Plenary Panel - Global Connections Labs

15:00 Bucharest | 20:00 Singapore & Perth

Panel 9 - Careful Practices  
Panel 10 - Beyond Technique: Supporting  
Equality through Disruption  
Masterclass - Crosspoints

### Day 4 – Saturday, 3 June 2023

11:00 Bucharest | 16:00 Singapore & Perth

Panel 11 - Critical Lessons  
Masterclass - From Class to Team:  
Performative Strategies to Humanise Our  
Online Teaching

13:00 Bucharest | 18:00 Singapore & Perth

Panel 12 - Intimacy

15:00 Bucharest | 20:00 Singapore & Perth

Closing ceremony

Closing Multimedia Performance - Black  
Zenith feat. Lindsay Vickery and Andreas  
Schlegel  
Turbid Media

# Keynotes & Plenaries

## **Josette BUSHELL-MINGO**

### **Re-evaluating and Redefining Performing Arts Training for the 21st Century**

**12:30 Bucharest | 17:30 Singapore & Perth**

In this keynote address, Josette Bushell-Mingo OBE, Principal of The Royal Central School of Speech and Drama in London, will draw on examples from her career as an arts leader to examine whether current training models – so often embedded and resistant to change – are fit for purpose in the 21st century. The training landscape will be explored in a global context with an emphasis on accessibility, inclusion and well-being. Josette will consider how training might be reimagined and rebuilt to reflect contemporary values. The idea of “the cannon” will also be deconstructed, and the question of whether traditional training methodologies adequately support and prepare students for their professional lives will be considered. Josette will argue that institutional changes are no longer existential threats but are now necessary and inevitable.

#### **About the speaker**

Previously the Head of Acting at Stockholm University of the Arts, Sweden, Josette BUSHELL-MINGO is an award-winning actor and director whose career has included performances with the Royal Shakespeare Company, the National Theatre and the Manchester Royal Exchange. She was nominated for an Olivier Award for Best Actress in a Musical for her role as Rafiki in the West End production of The Lion King. She has also starred in the internationally acclaimed production Nina: A Story about Me and Nina Simone.

As a director, Josette Bushell-Mingo was Founder and Artistic Director of PUSH, a black-led theatre festival with the Young Vic Theatre. Through her work with PUSH, she was awarded an Order of the British Empire (OBE) for services to the arts, a Judy Craymer Award for Innovation, and the Southbank Cultural Diversity Award.

For 13 years, she was also the Artistic Director for The National Touring Swedish Deaf Theatre ensemble Tyst Teater, where her work focused on fostering the understanding, respect and potential of sign language arts as well as the artistic, linguistic and cultural rights of the deaf.

Born in London and based in Sweden since 2005, Josette is an active spokesperson for inclusive arts and politics. She co-founded PUSH's sister organisation in Sweden, TRYCK, which works to inspire and challenge the artistic and cultural representation of Afro-Swedes and African descent artists on national stages in Sweden. She has served on the board of the



Swedish Film Institute as the chairwoman for CinemAfrica, a Swedish non-profit organisation devoted to celebrating African and diaspora film culture, and is Patron of the Unity Theatre, Liverpool.

As a director and teacher, Josette travels internationally, giving lectures and workshops in the creation of sign language theatre, cultural diversity challenges and inclusion. She has taught in Stockholm, Malmö and Luleå theatre schools, LAMDA, the London College of Fashion, and New York University's Tisch School of the Arts amongst others.

### About the moderator



Frances BARBE has worked internationally as a performer, director, choreographer and teacher. She is currently Associate Dean of Performance at the Western Australian Academy of Performing Arts (WAAPA). Her practice draws on a background in both dance and theatre and is informed by her training in Japanese butoh and Tadashi Suzuki's Method of Actor Training. Her practice-based Ph.D. at the University of Kent examined the application of butoh to contemporary performance and performance training. While based in London from 1996 to 2011, she established Fran Barbe Dance Theatre (2000 -2010) and founded Theatre Training Initiative (1999 -2010) for which she curated two international butoh festivals (2005 and 2009). She was a member of Tadashi Endo's Butoh Mamu Dance Theatre (Germany 1997-2008) and taught at London International School of Performing Arts (LISPA), Central School of Speech and Drama, Rose Bruford College, University of Kent and East 15 Acting school.

Her recent publications include the 2019 book chapter 'Embodying Imagination: Butoh and performer training' in [Intercultural Acting and Performer Training](#) (pp. 179-201) Routledge and the 2023 article [Beyond the stomp: the Nobbs Suzuki Praxis as an Australian variant of the Suzuki Method of Actor Training](#) in *Theatre Dance and Performance Training* (pp. 24-41).



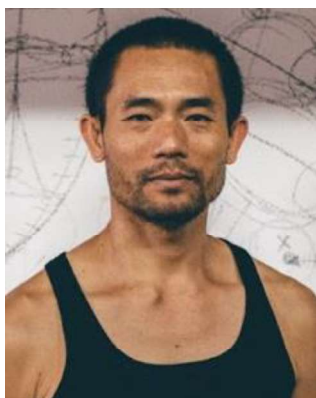
## Pichet KLUNCHUN

### Remapping Tradition

11:00 Bucharest | 16:00 Singapore & Perth

In this presentation, internationally renowned choreographer and performance-maker Pichet Klunchun will discuss his research on creating a new map of the tradition. Pichet has been researching Thai performance traditions for many years, paying attention to its basic choreographic units and exploring new ways to reconnect them. Critically, his work shows that in reconnecting tradition, one may be able to rediscover its expressive potency and reconsider its technological possibilities.

#### About the speaker



Pichet KLUNCHUN bridges the traditional Thai classical dance language of Khon with contemporary sensibility, while keeping the heart and wisdom of the convention. Pichet has earned domestic notoriety for his efforts in contemporising Khon. Since 2002, he has participated in intercultural performing arts programmes as both dancer and choreographer in the US, Asia and Europe. In 2010, Pichet founded Pichet Klunchun Dance Company to create arts performances and train young professional dancers with a strong background in Thai classical dance.

Pichet has been awarded the following international recognition: 'Routes' ECF Princess Margriet Award for Cultural Diversity from the European Cultural Foundation (2008), Chevalier of the French Arts and Literature Order from the French Ministry of Culture for his contribution to the influence of culture in France, in Thailand and all over the world (2012), and the John D. Rockefeller 3rd Award by Asian Cultural Council (2014).

#### About the moderator



Professor Leon RUBIN joined LASALLE from East 15 Acting School, University of Essex, the internationally distinguished conservatoire in London, UK, where he was Director for 13 years. He transformed E15 from a small, UK-focused institution into an international powerhouse with staff and students from across the globe. In his final year as Director, the school was top of all three major league tables in the UK: The Times and Sunday Times' Good University Guide, The Guardian University league table and the National Student Survey.

Leon began his career as Assistant Director at the Royal Shakespeare Company and was soon after Artistic Director of the Lyric Theatre, Belfast. Before joining E15, he was Head of Performing Arts at Middlesex University and former Artistic Director of two other prominent UK theatre companies:



Bristol Old Vic, Watford Palace Theatre and Lyric Theatre, Belfast and the Associate Director at the Abbey Theatre, Dublin.

He has also directed theatre productions for companies worldwide including Japan, Thailand, Hong Kong, the USA, Canada, Bali, Chile, Scotland, Ireland, the UK among others. Leon directed Phuket Fantasea, a long-standing production that has been running for over 24 years in Phuket, Thailand. He has a passion for creating international partnerships, receiving honours for his teaching from Romania and Russia, and as Visiting Professor in Japan, Hong Kong, China, South Korea and other countries.

**Sanja KRSMANOVIĆ TASIĆ****Teaching Imperfection or How to Develop Humanity in the 21st Century Performing Arts****13:00 Bucharest | 18:00 Singapore & Perth**

The keynote will focus on the concepts of “unfinalisable self” introduced by the Russian philosopher Mikhail Bakhtin as well as the concept and methodology of “ecology of the soul” developed by my 40 years of active work in performing arts, both as an artist and pedagogue. Reflecting on the modalities of the world we live in, different examples of successful or provocative interventions will be presented that change the paradigm of what is expected and defined in performing arts pedagogy. Part of the keynote will demonstrate ways in which IDEA as a worldwide association dedicated to drama/theatre and education serves as a platform for creating spaces of its own specific culture of internationalism, support and solidarity, as well as the new tendencies of UNESCO towards the 2023 Framework on Culture and Arts Education.

**About the speaker**

Theatre director, choreographer, actress, teaching artist, producer. Acclaimed international expert in the realm of drama/theatre education, devised theatre and dance, Sanja is the author of an original methodology called “ecology of the soul”, based on developing creative potentials of each individual through an artistic process. Together with her theatre group and individually, she tours performances and conducts workshops around the globe, also giving lectures and keynotes.

A core member, actress and choreographer of the first Serbian theatre laboratory DAH Teatar for more than two decades, and the Program Director of DAH Theatre Research Centre (now DAH Theatre Centre for Culture and Social Change). She is one of the founders and artistic director of Hleb Teatar, and the umbrella association for performing arts Artistic Utopia as well as founder and director of the Children and Youth Theatre Festival Mater Terra and a dance festival Days of Smiljana Mandukić, dedicated to one of the pioneers of contemporary dance in Yugoslavia.

She is the initiator and author of various artistic and education projects, and is developing new forms in theatre, such as an “essay in movement”, and documentary dance. President of Centre for Drama in Education and Art-CEDEUM, and the president of the International Association of Drama/Theatre and Education-IDEA.

**About the moderator**

Dr. Romina BOLDAȘU is Assistant Professor at the Master's degree in Theatre Pedagogy and Vice Dean of the Theatre Faculty in UNATC. She is involved in interdisciplinary research projects, activities that promote the importance of theatre in education as well as the training and coaching of theatre instructors.

She is also the author and co-author of several books in the field of arts education (*Corpul instrument și corpul creator în arta actorului*, 2019; *Despre expresivitate corporală în arta actorului*, 2019; *Drama teaching through Shakespeare*, 2017; *Drama Games Textbook for 5-8th Grades*, 2017).

## Plenary Panel - Global Connections Labs

**Students and Faculty from LASALLE, UNATC, and WAAPA**

**13:00 Bucharest | 18:00 Singapore & Perth**

As part of the activities leading to the conference, LASALLE, UNATC and WAAPA have organised a series of in-person and telematic labs where students and faculty from the three institutions come together to workshop new ideas about the future of performance pedagogy and practice. Three groups of faculty and students will be working during the week prior to the conference in three distinct locations: Bucharest, Singapore, and in a telematic lab set up between LASALLE and UNATC. Working through the conference theme of Global Connections, faculty and staff will be exploring the following questions: How do we create a performance in the 21<sup>st</sup> century? How do we teach with in-depth training in hybrid and intersectional spaces? And how do we continue to diversify and make performance accessible?

In this presentation, we will hear more about their experience, and reflections. The panel is central to the conversations of the conference, as we hope to empower students to express how they envision the futures of performance pedagogy and practice.



## Black Zenith featuring Lindsay VICKERY and Andreas SCHLEGEL

### Turbid Media

15:00 Bucharest | 20:00 Singapore & Perth

Turbid media describes tiny grains of matter naked to the eye clouding a liquid and refracting light. The performance *Turbid Media* uses the term as a metaphor for sound and visuals creating a multitemporal and reactive ecosystem caused by generating and processing source material.

The performance will be presented as a musical keynote at the 2023 international conference Global Connections: Performance Pedagogy and Practice. The group features composer Lindsay Vickery (WAAPA), electro-acoustic duo Black Zenith (Darren Moore/Brian O'Reilly, LASALLE) and visual artist Andreas Schlegel (LASALLE), highlighting the collaboration between conference partners. The performance interfaces generative visuals with bass clarinet, electronics, drums, triggers and modular synthesisers. The group uses analogue and digital tools to explore rhythm on a micro and macro level as a fractal connector between acoustically and electronically generated elements.

### About the performers



Lindsay VICKERY has been active as a composer and performer across Europe, the US and Asia since 1986. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera, and has been commissioned by numerous groups for concert, dance and theatre. His music has been described as 'always intriguing' by *The Wire*, 'truly an original voice and his work is one of sustained intensity that resonates in the mind long after the performance is over' and a 'master of technological wizardry' *The Australian*.

Lindsay is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in festivals including Myrkir Músiíkdagar, Audio Art, ISEA, SWR Tage für Neue Musik MATA, NWEAMO, WHATISMUSIC? and the Shanghai, Sydney, Adelaide and Perth International Arts Festivals. He was a founding member of Alea New Music Ensemble (1987-1992), Magnetic Pig (1992-2003), SQUINT (2002-), HEDKIKR (2002-) and Decibel (2009-). He is the recipient of Sounds Australian Award (1989), Churchill Fellowship (1995) to study electronic music at STEIM, CNMAT (1995) and a seeding Grant by the Australian Major Festivals Initiative to conduct research at STEIM, Harvest Works, and the University of Illinois (Champagne-Urbana) (2001).

Lindsay is active as a lecturer, writer and critic and a regular contributor to journals and conferences including Organised Sound, ICMC, NIME, TENOR, SMC EVAA and APMC. His research interests are in the fields of screen scores, eye-movement tracking, interactive music, non-linear formal structures, new media, the use of film as a score, poly-tempo music, alternate controllers, music analysis and music culture. He has also worked as a music critic for The West Australian, The Business Times (Singapore) and Soundscapes magazine and written programme notes for the Sydney Symphony Orchestra on the work of Arvo Pärt. He was the co-convener of the Australasian Computer Music Conference 2003 and 2016 and the International Computer Music Conference 2013.



Dr. Darren MOORE (DMA) is an internationally recognised musician and Senior Lecturer at LASALLE College of the Arts, Singapore. He is active in Southeast Asia, Japan and Europe, in activities reflecting his goal of aligning teaching, professional practice and research interests. He is a drummer, electronic musician and researcher whose output is forward-looking and aims to generate new ideas working on projects that involve improvisation, multidisciplinary collaboration, experimental music practice, popular music studies and Carnatic Indian rhythms. His recent projects include experimental electro-acoustic duo Black Zenith with Brian O'Reilly and free jazz group Big Foot featuring Akira Sakata (sax), Yong Yandsen (sax), Seo Takashi (bass). Additionally, Darren is the musical director for the cellF project which has been exhibited internationally at festivals such as Ars Electronica, CTM music festival and will be shown at the Venice Music Biennale in 2023.

His research interests centre on interdisciplinary work and collaborative improvisation. In 2013, he completed a Doctorate in Musical Arts in Performance at Griffith University, Australia, which explored adapting Carnatic Indian rhythms to the drum set. He has published several book chapters in *Embodied Performativity in Southeast Asia* (Routledge 2021), *The Future of Live Music* (Bloomsbury 2020) and *Handbook of Artificial Intelligence for Music* (Springer 2021).



Brian O'REILLY works within the fields of electroacoustic composition, sound installations, moving images and noise music. He is also a contrabassist focusing on uncovering the inaudible textures and hidden acoustic microsounds of his instrument by integrating electronic treatments and extended playing techniques.

Brian attended the School of the Art Institute of Chicago, focusing on sonic art, kinetic sculpture and analog video synthesis utilising the Sandin Image Processor. He was also at this time engaged in independent studies in music improvisation, composition and synthesis. Brian relocated to Paris in



the late 1990s to research the composition methods of composer and architect Iannis Xenakis. He worked extensively with Xenakis' electronic music system, utilising graphic sonic synthesis of the UPIC. After a time of research at Les Ateliers UPIC, he received an appointment as music assistant for Luc Ferrari on his audio and video installation *Cycle des Souvenirs* and Eliane Radigue on her electroacoustic work *L'Ile Résonante*, amongst others.

Brian's research interests focus on the solo performances of live electroacoustic music and works for moving images. Brian also plays modular analog synthesiser and generates visuals in the duos *Black Zenith* and *Electromagnetic Objects* and contributes contrabass and electronics to the noise-jazz group *Game of Patience*. Currently, he is a lecturer at LASALLE College of the Arts' School of Contemporary Music, focusing on electronic music composition, visual music and creative music-making techniques through the use of improvisation. He is finishing up the MA Fine Arts at LASALLE in drawing and painting.



Andreas SCHLEGEL currently heads LASALLE College of the Art's Media Lab. He is also the co-founder of the art collective *syntfarm.org*, where many of his collaborative projects are based. He stays active within the international media arts environment and regularly contributes to the open-source community '*processing.org*'.

After graduating from Merz Akademie Stuttgart (Germany) with a Diploma in Communication Design, Andreas went on to attain a MA from the University of Portsmouth (United Kingdom) in 2000 and a MSc at the University of California, Santa Barbara (USA) in 2004.

With a background in Design and Media Arts, his artistic practice focuses on using new technologies to seek new forms of expression. His research explores the potential of computational and generative processes, physical computing and human-computer interactions, i.e., the study of interaction between people and computers, in artistic and everyday life situations.

Andreas has several years of experience in the creative industries in Germany. He is also a practising artist who has exhibited his individual and collaborative works internationally. His works have been shown at ISEA (Nagoya, Japan, 2002), Singapore (2008), *Dislocate* (Tokyo, Japan, 2007), ARCO (Madrid, Spain, 2006) and SFMOMA (San Francisco, USA, 2002).

# Panels

## Panel 1 - Feminist Pedagogies

Chair: Bogdana DARIE (UNATC)

### #FEAS: Attending to Sexisms in the Academy through Feminist Performance Pedagogies

Jo POLLITT (WAAPA), Mindy BLAISE (ECU) & Emily GRAY (RMIT)

This paper outlines feminist performance pedagogies as vital to addressing the issues relating to sexism within the academy and beyond. These pedagogies, developed through the work of artist-academic collective [#FEAS Feminist Educators Against Sexism](#), are situated, inclusive, and generative. Through interdisciplinary collaboration across performance, gender studies and education, feminist performance pedagogies are activated via responsive modes of choreography and verbatim theatre, bringing together empirical data with lived experiences in a process of research translation that is engaging, relevant and lively. Using three examples of #FEAS work: *The #FEAS Report*, *The Wheel of (mis)Fortune*, and *The Royal Commission into the Behaviour of Men*, we demonstrate feminist pedagogies in action. We argue feminist performance pedagogies disrupt hierarchies of academy-based knowledge and make room for audiences to engage with research about sexism in ways that make it possible to collectively attend to and respond together in times of rapid change.

### Hyphenated Thinking in Performance-Pedagogical Prototypes: Maria Lucia Correia's Natural Contract Lab with the Zenne River, Brussels (ongoing since 2021)

Christel STALPERT (Ghent University)

The complexity of current ecological crises, such as climate change, calls for new modes of knowledge production. The Flotation Schools (2017-) and Natural Contract Labs (2021-) by the Portuguese Brussels-based artist Maria Lucia Cruz Correia are a construction site and a pedagogical prototype that challenges the linear transfer of knowledge in scientific research. In this long-term performance project, the participant-spectator is invited to engage in what I call "hyphenated thinking" in an art-science-activist worlding, as conceived by Donna Haraway (2016), a thinking in between art, science, and activism. Correia's Flotation Schools and Natural Contract Labs produce a particular modulating kind of knowledge, expanding the transfer of knowledge to a relational imparting of knowledge (Raunig, 2013). Activating climate change awareness with the participant-spectator in a very embodied and implicated way, this long-term

performance project also moves beyond the moralist practice of ecology movements that are still burdened by an ideal image of “Nature,” cultivating instead practices of “ethical differentiation” (Raunig, 2013:59). In this presentation, I will talk about my participation in and engagement ‘Common Dream - Flotation School’ and ‘The Natural Contract Lab’ with the River Zenne in Brussels.

## **Contemporary Dance Work “SOPAN”**

**Fairul ZAHID (LASALLE)**

This choreography attempts to review the current status of Malay women in Peninsular Malaysia by examining the impact of Islamic revivalism and industrialization on the Malay family, kinship, and marriage system. It elucidates how religious reform and automation have had similar effects in increasing gender differences, paternalism, and misogyny, shifting the rule of bilaterality in the direction of patriarchy and considerably undermining the status of Malay women in both traditional and modern society. SOPAN is an exploration of a movement adapted from the tradition of the Minang community in one of the states (Negeri Sembilan) of Malaysia. SOPAN's work combines Western and Eastern movements symbolic of women's modernity today. Each movement has a specific symbolism of women's strength in controlling the structure of marriage or known as “adat pepatih”. Although the movement is agile, it still has the softness that characterizes an Asian woman with decency. This choreography will introduce the complexity and highly athletic movement style rooted in Asian traditions, emphasizing the body's relationship to gravity and developing a roundedness in movement execution.

## Panel 2 - Transnational Lecoq

**Chair: Shanthini MANOKARA (LASALLE)**

### **Neutral, or in Search of a Better Word**

Steph KEHOE (VCA, University of Melbourne)

Neutrality is a foundational concept in many of the actor training approaches developed in the 20<sup>th</sup> century that continue to be taught in conservatories and university programmes today. Using the notion of neutral as proposed by the pedagogy of Jacques Lecoq as a case study, this paper will consider whether this key concept conflicts with the current imperative to develop more equitable and inclusive training systems that better reflect the diversity of students and teachers. Is Lecoq's 'neutral' a normalising curative that erases the individuality of the student and ignores the positionality of the teacher or is it an open and ultimately radical metaphor that can continue to be mined by 21<sup>st</sup> century practitioners? In reflecting on these questions, this paper will draw on Lecoq's writings and interviews and the author's experiences of the Lecoq pedagogy whilst a student at his eponymous school in the late 90's, and later as Lecoq teacher in a variety of settings and contexts. The paper will also reference the work of some contemporary teachers and practitioners who continue to experiment with the implications and challenges of Lecoq's proposals. This paper is intended to open a practice dialogue based on curiosity with other teachers, scholars and practitioners as we navigate the brave new world of theatre training in the 21st century.

### **Jacques Lecoq's Theatre Pedagogy in Institutional Theatre in Brazil and New Zealand: A Voyage of Connection and Disconnection**

Pedro ILGENFRITZ (Unitec/Te Pukenga) & Claudia SACHS (Federal University of Rio Grande do Sul)

This paper presentation is a reflection on the application of Jacques Lecoq's theatre methodology in the context of institutional theatre schools in Brazil and New Zealand by Claudia Sachs (the Federal University of Rio Grande do Sul in Porto Alegre, Brazil) and Pedro Ilgenfritz (UNITEC Te Pūkenga in Auckland, New Zealand). In this paper, we raise questions about the adaptability of Lecoq's pedagogy in the context of theatre training at the university level. What are the challenges, issues of consideration, and role of Lecoq's teaching in drama schools and university theatre courses? How does Lecoq's pedagogy co-exist with other theatre training traditions, such as the emphasis on text-based training, the need to serve

the theatre industry, and the compartmentalized model of university curricula? We look at three different perspectives in which Lecoq-based teaching faces the issue of adaptability in theatre training in tertiary institutions: the first one, Lecoq's teaching mixes with the curricula. The second, it isolates from the rest of the teaching, and the third, it imposes its values and practice.

## Scripting the Body

| Laura HAYES (NAFA)

Performer and educator Jacques Lecoq (1921-1999) argues that “tout bouge” (everything moves). This was, as Simon McBurney explains in his foreword to Lecoq's book *The Moving Body: Teaching Creative Theatre*, “a central tenet of his teaching”. Over forty years at his school, Lecoq developed a pedagogy that explores and responds to the ways that the movement of bodies and objects in space can be generatively explored in theatre-making. This paper explores how things used as Lecoq proposes in the rehearsal studio can script and shape movement and action in devised theatre-making.

Robin Bernstein, following Martin Heidegger and Bill Brown, proposes that things (rather than objects) can “script behaviour” and that “a ‘scriptive thing,’ like a play script, broadly structures a performance” (Bernstein). These scriptive things afford a range of embodied responses that arrive before an intellectual analysis, so that unexpected outcomes can arrive in movement and in doing to create performative opportunities that may not arrive using words alone. Moreover, an altered relationship with greater attentiveness to the things around us offers the potential to move from an anthropocentric viewpoint and instead cultivate, as Jane Bennett argues in *Vibrant Matter* “anthropomorphism - the idea that human agency has some echoes in nonhuman nature - to counter the narcissism of humans in charge of the world”. The “ecological sensibility” that Bennet proposes, placing human and non-human bodies on an equal footing can offer a productively altered viewpoint when working with scriptive things.



## Panel 3 - Mediated Experiences

Chair: Darren MOORE (LASALLE)

### Generative Music Scores for Networked Music Performance (NMP)

Stuart JAMES & Lindsay VICKERY (WAAPA)

In recent decades, many advantages have emerged for digital score delivery, not only for the sharing of scores and parts in real-time over distributed networks, but the possibilities for Animated Music Notation. The Decibel ScorePlayer application for iOS has remained a stable solution facilitating Networked Music Performance (NMP) of a predetermined screen score, and following a number of prescribed score display modes. The addition of the canvas mode in 2019 has allowed for the remote sending of drawing commands to the ScorePlayer application via OSC; this has opened up the possibilities for generative scores in the context of NMP (both over LAN or WAN networking scenarios). The authors have been involved in several creative projects that have pushed the capabilities of such a platform, and allowed for the development of novel control systems for coordinating and generating live sound and score. Such methods include multiple streams of real-time controlled video in Counterpoise (2020), a cue system for long-form hybrid scores involving degrees of rubato and display modes in Alluvial Gold (2020), and systems for coordinating compositional textures ("Blocks gliding", Clouds, Rain, Waves, Clusters) in Medusoid (2022).

### Soundpainting: A Tool for Creating More Dynamic and Connective Online Exchanges in Performance and Pedagogy

Tim O'DWYER (LASALLE)

During the pandemic years, I managed to facilitate a number of interactions with students in South East Asia that included performing devised materials and spontaneous presentations using the interdisciplinary sign language for live composition known as soundpainting created by Walter Thompson. As technology has developed in this sphere with audio-visual applications enabling even faster connections and deeper immersion, physical tools using the human body like those applied during soundpainting become an interesting and necessary instigator to initiate connectivity between virtual performers. As we now know the novelty of seeing and hearing each other in virtual or 'real time' has worn off; except for the latency, which still

remains. Technology opens a pathway, but arguably a kinetic interface is needed to facilitate human interaction.

Just because the pandemic is over, I don't think virtual simultaneous performances are going away. However, a fundamental question still remains: How do people dance, act and play music together simultaneously online? The practice of soundpainting coupled with the familiarity of online interaction has laid a platform for the possibility of this work to keep developing. I will present some of the projects that took place during the pandemic involving soundpainting and reflect on the process of making and performing the work. At the same time, the presentation will embark on discussing further applications for performers and teachers to understand how soundpainting as an initiator can enable online connectivity to occur more rapidly and more deeply.

## **Another You: A Case of Virtual Embodiment**

Ciprian FĂCĂERU (UNATC)

As the virtual space expands through various forms of digital media, visual arts are progressively incorporating nonverbal interactive languages, unlocking novel immersive experiences that contribute to the emergence of innovative storytelling techniques and art forms. In the proposed presentation the author and lead designer of the virtual embodiment installation “In Search of the Lost Body”, examines his contribution to Adina Pintilie’s multi-platform project “You Are Another Me—A Cathedral of the Body” showcased at the 59<sup>th</sup> International Art Exhibition—La Biennale di Venezia 2022. Focusing on the convergence of virtuality and corporeality, the VR art installation aspires to facilitate the phenomenological experience that evokes “You Are Another Me” tender, supportive relationships between bodies, helping to break down barriers of prejudice and discrimination. Using a mix of creative, technical practices and academic research, theoretical analysis and empirical investigation, the paper delves into the phenomenon of virtual embodiment, investigating its potential as a transformative artistic experience. Drawing on the author’s unique perspective and Pintilie’s aspiration to venture beyond the fourth wall of cinema, the paper explores how virtual embodiment can foster sensorial immersive experiences that strengthen the connection between audiences and artistic narratives.

## **Panel 4 - The New Classrooms**

**Chair: Felipe CERVERA (LASALLE)**

### **Intermediality and Contemporary Approaches in Contextual Studies for Undergraduate Programmes**

**Natalie KATSOU (LMU)**

In my paper 'Intermediality and contemporary approaches in contextual studies for undergraduate programmes', I will be discussing some ideas and suggestions in the use of physical and virtual space as a tool for teaching and learning and as a methodological approach for performance practice. Combining the perceptions of Henri Lefebvre, Yi Fu-Tuan and Tim Creswell on how experience and human interaction transform space into a place, I will be focusing on vision and visibility. I will also explore the views of Gay McAuley on presentational space and Joanne Tompkins on Theatre Heterotopias, in order to revisit some well-known principles on theatre-making with the additional possibilities offered by online platforms of communication and presence. One important question that will be constantly examined throughout the study, is how can intermedial practice contribute in forming cultural coalitions (as per Danbiri) and include global perspectives in learning and in rehearsal? Furthermore, I will present some observations from a series of hybrid workshops that I will be running in spring 2023 with the BA Theatre and Performance Practice students at Metropolitan University, to evaluate intermediality in learning and in practice beyond the frame of a pandemic. Those workshops are an extension of the curriculum with some additional sessions designed for research, and parts of the sessions will be recorded/photographed. Some video extracts will be included in my presentation.

### **Rethinking the Pedagogy of Collaborative Performance within Classical Music: Lessons from the Pandemic and Ongoing Innovations**

**Philip EVERAL & Jonathan PAGET (WAAPA)**

During lockdown, Australian music educators faced the reality that live ('telematic') ensemble performance was beyond common practical reach. This precipitated a rethink of fundamental assumptions underlying collaborative music performance training. What are the core skills? How can this learning be achieved via individual study? How can authentic assessments be reimagined? While recordings and mixing of multi-track music videos became widespread during the pandemic, these processes were harnessed in unique ways at the Western Australian Academy of

Performing Arts. All classical music students became musical directors in a process of distributed creativity whereby they negotiated artistic choices and then subsequently rehearsed and recorded alongside 'made-to-order' accompaniments. While superficially like using commercially prefabricated accompaniments (and/or interactive software), the key difference was the artistic license afforded. This helps explain the profound and unexpected benefits. Post-pandemic, the challenge is to creatively apply existing technology in ways that can enhance learner scaffolding as a complement to live rehearsal. For instance, a task such as asking students to perform and record to their own conducting potentially affords a degree of authenticity for individual learning (particularly vis-à-vis tempo rubato), albeit with its own limitations and logistical challenges. Facilitating efficient yet authentic assessment is also a key issue, given the difficulties in gauging the progress of individual students within larger ensembles (which remains a 'white elephant' issue within music conservatoires worldwide). Along the way, there is tremendous potential for students to achieve technological fluencies that arguably prepare them for evolving twenty-first century performance contexts.

## **Theatre Production Tertiary Education Post-Covid. Are we Underestimating the Permanence of the Temporary?**

**| Michael BUDMANI (LASALLE)**

In his 2005 paper entitled, 'Signature Pedagogies in the Professions' in the *Daedalus Journal of the American Academy of Arts and Sciences*, Lee. S. Shulman opined the following: "The psychoanalyst Erik Erikson once observed that if you wish to understand a culture, study its nurseries. There is a similar principle for the understanding of professions: if you wish to understand why professions develop as they do, study their nurseries, in this case, their forms of professional preparation" (Shulman, 2005:52). Tertiary theatre production education (TPE) is traditionally offered at specialist conservatoires, drama schools, arts colleges, and universities. The signature pedagogies that can be found include: Vocational 'real world' training and initial skill acquisition to all components within TPE, prior to eventual specialisation, among others. The Covid-19 pandemic, almost overnight, disrupted these signature pedagogies, as it similarly did to the wider theatre-making industry. Much of this disruption to theatre-making can be framed as positive, with digital tools creating and championing new modes of theatre-making, whilst maximising collaborative potential. In the post-pandemic world, what does TPE look like now that the pieces have begun to settle? Are the signature pedagogies of TPE still fit for purpose, or are they now outdated and in need of renewal? Are the skill requirements of the post-pandemic theatre production graduate even the same now as they were in 2018?

## Panel 5 - Intercultural Worlds

Chair: David SHIRLEY (WAAPA)

### What is This Thing? MENA Region Music Theatre: Experimental Practice in Action

Kathleen BELL & Heather DAVIES (Sharjah Performing Arts Academy)

Heather Davies, MFA and Kathleen Bell, DMA will discuss the unique challenges surrounding being educators in a theatre conservatory in the Middle East that has students, faculty and staff from 40 different countries. Sharjah Performing Arts Academy is the first dedicated BA program in theatre of its kind in the region. Together as faculty and students we are exploring what musical theatre performance training looks like, one that celebrates the diversity of our academy - a diversity of language, culture, identity, religion, and age? How do we navigate these factors as we develop musical theatre makers where we are right now? Together we will delve into our current practice and then open the zoom group to dialogue where all will have the opportunity to share their experiences.

### The Geographies of Intercultural Actor Training in Singapore

Cheng Nien YUAN (SUTD)

This paper attends to the ways spatial and temporal imaginaries are mapped out in the context of intercultural performance training. It looks at the dynamics of such training through a geocultural and geopolitical lens, exploring the processes by which the participants in this field (students, teachers, managers and other administrative staff) arrange themselves and their practices and ideas over territories and maps (sometimes literally speaking). Drawing from fieldwork data over the period of 2021-2022 conducted at the Intercultural Theatre Institute (ITI), I examine the interplay between the embodied process of technical performance training and the geopolitical concerns surrounding issues of nationalism, historical and contemporary tensions, and migrant mobilities. While such concerns are present in any pedagogical and/or performance context, the site of intercultural actor training is particularly rich in exploring cultural interactions, as sites such as ITI critically engage with questions and discourse about difference, about translation, and about identities every day. Notions of the geopolitical or geocultural are not necessarily embedded in the ITI vernacular, but are indeed woven into the ways the people in ITI negotiate with the people and systems around them.

Ultimately this paper begins to ask how intercultural actor training, beyond reflecting geopolitical realities, can also shape this reality's present and future.

## **Seeing Self in the Other: Towards an Ethnomusicological Model of Music Education**

James FELIX (LASALLE)

Recent years have engendered greater advocacy for the respect of individual identities, while global events such as the pandemic are reminders of the importance of solidarity. The resulting need to strike a balance between understanding self and relating to the world is a key factor in musical training. A student must know how to negotiate and express their own identity while connecting with a diverse audience. However, music students often struggle to relate to music outside their aesthetic and cultural bubbles, sometimes missing vital parallel threads between their musical practices and those of a perceived 'other'.

This paper explores the way an ethnomusicological approach to music education, in which emphasis is placed upon the connection between music and the people who make it, embodies positive pedagogical practices which contribute to student-centred learning experiences. By examining how meaning is formed, shared, and negotiated, this approach provides a framework to examine music as a vehicle for personal, emotional, social, and political expression, both in the students own practice and when analysing the practice of others. In doing so, this approach brings two key benefits to music educators. First, it offers an analytical lens, supporting educators as they discuss the cultural and social contexts of music in classrooms. Second, it proposes a learner-centred pedagogy, allowing educators to understand students as ethnomusicological subjects who have formed their own relationships with music — precipitating opportunities for increased relevance and reflexivity in music education, and leading to an appreciation that the 'other' is not so very different from the 'self'.

## **Improving Academic Integration by Using Theatre-based Activities as Strategy**

Andreea-Diana JICMAN & Georgiana-Adelina DOBREA (UNATC)

A student's life involves spending a considerable amount of time in the university environment. In order to perform, every student needs to feel accepted and integrated into the academic community, whether they are a core or incoming student. The quality of the relationship between these students contributes to their academic progress. In the case of the UNATC community, the diversity of students is due both to the different study



majors chosen and to their belonging to distinct cultures and subcultures. There is a need to cultivate an attitude of openness towards diversity, in whatever form it manifests itself, as a prerequisite for helping members of the community to coexist in a harmonious atmosphere based on mutual understanding and respect. The principle of interculturality applied at university level refers to the exchange established between its members, which means more than coexistence, but involves the establishment of a dynamic relationship that favours interdisciplinary projects. Starting from this idea, a pilot workshop based on theatrical games was developed to facilitate intercultural dialogue. The workshop was attended by both UNATC students and foreign students studying at the university. The paper presents the methodology applied for the two workshops and the results obtained among the students involved. The exercises were chosen with the aim of exploring students' cultural differences, favouring communication and optimising the intercultural competence needed in the socio-educational context.

## **Panel 6 - Training for Site-Specific Performance Making at WAAPA | Curated Panel**

**Chair: Frances BARBE (WAAPA)**

**Speakers: Simon STEWART, Renee NEWMAN, Jeremy NEIDECK, and Alexa TAYLOR (WAAPA)**

This curated panel (Frances Barbe, Renee Newman, Simon Stewart and Alexa Taylor) share approaches to devising at WAAPA in both the Acting and Performance Making courses with a focus on two core elements – devising for site specific/site-responsive performance and devising for movement-based theatre with an emphasis on a ‘choreographic pedagogy of consent’. The panel has a particular focus on 1) how staff have sought to weave together theory and practice and to embed awareness of First Nations perspectives and specifically Noongar voices through engaging Noongar artists and Elders to work with students, in the instance of site responsive performance, and 2) consent driven choreographic practices that foreground the notion of an ‘ethics of receptive generosity’ (Scott, 2017) in the instance of devising movement-based theatre. The panel ultimately asks, how do these methods better prepare the next generation of emerging performers, makers and cultural leaders?

## **Panel 7 - Connecting Vocal Pedagogies**

**Chair: Jonathan MARSHALL (WAAPA)**

### **Speaking from the Body/Mind: Linklater Voice Work as a Practice of Inclusion in the Voice Studio, in Rehearsal, and Beyond**

**Angela CAMPBELL & Christina KOCH (Federation University)**

Voice training in conservatoire and university settings in Australia and internationally is undergoing a transformation informed by current political debates around equity, inclusion, and diversity. In life we all play multiple roles and how one's voice is received, how one is heard, or not heard, is crucial. In this broader sense, the study of Voice explores who gets to speak, under what circumstances, to whom and in what tone. This paper offers a literature review of current debates that are emerging internationally within the teaching of Voice with particular focus on neurodiversity as focus moves from a medical model to a social model toward a civil rights model. The authors reference their own teaching experience within the curriculum of the Bachelor of Performing Arts, at Federation University, Ballarat, to consider how the study of Voice may contribute more broadly to pedagogies of inclusion, equity and agency in the future.

In the context of these emerging debates, the authors consider their shared experience of the teaching of Voice specialist, the late Kristin Linklater and her continuing contribution to the field. The authors interrogate their own teaching within the Linklater tradition of Voice, in conservatoire setting and within a university to ask; what does it mean for someone who is neurodiverse or from a marginalised community, or who identifies as trans, gender-diverse or non-binary to be asked to develop a free, natural and/or authentic voice? Finally, what does pedagogical success and/or failure mean in this context?

### **Voice, Acting and Character: An Exploration of the Estill Voice Model as a Tool for Vocal Character Design**

**Matt GREY (LASALLE)**

Many actors describe the difficulty of finding the right sound in their voices that will integrate into an overall character design for their role (Zamir, 2012). The work of four influential voice and speech trainers Berry (1974), Rodenburg (2002), Linklater (2006) and Fitzmaurice (2015) has established an epistemology of voice pedagogy that is variously represented in training

around the world. However, while their work aims to enable an actor to develop their own expressive instrument that is equipped for professional performance, they offer little or no guidance with regards to fashioning a vocal design for character. Research conducted in the 1980s by singer and voice expert Jo Estill, produced clear and useful information about how the voice works and how we produce different qualities of sound. The definitive manual of her work, *The Estill Voice Model* (Steinhauer et al., 2017) was published in May 2017. This resource formed the focus of a study, which examined whether or not Estill's work could be utilized to help an actor create useful character voices with a degree of certainty. The research was conducted with the help of fifty students of acting in a tertiary level arts college in Singapore. Given that the study relied heavily upon impressions formed by listeners, a mainly qualitative approach to recording and analysing data was employed. The results showed strong potential for the application of Estill's model in acting and encouraged further research. I believe the knowledge and skills can make an original contribution to Acting training by offering a clear and useful process for developing vocal characteristics with a degree of certainty.

## **From Prescription to Description: Taking a Descriptive (rather than a Prescriptive) Approach to Speech Training**

**Luzita FEREDAY & Jean GOODWIN (WAAPA)**

Voice and Speech training has always been fraught with biases and exclusionary practices which has led to approaches or methods in response to the status quo. Performer accent training today places increasing emphasis on enabling students to develop skills in accent acquisition. This contrasts with earlier approaches of teaching specific accents as individually distinct but limited in scope and specificity.

In this online workshop we interrogate the performer's creative and playful exploration of their voices through a Knight Thompson Speech (KTS) Framework. Designed to take performers through isolation skills, anatomy, and the physical actions of the vocal tract. These skills can lead to creating pronunciation pattern needed for any circumstances rather than working towards an 'ideal'. By exploring the physical actions of speech and expanding the range of sounds possible, we move away from the 'Standard' or 'Neutral' pronunciation. The (KTS) approach offers students a wide and diverse set of speech sounds to utilize for any character in any project. It establishes a foundation for future accent study.

## Panel 8 - Reconnecting the Moving Image

Chair: Dayal Singh (LASALLE)

### Creative Practice Research in Film and Media Curriculum

Alexandru STERIAN (UNATC)

In this paper, we aim to investigate how the moviemaking practical process has been reshaped by e-learning habits. The main issue with today's assignments in the film and media curriculum is the pedagogical approach to both the analog and digital shooting support. The capture moment is the first true reflection of why and when we should press the camera shutter. In photography, this timeline is controlled by the photochemical film and paper print processes. Celluloid based discrete value objectification is the final goal for this rather "painful" process for the students. Those discrete signs build a subliminal layer which makes the ontic difference between the analog and digital image. The first of these signs that come to mind and arguably the most important ones are the film strip's physical values which are emphasised through its structure (grain), contrast, edges (exposure window) and interferences (sparks and scratches). Even more, perceptual cues are linked with the movie's proscenium space mediated by compositional rules through which we manipulate the viewer's attention.

The analog-digital dichotomy is approached when students wish to emphasise embedded physical cues from each medium and there are numerous examples of stylistic and visual moods built by these subtle signs. Film directors and cinematographers used this approach to create some of the 20<sup>th</sup> century iconic movies. Andy Warhol's *Empire*, Michael Snow's *Wavelength*, Stan Brakhage's *Mothlight* and Chris Marker's *La Jetée* are only a few examples.

### Performative Cinema in the Digital Medium and the Birth of Zoom Horror - Rob Savage's Host

Euden DEDIU (UNATC)

In an age of rejuvenation and rebuilding after a period of forced traumatic changes, both pedagogy and filmmaking practice are renewing their language in order to adapt to a time that has embraced digital connectivity as a key factor in all of our lives. The aim of this presentation is to analyse the transition and continuous transformation of performance art into the digital medium during and after the pandemic, with the main focus being the horror film *Host* (2020, directed by Rob Savage, filmed via Zoom), which

started a whole new subgenre ('Zoom-horror'), evolving from the traditional found-footage films like *The Blair Witch Project* (1999). It is a piece of pure performative cinema, as it involves and emancipates the viewer, turning him into a direct accomplice of the cursed zoom call, while the traditional tropes of the horror genre are cleverly imbued into this new medium through practical, low-budget effects that look incredibly real. As such, it captures the intimacy of its characters' 'safe' spaces, which after the botched online séance become their prisons. *Savage's Host* is an immersive, participative piece of traditional horror cinema mixed with the revolutionary techniques of the digital medium that were pivotal in the continuation of human connectivity after the world had stood still. And many other films could follow in its footsteps, adapting their storytelling essence to the technology of the times to further advance the cinematic language.

## **Telemidi - Rwandan Musicians Play Canadian Pipe Organs**

**| Matthew BRAY (WAAPA)**

This presentation explores performance artefacts following a recent application of Telemidi to facilitate a real-time Telematic Music Performance (TMP), between Muhanga, Rwanda and two independent Canadian Pipe Organs, namely in Vancouver and Calgary. Telemidi is a targeted approach to MIDI network design with an explicit aim to minimise the obstruction of latency within live TMP events across a Wide Area Network (WAN i.e., the Internet). Undertaking PhD research at WAAPA (ECU, Perth, Aust.), the author used this episode to demonstrate the flexibility of Telemidi to execute real-time TMP's between three disparate geographic locations. By enabling the students of the Rwandan School of Creative Arts and Music, to sing and perform in real time with two Canadian Pipe Organs, this research also seeks to identify the process of cross-cultural cooperation within the emergent TMP paradigm.

Critically, the process of sharing time sensitive music performance information over the Internet exposes data to latencies that disrupt the millisecond timing of human-to-human musical intercourse, therefore attaining successful TMP environments has proven to be overwhelmingly elusive. Telemidi networks exchange only MIDI information to benefit from the relatively miniature data packet sizes and to trigger MIDI activated Pipe Organs across multiple locations. This presentation will examine recordings of recent Telemidi performances to illustrate the benefits of remote, collaborative music performance.

## Panel 9 - Careful Practices

Chair: Darren MOORE (LASALLE)

### Lifeline: The Creation of Transnational Networks through Funambulism

Katie LAVERS (WAAPA), Jon BURTT (Macquarie University) & Emmanuel BOCHUD (CRITAC - The Centre for Circus Arts Research Innovation and Knowledge Transfer in Montreal)

Lifeline was a global project which culminated in a highwire performance across the River Corrib in Galway, Ireland in July 2022. The performance featured 140 funambulists from 15 countries including France, Ireland, Germany, Italy, Belgium, Romania, Britain, Sweden, and Finland. The Lifeline performance was envisaged as a means of countering the high suicide rate amongst young people through drownings in the River Corrib. The idea was to create a strong visual image of hope and resilience through showing participants walking on a highwire across the fast-flowing river and reaching the other side safely. The main issue was a lack of available funambulists. Funambulism has been widely associated with exceptionalism, think Blondin crossing the Niagara Gorge and Philippe Petit walking between the Twin Towers in New York. Over a period of nine years the École de Cirque de Bruxelles, Galway Community Circus, and their European partners developed new pedagogical approaches that emerged from their core philosophy of the importance of accessibility and inclusion. This paper explores the ways in which these new accessible approaches to teaching funambulism resulted in new global connections and the creation of new transnational networks.

### “I See, I Imagine, I Feel”

Pei Yun CHUA (Goldsmiths)

In this online presentation, I will share about my movement practice as a trainee dance movement psychotherapist, exploring the themes “listening, empathy, and attunement” in relation to my clinical practice. I will begin by introducing the field of dance movement psychotherapy (DMP) and locating the setting and context in which the work takes place. Through vignettes from clinical work, the presentation explores how “listening, empathy, and attunement” are described within the DMP literature. The presentation also includes a short video demonstrating how I use my movement practice to reflect on sessions, drawing upon aspects of authentic movement and Laban movement analysis.

The intention of this presentation is to highlight the creative modality of



DMP as an embodied approach to attune to the intersubjective experiences that emerge through relational means. By drawing upon the existing literature on the significance of movement as a nonverbal approach to relating, this presentation intends to offer an exploration task that the audience can take away to explore, play with, and reflect upon within their own embodied practice.

As the conclusion of the presentation, the audience will be invited to share their thoughts, feelings, and reflections on what they have witnessed, with the aim of initiating a dialogue on the intersection between listening, empathy, and attunement and one's creative practice.

## **Dis-Integration: A Dialogue about Living with the Effects of Parkinson's as a Musician**

Frank DEMEGLIO (LASALLE)

Teaching proper biomechanical principles as a focal point for tertiary pianists is often dismissed by teachers. Remarks such as, "Do your dirty laundry at home" (echoing Franz Liszt), "Save your complaining for real problems," or "I teach MUSIC!" are common utterances. But without functional mechanics, a lifelong performing career is nearly impossible - one usually plays until... they can't. One must believe that playing without pain is possible and that it is a worthy goal, even a necessity, in order to ensure that every student has an equal chance to achieve their potential.

DeMeglio has made the inclusion of healthy practice and performance habits integral to his teaching, whether they be students who have and are suffering from the debilitating symptoms of repetitive strain injuries, or high-functioning musicians who seek more refined levels of expression. His perspective comes from the personal experience of having overcome pain, tension and injury, as well as struggling against the progressive disintegration of fine motor coordination due to Parkinson's.

## **Panel 10 - Beyond Technique: Curating Equality in Disruption (Curated Panel)**

**Chair: Jessica HARTLEY (CSSD)**

**Speakers:** Gemma CROOKS (RADA), Sebastian CRUZ (Universidad Distrital F.J.D.C), Andrea MOOR (Queensland University of Technology), and Lisa PECK (University of Sussex)

If critical pedagogy welcomes a dialogical relationship between teacher and student (Freire, 1971) and belonging centres around a person's ability to 'see and be seen, listen and be listened to' (Hooks, 1990) whilst also embracing disruption (Puwar, 2004), abjection (Benjamin, 2018), transgression (Hooks, 1994) and dissensus (Rancière, 1991). Then how are contemporary actor trainers curating these new spaces of complaint, disruption and disagreement? This international panel will reflect upon three case studies taken from work in drama schools in 2022/3; through our conversation we begin to mobilise a reparative narrative about listening, joy, vulnerability and care.

## Panel 11 - Critical Lessons

Chair: Cheng Nien YUAN (SUTD)

### De-/Re-/Professionalisation for Theatre-Making in the 21<sup>st</sup> Century

Duška RADOSAVLJEVIC (Central School of Speech and Drama)

My work (Theatre-Making, 2013; Aural/Oral Dramaturgies, 2022) converges around the desire to question the 19<sup>th</sup> century division of labour that has underpinned much of the institutional theatre-making practice and the theatre training structures in Eastern and Western Europe throughout the 19<sup>th</sup> and 20<sup>th</sup> century, and beyond. The profiles of the professional playwright, critic and director were, according to theatre historians, the result of the popularisation of the printing press and the developments of the legal regimes governing copyright. This ushered in a sense of the primacy of the text in theatre authorship throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries which was also retroactively applied in the process of creating the Western canon.

The primacy of the written word has been destabilised by technological developments of the late 20<sup>th</sup> century and specifically the advent of the digital age. Simultaneously, the profile of a deprofessionalised or multi-professionalised 'theatre-maker' (Radosavljevic, 2013) has emerged, often from universities (rather than drama schools) in the English-speaking world. I contend that in order to challenge the prevalent methodologies of theatre-making in institutional theatre, it is necessary to reconsider and change the ways theatre-makers are trained. As the revelations about the limitations of the Stanislavskian paradigm for contemporary generations of global majority students have shown, the Stanislavskian actor training paradigm and its 20<sup>th</sup> century off-shoots are increasingly losing relevance as adequate training methodologies for the political, cultural and technical demands of the 21<sup>st</sup> century. This paper considers specifically the notions of professionalisation, deprofessionalisation, multiprofessionalisation and re-professionalisation in the context of theatre-making in the 21<sup>st</sup> century.

### Open Listening as Learning in Closed Spaces: What's the Action?

Charlene RAJENDRAN (NTU-NIE)

It has become increasingly evident to me that listening to contexts, curriculums and collaborators (this includes students) is critical to the work of resonant performance pedagogy and performance making. Yet, I am

challenged by the complexity of what it takes to do this, and thereby unlearn habits that are beset with bias, particularly in environments largely resistant to systemic change. Thus, I have begun to experiment with varied modes of open listening as learning, to broaden my understanding of what it takes to hear, particularly in 'closed' spaces that resist the calls for review and reform. How does listening become active engagement that opens possibility, even when it seems as if 'nothing' is happening and 'silence' looms heavy? What does it mean to listen as 'action', and not just reaction?

In this paper I interrogate my practice and philosophy as a theatre educator and dramaturg based in Singapore, interested in issues of difference and interdisciplinarity, curious about precarious appearances as spaces of critical embodiment. I draw on Hannah Arendt's ideas of 'action' in relation to 'labour' and 'work' and her emphasis on 'spaces of appearance' to inflect my process. Playing with 'patchwork ethnography' (Anna L. Tsing) to write the story, I engage with multiple modes of listening and learning, curious about how this links with a 'dialogic empathy' (Lindsay B. Cummings) in relation to 'engaged pedagogy' (bell hooks) and the 'poetics of failure' (Sara Jane Bailes).

## **The Pedagogy of Belonging. Children's Voices in the Theatre of Migration**

**■ Mihaela MICHAILOV & Radu APOSTOL (UNATC)**

The representation of children in theatre performances reflects two paradoxical tactics of involvement: the children seen as a vulnerable presence, as fragile bodies, and the children seen as future powerful changers of nowadays society. Thus, children on stage become double agents of transfiguration, bringing about the present into the future and opening strategies of belonging to both levels of temporality.

The paper explores various types of child representation in performances created by Radu Apostol – theatre director, professor at UNATC București – and Mihaela Michailov, playwright, professor at UNATC București. Their shows are centred on broad artistic research, using methodologies of educational theatre which offer to the children a space of creativity, engagement and reflection. The children become co-creators of the shows, being included in all the stages of the performances. They are empowered to vividly participate in the elaboration of the shows, each finding a place of its own.

The paper will be focused on an analysis of several performances: *At Home*, directed by Radu Apostol, the first Romanian theatre show in which children living in the streets could be seen evolving in a show that enclosed

also their stories, *Offline Family* – inquiring the reality of children raised by grandparents and elder brothers because their parents were working abroad and *Facing the Rights* – performance viewed as a theatre reflection on the Convention of the Rights of Children.

The representation of children in theatre performance can be an important starting point to discuss notions of equity, diversity and inclusion through innovative means of artistic research.

## Panel 12 - Intimacy

**Chair: Missy MARAMARA (Ateneo de Manila)**

### **Brave Spaces: Pedagogical Approaches to Building an Inclusive and Consent-based Culture of Collaboration with Students of Theatre and Performance**

Sarah AUSTIN & Isabella VADIVELLOO (VCA, University of Melbourne)

The presentation will detail a research project which investigates new and emerging approaches to curriculum and pedagogical practice designed to respond to urgent issues around intimacy, collaboration and consent in creative arts collaboration through two key strategic processes; the practice of Brave Space which has emerged from social justice facilitation discourse and an intimacy workshop called Fences and Gates developed by Chelsea Pace. These two approaches combine to provide new strategies for navigating this complex and nuanced area of theatre practice and our presentation will foreground how and why we are adopting these approaches and early indication of their impact on inclusive, safe and compelling theatre making. A paper, scheduled to be published in April 2023 in the peer reviewed *Australasian Drama Studies Journal* will provide essential background reading for the presentation. We intend to expand the thinking introduced in the paper by outlining a new creative practice initiative we designed and introduced into the undergraduate curriculum at the Victorian College of the Arts this year which we call Brave and Safe. We will provide some insights into how the research is transforming and informing our thinking around student agency and self-determination in performance training and rights and strengths-based approaches to collaboration and consent. We ultimately posit that these approaches have the potential for fostering the capacity of students to reckon with the colonial paradigm of making work on stolen land, the ability to bring their full authentic selves to the work they make, and to move into significant artistic decision-making and culturally significant roles across the arts sector.

### **Consent-based Approaches in Performance Pedagogy**

Gabrielle METCALF (WAAPA)

The past decade has seen a growing awareness of how significant power differentials can negatively impact on people – in particular, the creative industries has seen the likes of Harvey Weinstein and others, being made accountable for their abuses of power. The response of the performing arts community to the exploitation of its members has included an examination

of the relationship between directors/teachers and the performers/students they interact with. A key development has been the role of Intimacy director, a person who can advocate for the actor and ensure that consent-based processes are the foundation for work that includes moments of vulnerability. This approach can potentially lead to safer spaces for students and staff in all areas of performance training. This Demonstration will cover the fundamentals of consent-based processes when engaged with students in a teaching or directing context or for students working with other students. Instructing students on breath technique, choreographing a kiss in a musical or play or working with dancers on movement are all situations that require a heightened awareness of Consent-based processes. Participants will be introduced to a 5-step process that can be used for staged intimacy, incidental touch and/or instructional touch to ensure that students boundaries are respected and where consent underpins any interactions. The methodology will be demonstrated with acting students working on a scene from a musical.

## **An Actor Prepares for Intimacy: Developing an Actor-led Approach to Intimacy Coordination**

| Siobhan DOW-HALL (University of Notre Dame Fremantle)

In recent years concerns have been raised with regards to the mental and emotional safety and wellbeing of actors when preparing for, and performing, sexually intimate content. This paper responds to this context by making the argument for, and outlining the development of, an actor-led approach to intimacy performance, or intimacy coordination. This actor-led approach seeks to support the wellbeing of actors in intimacy performance, by safeguarding their personal and creative agency. This paper will discuss practices regarding consent, as well as a method of intimacy coordination that extrapolates from an actor's individual characterisation process. This proposed practice draws from the analytical and practical frameworks of Konstantin Stanislavsky (Stanislavski), and incorporates a range of other performance methodologies such as Rudolf Laban's *Movement Analysis* (Laban), Anne Bogart's *Physical and Vocal Viewpoints* (Bogart & Landau), Animal Study as Movement Analysis (Ewan & Green) and Susana Bloch's *Alba Emoting* (Bloch). In combining and extending these methods this practice develops strategies for actors that foreground individual actor process in intimacy coordination, aiming to ensure that creative and personal agency remain with the actor throughout the process, even while allowing for collaboration with directors, intimacy coordinators and fellow actors.

# Masterclasses



## Theatre Playground. Playful Possibilities for Extra-daily Connections

**Presenter: Ramiro SILVEIRA (East 15)**

Host: Leon Rubin (LASALLE)

Masterclass to introduce the 'Theatre Playground' technique, created by Ramiro Silveira, and subject of his PhD thesis at University of São Paulo, Brazil. It proposes a creative space filled up with stimuli for triggering connections and creativity. Its goal is to minimize gaps, creating a fluid path towards performance by suggesting a common ground of commitment. A territory is built and under a specific awareness, a clear set of tasks is proposed. The experience underlines the awareness of the 'here and now', resonating accordingly to individual characteristics such as: experience, background, personal references, desires etc. The 'Playground' is built to provoke creativity in a playful way, finding connections that could lead towards performance. It is literally a playground where embodied forms and an environment carefully prepared give the 'ground' for the performers to 'play' upon. The idea is to establish a working space with no hierarchy, where the practitioners respond to stimuli, grounded in physical routines and action. The 'extra daily quality of being' intends to trigger relations and realisations, creating and redefining rules for 'players' and 'facilitators', offering a safety net that allows the participants to dive deep in the experience, opening their creative channels to perceive and connect with the other and with themselves. The understanding of the playfulness as the bridge for such connections opens endless possibilities for applying the Theatre Playground technique not only as a tool for devising and creating performance but also as a suggestion of a contemporary pedagogic approach on performance training.

## **Telematic Experiences: Inclusion and Production Practice**

**Presenter: Dirk STROMBERG (LASALLE)**

Host: Lindsay VICKERY (WAAPA)

Telematics offers a wide range of possibilities for artistic exchange and an open platform for collaboration and encompasses a wide range of approaches to art making. There is no standard technology, approach or paradigm telematics must adhere to. The only constant is the use of computers and networks. The lack of a defined paradigm creates a vehicle for creative exploration and can also leave people interested in telematic exploration unable to find a clear beginning to the practice. Furthermore, it means that the production practice in itself can seem underdeveloped.

In this masterclass participants will explore a telematic experience. Participants will get a brief introduction to a simple set of technologies and their possible usages. Attendees will be invited to explore with on-site participants. Limitations and possibilities of telematics will be discussed. Dancers, actors, filmmakers and musicians will then explore these accessible technologies to explore limitations and possibilities of telematics as a tool to create interdisciplinary art. The end of the workshop will have a short discussion of the experience.

## Challenging Artistic Habit, through a Folding Lens

**Presenters: Susan SENTLER & Glenna BATSON**  
**(independent artists-researchers)**

Host: Melissa QUEK (LASALLE)

Plié in French... meaning to fold, to bend over, to obey, yield, acquire habit. A translation in Malay, lipat, moving (from one place to another); in Indonesian, melipat, to collapse, to fold. Emerging from within the daily existence of routine habit, the folds reveal a paradox, unfolding as two: one creating, one damaging...

The fold of grace  
 The fold of addiction  
 (Malabou, 2017)

How do we find a generative moment of difference in our modes of artistic practice - in the repetition/re-iteration of habitual folding? How can generativity arise to co-exist in the space of the in-between? How in this meeting of the two folds can we 'unfold' new depths of listening/seeing and yield to new possibilities of association, of empathy, of novel art creating/doing/performing?

This masterclass will introduce elements of the ten-year practice shared by somatic educator Glenna Batson and mixed-media dance artist Susan Sentler called "the fold as somatic/artistic practice". The 'plot', exploring and confronting habit in our default modes of practice.

The entry point – the somatic body. The class will navigate a porous scaffold for a sensory rich landscape: an improvisational playing field of inner/outer relationships, led throughout by a rich generative languaging palette from the facilitators. Diving into re-iterative enfolding and unfolding patterns, a focusing... not 're' as in 'repeat,' but as highlighting change. The field may also invite the play of visual images, materials, automatic writing/drawing.

Via this workshop, exploration of this multi-layered confluence of somatic knowledge will open a harvest of supportive meta-skills to challenge habits within your personal art practice.

Participants come with comfortable clothing, working in a safe place/space to move/explore, paper/journal and marking utensils. Bring some representative 'materials'... text, sound, fabric, objects, activities etc. ... that you believe yield habit within your practice.

## **Crosspoints. Participatory Workshop and Demonstration**

**Presenter: Stephen ATKINS (Independent artist-researcher)**

Host: Ramiro SILVEIRA (East 15)

Brian Massumi, in the introductory essay for “Movement, Affect, Sensation: Parables of the Virtual” (2002), proposes that identity is constituted by coordinates in a matrix of binaries. Male/female, tall/short, right-handed/left-handed; these are simplified codes to facilitate differentiation, but they also form ‘placements’ which reduce ‘movement.’ As a result, an illusion of the material concreteness of character emerges. Complexity of character is created and interpreted through an additive process, with layer upon layer of fixed positionalities. Massumi proposes further that this static ‘grid’ of positionality can be escaped or challenged via movement; physically and psychologically through affect. Like an arrow on a trajectory, never static in its arc of travel, the human experience is lived in a state of flow, detached from positional nodes while moving/negotiating/navigating between them.

The Crosspoints Acting System extends this notion to make this state of flow the basis of dramatic action. Unlike narrative, which can be analysed for its static “truth,” dramatic action is fluid, conditional, ephemeral and temporal. Linking this mode of performance to Queer Imaginaries and Mythic Wanderings, the Crosspoints offer archetypal modes of behaviour which are explored in brief Image Studies. They operate as intersections, or crosspoints, between the actor and the text. They allow the actor to recruit complexity and dimensions of character from potentials rather than their lived experiences or their history which is tied to an extrinsically ‘gridded’ and commodified identity.

In this participatory workshop, we will explore the foundational exercises of Crosspoints and demonstrate how these small, approachable practices might enhance regular training sessions, work in other established methods, scene rehearsal, auditions and self-tapes. Finally, because the Crosspoints are part of a generative framework, we will discuss examples of how they apply to writing new work and devising.

## **From Class to Team: Performative Strategies to Humanise Our Online Teaching**

**Presenter: Angela VIORA (Monash University)**

**Host: Belinda FOO (LASALLE)**

In this masterclass, I will share some strategies for improving our teaching and learning experience on Zoom. I have put this methodology together while starting my job in the European Languages and Cultures Department at Monash University, in 2020. Firstly, I attempted to make sense of teaching remotely while in lockdown by referring to the work of artists such as Stelarc and Joseph Beuys. Secondly, I draw on my background in performance studies and embodied practices to put the body back at the centre of the learning experience, despite the physical distance and consequent lack of social connections. Over one year of remote teaching and multiple lockdowns, I successfully applied these performative strategies in my online classes, which were not on performance or art subjects. I will present two fundamental aspects of this methodology: first, building an energetic connection with the class despite the physical, cultural or generational distance between teachers and students ('From Class to Team'); second, creating curricula and lessons whose content is linked to the students' world, namely 'Why does what you teach matter?'.

The masterclass aims to inspire the participants to employ the knowledge coming from their practice in diverse teaching fields environments, as well as explore the pedagogical value of the performing and creative arts.

## Postscript

### Where Forth, the Performing Arts?

By Venka PURUSHOTHAMAN

Provost, LASALLE | University of the Arts Singapore

The performing arts are in need of rapid change. I do not seek to speak to the particularities of disciplines within the performing arts or, for that matter, the artist's condition. These, I suspect, are reasonably resilient. I speak here of the relevance of institutionalised systems such as education and showcase venues in the face of change. Examining these systems and their responsiveness to evolving aesthetic, societal and cultural norms and the audience's changing preferences is imperative to ensure that the performing arts remain relevant and thrive. Indeed - where forth, the performing arts?

The times we live in are enlivened by a potent concoction of four paradigmatic shifts. First, the field of governmentality is being re-calibrated. The art of persuasion and the delight of politics as a practical science in a post-colonial, post-cold war, post-hypermodern space is no longer the magical proposition to good governance as the inordinately obstinate super fake and its ally superficiality enter the public sphere, loud and pungent, to claim intellectual and social space. Citizenry is now under threat.

Secondly, the crisis of the environment, manifestly propelled by highly developed industrialised countries, is in danger of falling prey to sloganeering platitudes as it is caught in a web of consumeristic and trade war determinisms. Where good scientific investment could endeavour to heal the earth, progress (at least in the global south) is seen to be anti-environment – so the narrative elicits. The long-term care of the earth and the short-term demands to address environmental-crisis seem to be competing for attention. Why is that so? This tension is hyperbolic at best, but it threatens to redefine what it means to be a member of the human race and, by extension, alive on this planet. Life is vulnerable.

Thirdly, the breakneck speed of social media and digital technologies has been hugely transformative in democratising human connectivity, throwing out centuries-old value systems and redefining what it means to be existentially human but also as social, political, and sexual beings. Paradoxically, when citizenry and life, in general, are under some form of threat, we experience a sense of global, hyperconnected and multitudinal selfhood. We can escape into a trapping metaverse consumed by the ecstasy of our digitised communicative selves as an AI writes our biographies and memoirs.

The fourth paradigmatic shift that the world faces is a change in the complexion of the human population and demographics. India is set to overtake China as the world's largest population by virtue of its nation-state status. The global south faces an acute increase in youth demographics (connected, agile and hungry) against an ageing population in developed countries where many art forms germinated. These ageing developed countries are fortifying their centrality in leadership through four principles: cutting-edge research & development, conflict, control of social media (as mindshare) and economic migration – many against the will of a citizenry that has been brought up on a diet of conviction and commitment and the use value of the self to the nation-state.

These shifts are material in and of themselves, but the crux of the moment is that their concatenation speaks to a more considerable concern: What is the meaning of education in this light? What literacies, training, and kinds of institutions are needed to unlock and engage with these tectonic shifts? How do those of us who work and function within the field of arts education articulate and fuel a new agency?

We need to make new connections to deliberate these questions and forge a new compact for arts and arts education. A compact that is cognizant of the urgent need for reflexivity in our thinking to contextualise ways of the world and to critically appraise the myriad of sources of information (oral, visual, digital, written, experiential, data) that present themselves to an otherwise lone reader/viewer. A compact that eschews quick adoption of information as knowledge, repetition as canon, data as truth and visuals as real. Reflexive thinking enables a student to develop a sustained practice of inquiry and a thoughtful approach to managing the onslaught of information.

Added to this is the creation of experience – a vector of performance systems where social and community energies are channelled into magical experiences. Whether theatre, a concert or a dance movement, these performance forms create viewer experiences that are internalised and memorialised over time. The audience is central to the realisation of performances, followed by its institutionalisation through re-staging, documentation and touring. In shifting world systems, the performing arts cannot continue a romantic journey of the past but appreciate and contextualise the past into the present and future. That is, do not disregard the values of time-tested systems that ignite human creativity and virtuosity but make them relevant to the present times. In a manner of speaking, the performing arts in the twenty-first century are faced with the following provocations:

- What is the place of performance practices in furthering the cultural identities of various communities (traditional, contemporary,

denominational, etc.), especially when community-based identities are becoming increasingly diverse, complex, technologized and iterative? Do forms work with and through communities, or are they increasingly becoming discrete entities akin to museum objects?

- What is the impact on the durationality of performance and the approach to staging experiences in a new world environment of hyper-diversified interests competing with cultural and leisure interests and digital access to content?
- What is the place and value of historically rich learning and curricular systems in the wake of fast ingraining inter- and transdisciplinary artistic practices that seek to nurture a borderless world across disciplines, cultures and time?
- What kind of an artist does the world need today?
- To whom do we perform?

This postscript serves to preface the international conference, *Global Connections: Performance Pedagogy and Practice*, held in three heterotopic sites: Bucharest, Perth, and Singapore. This forum presents an occasion for arts education and the performing arts community to explore the potential of generating opportunities for practice, research, and pedagogic evolution. The aim is to consider central issues and questions common to the performing arts and develop strategies to address them. The conference's timing is particularly pertinent to provide a platform for participants to engage in productive discussions, exchange ideas, and build new connections with professionals in the field. Through this collaborative transcultural effort, the performing arts can be advanced, and the impact of the conference can extend beyond its immediate participants to benefit the broader communities in participating cities and elsewhere. Ultimately, the goal is to ensure that the performing arts remain relevant and thrive as cultures and societies rapidly change.

*Note: I thank Felipe Cervera, Leon Rubin and ChatGPT for their helpful feedback and input in earlier versions of this postscript.*



## Bios (alphabetical order)

### A

**Leela Alaniz** is a Franco-Brazilian actress, director, actor trainer and Artistic Director of Paris-based theatre company Pas de Dieux. She is PhD in Theatre Practice and Research from Sorbonne Nouvelle University – Paris III. Leela is full time teacher at School of Dance & Theatre, LASALLE College of the Arts, Singapore.

**Radu Apostol**, Dr., theatre director, Associate Professor and Vice-Rector at UNATC “I.L. Caragiale”. Co-founder of Replika Center for Educational Theatre - an artistic mouse trap for community issues, an independent, interdisciplinary theatre, deeply involved in our society. He directed and produced community-based theatre shows, educational theatre performances and contemporary Romanian plays.

**Paul Antonio N. Atienza** is a nineteen-year-old third year college student in the Ateneo de Manila University, majoring in the bachelor of fine arts, theatre arts. Paul has been doing theatre for almost ten years and is classically trained in contemporary and jazz dance.

**Stephen Atkins**, PhD, is a performer, director and writer working in Canada, Australia and the UK. His work spans commercial theatre, film and avant-garde performance. He has been teaching for over 30 years and is a passionate developer of restorative pedagogies in actor training. Atkins' practical experience with over 15 different actor training methodologies has resulted in Crosspoints, an integrative acting system. His main goal with Crosspoints actor training is to create a flexible, process-oriented system that is adaptable. Performers and creatives can innovate and tailor it to their needs and the stylistic parameters of their and their collaborator's work.

Dr **Sarah Austin** is an award-winning artist and researcher and a Lecturer in Theatre (Contemporary) at the Victorian College of the Arts, University of Melbourne. She is the Course Coordinator of the Bachelor of Fine Arts (Theatre).

### B

**Ioana Barbu** has been a lecturer at the Drama Department of the Theatre Faculty, UNATC, since 2017. As an actress she has collaborated with Comedie Theatre, Metropolis Theatre, The “Nicolae Bălcescu” Cultural Centre, Avangardia Theatre, Godot Theatre Cafe, Theatre of Art, Arca Theatre (La Scena). She has worked with theatre directors like Victor Ioan Frunză, Dragoş Galgoţiu, Iarina Demian and film directors like Tudor Giurgiu, Sinişa Dragin, Dinu Tănase. She won the “Sică Alexandrescu”

Award at the Young Actor's Gala in 2008 for her part in "The Typistes" by Murray Schisgall and directed by Vlad Cepoi. For her part in the feature film "Love Sick", directed by Tudor Giurgiu, she won The U.C.I.N. Debut Award in 2007, The Best Actress Award at Pecs Film Festival in Hungary in 2006, The Special Jury Award at Anonimul Film Festival, Romania, in 2006. E-mail: ioana.barbu@unatc.ro

**Glenna Batson**, (she, her) ScD, PT, MA, independent lecturer, researcher, mentor, with a five-decade trans-disciplinary approach to embodiment studies in dance, science, phenomenology, and somatic studies. Professor emeritus, physical therapy (Winston Salem State University), former Fulbright Senior Specialist, Glenna currently teaches Somatics at Peabody Institute for Johns Hopkins, Baltimore, Maryland, USA.

Avid performer, educator and certified vocologist, **Kathleen Bell**, DMA, is on faculty as the Lead Tutor of Research & Singing at the Sharjah Performing Arts Academy, the first institution of its kind in the region. Kathleen has presented original research on voice habilitation and multi-cultural teaching at numerous international conferences.

**Mihai Bercaru** is a PhD student at the National University of Theatre and Film "I.L. Caragiale" Bucharest, where he graduated Acting in 2021, followed by a MA in Theatrical Pedagogy (in progress) under the guidance of Assistant Professor Dr. Romina Boldășu and Professor Dr. Bogdana Darie. He also graduated from the University of Bucharest with a MA in History of Philosophy (2020-2022) and a BA from Faculty of History (2017-2020). E-mail: mihai.bercaru@unatc.ro

Professor **Mindy Blaise** (ECU) is a Vice Chancellor's Professorial Research Fellow, in the School of Education, and Co-director of the Centre for People, Place & Planet. She is Co-founder of #FEAS Feminist Educators Against Sexism, the Common Worlds Research Collective, and The Ediths. She is interested in how feminism, art, and activism can open-up spaces for dialogue and difference to flourish.

**Emmanuel Bochud** is the Director of Development and Innovation at CRITAC (Centre for Circus Arts Research, Innovation and Knowledge Transfer) at the National Circus School, Montreal. Previously he was Team Leader of Programs and Partnerships in Cirque du Soleil's Public Affairs and Social Responsibility Program which included Cirque du Monde, Cirque du Soleil's Social Circus wing. Having started out as a street performer in Quebec he worked for a variety of leading circus companies and festivals, before establishing a reputation as a Master Trainer focusing on the development of Social Circus instructors and projects around the world.

**Matt Bray** is a professional musician since 1996 playing over 3,300 gigs, and composing over 170 pieces (multiple genres, chart success and

performed by the MSO). Matt gained a Masters in 2017, (founding Telemidi), currently completing a PhD at WAAPA by researching further measures to reduce network latency, and increasing Telepresence.

**Michael Budmani** is a stage manager, production manager and educator from the UK. He is currently Programme Leader of the Diploma in Theatre Production and Management at LASALLE College of the Arts, Singapore. His research interests include new pedagogies in theatre production, coaching and mentoring, and the interface between technology and theatre production.

Dr **Jon Burtt** is a Senior Lecturer in the Department of Media, Communications, Creative Arts, Language, and Literature (MCCALL) at Macquarie University, Sydney. He is a co-author of *Contemporary Circus* (Routledge, 2019), has a Doctorate in circus pedagogy, and researches and teaches across interdisciplinary areas of the creative industries. He was Researcher-in-Residence at the National Circus School in Montreal (2011-2012) and is a Cirque du Monde trained Instructor in Social Circus. He has received creative arts fellowships and awards in Australia, the Macquarie University Faculty of Arts Learning and Teaching Award, and the Vice-Chancellor's Citation for Outstanding Contribution to Student Learning.

## C

**Angela Campbell** is a Senior Lecturer in Performing Arts at Federation University. Her research interests have developed from 15 years as a freelance actor and theatre creator. She studied at the Kristin Linklater Voice Centre in Orkney, Scotland in 2018 and 2019 and she applies this in her work as a director.

**Felipe Cervera** (Mexico, 1984) is a theatre and performance maker and scholar. Currently, a Lecturer in Theatre at LASALLE College of the Arts, his research interests include collaborative pedagogies, performance research methodologies, and social and artistic production of outer space. He has published widely on these and other topics in international peer-reviewed journals and edited collections. Felipe is the Editor of GPS: Global Performance Studies and Associate Editor of Performance Research. He sits on the Board of Directors of Performance Studies international (PSi) and the Executive Committee of the UK's Theatre and Performance Research Association (TaPRA).

Currently a full-time lecturer with the LASALLE College of the Arts, **Alvin Chiam** is also a theatre practitioner actively involved in the Singapore theatre scene for more than 25 years. Alvin's theatre productions, performance and trainings had travelled to many different places, which includes Paris, London, Macau, Hong Kong, Taiwan and China.

**Thomas Ciocşirescu** is an Associate Professor PhD at the Theatre Faculty at UNATC “I.L. Caragiale” Bucharest, and an actor with diverse activities: theatre, television, film, and radio. He is teaching Stage Speech in the Acting Department. In addition, he is a visiting professor at The Faculty of Psychology and Educational Sciences at the University of Bucharest. As a pedagogue, he leads theatre education activities and voice and speech classes for radio and television professionals. He is the author of several books and articles in the field of theatre, voice, and speech teaching.

**Emanuela Ciucan** is an actress and student at the Master Degree in Theatre Pedagogy UNATC. She is a drama teacher at the Romanian Gifted School and she works with children from kindergarten to high school. She is in a continuous process of learning and development, having a great responsibility as a teacher and also towards the public. She studied psychodrama and gained experience in the field of physical theatre, specialising in the development and awareness of non-verbal language and its use in emotional and social literacy. She created and performed in shows that combine body expression, classical pantomime, dance and music in a harmonious way.

**Nien Yuan Cheng** is a Faculty Early Career Award Fellow at the Singapore University of Technology and Design. She was awarded her PhD in Theatre and Performance Studies in 2020 at the University of Sydney. Her work focuses on the politics and poetics of storytelling in the digital age, as well as the creative praxis of theatre makers in Singapore. Nien's research has been published in *Studies in Theatre and Performance*, *Performance Paradigm* and the *Oral History Review* among other journals.

**Pei Yun Chua** is an independent dance artist currently completing her postgraduate studies as a dance movement psychotherapist. She brings a trauma-informed approach to her creative and clinical practice, where she seeks to explore the potential of movement in navigating the sociocultural narratives of individuals through relational means.

**Gemma Crooks** is an actor trainer, actor, and creative collaborator. She is a graduate of The Royal Central School of Speech and Drama holding an MFA in Actor Training and Coaching. In her final year she wrote a thesis on ‘False Narrative; the white gaze on black bodies in performance spaces’. In her work, she engages with a conscious consideration of cultural identities for inclusive practice. Gemma has co-developed the Post-16 Acting Pathway at Arts1 in Milton Keynes, UK, where she holds the position of Head of Acting. Gemma also works as an acting Practitioner at RADA on the MA Theatre Lab programme, visiting lecturer teaching at The Royal Central School of Speech and Drama, and various UK drama schools and actor training platforms.

**Sebastian Cruz** is a graduate of the BA in Performing Arts of Universidad Distrital Francisco Jose de Caldas and the MA Actor Training and Coaching of the Royal Central School of Speech and Drama of the University of London. Lecturer on Acting and Performing Arts for Universidad Distrital F.J.D.C and Universidad Pedagógica Nacional in Bogotá-Colombia, his main research interests are Intersubjective curriculum and Student agency in acting and performing arts education. Between 2013 and 2015 Sebastian was part of the editorial committee of the academic theatre journal, *Revista SCNK*. Organiser of Academic events such as the Latin American Art + Identity Symposium at the University of Oxford, UK. Sebastian works as a Director, Actor and Writer for La Santísima Trinidad theatre company and has participated in multiple festivals and venues in Colombia and the US.

## D

Dr **Bogdana Darie** is Professor and Head of the Acting Department at UNATC; she is currently teaching acting at the BA course and Theatre Didactics at the Department of Doctoral Studies. She is also the author of books and academic courses and she coordinates several projects within the university, such as the “UNATC Junior” project. E-mail: bogdana.darie@unatc.ro

**Heather Davies**, (MFA, Theatre) has over twenty years’ experience in directing and leading theatre, and educational work in Canada, the US, the UK, and Germany. She joined SPAA in 2021 to develop postgraduate programmes, while also teaching and directing on both the Acting and Musical Theatre undergraduate degrees.

**Eugen Dedi** is a graduate of UNATC Bucharest and currently a PhD student at the Film Faculty of the same university. He is working in the film industry as a director (five short films and a TV miniseries) and assistant director (over 15 short films and 4 feature films).

**Frank DeMeglio** is a leading advocate of the Taubman Approach in Asia. His research focuses on healthy biomechanics for pianists, and he has helped many performers overcome technical limitations, pain and injury. He has presented at international conferences and lectured and taught masterclasses at conservatories across Asia. Frank holds a Bachelor's in performance and an MBA in marketing from the University of Michigan.

**Georgiana-Adelina Dobrea** is PhD student within the UNATC “I.L. Caragiale”. She is an actress and theatre instructor working with a diverse range of people. Recently, she became a collaborating artist at Clowns without Borders with whom she carries out activities dedicated to children from vulnerable groups. E-mail: ada.dobrea@unatc.ro

**Siobhan Dow-Hall** studied acting at WAAPA, obtaining a Bachelor of Arts, and a Master of Arts by Research. Siobhan is currently completing her PhD at Murdoch University. In 2022, she became Theatre Studies coordinator at the University of Notre Dame Fremantle. She has taught in the acting programs at WAAPA since 2016, and performed professionally since 2009. E-mail: siobhan.dow-hall@nd.edu.au

## E

Dr **Philip Everall** is a Lecturer in Classical Music and Head of Woodwind at the Western Australian Academy of Performing Arts, Edith Cowan University. A renowned exponent of bass clarinet, including PhD research on extended techniques, Philip conducts the Symphonic Wind Ensemble, coordinates upper-level ensemble units, and teaches music history.

## F

**Ciprian Făcăeru** is a creative explorer researching the reality-virtuality continuum, architect of immersive spaces, designer of interactive experiences, and extended reality (XR) artist. He is the co-founder and creative director at Augmented Space Agency and XR researcher at the “I.L. Caragiale” National University of Theatre and Film in Bucharest.

Dr **James Félix** is an ethnomusicologist, educator, and leading scholar on Portuguese fado. His current research contributes to the field of gastromusicology, exploring the connection between music and food as an expression of cultural identity. He teaches on a range of critical thinking and contextual modules in LASALLE’s School of Contemporary Music.

**Luzita Fereday** has over 30 years’ experience as an actor and voice educator teaching nationally and internationally. She has taught Voice and Dialects to students at WAAPA since 2010. She is renowned for her mastery of vocal technique, inspiring confident accents in performance, and creating a brave space to play.

**Belinda Foo** is a composer and orchestrator. She teaches Ear training, Theory, and Composition at LASALLE College of the Arts. Her current area of interest and research is music identity: specifically, the negotiation of the “Singapore sound”, and the exploration of intercultural amalgamations.

**Cătălina Frunză** is pursuing a Master’s Degree in Acting at the Theatre Faculty within UNATC. She also holds a Bachelor’s Degree in this field that she acquired in the same place. She is diligent and passionate about her profession. She takes part in as many university activities as possible. She

is extremely curious about acting methods and techniques of other cultures and is eager to explore them all. E-mail: [catalina.frunza@student.unatc.ro](mailto:catalina.frunza@student.unatc.ro)

## G

**Vlad Galer** is a PhD student at UNATC, an actor and has a Master Degree in Theatre Pedagogy. His thesis follows the manifestations of creative blockages that students encounter during their professional formation and tries to identify specific solutions for those impediments. Beside working in curricular and extracurricular activities with students and professors from the University, he holds theatre and cinematography workshops with children, teenagers and adults. He plays in different theatre shows in Bucharest. E-mail: [vlad.galer@unatc.ro](mailto:vlad.galer@unatc.ro)

Dr. **Andrea Gavrilu** is a lecturer and teaches movement at the Theatre Faculty in UNATC. She is also a choreographer at "Lucian Blaga" National Theatre in Cluj-Napoca. Her activity includes various collaborations with theatre and opera directors as a choreographer and performer, but her main interest is creating physical theatre productions and popularising this genre in the Romanian cultural field and abroad. Email: [andreagavrilu@gmail.com](mailto:andreagavrilu@gmail.com); <https://www.andreagavrilu-format.com/>

**Carlos Gervasio** is a guitarist who enjoys playing different genres of music. He has worked as a sessionist and has a passion as an education with his work as a guitar instructor. He enjoys playing with others and improvising.

**Gina Goh** is a 3rd year Pop Performance student reading Music at LASALLE College of the Arts. As a singer-songwriter, she finds catharsis in good songwriting sessions. After an emotionally turbulent time in her life, Gina sought comfort in music and it became a form of self-expression. She found her calling and decided to pursue music long-term.

**Jean Goodwin** is a Dialect Coach and Lecturer in Voice with 17 years' experience across film, tv and theatre. Jean has a Bachelor of Fine Arts (Acting) and a Bachelor of Fine Arts (Honours) in Theatre Practice, Voice and Dialect Acquisition from the University of Melbourne (VCA). Jean worked as Lecturer in Voice at the VCA, University of Melbourne. Currently, Jean is Lecturer in Voice in the Bachelor of Arts (Acting) and Bachelor of Arts (Music Theatre) at the Western Australian Academy of Performing Arts.

Dr **Emily Gray's** (RMIT) scholarship provides insights into educators' lived experiences in relation to gender, sexism, sexualities and workplaces. Her research is theoretically engaged, and she develops new ways of working with and thinking through social theory in its application to research problems and questions, as well as within knowledge translation mechanisms.

**Matt Grey**'s research interest is in voice and speech training in Singapore. Over the last twenty-five years, he has integrated established pedagogies into a process that promotes the actor's authenticity and credibility in realistic and stylised acting. Working in a multi-cultural context, his research enables his students to work across different modalities and develop a wide and flexible range of artistic responses in their work. In a search for an ideal process, Matt is undertaking PhD research into the cognitive activities that influence both everyday behaviour and performance.

**Jeff Guyton** is thrilled to join LASALLE College of the Arts as Programme Leader of BA(Hons) Acting. He has had a long career as an actor in the US, Canada at the Stratford Shakespeare Festival, and England. He was a lecturer and guest artist at Cornell University, and loves Singapore!

## H

Dr **Jessica Hartley** is Course Leader for the MA/MFA in Actor Training and Coaching at the Royal Central School of Speech and Drama in London. After a successful career as a secondary school drama teacher, she ran away with the circus, specialising in static trapeze. Her PhD research questioned the ethics and tact-filled practices that are used when working with adolescent students in circus. She foregrounds her neurodiversity, feminism and class as a political intervention when considering radical equality within academia and conservatoire training.

**Laura Hayes** is an educator and theatre-maker, currently Associate Dean, Practice Research at NAFA. She trained at the Royal Conservatoire Scotland, École Internationale de Théâtre Jacques Lecoq, holds an MA from Birmingham University, and is currently a PhD candidate at Royal Holloway. Her theatre collective, Autopoetics, makes work in Singapore.

**Riqi Hanzrudyn** is an actor and performance poet. As an actor, he has taken part in numerous school productions. As a performance poet, he's won the Singapore Poetry Slam and the Outspoken Competitive Spoken Word. When he's free, he enjoys long walks around Singapore, film photography, and watching a good game of football.

**Marwyn Ho** is a theatre actor from Singapore. His love for the craft stems from its beauty in navigating discourse, disharmony, and life. When he's not acting, he's otherwise teaching drama, taking long evening walks, or dragging his friends on island-wide cycling expeditions.

**Ho Xuan** is an international student from Malaysia currently studying Musical Theatre in LASALLE College of the Arts, Singapore. She loves music and theatre, hence Musical Theatre. She likes doing punch needle, playing the guitar and singing in her free time. Other than that, she loves watching crime documentaries and eating ice cream!



**Marius Hodea**, PhD student, is an associated professor at the MA in Art of Game Design within the Faculty of Film at UNATC and Experience designer in research and development in the Virtual Reality Lab at CINETic, which is the University's research centre. He is involved in Design and implementation of Virtual Reality environments for applications, improve and create virtual learning scenarios for students and teachers and also Artistic creation in the virtual reality environment

**Gabriel Hrițcu** is a PhD student at the acting department. He has a bachelor degree in acting and two master degrees, one in acting and one in theatre pedagogy. He attended workshops on physical theatre, commedia dell'arte and Stanislavski's method and his PhD work is based on the body influence over the actor's performance through different traditional methods. E-mail: gabriel.hritcu@unatc.ro

## I

**Pedro Ilgenfritz** is a Brazilian theatre director, dramaturg and senior lecturer in acting at Te Pūkenga, Unitec - Performing and Screen Arts Department in Auckland, New Zealand. He began his career with Grupo de Pesquisa Teatral Atormenta in Brazil in 1992. He directed and created a number of theatre productions: *The Spot* (2005), *Alfonsina* (2009), *One by One* (2011), *2063* (2015) and *Leilani* (2016). Alongside his directorial work, he is a researcher of popular forms of theatre and is interested in clown, theatre masks, devising, acting training and dramaturgy. Pedro is a PhD candidate at University of Auckland and his research examines the genealogy of Jacques Lecoq's theatre pedagogy in Aotearoa New Zealand.

**Victor Ion** is a student of the acting department within UNATC. He is 22 years old, currently in the third year at the University. Victor loves to try new things, learn from others and be a team player. He also loves playing piano and guitar. E-mail: victorionvalentin@gmail.com

**Ilinca Ionescu** is an actress, graduate of the BA in Acting at UNATC. Currently, she is student of the Master's Degree in Theatre Pedagogy.

**Iustin-Dimitrie Danalache** is a second-year student at UNATC, in the field of acting. He plays in *Palace Escape aka Opturi Supranaturale*, a dance theatre show directed by Andrea Gavrilu. He is experienced in beatbox and dance (including hip-hop, popping and dancesport).

## J

Dr **Stuart James** is a Western Australian-based composer and sound artist whose work has been performed internationally and released on Tall

Poppies. He is a founding member of the Decibel ensemble, performing throughout Europe and Asia. His research is primarily focused on spatial audio, sound synthesis, and music technology.

**Andreea-Diana Jicman** is Assistant Professor within the Pedagogical and Didactic Training Centre at UNATC “I.L. Caragiale”. She has studies in communication and theatre pedagogy. She is involved in various research projects and in the publication of resources in the field of theatre education. E-mail: andreea.jicman@unatc.ro

## K

**Natalie Katsou** is a London-based lecturer, currently at London Metropolitan University and at Goldsmiths, a director and a writer. She holds an MFA in Theatre Directing (East 15 Acting School, University of Essex) under the Minotis Scholarship. Her PhD explores spectral readings, heterotopias, and presence. She has directed theatre and opera in the UK and abroad. [www.nataliekatsou.com](http://www.nataliekatsou.com)

**Steph Kehoe** trained with Jacques Lecoq at Ecole Jacques Lecoq and completed her teacher training in the Lecoq pedagogy at the London International School of Performing Arts. She has worked as a teacher, performer and director across the UK, Europe, South America and Asia and is a Lecturer at the Victorian College of the Arts at the University of Melbourne, Australia.

**Christina Koch** is a Lecturer in Voice at Federation University's Performing Arts conservatoire program. A Linklater voice teacher since 2012, Chris has taught voice at the Victorian College of the Arts, University of Melbourne, and at Deakin University. She has also developed an extensive practice with business clients as a voice and performance coach.

## L

Dr **Katie Lavers** is an Associate Professor (Adjunct) at the Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University. She is a co-author of *Contemporary Circus* (Routledge, 2019) with a Chinese Language edition published in December 2021 by Bookman Books/The National Kaohsiung Centre for the Arts, Taiwan. She has received numerous arts fellowships and awards in Australia including an Australian Academy of the Humanities Travelling Fellowship. She is co-editor of *The Routledge Circus Studies Reader* (2016) and is currently working on a new book, *Circus for Social Change: Social Circus in Action* (forthcoming Routledge).

Assoc. Prof **Andrew Lewis** MA (UNSW), MA (AFTRS), PhD (ECU) has extensive experience in directing scripted film, television and theatre. He has also produced, directed and written documentary and magazine programs. Andrew is currently Associate Professor in the Acting Department at The Western Australian Academy of Performing Arts/ECU. He is also Associate Director of the WA Screen Academy.

**Sabrina Lupu** is a student of the acting department within UNATC. She is 21 years old and is a student in the first year. Since she entered the university, she discovered that she is passionate and curious about the sphere of dance. Sabrina is very interested to discover and experience situations that take her out of her comfort zone. E-mail: [florina.lupu@student.unatc.ro](mailto:florina.lupu@student.unatc.ro)

## M

Dr **Nidya Shanthini Manokara** is a practitioner-researcher, educator and performer. Classically trained in bharatanatyam, her collaborative performance-as-research projects often pry at the intersection of movement, dance and theatre to critically analyse performance-making. Shanthini is currently an External Assessor with Singapore's National Arts Council, company dramaturg for RAW Moves, and teaches at LASALLE | University of the Arts.

**Missy Maramara** is an Assistant Professor in the Department of Fine Arts and English Department of the Ateneo de Manila University (AdMU) where she earned a Bachelor of Fine Arts in Theatre Arts, a Master of Arts in English Literature and Cultural Studies, and a PhD in English Language and Literature. She holds a Master of Fine Arts in Drama (Performance) from the University of Arkansas (Fayetteville) through the International Fulbright Scholarship Program. Beyond her MFA, her training includes mask work and silent play from the L'École Internationale de Théâtre Jacques Lecoq in Paris, Moment Work from Tectonic Theatre Project in New York City, and Intimacy Work from Theatrical Intimacy Coordination (TIE) and Intimacy Directors and Coordinators (IDC) in New York City. She is a proud member of SPIT Manila, Southeast Asia's premiere Improvisational theatre company, and a teacher in Third World Improv. She is currently the president of Philippine Theatre Actors Guild (TAG Ph), moderator of Ateneo Blue Repertory, and Artistic Director of Dulaang Sibol. [www.missymaramara.com](http://www.missymaramara.com)

Assoc. Prof. **Jonathan W. Marshall** is postgraduate coordinator, West Australian Academy of Performing Arts, Edith Cowan University. Marshall is author of *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot* (Palgrave 2016) and is working on a monograph surveying Australian butoh. Marshall recently completed a gallery profiling Melakan-

Australian dancer Tony Yap (<https://ausstage.kinsta.cloud/story/tony-yap-and-butoh-in-australia/>).

**Victoraş Matei** graduated acting at the “I.L. Caragiale” National University of Theatre and Film, Bucharest. Currently, he is doing a Master Degree in Theatre Pedagogy at the same university. E-mail: [mateivictorgabriel@gmail.com](mailto:mateivictorgabriel@gmail.com)

**Gabrielle Metcalf** (PhD) is a lecturer, director and intimacy director/co-ordinator at The Western Australian Academy of Performing Arts (WAAPA). Gabrielle has a special research interest in leadership methodologies, in particular those that challenge traditional hegemonic structures. She is currently collaborating on a work exploring the life of Yallagonga, leader of the Whadjuk Noongar people at the time of colonisation.

**Mihaela Michailov**, playwright, Dr., Associate Professor at UNATC “I.L. Caragiale”, coordinator of CeArFi (Research Centre for Performing Arts and Film) at UNATC “I.L. Caragiale”. She is one of the co-founders of Replika Centre for Educational Theatre. Her plays have been produced in state theatres and independent theatres in Romania and have been translated in Bulgarian, English, French, Hungarian, Italian, German, Greek, Portuguese, Spanish.

Associate Professor **Andrea Moor** is an actor, director, performance coach, intimacy coordinator, researcher and academic, having worked extensively in theatre, film, television, and radio in Australia and internationally. Andrea holds the award of Doctor of Creative Industries (QUT) and BA Acting from NIDA.

**Fahim Murshed** is an actor, storyteller and rapper. His most recent works have been with The Necessary Stage, Patch & Punnet and The Second Breakfast Company. He also tells stories regularly with Storytelling Centre Ltd. Lately, he has worked internationally as a jazz rapper with the Del Conte Quartett in Zurich.

## N

**Maegan Neo** is a composer, arranger, and pianist. I have a strong interest in world music and connecting people of different ethnicities together. On the other hand, she likes to watch Anime and jam to Anime music! She hopes to make new friends and connections through this exciting event!

**Renée Newman** is an educator and performance maker for nearly twenty years. Her research interests include where the arts and social enquiry meet including site-based performance, traditional theatre forms and contemporary performance with particular interest in political arts-based commentary/intervention and performance praxis/research nexus. Renée is

a lecturer in performance making, and recently appointed Associate Dean (Research) at WAAPA, ECU.

**Luca Nicola** is a student of the acting department within UNATC. He is 20 years old and is a student in the first year. Luca is very eager to learn as many things as possible. He loves dancing and singing and he's very open to new challenges. Email: [luca.nicola@student.unatc.ro](mailto:luca.nicola@student.unatc.ro)

## O

**Tim O'Dwyer** (PhD) plays the saxophone, soundpaints and often wrestles with the ideas of Gilles Deleuze and Felix Guattari in the context of his practice. Over more than 30 years he has been a musical instigator in Australia, Singapore and Europe with projects including the post-punk-jazz outfit bucket rider, The Make It Up Club, The Tim O'Dwyer Trio, his solo performances with ELISION Ensemble, Head of Music at LASALLE College of the Arts and as a Fellow of the Academy of the Arts of the World in Cologne, Germany.

## P

Associate Professor **Jonathan Paget** is Head of Classical Guitar at the Western Australian Academy of Performing Arts, Edith Cowan University. An active performer ("formidable virtuosity," *Limelight*), a Hackett and Fulbright Scholar, and Associate Dean Research from 2017-2022, he is a member of the Centre for Keyboard Heritage and Performance Research.

**Rohan Patil** is a soon-to-be third year Acting Student at LASALLE College of the Arts. He enjoys theatre making and collaborative work, as well as exploring different forms of performance, both contemporary and traditional. In his free time, he enjoys listening to classical music, photography, and playing the piano.

Dr **Lisa Peck** is Senior Lecturer in Theatre Practice at The University of Sussex. She has worked in education for over twenty-five years as a teacher, teacher educator and education consultant for the National Theatre and Digital Theatre Plus. Her research works at the intersections between social science and humanities to explore feminist pedagogies in theatre-making. Her first monograph, *Act as a Feminist: Towards a Critical Acting Pedagogy* was published by Routledge in 2020. Her second, *Emma Rice's Feminist Acts of Love*, is published by Cambridge University Press in 2023. She is currently co-editing *Critical Acting Pedagogies: Developing Intersectional Approaches*, which includes 16 essays from international actor trainers, to be published by Routledge in 2024. Lisa is Associate Editor of the journal *Theatre Dance and Performance Training*, where she edits a blog on Critical Acting Pedagogy. She is co-founder of RAPT

(Research, Artistry, Participation, Theatre) which makes multi-modal, site responsive artwork.

**Jaslyn Phoon** studies at Lasalle's BA in Musical Theatre, and is about to start her final year. Before this she was in tourism & worked in restaurants. She loves Jazz, singing, dancing, and acting.

**Odelia Poh** is currently pursuing a BA(Hons) Musical Theatre degree at LASALLE College of the Arts. She holds a Diploma in Child Psychology and Early Education. She is passionate about her craft in Musical Theatre and working with others. She enjoys interacting with people and being curious about the world.

Dr **Jo Pollitt** (ECU) is an artist-scholar and Forrest Creative Fellow in the School of Education and WAAPA. She is co-founder of The Ediths, creative director of #FEAS Feminist Educators Against Sexism, and core member of ECU's Centre for People, Place, and Planet. Jo's work is grounded in a twenty-year practice of improvisation across multiple performance, choreographic and publishing platforms.

**Diana Pomparău** is a very determined and hard-working person. Even if she's only in her second year of acting at UNATC "I.L. Caragiale" Bucharest, she's very excited to enter this industry and to work in this field, because she feels, and she has always felt like this is the right thing for her to do. She has already been part of multiple projects with the same year colleagues from other departments but also of many other projects, outside the walls of the University. She's aspiring to be a versatile actress and to not be limited to one specific branch of this world, but to be able to be performant on everything this career contains. E-mail: dianapomparau.dp@gmail.com

**Venka Purushothaman** is an academic, award-winning art writer and arts & cultural leader with a distinguished career in arts higher education and the cultural and creative industries. He is currently Deputy President and Provost at LASALLE College of the Arts, University of the Arts Singapore.

**Simona Pustianu** is a PhD student at UNATC "I.L. Caragiale" and her thesis is about how theatrical games can develop self-esteem. She studied acting and theatre pedagogy. She is involved in activities to promote the importance of theatre in education. E-mail: simona.pustianu@unatc.ro

**Cristian Popescu** is a student in UNATC's acting department. He is 21 years old and a 2<sup>nd</sup> year student. Cristian is a dedicated and hard-working student, who, in his spare time, dedicates his time to passing on his knowledge about acting, improvisation, dance and life to the young ones that are eager for developing their life. E-mail: raducristianp@gmail.com

**Beatrice Pung** is a singer and an aspiring musical theatre actress. She won her very first singing competition at the tender age of seven, and was trained in the Singapore Symphony Children's Choir for 7 years. Her passion for singing led her to expand her vocal repertoire, venturing beyond classical into the pop and musical genre. Her accolades include the Gold Award at the Asia Arts Festival in which she represented Singapore. She also placed in the Top 12 for Team Della in *The Voice 决战好声音* 2017. No doubt, she has found a love for all things musical theatre, leading her to take up roles such as Inga (Roll in the Hay) from *Young Frankenstein*. She has also found joy in teaching and spreading the knowledge and passion for music!

**Paul Pristavu** is an actor with a Bachelor Degree in Acting and is currently studying the Master's Degree in Theatre Pedagogy as a first year within UNATC. He is involved in projects that promote theatre in education, works as a video operator at the National Theatre Bucharest and wishes to combine technology and acting to promote theatre in education. E-mail: paul.pristavu@student.unatc.ro

## Q

**Melissa Quek** is Head, School of Dance & Theatre at LASALLE College of the Arts and is also Programme Leader for the Diploma in Dance. She is a choreographer, performer and educator whose choreographic interest lies in investigating the body-subject. Melissa attempts to make contemporary dance more accessible through her writing of dance reviews and performance edu-packs. She also worked with Tan Ngiap Heng to create *Singapore Dance Pioneers*, a series of short 2-minute videos about the early dance scene in Singapore and currently designs and manages the NAC-MOE Strategic Partnership CCA (Ethnic Dance) to inspire young dancers with traditional dance forms.

## R

**Duška Radosavljević** is a writer, dramaturg, and Professorial Research Fellow at the Royal Central School of Speech and Drama, University of London. Her publications include the award-winning website collection [www.auralia.space](http://www.auralia.space), and the books: *Aural/Oral Dramaturgies: Theatre in the Digital Age* (2022); *Theatre Criticism: Changing Landscapes* (2016); *The Mums and Babies Ensemble: A Manual* (2015); *Theatre-Making* (2013) and *The Contemporary Ensemble* (2013).

**Charlene Rajendran**, Associate Professor at Nanyang Technological University, Singapore, is a theatre educator, dramaturg and writer. Her publications include *Changing Places: Drama Box and the Politics of Space* (2022, co-edited with Richard Gough) and *The Routledge Companion for*

*Theatre and Young People* (2022, co-edited with Selina Busby and Kelly Freebody).

**Ma. Christiana Arabella N. Ramento**, also known as “Chiara”, is currently a third-year college student in the Ateneo de Manila University, majoring in the bachelor of fine arts, theatre arts. She has been doing theatre for almost ten years now. Currently twenty years old, Chiara continues to work towards self-improvement and growth.

## S

**Rohaniah binte Sa'id** graduated from LASALLE College of the Arts with a Diploma in Performance. She is currently doing her BA (Hons) in Musical Theatre in Lasalle. If she's not in rehearsals, she's at home enjoying a cup of tea whilst listening to Laufey, Jacob Collier and Aretha Franklin. Hani also enjoys drawing, painting and watching cat videos during her leisure time.

**Claudia Sachs** is an actress, director and adjunct professor of movement practice for acting at the Federal University of Rio Grande do Sul, Brazil, since 2016. She trained in Paris with Jacques Lecoq in 1992/93 and has been researching Lecoq's pedagogy since then. Her Master's work is called “Lecoq's methodology: a conceptual study” and her doctoral thesis is “The imagination is a muscle: the contribution of Lecoq's pedagogy for the actor”, establishing relationships between philosophical approaches and this practice. This philosophical approach has been published as a chapter of a book called *The Jacques Lecoq's companion* by Routledge/UK. She's assistant editor of the Journal *Cena* in Brazil.

**Ştefana Samfira** is a theatre and film actress. She graduated UNATC “I.L. Caragiale”, Faculty of Theatre, Acting Department, class of 2001. In 2002, she graduated from Advanced Studies, specializing in Theatre Pedagogy and in 2009 she obtained the title of Doctor in Theatre Aesthetics, Magna Cum Laudae. She attended the DAIRS Project Manager and Entrepreneurship courses. Since 2002 she has been teaching at the Theatre Faculty, Acting department. She is associate professor dr. and the Head of International Academic Programs of UNATC “I.L. Caragiale”.

**Nora Samosir** has been a professional theatre practitioner since 1984, acting in more than 100 stage productions, also appearing in films. Since 2018, she is part of the duo Wandering Women with Bharatanatyam dancer Dr Nidya Shanthini Manokara. As a teacher, she previously taught at the National University of Singapore, and currently at LASALLE College of the Arts, Singapore, she is a voice specialist in the BA(Hons) Acting and BA(Hons) Musical Theatre programmes.



**Costin Sărățeanu** is an Acting Student at the Theatre Faculty at UNATC “I.L. Caragiale” Bucharest, and has experience with theatre, television and film. Since starting college, he has discovered a passion for singing and a skill for film production. He is very eager to grow as an actor and creator. E-mail: costin1910@gmail.com

**Mihaela Sîrbu** graduated from Bucharest University with a BA in German Philology and from the National University of Theatre and Film with a BA in Theatrical Arts – Acting in 1994. She got a PhD in Theatre Studies in 2008 and a MA in Theatre Directing in 2022. She is a Professor at the Acting Department of the National University of Theatre and Film and also worked as an actress in film, at the Jewish Theatre and independently in Romania, Switzerland and Germany. She is an awarded actress and author of a few books in the field of acting and improvisation.

**Susan Sentler**, (she, her) BA, MACP, independent artist working with the expanded fields of dance/performance/visual arts, having taught and practiced globally for over 30 years. Susan’s approach is inter/trans-disciplinary, anchored by a honed somatic relationship to image. She focuses on gallery/museum contexts creating ‘responses’ or ‘activations’ and choreographing multi-media installations orchestrating absence/presence of the performative body.

Professor **David Shirley** is the Executive Dean of the Western Australian Academy of Performing Arts (WAAPA), at Edith Cowan University. Having trained at the Arts Educational Schools, in London and at the Royal Academy of Dramatic Art, David worked for many years as a professional actor in film, television and radio. David has contributed significantly to the ongoing development of performing arts training, including as the founding Chair of the Conference of Drama Schools Research Forum and as a Co-convenor of the 20th/21st Century Performer Training Group at the Theatre and Performance Research Association. An Associate Editor of Theatre, Dance and Performance Training published by Routledge, David is also on the Advisory Board of the Stanislavsky Research Centre, based at the University of Leeds.

Dr **Ramiro Silveira** is a Brazilian director, lecturer, actor trainer and researcher. He is Senior Lecturer and Head of the BA Word Performance course at East15 – University of Essex in UK. He holds a PhD in Theatre Pedagogy - Theatre Artist Training from University of São Paulo (Brazil) and an MFA in Theatre Directing from University of Middlesex (UK).

Born in the outback of Western Australia and raised in Perth, **Dayal Singh** has established himself as an international actor, producer, corporate trainer and educator. Having lived and worked in numerous countries, he now holds the title of Programme Leader for the BA (Hons) Musical Theatre programme at LASALLE College of the Arts, Singapore.

**Christel Stalpaert** is Senior Full Professor at the Arts Department at Ghent University (Belgium). She is director of the research centre S:PAM (Studies in Performing Arts and Media) and co-founder of the research network CoDa (Cultures of Dance). She recently published *Performance and Posthumanism* (with van Baarle and Karreman, 2021).

**Daniel Stănciucu** is a student in UNATC's acting department. He is 22 years old and is currently in his final year of college. Dani is also a sound designer and composer who has created scores for short films, music for many artists, and sound universes for theatre plays. Dani devotes all of his time and talent to anything in the sphere of the arts, from acting to dancing, from singing to playing numerous instruments, with dedication and passion for the process. E-mail: daniel.stanciucu@student.unatc.ro

**Alexandru Sterian** is a Professor at UNATC "I.L. Caragiale" and, since 2018, a Visiting Professor at "Babeş-Bolyai" University. Since October 2022, he is the Head of the UNATC Doctoral School. In the last six years, he published four books and numerous academic articles. He's an active cinematographer with a career which spans almost 30 years.

**Simon Stewart** is from the East Kimberley region of Western Australia. Simon has worked extensively as a dancer, choreographer and cultural dance expert with companies such as Company Lian in Paris, The 8th Pacific Arts Festival New Caledonia, Buzz Dance Theatre Perth, Yirra Yaakin Theatre Company Perth and OCHRE Contemporary Dance. He is a movement lecturer at WAAPA, ECU.

**Dirk Johan Stromberg** is a production professional and performance researcher. His work focuses on the intersection of design, technology, and improvisation. His vertical integration approach to production has led to innovative Virtual Reality telematic spaces, large-scale installation works, and new instruments which have been used in performance in shows throughout Europe, Asia, North America, and Australia.

## T

**Alexa Taylor** is an award-winning director, dramaturg, and performance-maker, whose work with companies like Black Swan State Theatre Company, ATYP, and WAYTCO sits alongside countless independent productions. Alexa is deeply interested in performance and/as social and political transformation; she is currently researching this in relation to climate change. Alexa is a lecturer in performance making at WAAPA, ECU.

**Matthias Teh** is an actor, writer and occasionally - a musician. Primarily trained as a stage actor, Matthias' practice seeks to find the fun side of life. As a multidisciplinary artist, they seek to find ways to express the humanity

present in all of us for all its quirks, idiosyncrasies and contradictions in a humorous and inclusive manner that is approachable and fun.

## V

**Isabella Vadiveloo** is a theatre director and intimacy director. She is a PhD candidate and Tutor in Theatre at the Victorian College of the Arts, University of Melbourne.

Dr **Angela Viora** is a contemporary Italian artist and scholar currently based in Melbourne, Australia. Formally trained in painting and art history, Angela's multidisciplinary practice engages with media such as performance, drawing, video, and installation.

**Elena Voicu** is a freshman student at UNATC with a strong passion for acting, that motivates her in the continuous journey of acquiring new skills. She loves working alongside others and is a very adaptable person, always interested in collaborating in various projects. Email: [elena.voicu@student.unatc.ro](mailto:elena.voicu@student.unatc.ro)

## Y

**Ashlyn Yeo** is a music student majoring in composition and arrangement at LASALLE College of the Arts, University of the Arts Singapore. She specialises in fingerstyle guitar playing and genres. She gravitates to indie-folk and alternative rock. In addition, she has had a visual art practice from a young age. She likes having visuals and concepts in mind when working on her music.

## Z

**Fairul Zahid** was a principal dancer/choreographer at several companies in New York and Malaysia and one of the artistic directors of Asia Duo Dance Company. He holds a master's degree (MFA) from New York University, Tisch School of the Arts and is currently a lecturer in dance at LASALLE College of the Arts' School of Dance & Theatre.