

Amateur Creativity: Interdisciplinary Perspectives

University of Warwick,
17th-18th September 2015



Arts & Humanities
Research Council

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Schedule

Thursday 17th September

10.30-11.30: Registration & Coffee (Millburn House Foyer)

11.30-12.30: Welcome and Opening Address by Symposium Organisers on the AHRC funded project Amateur Dramatics: Crafting Communities in Time and Space (Millburn House Studio)

12.30-1.30: Lunch (Millburn House Foyer)

Panel Sessions

1.30-3.00: [Boundaries Between the Amateur and Professional](#) (Chair: Helen Nicholson)

Central periphery: limits and potential of amateur practice in the world of Japanese Noh theatre

Diego Pellecchia, Ritsumeikan University, Japan

Re-Playing the Past: the role of amateurs in historical festivals in Switzerland

Yvonne Schmidt, Zurich University of the Arts

'Village Hall work can never be "theatre", it can only be entertainment'

Taryn Storey, University of Reading

3.10-4.10: [Craft and Amateur Creativity](#) (Chair: Jo Garde-Hansen)

Conspicuous Craft

Mae Finlayson, University of Tasmania

Craft Creating Community: Set Building with the Settlement Players

Cara Gray, Royal Holloway, University of London

4.10-4.30: Coffee/Tea

4.30-6.00: [Everyday Creativity](#) (Chair: David Gilbert)

Taste, Experience and Amateur Filmmaking:

The complications and contradictions of curating (crowd) sourced content

Daniel Ashton, University of Southampton

Remembering Wylbert Kemp: Amateur Creativity in the South Pennines

Heather Norris Nicholson, University of Huddersfield

Pylons and Birds eye: Golden Jubilee Scrapbooks from the WI

Rosemary Shirley, Manchester Metropolitan

6.00: Drinks Reception and Buffet Dinner (Millburn House Foyer)

Parking

Once you have arrived at Millburn House there are a number of visitor parking spaces at the front of the building, if these are full you will be able to access more parking via the barrier by typing in the code #9887*

Taxis

Allens Taxis 02476 555555 Lewis Taxis 02476 666666

Wifi

If you sign in to Warwick Guest (via settings) this will generate a password that will be sent to your mobile phone so you can access free wifi.

Friday 18th September

- 8.45:** Tea and Coffee available (Millburn House Foyer)
- 9.15-10.45:** [Methodological Questions](#) (Chair: Jane Milling)
- Insider-Outsider in the Space of Amateur Theatre**
Claire Cochrane, University of Worcester
- Researching through interactive performance: creative co-production in informal space**
Sarah Weston, Leeds University
- A Gallery of the Gutter? What becomes of amateur art and artists?**
Paul Long, Birmingham City University
- 10.45-11.00:** Coffee/Tea (Millburn House Foyer)
- 11.00-12.45:** [Histories and Heritage of Amateur Creativity](#) (Chair: Meike Wagner)
- Doing it for themselves? Women Writing for Private Theatricals**
Judith Hawley, Royal Holloway, University of London
- The Bunk Show meets Broadway: Musical Theatre at Girls' Jewish Summer Camps in Maine, USA**
Stacy E. Wolf, Princeton University
- Ham Acting and the Transatlantic Genealogy of Performer Identity**
Eleanor Massie, Queen Mary, University of London
- Stepping out of line: the Journey of an English Folk Dance**
Libby Worth, Royal Holloway, University of London
- 12.45-1.30** Lunch (Millburn House Foyer)
- 1.30-3.00:** [Amateur Creativity and Subjectivity/Identity](#) (Chair: Judith Hawley)
- Creativity as an Adaptive process: when a professional artist became an amateur historian**
Jessica Symons, Salford University
- Amateur theatre and bourgeois culture: 'Liebhabertheater' in Germany around 1800**
Meike Wagner, Stockholm University
- Making Suburban Faith: creativity, performance and material culture in faith communities in West London**
Nazneen Ahmed and David Gilbert, University College London and Royal Holloway, University of London
- 3.00-3.15:** Coffee/Tea (Millburn House Foyer)
- 3.15-4.30:** [Managing and Making Spaces for Creativity](#) (Chair: Nadine Holdsworth)
- Making Space to Play: local authorities and youth theatre in rural areas of Northern Ireland**
Molly Goyer Gorman, Queen's University, Belfast
- 'It can only be done in friendship and by putting yourself out':
Managing volunteers in an amateur theatre context**
Anne-Marie Greene, De Montfort University
- The Royal Polar theatres: Icebound Theatricals of the British Navy**
Sarah Penny, University of Warwick
- 4.30-5.00:** Closing remarks and symposium ends.

Abstracts

Making Suburban Faith: creativity, performance and material culture in faith communities in West London

Nazneen Ahmed and David Gilbert

This paper explores the role of suburban faith communities in the creative practices of religious place making in the suburbs. Drawing on a comparative project ‘making Suburban Faith’ which focuses on eight different faith communities the paper explores the role of vernacular creativity in the sacred and communal performance and material culture of places of worship. While some places of worship are purpose built and architecturally impressive others are more make-shift, adapted or temporary premises. The paper contrasts the attention given to the formal designers and named makers of faith buildings with other creative activities that sustain these spaces, through repair, custodianship, embellishment, care and cleaning. Congregational creativity is both organised, routine and theologically approved but also often spontaneous, improvised and even disorderly or anarchic. Drawing on a range of examples of religious material culture and performance which include embroidered church kneelers, choir performances and other forms of music making, flower garlands, religious paintings and statues the paper traces the ways in which creative practices are both spaces through which faith communities are realised and sites of contestation and negotiation. The paper thinks about the way that religious creativity sits ambivalently in wider discussions about everyday, ‘home-made’ or amateur creativity, and discusses the relationship between creativity and different forms of goal and self-fulfilment.

‘Taste, Expertise and Amateur Filmmaking: The complications and contradictions of curating (crowd) sourced content’

Daniel Ashton

crowdsourced documentaries could be seen to privilege the self-expression of amateur filmmakers. This paper critically examines the ways in which amateur filmmaking contributions to the ... *in a Day* crowdsourcing projects are engaged with by the projects’ producers. Specifically, the paper analyses the efforts to structure and shape the contributions as set out in guidance and tutorial materials provided by the producers.

Through examining the *Brin a Day* ‘how-to’ guidance films produced by the BBC using celebrity presenters Dan Snow (on preparing filming) and Julia Bradbury (on filming content), this paper highlights the presence of the ‘Quality Discourse’ (Muller, 2009) in which professional interventions are made into the practices of amateur filmmaking. The *Britain in a Day* guidance films, as with other materials associated with YouTube and *Video Dairies*, assign the technical and creative (in)expertise of the amateur and ordinary filmmaker (Zimmerman, 1995). A ‘Quality Discourse’ is also evident in the *Life in Day* project through the series of guidance films shared on YouTube. These include composer Matthew Herbert on the four sounds that should be used if contributors want to appear in the soundtrack and editor Joe Walker on the editing process. This guidance and advice is critically analysed to consider the different openings and opportunities made available by the production team as they (crowd)source content. Setting out the practices and possibilities for self-representation is a point of tension that this article explores through the comments thread to one of the production team’s guidance videos. This video presents a number of submission requirements, notably that contributors do not edit, and analysis of the responding comments shows how potential contributors critically challenge participation that they regarded as the instrumental requesting and curating of content.

Insider-Outsider in the Space of Amateur Theatre

Claire Cochrane

There has been a lot of published scholarship on the topic of insider-outsider status in qualitative research across a range of disciplines. An article published in 2001 for example, draws attention to the complexity inherent in either status and suggests that the boundaries between the two positions are far from clearly delineated.¹ Another explores the value of inhabiting the 'space between'.² In the light of this I want to discuss the experience of participants in amateur theatre by acknowledging more consciously my own 'in between' position. When I first published on amateur theatre in 2001 it felt like a risky undertaking. This 'commonplace' activity which historically had brought, and arguably still brings, considerable pleasure to thousands of people was effectively '*not-theatre*' from the perspective of the intellectual and aesthetic value-judgements of the academy.³ Potentially I was damaging my own position as a professional academic. As the organisers of this symposium emphasise much has changed since then. But the tension I felt then, manoeuvring uneasily between my aims as an academic theatre historian embarking on a major project and the fact that I was at that time a fully paid-up member of an amateur building-based 'little theatre' still exists. This paper will be grounded in a direct engagement with amateur creativity in ways which both attempt to acknowledge and exploit insider empathy and interrogate the outsider assumptions which shape and ultimately determine research aims and outcomes.

1 Sharan B. Merriam et al, 'Power and positionality: negotiating insider/outsider status within and across cultures', *International Journal of Lifelong Education*, 20 (5) 2001.

2 Sonya Corbin Dwyer & Jennifer L. Buckle, 'The Space Between: On Being an Insider-Outsider in Qualitative Research', *International Journal of Qualitative Methods*, 8 (1) 2009.

3 Claire Cochrane, 'The Pervasiveness of the Commonplace: The Historian and Amateur Theatre', *Theatre Research International*, 26 (3) 2001.

Conspicuous Craft

Mae Finlayson

My collection and revivification of discarded (particularly unfinished) amateur DIY paraphernalia is an exploration of the inferred limits and possibilities of creativity. Gathering and reclaiming the 'bits' of unfinished projects acknowledges, extends and plays with questions of 'canned creativity' (sold to us in paint by/stitch by number commercial kits) and 'crammed creativity' (wild instruction-less making). Unwanted and incomplete amateur domestic craft matter that is found in parts, lingering, speaks of frustration and disillusionment as well as our desire for satisfaction and achievement. While an unfinished project could be read as a tangible reminder of failure, I take up Glenn Adamson's (2010) argument that apparent deferred productivity is important as an indication of how creative undertakings play a largely aspirational role in our (maker's) lives.

The pause where the making has been started and then left incomplete is unpaused by a second maker (myself), as an act of liberation. The gap between the original making and the reimagining implies a suspension of human energy, a state in which the crafted object retains its own 'thing power'. Drawing on the new materialist perspective of Jane Bennett, I will interrogate the 'calling capacities (within the materiality) of things,' (The New School 2011) as well as the limits and excesses of human creativity. My practice takes up the troubling unfinished object as a space for a materially creative dialogue through the trace and retrace of the hand. Collapsing the boundaries of fine art and craft, creativity and consumerism, failure and aspiration, my practice uses revived objects to question and celebrate the power of conspicuous craft.

‘Making space to play: local authorities and youth drama in rural areas of Northern Ireland’

Molly Goyer Gorman

“The staff were very uncooperative. I felt they didn’t really like young people. We ended up handing over our entire evening’s takings to the council.” (Youth theatre facilitator, County Antrim)

“We never applied to the council for money. Instead, I asked them to support us practically, in everything we do.” (Youth theatre facilitator, County Tyrone)

For 11–18 year-olds living in rural areas, accessing arts activities outside of school can be a challenge. There are the barriers of poor provision and unsuitable venues, faced by all age groups, with additional challenges specific to young people such as the lack of independent means of transport. In some communities, prejudice about the arts may also be a drawback. What role should local authorities play in helping young people overcome these barriers?

This provocation sheds a spotlight on youth drama activity in rural areas of Northern Ireland, focusing on not-for-profit groups. Drawing on ethnographic research conducted in 2013 and on initial PhD fieldwork, I will propose an argument for why and how local authorities should support rural youth drama.

In 2015, Northern Ireland’s 26 local authorities were amalgamated into 11 ‘super-councils’, charged with a new responsibility for community well-being. I will contend that well-run youth drama groups are eminently placed to enhance community well-being and promote tolerance in rural areas. By outlining potential ways in which councils can effectively support rural youth drama groups I will aim to inspire discussion around the relationship between local authorities and rural not-for-profit arts in other parts of the UK and beyond.

Craft Creating Community: Set building with The Settlement Players

Cara Gray

This paper reflects on the making of amateur theatre, and how the processes and spaces of making can illuminate the ‘crafting’ of a community; developing the appreciation that ‘making is connecting’ (Gauntlett, 2011). Amateur dramatics has long been a site overlooked by the academy in discussions around the social production of art. Yet within geography and beyond, discussions around artistic practice, craft and skill by way of creative practice and process have gained significant attention. So have the spaces of artistic production, the artists’ studio (Bain, 2004, Sjöholm, 2012) and the everyday ‘vernacular spaces of creativity’ (Edensor 2010). I aim to investigate the creative processes outside the realms of capitalist value, in amongst the making and the spaces of the amateur dramatist, in a town that was designed on the principles of the Arts and Crafts Movement.

Of specific interest to this paper is the Sunday set building mornings at the Settlement (Letchworth Garden City), in which volunteers from the Settlement Players helped to construct the living room of Fey, a character in their upcoming play. Drawing on (auto) ethnographic research and participatory work conducted with The Settlement Players, this paper will offer an analysis of the amateur dramatist as a craftsman ‘dedicated to good work for its own sake’ (Sennett, 2008). By positioning myself in the making, I seek to contribute to the understanding of human labour in amateur theatre, whilst illuminating the social and material relationships therein.

‘It can only be done in friendship and by putting yourself out’: Managing volunteers in an amateur theatre context’

Anne-marie Greene

This paper presents analysis of case study action research fieldwork at one amateur theatre, the Criterion Theatre in Coventry. This is part of an ongoing wider research project exploring what it means to manage a volunteer. So far, the wider project has involved ten third sector organisations in the UK covering a wide variety of service provision, for example; counselling and advice services; the arts (theatres, art projects); conservation organisations; and faith organisations. Broad research themes include how the work of unpaid volunteers is managed and controlled and importantly, the applicability of conventional management and industrial relations models, policies and practices to this context.

The Criterion Theatre is one of the research organisations and provides an interesting context for study because it relies solely on a volunteer workforce - there are no paid employees. Additionally, it is completely self-funding, not being in receipt of grants or external funding. The year 2015 is the 60th anniversary of the Theatre Company and is also a critical point in its history. In particular, the governance of the Theatre is currently undergoing considerable analysis and change. Aspirations of the current Board of Directors include increasing the professionalism of its business, the development of forward looking strategic plans and achieving charitable status. Alongside all of this are creative aspirations to deliver a quality and artistically challenging annual season of in-house productions, fully utilising the skills of the Company. Ensuring the active involvement of volunteers is crucial to achieving these aspirations.

To date, within the wider project, the role of emotional labour in the management of volunteers has emerged as a key finding. The argument is that there is a re-construction of the ‘employment relationship’ within the volunteer context as a space freer of the social and feeling rules that otherwise might shape emotional landscapes within conventional employment situations. This has led to managers working in an ‘unregulated emotional landscape’, characterised by emotionality. We argue that those who manage volunteers work in a context where their ability to manage their own and the emotions of their volunteers i.e. their ability to perform ‘emotional labour’ (Hochschild, 1983:7) is much more exposed and critical than conventional employment contexts. This case study thus fills a gap around the distinct lack of empirical research considering the role of emotional labour within the volunteer context (exceptions include Thoits & Hewitt, 2001; Biron & Veldhoven, 2012) while there is significant potential for the management of volunteers to offer a unique perspective on the emerging literature exploring the importance of emotional labour in leadership and management roles (Iszatt-White; 2009; Humphrey, 2013). Compared to the other contexts in our research, arguably this demand for the performance of emotional labour is enhanced in the theatre context.

Doing it for themselves? Women Writing for Private Theatricals

Judith Hawley

Immensely popular from the late eighteenth century onwards, private theatricals gave women an opportunity to play different roles in their domestic settings. Sometimes these were dramatic roles that were at odds with their personae (the respectable Alicia Sheridan got together with her future husband Joseph LeFanu while playing Jane Shore; the robust Mrs Hobart was mocked for her performance as Cowslip in O’Keefe’s *Agreeable Surprise*). Sometimes they played practical roles in putting on a show which they would not have been able to play either in private life or in a professional theatre. Moreover, there are ways in which private theatricals incorporated elements of the social roles of elite women – such as hostess – which were not part of public theatrical experiences.

Mostly, amateurs adopted the repertoire of the London theatres and imitated their practices even to the extent of printing playbills and tickets. This suggests perhaps both a desire to recreate favourite performances and a diffidence about their talents. There were some women who demonstrated greater creative ambition by writing as well as staging plays. This paper will compare two such women who wrote for their own private stages: Elizabeth Yorke and Elizabeth Craven. In the 1790s Elizabeth Scot Lindsay Yorke, Countess of Hardwicke, wrote *The Court of Oberon, or The Three Wishes. A Drama in Three Acts*, which was performed at Wimpole Hall.

The wife of the third Earl of Hardwicke arranged theatricals at Wimpole Hall to amuse “her children and their friends” at Christmas. “suitable to her juvenile performers, the youngest of whom was about two years old.”⁴ She represents the play as merely an example of her motherly duties rather than the work of a writer with theatrical ambitions. When she published it in 1831 in a different context she still stressed that her actions were consistent with feminine propriety. It was published at the request of the queen for sale at a Bazaar “for the succour of the distressed Irish” and sold alongside women’s other “fancy works” such as embroidery, crochet and cut paper work. This bazaar was probably “a sale of ladies’ goods” held at the Hanover Square rooms in June 1831, organised by “The Irish Distress Committee” which raised £3,134 in its first two days.⁵ Far from being apolitical, both the message of the fable told in the 1790s – that the poor should be content with what they have and let their social betters run the world – and the context of the publication in the 1830s – were pointedly conservative.

⁴ Elizabeth Scot Lindsay Yorke, Countess Hardwicke, *The Court of Oberon, or The Three Wishes. A Drama in Three Acts* (London: printed at the Shakespeare Press by W. Nicol, 1831), Preface, n.p. It was reprinted in *Lacy’s Acting Edition of Plays, Dramas, Extravaganzas, Farces, etc., etc. as Performed at the Various Theatres*, vol. 17 (London: Thomas Hailes Lacy, n.d.).

⁵ See F. K. Prochaska, “Charity Bazaars in Nineteenth-Century England,” *Journal of British Studies* 16 (1977), 65.

A gallery of the gutter? What becomes of amateur art and artists?

Paul Long

Over the last two decades, UK cultural policy has authorized an army of cultural intermediaries to work with ‘communities’. Amongst their many aims, they have sought to engage the ‘hard to reach’ as participants in the cultural ecology, both as consumers and potential producers. Thus, professionals have engaged communities to share in the production of creative projects and to develop their own voices and aesthetic responses to the world. As a result of the nurturing of amateur skills and aesthetic ideas, community spaces boast exhibitions of the work of local people or their ideas and efforts adorn public places, evidence of consultation processes as part of regeneration projects for instance.

This presentation seeks to consider amateur production as part of cultural intermediation derived from research conducted as part of the AHRC-funded work in the inner cities of Birmingham and Salford. ‘*Cultural intermediation & the creative economy*’ has itself involved community members in co-production of research and, at the time of writing, in the commissioning of cultural work. In this latter process, community members are enlisted to form commissioning panels that produced organic cultural policy that might engage artists to develop work based on a remit formulated at grassroots level.

This paper reflects on these processes of intermediation, by both artist and social scientists. I ask: what are the dynamics of the relations of amateur and professional are articulated in such encounters? What ideas of culture, aesthetics, value and indeed engagement emerge? Above all, what happens to the work and indeed to the participants – the amateurs – engaged by such projects once they are completed?

‘Ham Acting and the Transatlantic Genealogy of Performer Identity’

Eleanor Massie

Following protests against the staging of *Exhibit B* in London’s Barbican in 2014, the subsequent public and academic debates about contemporary representations of racial identity remind the UK performance industry once again, to use Joseph Roach’s phrase, of the sometimes ‘forgotten but not gone’ histories of racial inequality at work within contemporary practice and scholarship (1996: 2). This paper proposes that these histories shape fundamental aspects of how the performance industry is structured and divided, in particular the demarcation of amateur and professional spheres of practice. With the recent strengthening of interest in amateur creative practices in UK performance studies, this paper argues that alongside recuperating the amateur within scholarship, we must also ask what cultural assumptions that very division of labour draws upon. To do so, this paper explores the transatlantic genealogy of the phrase ‘ham acting’, moving from early usage in relation to minstrel performance and ‘ham banjo’ players, to contemporary manifestations that draw distinctions between performance aesthetics and that delimit who has the right to represent the human. To do so the paper posits a historiographical method that draws on scholars like Roach, Paul Gilroy (1993), and Fred Moten (2003), who have developed ways of viewing, or even hearing history, which allow for a rigorous investigation of the past’s influence on the present. It argues that a banjo played in the 19th century US can resonate on-stage in the UK today, and moreover that as performance scholars and historiographers we can develop an ear alert to these vibrations.

Remembering Wylbert Kemp: amateur creativity in the South Pennines

Heather Norris Nicholson

Exploring Britain’s amateur visual practice has highlighted the passion and professionalism of many people who took their leisure time seriously. What often emerges is that a hobby extends into a way of a life, that shapes and is shaped by belonging to informal communities of shared interests but seeps into other areas too. Overlapping interests and bubbles of creativity may share porous boundaries with professionals too. Symbiosis between work/leisure/volunteerism results as amateur enthusiasts seek out opportunities to share their own endeavours. Thriving amateurism across linked domains produces cultural and social capital and synergies that may be set against wider patterns of societal change as shown by research undertaken for the locally commissioned film project, *Remembering Wylbert Kemp* (completion May 2015).

For Wylbert Kemp (1904-1990), an apprenticeship at thirteen with Bamforth’s postcard, lantern-slide company and film company, seemed an exciting alternative to mill work, but two years later, he joined the family barber’s business where, apart from wartime military service, he remained until retirement. Although Kemp involved himself in commercial life, listening to people as he worked, sustained his imagination and sparked his wish to record local voices and stories. For over forty years, Kemp captured facets of valley life and history in the South Pennines in prose, poetry and plays. He was also an amateur filmmaker and local artist, although the focus here is on his love of writing and the spoken word. Kemp’s sustained output of dialect plays fed into the vibrant amateur dramatic culture of the interwar and postwar years when performers, audiences and small publishers were willing to support local productions and drama festivals. His writing attracted professional interest too, with productions by regional repertory companies. Emerging regional radio broadcasting also saw Kemp’s colourful written evocations of time and place as valuable programme content over many years.

Research, while making the film, highlights the dynamics of local amateur creativity within negotiating patterns of wider societal, cultural and economic change. Interviews, archive materials, visual and archive sound recordings sources, trace the historical character of amateurism, exemplified by Wylbert Kemp, and its contemporary relevance.

Central periphery: limits and potential of amateur practice in the world of Japanese Noh theatre.

Diego Pellecchia

Since Noh became patronised by the aristocracy in the 15th century, teaching to amateurs has constituted an essential source of income for most Noh professionals. Today amateurs form a large component of the Noh regular audience, and support their teachers by purchasing tickets to performances, taking lessons, and performing at recitals. Noh amateurs form strong and exclusive relationships with their teachers, becoming de facto part of the larger professional system. However, regardless of the level of artistic mastery they might reach, they are relegated to the lower ranks of the pyramid-shaped Noh society. In Noh, as in other Japanese traditional arts, the amateur is expected to take a subservient attitude towards the teacher. The one-way relationship between student (amateur) and teacher (professional) has progressively grown sterile: amateurs do not form self-sufficient groups, nor do they put on independent shows. Despite their central role in the economics of Noh, amateurs are marginalised as artistically irrelevant by a conservative and hierarchical social environment that foregrounds performers belonging to families in which the art has been transmitted for generations, and little attention is devoted to their role in the broader Noh establishment. Are Noh amateurs merely financing the professionals, or is there any potential for them to creatively contribute to the development of the art? Drawing from extensive fieldwork, this paper examines the complex, mutually dependent relationship between professionals and amateurs in the world of Noh, questioning the rigid categorisation of ‘amateur’ and ‘professional’, and arguing for the potential to further contribute to the Noh tradition.

The Royal Polar Theatres: Icebound Theatricals of the British Navy

Sarah Penny

In April 1902, R.F Scott’s British National Antarctic Expedition (1901 – 1904) was about to endure its first south polar winter. Icebound on Ross Island at McMurdo Sound and faced with the prospect of sustaining extreme and life threatening conditions, *Discovery’s* crew converted the shore-hut into The Royal Terror Theatre; a stage with seating and footlights upon which melodramas, concerts and lantern shows were produced. Drawing on diaries, printed advertisements, shipboard newspapers and photographs, this paper will assess the choice of theatrical repertoire and the craft and creativity employed to perform it. It will also contextualise and compare this case study with the performance practices of other polar theatres with specific focus on the Royal Arctic Theatre from which harlequinades and pantomimes were produced. This paper will demonstrate that these amateur theatre practitioners used performance not only to maintain morale and prevent “cabin fever” but as a method of discipline in order to subtly regulate behaviour and suspend the monotony of shipboard life. Situated within theories of the carnivalesque, this paper suggests how these seemingly anarchic activities may have been used as a means to contain the threat of homesickness and feelings of nostalgia as well as reinforce structures of authority.

Re-playing the past: The role of amateurs in historical festivals in Switzerland

Yvonne Schmidt

Historical festivals are a traditional and very popular form of Swiss theatre, involving numerous non-professional performers. They can be regarded as a sort of re-enactment or staging of history as well as a reflection on cultural identity. In Switzerland, professional theatre was „imported“ from the neighbouring countries, whereas amateur theatre and historical festivals in particular still plays an important role, especially in the rural areas. At the same time, a “professionalization” of this traditional theatre practice can be observed. Recent festivals are constituted by an exchange of knowledge between professional and non-professional theatre makers. „Today’s Festival“, an interdisciplinary research project at the Zurich University of the Arts, funded by the Swiss National Science Foundation and in co-operation with other Swiss universities and amateur theatre projects, explores the development of the Swiss historical festival in the last twenty years. My paper will focus on a current festival on the occasion of the 500-year anniversary of the Cantons of Appenzell-Innerrhoden and Appenzell- Ausserrhoden, examining the collective rehearsal process with non-professional actors. In this theatre production, the amateurs are not part of an existing concept, but they are the protagonists of a search process, aiming to re-invent the festival as a site-specific theatre form, which is embedded in its particular social and historical context. I will focus on the “barter system” between amateurs and professionals and the amateur’s contribution to the theatre project and how „festival“ as a traditional form of theatre is challenged by the influence of contemporary artistic practice.

Pylons and Birds Eye: Golden Jubilee Scrapbooks from the WI

Rosemary Shirley

This paper centres on a set of scrapbooks created by the rural women’s organisation the Women’s Institute. They were made in 1965 by WI’s all over the country to celebrate the organisation’s golden jubilee, and were intended to provide a snap shot of village life at that moment in time. Now held in county archives or by the institutes themselves, the books reveal something of the complexity in how modernity has been felt in rural places, evidencing dramatic yet uneven changes in the landscape, in consumption and in the home. Part of the importance of these documents is that they articulate rural everyday life from a female perspective. The scrapbooks communicate how the world was represented to the rural women of the WI at this time, through media and consumer products and how they chose to represent their world to future generations. The scrapbooks are visually fascinating objects and in addition to the historical content of these documents this paper will discuss the idea of making or crafting as a way of accessing and recording alternative or unofficial histories.

‘Village Hall work can never be “theatre”, it can only be “entertainment”.’⁶ The Arts Council of Great Britain (ACGB), the amateur, and the development of British theatre in the immediate post-war period.

Taryn Storey

In May 1953 the Arts Council’s Executive Committee discussed a British Drama League Conference report containing the following resolution:

That this conference urges the professional theatre to continue to take note of and encourage the work of the more serious amateur theatre, so that the contribution as it has to make to the progress of the theatre, especially the promotion of new writing and new methods of presentation, may be effective.⁷

Despite such pleas from amateur theatre-makers, and indeed criticism from within the Arts Council itself, the ACGB’s drama department pursued a system of apartheid that was to divide amateurs from the professional theatre: it advised regional theatres to advertise amateur performances on different coloured paper and run separate ‘amateur weeks clearly marking their ‘amateur’ status to prevent audience confusion. At the same time the ACGB secretly acknowledged that many amateur companies were of a higher standard than their local professional rep.

In fact the Drama Panel’s prejudice against the amateur theatre-maker was inconsistent with the ACGB’s approach to amateur artists in other art forms, and indeed Arts Council research in the post-war period identifies a link between participatory arts projects and audience numbers.

This paper examines why the blurred distinction between amateur and professional theatre-makers that had provided such rich ground for experimentation before the war, was to become starkly polarized under the post-war Arts Council, and argues that the ACGB’s failure to support and encourage the amateur was to impact on the aesthetic of new work created in the post-war period and contribute to a post-war decline in audience numbers.

⁶ John Moody, ACGB Drama Director, *Policy of the Drama Department 1949–1950*, Supplementary Statement to Council, Paper 269, 20 July 1949, EL/4/50.

⁷ *British Drama League Conference Resolutions*, May 1953, The Minutes of the ACGB Executive Committee, appendix B, 15 July 1953, EL4/44.

(Both documents are located in the Arts Council of Great Britain Archive, in the Victoria and Albert Museum’s Theatre and Performance Collection, Blythe House, London.)

Creativity as an adaptive process: when a professional artist became an amateur historian

Jessica Symons

Rather than identify creativity as particular to certain fields such as music or certain people such as artists, I argue that creativity lies in the productive, adaptive process of responding to circumstances as guiding parameters (Symons 2014). It is this adaptability which becomes transferrable across different working environments, breaking down the distinction between amateur and professional.

During ethnographic fieldwork on an AHRC project, Cultural Intermediation, I met Leslie Holmes, an artist working in Salford. He was inspired by the Salford Lads Club with its working class roots and 100 years of community solidarity in the local area. When he found out that the club was about to close down, he drew on his artistic skills and experience to generate more income for them. Through art projects, he funded community activities such as the annual camping trip, the boxing ring, football club, dancing, drawing and snooker. Leslie capitalized on the club’s appearance on The Smiths album cover to generate attention and income from the band’s international fans. He trumpeted the club’s architectural and social heritage through open days, film locations and collaborations. These initiatives drew in support from local, national and international politicians, royals, pop stars and business people.

Leslie’s experience helps us think through distinctions between amateur and professional creativity. As he worked professionally as an artist, lecturer and teacher, he had also campaigned throughout his life for the preservation of Northern industrial heritage. It was his ‘amateur’ historical interests combined with his professional art experience that helped save the club from demolition. In this paper, I suggest that creativity, characterised by an adaptable, responsive and productive approach to social challenges, aligns people based on their working *processes* rather than their practice *fields*.

Amateur theatre and bourgeois culture. 'Liebhabertheater' in Germany around 1800

Meike Wagner

Amateur theatre (Liebhabertheater) in early nineteenth-century Germany played an important role in the formation of the 'bourgeois citizen'. Around 1800 a large number of bourgeois amateur theatres were founded, spreading to communities in villages and cities to such a degree that they became an important part of bourgeois culture. The popularity of these amateur theatres led to the development of new dramatic genres recognizing the specific conditions of amateur practices and a growing interest in topics from the daily life of bourgeois citizens (e.g. Kotzebue 1803-1820; Müllner 1817-1819).

At the same time a large number of publications praised the bourgeois amateur theatre for its particular educational potential in comparison to the morally suspect itinerant troupes and elitist court theatres. Bourgeois amateur theatres offered a forum for bourgeois education, thereby fostering bourgeois concepts of identity and 'citizenship'. Enlightenment thinking and pedagogy was at the core of their activities. Educating their members in declamation, graceful corporeal movements and literature was in line with the idea of becoming active and 'useful' bourgeois citizens. A second political dimension arose from the fact that amateur theatres made theatre activities accessible to new groups in society as workers, craftsmen, manufacturers and merchants. I would like to argue that these early amateur theatre activities have helped to establish concepts of theatre as a political and pedagogical medium that are still relevant to us today.

Starting from the case of the Berlin based amateur theatre Urania (established in 1792) I will investigate the institutionalization processes of bourgeois theatre in Germany and the role of amateur culture in the establishment of the concept of 'bourgeois citizenship'. In 1892 the Union for German Amateur Theatres (still existing today) was located at Urania and thus made it the focal point of amateur theatre culture in late-nineteenth century Germany.

Researching through interactive performance: creative co-production in informal space.

Sarah Weston

Following the performative turn in post-industrial labour where creativity is part of professional and working life, how does this creativity manifest in non-working situations? Can we foster this, 'amateur creativity', amateur in the sense that it is not being used for the individual's professional life, for artistic ends? This paper will examine a theatre project through this lens, where creative skills are essential to workplace production, and whether this impacts on how creativity manifests in informal, amateur and leisure settings. A regular concern in contemporary theatre practice is how to reach a broader audience in the performance of new, often experimental work. *Prefer Not To Say*, a project of my own theatre company, took this concern as the basis for a two month research through performance project, where we would find audiences in their own existing, informal leisure spaces. We created a series of ten minute interactive performances for these spaces as a way of generating material for a full length devised piece. These performances took place in a range of settings: a life drawing class, a yoga group, a fitness class, the dinner break in a workplace: and each one created an archive of knowledge, stories and characters that we co-produced with the audience. Yet in each of these spaces, there were different levels of engagement, different kinds of imaginative practice taking place, as we experimented with different performance styles, and differing levels of our own performativity as a way to engage in this co-production of material. This paper will discuss each of these performances, investigating whether there is a further need for such spaces of amateur creativity in the face of professionalized creativity. Furthermore I will address questions of participation and methodology in terms of how successful this project was in involving 'amateur creativity' in the devising process. What was the effect of re-appropriating people's creative abilities back into informal, amateur and leisure settings? How useful was this for us as theatre practitioners: where we simply appropriating people's creativity to our own professional ends? How successful was this project as a methodology for devising collaborative contemporary theatre?

The Bunk Show Meets Broadway: Musical Theatre at Girls' Jewish Summer Camps in Maine, USA

Stacy Wolf

At many girls' Jewish summer camps in the state of Maine in the U.S., weekly musicals performed by campers aged seven to fifteen have been a staple of camp life since 1911. Directed and overseen by university-aged counselors, girls rehearse and present mini versions of Broadway musicals alongside their regular activities of swimming, soccer, and arts & crafts. This paper begins in the archives to examine the early days of Jewish (non-Orthodox, private, for-profit) summer camps for girls in the U.S. and the inclusion of theatre - and by the 1950s, Broadway musicals that were playing concurrently in New York City - in their regular programming. Then, using participant-observation and ethnographic methods, I focus on musical theatre at several camps to discuss current procedures, including season selection, script editing, casting, rehearsal, and pre- and post-performance rituals. I quote campers and counselors to convey how they make the show happen (six shows per summer, each of which goes from page to stage in only five days) and why it matters in this eight-week civilization in the rough. I ask, How do girls' participation in musicals as performers, as stagehands, and as spectators contribute to their sense of identity? How do musicals foster Jewishness in a wilderness setting? What do girls learn by doing and seeing musical theatre at camp? How do these amateur productions of *Willy Wonka*, *The Jungle Book*, and *Sister Act*, to name a few, connect to Broadway? I situate the weekly musical theatre productions within a performance studies framework, which understands the show itself as a "hot spot" in a larger social performance of U.S. summer camp as a subculture. How does musical theatre rehearsal and performance establish and reinforce community? How do the values activated by musical theatre participation and spectatorship dovetail with those of camp more generally? How does this amateur theatrical activity solidify a middle-class, Jewish American habitus? This paper aims to shed light on a vibrant amateur practice that falls outside of the typical interests of both musical theatre scholars and sociologists of gender and of Jewish American identity. I hope to demonstrate why this arena of performance should be seen as a key part of musical theatre history as well as valued in and of itself as a form of amateur creativity.

Stepping out of line: the journey of an English Folk Dance

Libby Worth

This paper will present initial ideas for a new research project analysing the temporal and geographical mobility of selected English folk dances. Rather than prioritising focus on the origins of specific dances, the research will re-locate attention to links, journeys and the shared elements of dances that travel internationally, but frequently unnoticed.

What can these primarily amateur dance practices reveal about cultural identity as the dances move across time and national boundaries? Inspired by a methodology that folk singer and dancer Eliza Carthy used in lecturing on diverse versions of two folk songs, I aim to apply this to folk dances to explore how steps, floor patterns, design and collaborative practices respond to changing social and political environments. This work will entail collaborative working with amateur dance troupes, dance academics who have already done much in this field and musicians who have looked at this type of process in relation to song.



Biographies

Nazneen Ahmed

Nazneen is currently Research Associate at UCL in the School of Geography, working on the AHRC Connected Communities project “Making Suburban Faith: Design, Material Culture and Popular Creativity in Suburban Faith Communities” in collaboration with Dr Claire Dwyer, UCL, and Prof. David Gilbert, Royal Holloway. Her research focuses on religion, space and migration in London, with particular reference to Muslims in Britain from the mid-nineteenth century onwards. She is currently working on a book on the history of religious buildings in East London, which will be published by English Heritage next year.

Daniel Ashton

Daniel Ashton is Lecturer and MA Pathway Leader in Global Media Management in the Winchester School of Art at the University of Southampton. His research focuses on different ways of organising cultural work, including the intersections between professional and amateur media making. He has worked in partnership with UK community media organisations on facilitating university students in completing digital storytelling and community radio projects. His research on digital storytelling and participatory media has been published in Media International Australia.

Claire Cochrane

Claire Cochrane is Professor of Theatre Studies at Worcester University. As a historian primarily of twentieth and twenty-first century British theatre her publications have ranged from Shakespeare in performance to the development of Black British and British Asian theatre and audiences. She has a particular interest in regional theatre and she has published extensively on amateur theatre including articles in *Theatre Research International* and *New Theatre Quarterly*. Her most recent monograph *Twentieth Century British Theatre Industry, Art and Empire* published by CUP in 2011 emphasised the importance of amateur activity to the experience of theatre in communities across the British Isles in the interwar years. From 1984 until 2002 she was a staff member of the Crescent Theatre in Birmingham which in 1946 was one of the founder members of the Little Theatre Guild of Great Britain.

Mae Finlayson

Mae Finlayson is a practising artist living in Launceston, Tasmania. Her individual work explores the handmade and familiar, while her collaborative work with Team Textiles creates audience-activated artworks. She trained at Goldsmiths’ College, University of London and the Royal College of Art, London, and is currently a PhD candidate lecturing in visual art at the University of Tasmania. Email contact details: Mae.finlayson@utas.edu.au

David Gilbert

David Gilbert is Professor of Urban and Historical Geography at Royal Holloway, University of London. His current research is focused on religion and suburbia, as part of the AHRC-funded Making Suburban Faith project, led by Claire Dwyer and a collaboration between Royal Holloway and UCL Geography Departments. The project is focused on the role of creative practices in suburban religious ritual and identities, and includes study of music, crafts/material culture and architecture. David’s wider work concerns the geographies of modern London, and has included books, articles and research projects on London’s histories of imperialism/post-imperialism, fashion, tourism, planning and suburban development.

Molly Goyer Gorman

Molly Goyer Gorman is a first-year PhD candidate at Queen's University Belfast. Her research explores the social value of youth drama groups in four rural communities in Northern Ireland. She has worked as a freelance youth drama facilitator for the past nine years in a wide variety of settings. Molly has an MA in Arts Management and three years professional experience in fundraising, evaluation and advocacy for youth arts charities. In 2013-14 she was employed as Development Officer for Toonspeak Young People's Theatre, a youth-led theatre company working in areas of multiple deprivation in Glasgow. Prior to that she worked as Outreach Assistant for Young at Art (Belfast). Molly sits on the Board of TheatreNI, the support and development body for the performing arts in Northern Ireland. Website and PhD blog: www.mollygoyergorman.com Twitter: @MollyGoyer

Cara Gray

Cara Gray is a PhD candidate at Royal Holloway, University of London and her thesis looks at 'Amateur Dramatics in Urban Utopias', contributing to the wider AHRC funded project 'Amateur Dramatics: Crafting Communities in Time and Space'. Taking Letchworth Garden City as a case study, her research examines the historical and contemporary practice of Letchworth's amateur dramatic companies through the themes - performing place, creative spaces and the materialities of performance. Cara received her B.A in Human Geography at the University of Exeter, and later her M.A in Cultural Geography at Royal Holloway, University of London.

Anne-marie Greene

Anne-marie Greene is Professor in Employment Relations in the Contemporary Research Centre on Organisations, Work and Employment at Leicester Business School, De Montfort University, and has extensive expertise in researching employment relations and equality and diversity issues in areas of work that stand outside of the standard employment relationship. A particular interest is the interface between work, life, family and community, particularly in areas of work where a sense of calling, mission or activism are required. This has included research exploring the employment context of women clergy and collaborative writing on women actors. Recent research is concerned with the management of and involves a number of prominent organisations including the National Trust, RSPB, Samaritans, and DiabetesUK. In her spare time she is a Trustee and Vice Chair of the Criterion Theatre, Coventry, an amateur theatre completely run by volunteers.

Judith Hawley

Judith Hawley is Professor of Eighteenth-Century Literature in the Department of English, Royal Holloway, University of London. She is a founding member and, with Mary Isbell, co-director of Researchers in Amateur Performance and Private Theatricals (RAPPT.org). With Mary Isbell, she has guest edited a special issue of *Nineteenth-Century Theatre and Film* devoted to private and amateur drama. More recently, an essay by her on Elizabeth Craven was included in *Stage Mothers*. In addition, she has published on a broad range of eighteenth-century authors including Mary Robinson, Charlotte Smith and Laurence Sterne.

Nadine Holdsworth

Nadine Holdsworth is Professor of Theatre and Performance Studies at the University of Warwick. She has research interests in theatre and national identities, popular theatre practitioners and amateur creativity and cultural participation. She is currently a researcher on the AHRC funded project *Amateur Dramatics: Crafting Communities in Time and Space* and is writing a monograph on British theatre and social abjection.

Paul Long

Paul Long is Director of the Birmingham Centre for Media and Cultural Research. He is part of the AHRC-funded project '[Cultural Intermediation and the Creative Economy](#)' exploring cultural engagement amongst-hard-to-reach communities as part of an inter-disciplinary team of scholars. His particular interests concern the relationship of class, identity, culture and creativity, the historical dimensions of which are explored in his book 'The Aesthetics of Class in Post-War Britain' (CSP, 2008) and a range of publications. As Professor of Media and Cultural History he was published widely on creative work and workers as well as the everyday engagement of communities with memory and the archive.

Eleanor Massie

Eleanor Massie is an AHRC funded PhD student in the Department of Drama at Queen Mary, University of London. She read an MA in Text and Performance at the Royal Academy of Dramatic Art and Birkbeck College; and a BA (Hons) in English Literature at the University of Cambridge. Publications include a forthcoming article in *Performance Paradigm* (2015), and a contribution in *DIY: Do It Yourself* (2014), a collection exploring DIY aesthetics edited by Robert Daniels. Across 2014–15 she convened two symposiums at Queen Mary: *At Leisure: Amateur Sport and Performance* (September 2014) and *Performing Dialectics* (January 2015).

Jane Milling

Jane Milling is Assistant Professor in Drama at the University of Exeter. Her research draws on historical perspectives to look at questions of participation, community, and creativity in contemporary performance and culture, and on contemporary interests to explore British theatre history of the seventeenth and eighteenth centuries. She is currently Co-Investigator on the AHRC funded project *Amateur Dramatics: Crafting Communities in Time and Space*, and also working with colleagues at Manchester, Leicester and Warwick, on a project *Understanding Everyday Participation: Articulating Cultural Value* that is re-evaluating the relationship between participation and cultural value with the aim of generating new understandings for policy makers.

Helen Nicholson

Helen Nicholson is professor of theatre and performance at Royal Holloway, University of London, where she specialises in theatre in community setting. Helen has been co-editor of *RiDE: The Journal of Applied Theatre and Performance* since 2004, and author of several books in the field, including *Applied Drama: The Gift of Theatre* (2005, second edition 2014), *Theatre & Education* (2009), and *Theatre, Education and Performance: The Map and the Story* (2011), for which she was awarded the Distinguished Book Award by the American Alliance for Theatre and Education in 2012. She is Principal Investigator for two AHRC funded projects on amateur theatre.

Heather Norris Nicholson

Heather Norris Nicholson is a Visiting Research Fellow in the Centre for Visual and Oral History Research at the University of Huddersfield. She has published extensively on aspects of amateur visual culture, including *Amateur Film: Meaning and Practice, 1927–77* (Manchester University Press, 2012). She is now co-writing a book on visual practice among British 20th Century women amateur filmmakers at home and abroad. Her interests in the relationship between visual memories and amateurism link to various current writing projects and outreach work on local film exhibition, amateur dramatics and community memories, including *Remembering Wylbert Kemp* (commissioned by Holmfirth Film Festival).

Diego Pellecchia

Diego Pellecchia has received his PhD from Royal Holloway, University of London, and is currently Associate Researcher at Ritsumeikan University, Kyoto. His research looks at the role of young amateurs in the Noh society. Pellecchia is also a semi-professional Noh actor of the Kongo School.

Sarah Penny

Sarah Penny is a PhD candidate at the University of Warwick and was the Assistant Administrator of IFTR 2014. Sarah is writing her thesis on amateur performances in the Royal Navy with her research funded as part of the AHRC project *Amateur Dramatics: Crafting Communities in Time and Space*. Sarah received her B.A in Theatre and Performance Studies from the University of Warwick and received an Erasmus Mundus Scholarship for her Masters in International Performance Research, which she completed with distinction at the University of Amsterdam in 2012.

Yvonne Schmidt

Dr Yvonne Schmidt is Senior Researcher at the Zurich University of the Arts, Institute for the Performing Arts and Film and a lecturer at the Institute of Theater Studies, University of Bern. She holds a PhD in Theatre Studies at the University of Bern. Currently, Yvonne's research focuses on methodologies to investigate (collective) creative or rehearsal processes. Dr. Schmidt was a Research Fellow at the University of Illinois, Chicago from January to October 2012. Since 2011, she has been the co-convener of the Working Group 'Performance & Disability', part of the International Federation for Theater Studies (IFTR). She is head of the Swiss National Science Foundation (SNSF) funded research project "Today's Festival" at the Zurich University of the Arts. She has published various articles (in German) and co-edited the book *Theatre and Public Sphere* (Chronos: Zurich, 2012).

Rosemary Shirley

Rosemary Shirley is a Senior Lecturer in Art History and Curating at Manchester School of Art, Manchester Metropolitan University. Her research centres on everyday life and visual culture, with a particular emphasis on contemporary rural contexts. She is interested in how the English landscape might be explored through notions of national identity and discourses of modernity. This has led her to write about topics as diverse as litter, motorways, folk customs and scrapbooks. Her monograph *Rural Modernity, Everyday Life and Visual Culture* has just been published by Ashgate, and she has contributed chapters to *Affective Landscapes in Art Literature and Everyday Life* (2015), *Transforming the Countryside* (2016) and the Wiley Blackwell publication *A Companion to Modern Art* (2017). There is a display of material related to her paper on WI Scrapbooks, currently on show as part of the exhibition *Research in Translation* at the School of Museum Studies, University of Leicester.

Taryn Storey

Taryn Storey has recently completed a PhD at University of Reading. Her thesis *Taking Control of the Reins: The Arts Council of Great Britain and New Writing Development in Post-War British Theatre, 1945-1990*, examines the impact of ACGB policy on new writing development in post-war British Theatre. It forms part of the AHRC funded project 'Giving Voice to the Nation, the Arts Council of Great Britain and the Development of Theatre and Performance in Great Britain, 1945-1995', a collaboration between the University of Reading and the Victoria and Albert Museum. She currently teaches at University of Worcester and University of Reading and runs creative writing projects for young people at Pegasus Theatre in Oxford.

Jessica Symons

Jessica Symons is a Research Fellow with interests in creativity, cultural meaning and urban sustainability. Jessica joined SURF (Sustainable Urban and Regional Futures) at the University of Salford in May 2014 and contributes as an anthropologist to the Cultural Intermediation Project, which aims to explore cultural intermediation in the creative urban economy through fieldwork and analysis, part of the AHRC Connected Communities Programme. Jessica is focused on creativity as an adaptive process and how organisations act as enablers and barriers to it. She is always interested in exploring potential collaboration - her email is j.symons@salford.ac.uk and twitter [@jessicasymons](https://twitter.com/jessicasymons)

Mieke Wagner

Meike Wagner is a Professor of Theatre Studies at Stockholm University. Her book "Theater und Öffentlichkeit im Vormärz (Theatre and the Public Sphere in the Early 19th Century)" (2013) is based on her historical research on the early development of bourgeois theatre in German speaking countries. Her current research interests lie in the ideas, models and practices of theatre, which materialized in the early 19th century as a result of social, political and aesthetic transformations around 1800 and how they prefigure modern theatre as we know it today.

Sarah Weston

Sarah Weston is a PhD candidate in the School of Media and Communication at the University of Leeds, investigating the performance and political voice, and the political efficacy of exploring voice as affect with young people. She is a theatre practitioner, specifically interested in the community play, and finding ways of creating communities through performance, or rather, in the moment of performance itself.

Stacy Wolf

Stacy Wolf is Professor of Theatre and Director of the Princeton Arts Fellows at Princeton University in the US. She is the author of *A Problem Like Maria: Gender and Sexuality in the American Musical* and *Changed for Good: A Feminist History of the Broadway Musical*.

Libby Worth

Libby Worth is Senior Lecturer in Theatre Practice and Director of MA Programmes at Royal Holloway, University of London. She is a movement practitioner and has trained in the Feldenkrais Method®. She co-devised performance *Step Feather Stitch* (2012) with visual artist Julie Brixey-Williams and is working on a new duet. Her publications focus on the interweaving of dance and theatre and include writing on Anna Halprin, Jenny Kempe, Mabel Todd, Caryl Churchill and Ian Spink and she co-edited with Richard Cave, *Ninette de Valois: Adventurous Traditionalist* (2012). She is currently writing a book with Jasmin Vardimon on her work and has guest edited the special issue (July 2015) of *Theatre, Dance and Performance Training* journal on Moshe Feldenkrais. She is co-convenor of the TaPRA Performer Training Working Group.



Delegates

Diego Pellecchia

Ritsumeikan University, Japan

Yvonne Schmidt

Zurich University of the Arts

Taryn Storey

University of Reading

Daniel Ashton

University of Southampton

Heather Norris Nicholson

Huddersfield University

Mae Finlayson

University of Tasmania

Cara Gray

Royal Holloway,
University of London

Rosemary Shirley

Manchester Metropolitan
University

Claire Cochrane

University of Worcester

Molly Goyer Gorman

Queen's University, Belfast

Sarah Weston

Leeds University

Paul Long

Birmingham City University

Judith Hawley

Royal Holloway,
University of London

Stacy E. Wolf

Princeton University

Eleanor Massie

Queen Mary, University of London

Libby Worth

Royal Holloway,
University of London

Jessica Symons

Salford University

Meike Wagner

Stockholm University

David Gilbert

Royal Holloway,
University of London

Nazneen Ahmed (fri only)

Royal Holloway,
University of London

Anne-Marie Greene

De Montfort University

Sarah Penny

University of Warwick

Nadine Holdsworth

University of Warwick

Helen Nicholson

Royal Holloway,
University of London

Jane Milling

University of Exeter

Erin Walcon

University of Exeter

Deborah Dean

University of Warwick

David Coates

University of Warwick

Jane Watts

Birmingham City University

Jo Garde-Hansen

University of Warwick

Charlotte Purkis

Winchester University

Virginia Crisp

Coventry University

Francis Dyson

Independent Scholar

Karen Patel

Birmingham City University

Jan Wozniak

University of Leeds

Heide-Marie Weig

University of Regensburg,
Germany

Corinne Furness

Independent Scholar

Jack Stancliffe

Royal Conservatoire of Scotland

Katerina Pushkin

Cloud Cuckoo Land/Festival Arts

Lauren Jansen-Parkes

University of Warwick

Lisa Taylor

Leeds Beckett University

Anna Bull

Kings College London

Michael Meeuwis

University of Warwick

Sarah Plumb

University of Leicester

Jonathan Gross

Kings College London

Anna Loewendahl

University of Melbourne

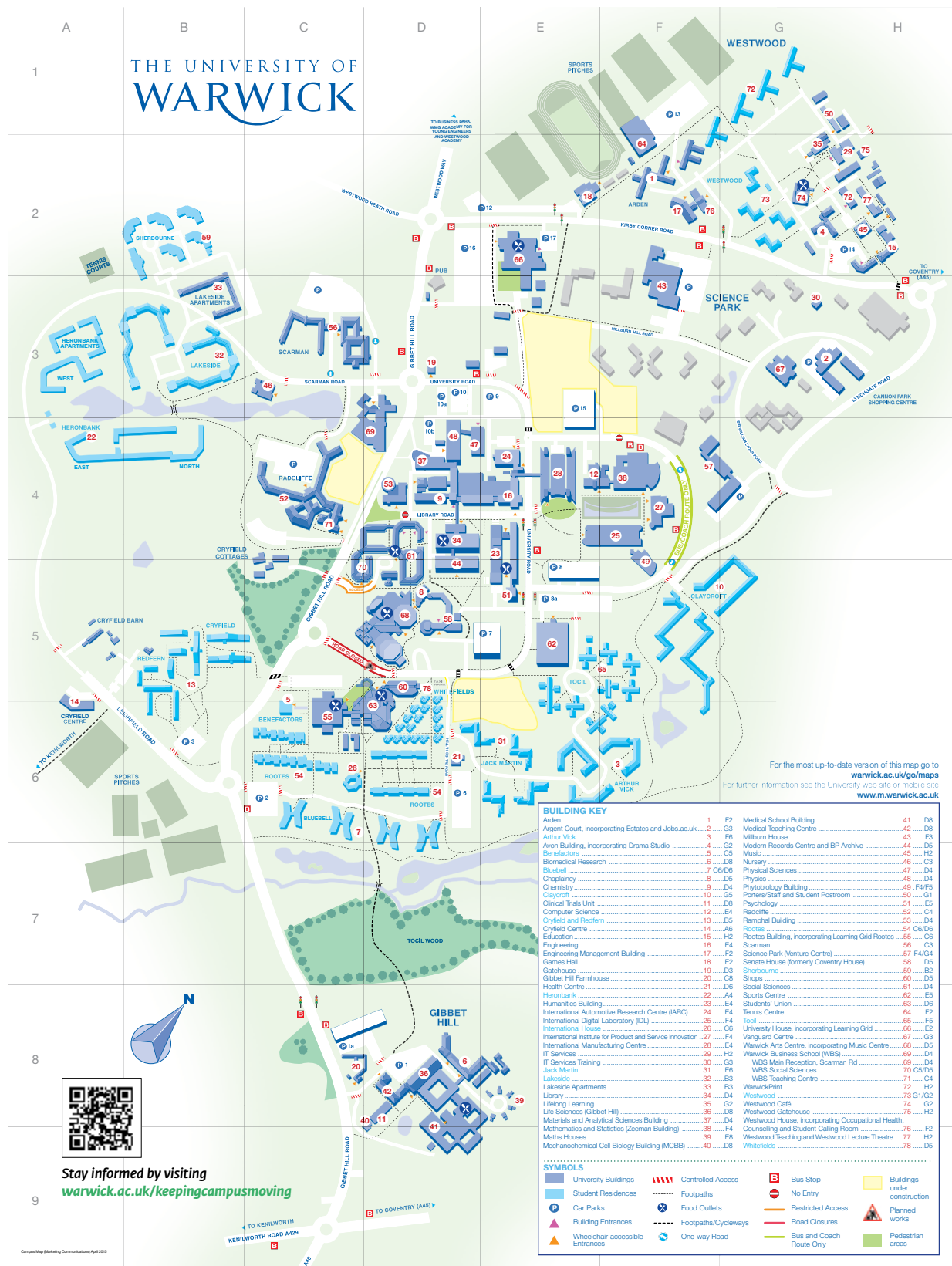
Lisa Slattery

Creative Scene

Robert Meadows

Independent Researcher

The University of Warwick Campus plan



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