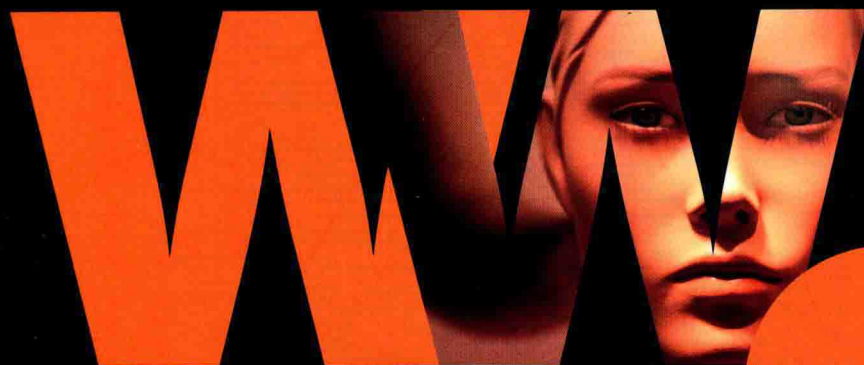


WHO'S WHO IN RESEARCH



PERFORMING
ARTS



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Increasingly, academic communities transcend national boundaries and collaboration between researchers is becoming more and more common. Staying up to date and relevant requires keeping abreast of the international currents of thought in one's field. But when one's colleagues span the globe, it is not always easy to know who's who – or what kind of research they are conducting.

Intellect's Who's Who in Research series was designed with the intention of increasing the scholarly community's self-knowledge and facilitating it to come together and to collaborate. As Intellect has grown as a publisher specializing in the creative arts and popular culture, so, necessarily, has its community of authors. This book series opens up a door to this thriving scholarly community by providing an easy, 'one-stop-shop' access to the names and research interests of the leading academics who have published in Intellect's growing portfolio of journals.

We have split the book series into five volumes, each covering one of Intellect's main subject areas. This volume features comprehensive profiles of scholars in the area of performing arts. Concise yet detailed listings include each academic's name, institution, a short biography, current research interests and a list of their articles published with Intellect.

Another important feature of this volume is an innovative and user-friendly index, based on the keywords that scholars have used in their articles. By combining the keywords chosen by a community of scholars focused on a specific topic, we hope to offer a taxonomy of keywords for the subject area as a whole, as well as provide a useful method for discovering the people writing on a particular topic, and where that work can be found.

We believe these volumes will be an invaluable resource for scholars, hiring committees, libraries, and would-be collaborators across the arts and humanities.

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Publisher

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Keywords critical pedagogy, community music, music education, Brazil, Paulo Freire

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Critical pedagogy in the community music education programmes of Brazil, *International Journal of Community Music*, 1.1, 117–126.

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Keywords governance, Nigeria, theatre, video, Yoruba

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Adaptation in contemporary Nigerian drama: The example of Ahmed Yerima, *Journal of Adaptation in Film & Performance*, 4.2, 115–128.

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Keywords Salad Days, musical theatre, utopian theatre, nostalgia, nostalgic theatre, backward glance

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'We Said We Wouldn't Look Back': Utopia and the backward glance in Dorothy Reynolds and Julian Slade's *Salad Days*, *Studies in Musical Theatre*, 5.2, 149–161.

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Keywords music, technology, Nay,
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An arts-based approach to co-facilitation of a theatre programme for teenagers
with acquired brain injury, *Journal of Applied Arts & Health*, 2.3, 221–235.

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Cultural leisure activities and well-being at work: A study among health care
professionals, *Journal of Applied Arts & Health*, 2.3, 273–287.

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input to interactive media.

Users as performers in vocal interactive media – the role of expressive voice
visualisation, *International Journal of Performance Arts and Digital Media*,
2.3, 275–296.

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Educational tools based on MIR system for Arabian woodwinds, *Journal of Music, Technology and Education*, 3.1, 31–46.

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Educational tools based on MIR system for Arabian woodwinds, *Journal of Music, Technology and Education*, 3.1, 31–46.

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Keywords body, improvisation, pedagogy, somatics, phenomenology

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Training bodies to matter, *Journal of Dance & Somatic Practices*, 1.2, 143–153.

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Intergenerational learning in a high school environment, *International Journal of Community Music*, 1.2, 253–266.

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Keywords performance education,
Eastern performance techniques,
exoticism, Butoh, Kathakali

Paul Allain is Professor of Theatre and Performance at the University of Kent, Canterbury. He collaborated with the Gardzienice Theatre Association from 1989 to 1993 and published the book *Gardzienice: Polish Theatre in Transition* (1997). He co-edited the *Cambridge Companion to Chekhov* (2000) and his book *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* was published by Methuen (2002) and Palgrave Macmillan, USA (2003). Routledge published his *Companion to Theatre and Performance*, co-written with Jen Harvie, in early 2006. Paul is currently researching the legacy of Grotowski's work. He has worked extensively as a movement director, including at the Royal Court Theatre, the National Theatre and The Royal Shakespeare Company, most frequently with Katie Mitchell. Allain teaches using techniques derived from Grotowski-based work through Gardzienice.

On the shoulders of tradition from East and West: a conversation between Paul Allain and Frances Barbe, *Studies in Theatre and Performance*, 29.2, 149–159.

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Keywords painting, collaboration,
corporeality, gesture, installation

Ludivine Allegue is a painter and a video artist whose work investigates the nature and constitution of both individuality and conscience. She has a Ph.D. in Arts from the University Paris I Panthéon-Sorbonne, she is also an associated artist and researcher at the Institut d'Esthétique des Arts et Technologies. During her Ph.D., she worked for several years with internationally acclaimed sculptor Jaume Plensa whose work she analysed in her Ph.D thesis. From 2005–06 she was a research associate of the PARIP project, Practice as Research in Performance, at the University of Bristol (UK). Recently,

she worked with dancer and comedian Shahrokh Moshkin Ghalam (Théâtre National de la Comédie Française, Paris), British Choreographer Rosemary Lee, vocal artist Yvon Bonenfant (UK/ Canada) and composer Julius Fujak (Slovakia) on projects that explore transversality across visual arts, music and/or performance.

Textures and Translations: B(earth) in between Extended Voice and Visual Arts, *Journal of Adaptation in Film & Performance*, 1.3, 237–256.

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Keywords Stanislavski, Chekhov,
Brecht, Edward Bond, Theatre in
Education, Mantle of the Expert,
Gregor Mendel, Disney

David Allen is currently artistic director of the Midland Actors Theatre (MAT). He is the author of *Stanislavsky for Beginners* (1999) and *Performing Chekhov* (Routledge 2000). Productions for MAT include: *Lady Chatterley's Lover* by David Calcutt (2001); *The Children* by Edward Bond (2004–5); *The Mothers* by David Calcutt and *Camel Station* by Trevor Griffiths (2006); *The Good Person of Sezuwan* by Bertolt Brecht (2010). Recent articles in books and journals include: 'Mendel in Darwin's Shadow' (2010) and 'Going to the Centre: Edward Bond's *The Children*' in *Studies in Theatre and Performance* (2007). Current research interests include: Brecht; Darwin and Mendel; Walt Disney; and Lewis Carroll.

'Going to the Centre': Edward Bond's *The Children*, *Studies in Theatre and Performance*, 27.2, 115–136.

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Keywords dance, somatic practices,
Body-Mind Centering®, alexander
technique, reflective writing

Jess Allen gained her first degree and a Ph.D. in Biology at Aberystwyth University before training in contemporary dance in Cardiff, Bristol and Coventry where she gained an MA with distinction in Dance Making and Performance. She combines work as a landscape officer for Worcestershire County Council with lecturing on the Dance Theatre Performance FdA programme in Bristol, where she is also pursuing further training in aerial dance and circus. She has worked as a dancer and aerial performer for Blue Eyed Soul Dance Company, APE-Tan Artists, Invisible Circus, Reson(d)ance and Julia Thorneycroft. Her own practice is situated between dance and live art and she has an interest in making work that engages directly with issues of sustainability and climate change, landscape character, ecology and rural community.

Written in the body: reflections on encounters with somatic practices in postgraduate dance training, *Journal of Dance & Somatic Practices*, 1.2, 215–224.

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Keywords somatic movement, dance
pedagogy, student embodiment

Karryn Allen has been a dance student and instructor in the Phoenix, Arizona area since 2001. She has years of experience teaching dance to a wide range of ages in the studio, school and community setting. Karryn has earned an Associates of Fine Arts Degree in dance from Scottsdale Community College, a Bachelor's Degree in Secondary Dance Education from Ottawa University, and is currently working on her Master of Fine Arts degree (MFA) in dance as a second-year graduate student at Arizona State University. Her current professional interests include the use of somatic movement practices in dance pedagogy to further student embodiment and understanding of dance technique.

Somatic voyages: Exploring ego, self and possibilities through the Laban/Bartenieff framework, *Journal of Dance & Somatic Practices*, 2.2, 233–250.

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Keywords intention, witness writing,
open studio, art, writing

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Art as enquiry: Towards a research method that holds soul truth, *Journal of Applied Arts & Health*, 3.1, 13–20.

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Keywords media, drama, King
Oedipus

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Audience journeys through multiple stories: Adapting *King Oedipus* for performance, *Journal of Adaptation in Film & Performance*, 4.1, 69–92.

Peter Amsel

Keywords composition, mental
illness, creativity, bipolar

Peter Amsel is a composer and writer who divides his time between the call of the muse and facing the ongoing road to recovery from bipolar affective disorder, which he has been living with for over twenty years. Peter has sought new meaning in life through advocacy for patients' rights and through writing about issues pertaining to the mental health community. He is currently working on a book about mental health recovery, as well as a number of musical compositions. He is an active participant on Twitter where he can often be found as @CrazyComposer or, on a whimsical side, channeling his cat as

@MyCatSeuss. He contributed a chapter in *Voices of Experience* on personal recovery, published by Wiley.

Creativity and bipolar disorder: Living with mental illness, *Journal of Applied Arts & Health*, 1.2, 215–221.

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Evaluating the therapeutic effects of museum object handling with hospital patients: A review and initial trial of well-being measures, *Journal of Applied Arts & Health*, 2.1, 37–56.

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Keywords music, Scotland, prison, education, self-esteem

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Engaging Scottish young offenders in education through music and art, *International Journal of Community Music*, 3.1, 47–64.

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Keywords british acousmatics, signal processing, music technology

Joseph Anderson is a composer whose art synthesizes the approaches of ‘classical computer music’ and the ‘British Acousmatics’, in that his compositional work is focused on acousmatic music created through self-authored tools and signal-processing algorithms. Since 1997, his principal output has been rendered in periphonic (full 3D) Ambisonic surround sound. He has been employed in a variety of industrial sector roles, including a posting as a DSP design engineer at Analog Devices Audio Rendering Technology Center in Silicon Valley. Since 2003 Anderson has lectured in music and music technology at the University of Hull.

Reviews, *Journal of Music, Technology and Education*, 3.1, 67–86.

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Keywords British theatre, phenomenology, Martin Crimp

Dr Vicky Angelaki is a lecturer in English and Drama at the School of English, Birmingham City University. Her research focuses on contemporary British theatre, phenomenology, aesthetics and politics. She holds degrees from Aristotle University of Thessaloniki (BA English Language and Literature) and Royal Holloway, University of London (PG Cert in Skills of Teaching to Inspire Learning, MRes in Theatre, Ph.D.). Her doctoral thesis (Department of Drama & Theatre, Royal Holloway, 2009) focused on defamiliarization in the work of Martin Crimp and produced an innovative critical/theoretical understanding of the theatre of one of the foremost British playwrights active today. She has presented papers at a number of prestigious European and UK theatre-related conferences and published extensively in the areas of recent and contemporary British and European theatre and theory. Vicky Angelaki is a member of IFTR, CDE and TaPRA.

Lessons from Harold Pinter, *Studies in Theatre and Performance*, 30.3, 267–273.

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Cultural perceptions, ownership and interaction with re-purposed musical instruments, *Journal of Music, Technology and Education*, 3.2–3, 93–106.

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Keywords screen adaptation, Henry James, mise-en-scène

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Art of the Past: Adapting Henry James's The Golden Bowl, *Journal of*

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Making use of the stage in West Africa: The role of audiences in the production of efficacious theatre. *Studies in Theatre and Performance*, 28.3, 223–236.

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Where are the five chapters?: Challenges and opportunities in mentoring students with art-based dissertations. *Journal of Applied Arts & Health*, 3.1, 59–66.

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Keywords community music, adult education, music

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A descriptive study to determine the opinions of community band members regarding the effectiveness of comprehensive musicianship, *International Journal of Community Music*, 3.2, 175–183.

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At the *Listening Post*, or, do machines perform?, *International Journal of Performance Arts and Digital Media*, 1.1, 5–10.

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The Female Quixote or The Adventures of Arabella: concerning a Narrative containing much that is Dramatic, and in which an Audience is expected to be

extremely interested (and in which the Footnotes are not the least Part). *Studies in Theatre and Performance*, 21.3, 150–161.

Reviews, *Studies in Theatre and Performance*, 28.2, 185–194.

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Keywords performance, creativity,
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Editorial, *Studies in Theatre and Performance*, 25.3, 179–188.

It ain’t what you do, it’s the way that you do it, *Studies in Theatre and Performance*, 25.3, 215–228.

The voice of her body: Somatic practices as a basis for creative research methodology, *Journal of Dance & Somatic Practices*, 2.1, 63–74.

Articulating choreographic practices, locating the field: An introduction, *Choreographic Practices*, 1.1, 3–19.

Writing the self, writing the choreographic, *Choreographic Practices*, 2.1, 3–7.

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Ersatz dancing: Negotiating the live and mediated in digital performance practice, *International Journal of Performance Arts and Digital Media*, 3.2&3, 151–166.

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Keywords American music, David Henry Hwang, Baz Luhrmann, Avenue Q

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