

11th Annual Conference of the School of Performing Arts, University of Malta, 2025: 'Participation, Engagement and Creativity in the Performing Arts' (5-7 March 2025)

Presenter bionotes (in alphabetical order according to first name)

Dr **Adèle Commins** is Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. She is a musicologist, composer, pianist, piano accordion player and soprano. Her main research interests lie in nineteenth and twentieth century English and Irish music, with a specific focus on the music of Charles Villiers Stanford. She is also a composer and an Irish traditional musician and a musical director of the Oriel Traditional Orchestra. In addition to her work on Stanford, she has developed research examining Irish traditional music. Albums include *A Louth Lilt* (2017), featuring new compositions with Dr Daithí Kearney.

Alex Jatosti is a master's student in Musicology at the Department of Music Studies, School of Performing Arts, University of Malta. His research—incorporating elements from historical musicology, philosophy of music, cultural studies, and Marxist methodologies—centres on musical discourse and aesthetics in the long nineteenth century. He is currently working on his dissertation under the supervision of Dr Jeremy Coleman and Dr Max Erwin, adopting a historical materialist perspective on the aesthetic turn towards musical autonomy at the dawn of industrial capitalism. Aside from his main project, his research interests extend to historicism and historiography, gender and sexuality studies, and literary criticism.

Alice Marshall (Vale) is a Senior Lecturer in Dance with a passion for utilising dance as a tool to address complex issues. Her research focuses on creating accessible and attainable works that raise awareness of difficult topics. With previous investigations into the role and definition of entertainment, Alice has contributed to scholarly discussions in the field, holding credentials with Routledge.

Alicia de Bánffy-Hall is professor of music in social work/community music at the University of Applied Sciences Düsseldorf/Germany. She leads the first national community music certificate, a course for practitioners, music students and social work students at the state music academy NRW. She has lectured at universities in Germany, the UK, Switzerland and Austria and she has delivered workshops to music practitioners, music teachers and consulted arts organisations on how to develop their community music practice (for example concert halls, a library or family centres). Between 2016 and 2021 Alicia worked as a lecturer at the University Eichstätt-Ingolstadt on the first MA in inclusive music education/community music in Germany, a course she co-wrote. Prior to her work in academia, she worked for over ten years as a community musician in Liverpool, UK and Germany in arts, community and educational contexts. Since 2021 she is leading the YouTube channel *Community Music Learning* and in collaboration with Prof. Roger Mantie she is hosting the community music conversations podcast series. She is an editorial board member for the *International Journal of Community Music*, chair of the Community Music Activity Commission (ISME) and chair of the Community Music Netzwerk Deutschland.

Amaia Mugica is a director, movement director, somatic educator and performer with expertise in physical theatre, movement for actors and devising. She is a senior lecturer in Acting (Movement) at Manchester Metropolitan University. She holds an MA in Movement: directing and teaching from the Royal Central School of Speech and Drama (UK) and is a somatic movement educator and Infant developmental movement educator through the Body-Mind Centering approach with Embody-Move (UK). Amaia's fields of interest and ongoing work are based on devising and theatremaking from and with the body, audible minorities, migrants, horror in theatre and women's experiences within the

performing arts field, and currently, she is a Professional Doctorate student at UEL (University of East London). Her work has been seen in various performing arts settings, such as Camden Peoples Theatre, Guildhall, Streatham Space Project, The Cockpit Theatre, London College of Music, Arcola Theatre, RCSSD, IDSA, ALRA, WAC and Hackney Shed to name a few. Amaia has worked internationally in countries such as Spain, the UK, Australia, Mexico, Germany and the USA.

Anastasia Zaponidou is a PhD candidate at Bangor University (North Wales), conducting a reparative creative research study on one of Britain's foremost cellists of the early 20th century, May Mukle (1880-1963). Anastasia has presented her findings at national and international conferences in the UK and America, and was a founder of Bangor University's Annual CAHB Postgraduate Research Conference. She is an active cellist, and conductor for community ensembles, performing regularly across North Wales. She has frequently delivered educational concerts and workshops for local schools and communities, and has been a member of the Cysylltu...Connecting Community Project since August of 2023.

Aneta Głowacka, PhD, University Professor and researcher at the Institute of Culture Studies of the University of Silesia in Katowice, cultural and theatre researcher and theatre critic. Her research interests focus on aesthetic transformations in 20th and 21st century theatre and drama, the institutional foundations of theatre activity, the relationship between theatre and politics, and the theatre's relationship with local and Indigenous cultures. Author of numerous articles and collective publications on this topic. She is a member of the 'Trans-Indigena' research team. Since 2022 she has been in charge of the NCN project: 'Democratization processes in institutional theatres in Poland. Procedures, mechanisms and power relations'.

Professor **Angela Pickard** is the first Professor of Dance Education in the UK and Director of the Sidney De Haan Research Centre for Arts and Health, at Canterbury Christ Church University, UK. She is leading the Arts and Humanities Research Council funded *Critical Dance Pedagogy* network, as well as other national and international research projects in dance education and arts/dance and health. Angela is Editor in Chief for *Research in Dance Education* journal, and Editorial board member for *Journal of Dance, Medicine and Science*.

Anna Formosa is an established creative practitioner and workshop leader. Initially a theatre performer, she studied applied drama in UK, after which she worked on numerous varied projects in UK and Malta; youth theatre, projects in schools, in drug rehab, with people with learning difficulties, with elderly people in the community and care homes, with intergenerational groups and others. Being a pharmacist, health and well-being were always integral in her work. She currently teaches applied drama at UoM and continues to develop her practice and research in arts in health. Anna was involved in the first 60+ project by Teatru Malta and is one of the directors of Ġambori 2024.

Anna Rezaei is a Ph.D. candidate in Ethnomusicology at KUG. Her main areas of research concern ethnomusicology, maqam music with a focus on middle east, sound studies, historical ethnomusicology, and religious dimensions of music and performance. She has BA in philosophy from Shahid Beheshti Uni (2009) and MA in ethnomusicology from Mimar Sinan Fine Arts (2019). While in her MA her focus was on the theoretical aspect of Dastgâhi music. In her Ph.D. project she will focus on a traditional performance known as Naqqâli in Iran which is dedicated to Sâhnâme's stories. This performance and its nationalist dimension will be explored in her Ph.D. thesis. She is a member of the Music and Syrian migration and Sonic Tehran project.

Dr. **Anthony Hostetter** is the creator of Holocaust documentary theatre works that incorporate the verbatim testimony of Holocaust survivors. He created and directed five one-woman plays and a full-length work that premiered in 2018, 2022, and 2023. These plays have been presented in New Jersey, New York, and Pennsylvania and have been seen by over 3000 people. His production of Charlotte Delbo's holocaust play, *Who Will Carry the Word?* was an invited production to the 2014

American College Theatre Festival, where it was recognized by the Kennedy Center for “Distinguished Ensemble Achievement.” Hostetter recently published an article on the subject of creating Holocaust theatre titled, “Embodying History: Preserving Memories of Holocaust Survivors Through Performance” in *Critical Stages/ Scenes Critiques* (<https://www.critical-stages.org/24/embodying-history-preserving-memories-of-holocaustsurvivors-through-performance/>)

Antonio Bukhar Ssebuuma is an interdisciplinary artist from Uganda, currently lecturing at the Northern School of Contemporary Dance in the United Kingdom. With over 15 years of experience as a choreographer, community arts leader, performer, and artistic director, he brings a diverse perspective and knowledge to the arts. His journey from learning through peer-to-peer informal dance communities in Uganda to teaching in UK higher education emphasizes Afrocentric styles and viewpoints often underrepresented in academia. Antonio earned his Master of Arts in Dance Teaching and Facilitating in 2023 from the University of Kent and has received prestigious fellowships in New Zealand.

Aruna Kharod (she/her) is a Visiting Assistant Professor of Music at Bowdoin College, specializing in the sociopolitical and environmental histories of Indian performing arts. A sitarist and bharatanatyam dancer, she directs the South Asian Performing Arts Ensemble and is working on a book about the artisanal and musical histories of sitar-making from 1800 onward. Supported by Fulbright and other fellowships, her work combines ethnographic and archival research in India and the U.S., appearing in journals including the *International Journal of Traditional Arts*.

Axel Petri-Preis, PhD, is a professor of music mediation and community music and vice-director of the department of music education research and practice at the University of Music and Performing Arts Vienna (mdw). His expertise includes innovative concert formats, community engagement in music, and curricular development. His latest books include *Tuning Up. The Innovative Potential of Music Mediation* (2022, together with Sarah Chaker) and the first handbook of music mediation (2023, together with Johannes Voit). He is the co-founder and editor-in-chief of the *International Journal of Music Mediation* (IJMM).

Azzurra Ardovini is an accomplished international performer and educator, currently a Lecturer in Dance and Curriculum Lead for Performance at the Northern School of Contemporary Dance. She teaches undergraduate and postgraduate courses focusing on contemporary dance technique, performance, improvisation, mentorship, research practice, and career development. Azzurra holds a BA (Hons) in Contemporary Dance, a Master’s in Performance and a Master’s in Dance Teaching and Facilitating. Previously, she served as Programme Leader for the Centre for Advanced Training at NSCD and as Rehearsal Director for several esteemed dance companies. Her outreach and choreographic projects have received funding from Arts Council England.

Badie Khaleghian (he/him) is an assistant professor of digital music at Bowdoin College and an accomplished composer and multimedia artist who is celebrated nationally and internationally for his intermedia works. He holds a doctorate degree from Rice University and has research interests in interactive intermedia, immersive art, and the neuroscience of music. He pioneered brain-computer interfacing for real-time AI-driven brain data visualization and sonification, showcasing interbrain synchronization between performers. Badie’s work, supported by grants including from New Music USA, broadens the reach of new music to diverse audiences.

Ben Krakauer is an ethnomusicologist, banjoist, and composer, who has written about South Asian music and bluegrass. His current book project is an ethnography on lifelong musical motivation within his own community of vernacular string musicians. He has published articles in *Ethnomusicology*, *Asian Music*, and *American Music*, recorded for Acoustic Disc, CMH Records, and

the Fiddle Masters series, and toured with David Grisman. He has recorded two solo albums of original compositions and improvisational music at the intersection of bluegrass and jazz. Ben is Assistant Professor and Chair of the Music Program at Warren Wilson College.

Brenda Suyanne Barbosa is an ethnomusicologist, performer, music archaeologist and music educator from Brazil. She holds a BA in Clarinet and Music Education from the São João Del Rei Federal University, and an MA in Ethnomusicology from the University of Limerick. Between 2020 and 2021, she was a PhD candidate at the University of Vienna. She is currently a music theory professor at the Heitor Villa-Lobos Municipal Conservatory and founder and CEO of the startup BSB Musik. She also conducts ethnomusicology and music archaeology research with multiple international institutions, besides her voluntary works with the United Nations and Greenpeace.

Carlotta Travaglini is a PhD student in Music, Design, Art, Territories at the Conservatoires of Terni and Fermo. Her research is focused on the Italian musical production of the late 18th and early 19th centuries. She graduated in Modern Philology (University of Ferrara) and Violin (Conservatoire of Ferrara). Carlotta spent a year running philological research in an archeological site in Byllis (Albania) and, as a violinist, she performed as a soloist, in chamber music, and orchestral repertoire, especially Italian music of the late Settecento.

Charlie Ingram is a Postdoctoral Research Fellow at Coventry University Centre for Dance Research. His current research practice involves transdisciplinary approaches to evaluating cultural intervention projects. His doctoral research concerns theatre practice in relation to evaluating Coventry UK City of Culture 2021. He has taught at Coventry University, MMUCheshire, and Rugby College as a director-teacher as part of the institution's theatre performance degree programmes. His practice specialism is predominantly verbatim theatre and the acting approaches of Jerzy Grotowski, Tadashi Suzuki and Anne Bogart.

Charmaine Zammit holds a Bachelors' and Masters' degree in Art Education, as well as a PhD in Art Education. She has over 20 years of full-time teaching experience, including 10 years of educational leadership in Art Education. Currently she serves as a full-time Education Officer (EO) for Art Education at the Ministry for Education, a part-time Visiting Senior Lecturer of Art Education at the University of Malta and co-founder of ARTIMUZI. Her main areas of interest include Art Education, Arts and Well-Being, Emotional Literacy, Arts and Sustainability, Visual Literacy, Museum Education, Holistic Learning and Community Outreach Art Projects.

Cheston Humphries is from Atlanta, Georgia. He studied Music Theory and Bassoon at Vanderbilt University in Nashville, Tennessee before reading Musicology at Magdalen College, University of Oxford (MSt). Following the completion of his studies in Oxford, Cheston worked in industry as a data scientist and software developer in London. He joins the FWF-funded "Konzertleben in Wien 1780–1830" project at Universität Wien as a doctoral student.

Chris Walton studied at the universities of Cambridge and Oxford and was a Humboldt postdoc fellow at Munich University. He ran the music department of the Zentralbibliothek Zürich from 1990 to 2001, when he was appointed to the chair of music at Pretoria University in South Africa. He moved back to Switzerland in 2008. Today, he is an honorary professor at Africa Open Institute (Stellenbosch University) and lectures at the Basel Music Academy, where he also runs a research project on the history of the song cycle.

Clare Lesser is an independent performer and musicologist. She has published widely on 20th and 21st century music, and as a performer, focusses on 20th century and contemporary repertoire,

including John Cage, Wolfgang Rihm, Hans Joachim Hespos and Michael Finnissy. Her research interests include philosophical deconstruction, the experimental tradition, graphic notation and sound art. She has recently completed a book for CUP on mid-century hauntology, and has recorded new albums of Cage and Finnissy during 2024. 2025 will see a new volume for Palgrave Macmillan exploring the intersection between deconstruction and radio in experimental music.

Dr **Daithí Kearney** is an ethnomusicologist, geographer and performer. He is a lecturer in music, theatre and tourism and co-director of the Creative Arts Research Centre at Dundalk Institute of Technology. He is widely published in academic books and journals, as well as being a published poet and songwriter, commissioned composer and experienced performer. Albums include *A Louth Lilt* (2017), featuring new compositions with Dr Adèle Commins. In 2023, Daithí was the recipient of the DkIT President's Prize for Established Researcher in the Arts, Humanities and Social Sciences and a Bardic Award from Comhaltas Ceoltóirí Éireann for contribution to Irish traditional music.

Dr. **Darija Davidović** is a postdoctoral fellow in the research project "Aestheticisation of war violence in contemporary performing Arts" at Bern Academy of the Arts and together with Dr. Orhan Kaya head of the research project "Artistic Practices in Exile - A Comparative Study of Kurdish and Ukrainian Artists in Switzerland". She obtained her doctoral degree with distinction from the University of Vienna, Department of Theatre, Film and Media Studies with her theses "Contested Wartime Past(s): practicing politics of history in Serbian and Croatian Contemporary Theater", which will be published in 2025 (Brill/Fink). She received numerous scholarships, including the Marietta Blau Scholarship, as well as funding from the University of Vienna, the University of Warwick, the Rosa Luxemburg Foundation, the Zeit Foundation, Literar-Mechana and the BFH transversal Grant. She is currently teaching at the University of Bern, the Bern Academy of the Arts and the Department of Social Work at Bern University of Applied Sciences. Her research focuses on theater and war, theater in exile, testimonial constellations in theater and (cultural) performance, (post-)Yugoslav theater, memory culture and politics of history.

David Kjar (he/him) is an Associate Professor of Music History at the Chicago College of Performing Arts at Roosevelt University, where he also serves as Director of Interdisciplinary Music Studies and the Center for Arts Innovation and Leadership. An accomplished natural trumpet player with degrees from the Royal Conservatory of the Hague, Kjar's scholarship explores creative agency for individuals and collectives. His forthcoming monograph (2025) with the University of Rochester Press delves into how performers and listeners engage with early music as a form of local identity intertwined with otherness. Supported by an innovation grant from the Eastman Institute for Music Leadership, his book chapter (2022) on 21st-century chamber music pedagogy examines how chamber music empowers emerging professionals to build sustainable careers. Moreover, Kjar recently published an article in *BACH* (2024) on historically informed patrons, revealing the dynamic social relationships forged by commissioning new early music among patrons, performers, and audiences.

Dr **Deborah Williams** is an American dancer and dance scholar. She received her early training in Indiana where she was a student with Carolyn Miller, James Franklin, the Fort Wayne Ballet, and Butler University Jordan College of Performing Arts. Deborah holds a BA in Dance with a focus on education and community partnerships from Smith College (Five College Dance Department), an MA in Dance Anthropology, and a PhD Dance, both from the University of Roehampton, London. Deborah has worked for the Centre for Dance Education at the Boston Ballet as a contributor to CityDance and John Hancock Arts in Schools programmes. She was a scholarship recipient at Jacob's Pillow Dance Festival for their Dance and Community Partnerships course, and later assisted with both this and their Curriculum in Motion programme. In 2000 Deborah moved to Baltimore, Maryland (USA) where she was an inaugural teaching member of Moving America: Maryland, a three year grant funded study in dance integrated education. She has collaborated on projects with the Maryland Institute College of Art, Towson University, the Ford Foundation, Arts Education in

Maryland Schools, Celeste Miller & Co, the Heifetz Summer Music Institute, to name a few. Over her career she has taught dance in all forms to people of all abilities, backgrounds and educational levels. In 2012 Deborah moved to London, UK to pursue her doctoral studies. While there, she served as the UK coordinator for the Erasmus Mundus programme *Choreomundus: Master in dance knowledge, practice, and heritage*. She was also employed as a visiting lecturer at the University of Roehampton and the Rambert School. In 2018, she completed her PhD, titled, 'Finding Their Dance: A study of the narratives and claims of alterations of belief systems amongst non-professional dancers', also at the University of Roehampton, supervised by Professor Andrée Grau and Professor Ann David. Her research is rooted in the fields of dance anthropology, ethnography, and oral history, and centres around highlighting the voices of non-professional dancers. Her current research is titled *Social Value/Valuing The Social*, and is a multi-year oral history project profiling "everyday" dancers.

Ellen Davies graduated with MMus in composition (distinction) from Bangor University. Ellen has created many large scale multi-disciplinary, all-age Community works including: *Cysylltu...Connecting*, and her orchestral, vocal, and film works have been performed by Ensemble Cymru (with The Prince of Wales Harpist), BBC National Orchestra of Wales, and others. Ellen is interested in removing boundaries between audience and performer and making intuitive connections through pictures, words and music; favouring Community Collaborative work and a holistic, kinaesthetic approach, "experiencing the creative process through the senses before the physical realisation of a 'piece'", and focusing on issues important to the collaborating community.

Elsa Urmston is a UK-based dance educator and researcher with interests in vocational education, community practice, dance science, and the impact of arts participation. Her PhD in Education focused on the implications of periodisation for dance education. Elsa teaches in Higher Education, consults on educational change, supports curriculum development, and mentors pedagogical practice. Previous leadership roles include Chair of the Dance Educators' Committee (IADMS), Expert Panel Member for One Dance UK Children and Young People programmes and External Examiner for national and international undergraduate and postgraduate dance programmes. She is now Vice Chair of the Dance Network Association.

Elsbeth CHAN Chi Fan holds a degree in Cinema and TV from Hong Kong Baptist University and earned a Master's in Dance Research (with distinction) from the UK. Her writings have been featured in the International Association of Theatre Critics (Hong Kong) and dance journal/hk. Her academic focus lies in Butoh, exploring its philosophical underpinnings and therapeutic potential. She presented her research at the University of East London's academic conference (April 2024) and the Dancing with Decolonisation Conference (August 2024). Her recent performances include *Collapse London* (May 2024), a durational outdoor performance; *Deathless Spells* (October 2023), and the *Human-Nature Connect Residency* (July 2023).

Emanuele Demartis, graduated in Flute and Ensemble Music from the "O. Respighi" Conservatory of Latina, subsequently earned a master's degree in Entertainment Management from Alma Mater Studiorum - University of Bologna. He completed his musicological studies within the DISCAM (Biennial Program in Historical, Critical, and Analytical Music Disciplines) at the "Santa Cecilia" Conservatory of Rome, attended the Vatican School of Librarianship, and is currently a PhD candidate at the "O. Respighi" Conservatory of Latina, in partnership with the "G. Briccialdi" Conservatory of Terni. He is the curator of the private "Marcello Panni" archive, a cataloguer for the "Santa Cecilia" Conservatory of Rome at the Church of Santa Maria in Monserrato degli Spagnoli, and an active member of the Vele project by Mario Bertoncini.

Francesca Placanica is a classical singer and artist-researcher. She holds music degrees from Italy, the UK and the USA and is currently Director of Performance at Maynooth University, where she lectures in Performance and Musicology, a role she covered since 2014. She has recently terminated a MSCA Senior Research Fellowship at the University of Huddersfield, where she led her practice-based

project NePraMusT (Networks of Practice in New Music Theatre). Between 2015 and 2017 she led her IRC-funded project “En-Gendering Monodrama: Artistic Research and Experimental Production” within which framework she presented and performed her original staged productions of monodramas. A twentieth-century vocality and performance scholar, she has authored articles and essays in international journals and books, and is co-editor of *Cathy Berberian Pioneer of Contemporary Vocalities* (Ashgate, 2014).

Funmi Adewole Elliott is a senior lecturer in Dance studies at De Montfort University Leicester, England and an independent practitioner involved in storytelling performance and dramaturgy. She began her career in Nigeria as a media practitioner and performance poet, moving into performance on relocating to England in 1994. Her touring credits include performances with Ritual Arts, Horse and Bamboo Mask and Puppetry Company, Artistes-in-Exile, Adzido Pan-African Dance Ensemble, and the Chomondeleys, a contemporary dance company. During this period of touring, which spanned about ten years, she also acquired, through self-directed study, voluntary work and paid work, a track record as an independent scholar, dance advocate and arts practitioner. Her academic work and creative practice work are very much in dialogue. Much of her work centres around the Dance of the African Diaspora and the participation of Black dancers within professional and artistic contexts. In 2019 she was awarded a Life Time Achievement Award for contributions to the Dance of the African Diaspora. She also researches artistic citizenship and dance training and the production of knowledge in dance as a social justice and dance facilitation methods. She has an international reputation as a facilitator and has facilitated workshops, talks and labs for dance and theatre practitioners in South Africa, Canada, West Africa and around Europe. She is a member of the curatorial team for the MA Dance: Participation, Communities and Activism at the London Contemporary Dance School. She has a B.A in European Languages, an MA in Postcolonial Studies, a Professional Certificate in Education and a PhD in Dance Studies.

Garret Scally is lecturer in literary and cultural studies and an applied theatre practitioner-researcher who uses theatre and drama in educational, community and social settings. His interests include devised and physical theatre, playfulness, belonging and diaspora, and performative teaching and pedagogical approaches, including the teaching and learning of additional languages through theatre. He is often lost in music. He also has a personal and research interest in football of all assortments (Red or dead. Maigh Eo Abú!) and music, also of all assortments.

Gioia Filocamo teaches Poetry for Music and Musical Dramaturgy at the Conservatorio di musica “Giulio Briccialdi” of Terni, and Music and Society in the Medieval and Renaissance Age at the University of Parma, Italy. She received a Diploma in Piano (1988), a Degree in Drama, Art, and Music Studies (1994), a Ph.D. in the Philology of Music (2001), and a Ph.D. in History (2015). She has held fellowships and scholarships at Oxford, UK (Lady Margaret Hall), Bologna, Italy (University), Chicago, USA (Newberry Library), Wolfenbüttel, Germany (Herzog August Bibliothek), Cambridge, UK (St John’s College), Uppsala, Sweden (Swedish Collegium for Advanced Study), Gotha, Germany (Forschungsbibliothek). She has extensively published on various aspects of musical life and music in modern-age Italy.

Gustav Lundberg is a third year PhD candidate in political science at Södertörn University in Stockholm, after having finished an MA in political science at Uppsala university and a BA in European studies and literature at Lund university. He is furthermore affiliated with the Centre for Baltic and East European Studies (CBEES) and teaches on international politics and the European Union. His research explores ethnic divisions in political systems, and his dissertation is focused on the growing ethnic divisions within the Latvian political system in particular.

Heather S. Nathans is a professor in the Tufts University Department of Theatre, Dance, and Performance Studies and is also the Nathan and Alice Gantcher Professor in Judaic Studies. Her publications include: *Early American Theatre from the Revolution to Thomas Jefferson* (2003); *Slavery*

and Sentiment on the American Stage, 1787-1861 (2009); and the award-winning *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage* (2017). She has received numerous fellowships, including ones from the Guggenheim Foundation, the Mellon Foundation, the National Endowment for the Humanities, and the Katz Center for Advanced Judaic Studies at the University of Pennsylvania. Nathans is the Editor of the *Studies in Theatre History and Culture* series from the University of Iowa Press.

Howard Gayton is a PhD student in the Drama department at the University of Exeter, researching Modern Theatrical Fooling and the application of Fool techniques to Commedia, Punch & Judy, and Mumming. He has worked for over thirty years as a theatre director, performer, and teacher specialising in Commedia dell'Arte, fooling, clowning and puppetry. He was the co-founder of Ophaboom Theatre, a Commedia company which toured across Europe for twenty years, performing at Venice Carnival five years running in the mid 1990s; he now runs Columbina Theatre with playwright Peter Oswald, and performs puppets shows in the UK and abroad.

Professor **Ian Watson** is a 2022 Fulbright Fellow who served as Chair of the Arts, Culture and Media Department at Rutgers University-Newark as well as the Coordinator of the Theatre Program for over sixteen years. He is author of *Towards a Third Theatre: Eugenio Barba and the Odin Teatret* (Routledge, 1993, 1995) and *Negotiating Cultures: Eugenio Barba and the Intercultural Debate* (Manchester University Press, 2002). He edited *Performer Training Across Cultures* (Harwood/Routledge, 2001), and also published numerous articles in leading professional journals such as *The Drama Review*, *New Theatre Quarterly*, *The Latin American Theatre Review*, and *Gestos*. He is an Advisory Editor to numerous journals including *New Theatre Quarterly*, *Theatre Dance and Performer Training*, and *About Performance* among others.

Ilona Baldacchino is a dance/movement facilitator specialising in inclusive practice and ballet tutor. Ilona completed a B.A in Psychology (Hons.) and an MA in Performance Studies (Dance) with the University of Malta. Her academic research focuses on inclusive practices, disability and diversity in dance performance. Ilona shared further research in inclusive artistic practices in several conferences in Malta, London and Germany. Ilona served as Artistic Director for Opening Doors Association between 2019-2023.

Indigo Knecht is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, and self-realization. They are pursuing a DMA in Composition at the University of Miami under the guidance of Dr. Dorothy Hindman. Their multimedia installation, *The Chanting of Coral Reefs*, received the 2024 Presser Foundation Graduate Award. After graduating, Indigo intends on continuing to develop expansive compositions that bring awareness to issues in our world.

Jane Turner PhD is an experienced choreographer, performer and academic whose work with her company TURNING WORLDS (1990-2020) toured extensively nationally and in Europe. Jane was most recently working as a dance artist for the Perform Transform project led by BEEE Creative working with museums and communities throughout Hertfordshire '23-24. Jane is Senior Lecturer and researcher at London Metropolitan University and has recently worked with the ISTD Leading the The Practice of Dance Teaching and Learning for the Level 6 Diploma Dance Pedagogy course and as External PhD Examiner for Bedford University. She is a Senior Fellow of Advance HE.

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Jeremy Coleman (PhD) is a Lecturer in the Department of Music Studies, School of Performing Arts, University of Malta (UM), and Area Director of Research in the School of Performing Arts UM. He teaches study-units at both undergraduate and postgraduate level on topics in music history, music

theory and analysis, performance practice, philosophy and critical theory. He is the author of *Richard Wagner in Paris: Translation, Identity, Modernity* (2019) and has contributed numerous entries to *The Cambridge Wagner Encyclopedia* (2013) and *The Cambridge Stravinsky Encyclopedia* (2021). A collaborative pianist, Jeremy has worked in chamber-music ensembles and with dancers and choreographers. He is currently working on a revisionist study of music historiography and performance practice c.1770-1848.

Jeremy Harrison is a teacher, researcher, theatre-maker, composer and musician. He is Programme Director of Rose Bruford College's MA Actor Musicianship and MA in Theatre for Children and Young People, and head of the college's Theatre for Young Audiences Centre, where he works with artists and communities. He is Lead Artist for Playground, an Arts Council England National Portfolio Organisation and is Special Schools Advisor for the Primary Shakespeare Company. His research includes: mutuality and musicality in actor training and performance; pedagogical approaches to actor musicianship; sensory theatre and inclusive cocreative processes that include families, children and young people.

Jessie Edgar is a PhD candidate in musicology at Oxford and is affiliated with the Clinical Auditory Neuroscience Laboratory in the Department of Physiology, Anatomy and Genetics. She is published in the *Journal of Women in Music*, the *Routledge Companion to Voice and Identity* and is an editor for the *International Journal of Music Health and Wellbeing*. Jessie has worked in Columbia University's Developmental Affective Neuroscience Laboratory on aging and familiar music, Columbia's Zuckerman Institute on hearing in noise, and Mount Sinai Hospital's Seaver Center on clinical autism research. Jessie is also a professional soprano, working in early opera, oratorio and with ensembles such as the BBC Singers and Instruments of Time & Truth.

Dr **Ji Liu** studied Piano Performance with Professor Christopher Elton and Composition with Professor Ruth Byrchmore at the Royal Academy of Music. He holds a PhD in Music from King's College London. He now combines a distinguished career as a pianist, composer and scholar and performs internationally from Royal Albert Hall to Carnegie Hall. As a published composer, Ji Liu has written for orchestras, chamber ensembles and solo instruments. His research has been presented at leading institutions, including the Orpheus Institute and the Sydney Conservatorium of Music. He is the Head of Keyboard Studies at the Trinity Laban Conservatoire of Music and Dance.

John Galea is a composer, conductor and musicologist who pursued musical studies at the University of Durham, and doctoral studies at the Università degli Studi di Pavia and the Università ta' Malta. His musical style relishes a contemporary Mediterranean-inspired idiom that warmly shines forth in works ranging from solo to chamber, choral and orchestral works. His compositions have been performed in Malta, Greece, France, Italy, Switzerland, Germany and the United Kingdom and recorded on various CDs recorded mainly at the BNR in Sofia, Bulgaria. John Galea has been invited to conduct the Manoel Theatre Orchestra, the National Orchestra, The Malta Philharmonic Orchestra, the Sofia Philharmonic Orchestra, the Kurgan State Symphony Orchestra, the Berlin Sinfonietta and the Sofia Collegium Symphony Orchestra. He has also conducted composition masterclasses at the Music Conservatoires in Trapani, Venice, Firenze and the Università degli Studi di Catania, the Hebrew University of Jerusalem, the University of Haifa (Israel) and at Xiamen University (China) and Tor Vergata University (Rome). Dr John Galea has served for eight years as Head of the Music Department, School of Performing Arts, UM and has also been a member of the POLIFONIA III Cycle Working Group, a EU three-year project (2012-2015) run by the Association of European Conservatoires. He is also the artistic director of Feel the Magic 2022-24 project and Festival Mediterranea that are funded by Arts Council Malta.

Julia Escribano Blanco is Adjunct Professor at the University of Valladolid, specialising in Ethnomusicology. Her doctoral dissertation, related with the reflexive study of music traditions in Soria (Spain) was awarded the 2021 Musicology Prize given by the Spanish Society of Musicology. She

has carried out research at national and international institutions, such as the Faculty of Social Sciences of the University of Valencia (2016), and the University of Chicago (2018). Since 2014, she has been researching the musical and dance heritage of the Soria region in collaboration with local institutions. Her current lines of research focus on performance, music and ritual or music and emotions.

Julija Bagdonavičiūtė (1996) is a pianist from Lithuania. Since 2018 she has been a member of Meta Piano Trio, with whom she has performed in Estonia, Portugal, Austria, Germany. Julija actively curates and initiates new contemporary music and interdisciplinary projects, collaborates with theatre. She gained her bachelor and master degrees in Vilnius (Lithuania), Weimar and Hannover (Germany). In 2021, she was awarded with Ernst von Siemens Scholarship for the promotion of contemporary music. Currently Julija is pursuing her Doctor of Arts degree at the Lithuanian Academy of Music and Theatre, where she conducts artistic research on a topic „Rethinking Virtuosity in Contemporaneity“.

Karen Wood is currently an artist researcher and educator. She works at the Centre for Dance Research at Coventry University, as Associate Professor and Co-Director of Birmingham Dance Network. Her current research interests are exploring concepts of collaboration, ethics of care and responsibility, representation, collective identities and leadership in relation to freelance dance artists and cultural policy. She was awarded a British Academy Innovation Fellowship to examine the working conditions of freelance dance artists in the UK. Access and inclusion were key to this work and are foundations of her research.

Kate Campbell Strauss (they/them) is a saxophonist, composer, and activist who is Director of Jazz Ensembles at Bowdoin College. An alum of the OneBeat global music exchange program, they hold an MM from the University of New Orleans and a BA from Pomona College. They play saxophone in a variety of contexts, from parades and backyards to concert halls and festivals. As an arranger, they have had new works commissioned by ensembles including the New Orleans Jazz Orchestra. Kate's creative life is grounded in the power of music to build community, and their collaborations promote empathy and inclusivity.

Katerina Grohmann (PhD) is musicologist and lecturer in music and aesthetic education. She studied musicology and music pedagogy, her main point of scientific interest is the contemporary music, in particular - the musical-scenic work Karlheinz Stockhausen's. (PhD-dissertation "Karlheinz Stockhausens MITTWOCH aus LICHT"). In her continuous research she considers analytically the new scenic realisations of the LICHT-operas Stockhausen's, specifically in the context of the relationship between innovation and faithfulness to original work. She is also constant participating lecturer at Stockhausen-Courses in Kürten, Germany. Furthermore, she is teaching music, theatre and aesthetics at the pedagogical college in Berlin.

Kathryn Stamp is a dance researcher and educator, specialising in inclusive dance, dance education and dance and health. She is Assistant Professor at the Centre for Dance Research (C-DaRE) at Coventry University after completing her PhD there in 2020. She is Chair of the Society for Dance Research, a Board member for Dance HE and former Editorial Manager for the Journal of Dance and Somatic Practices. Currently, Kathryn coleads the AHRC-funded Critical Dance Pedagogy network in collaboration with Canterbury Christ Church University, and has an ongoing research exploration into inclusivity and representation on the television programme Strictly Come Dancing.

Kevin Egan is a senior lecturer in contemporary performance at Manchester Metropolitan University and a member of the internationally renowned theatre company Reckless Sleepers. His research

interests are broadly situated within the domain of contemporary theatre, particularly in relation to notions of scored theatre and the application of musicological methodology in the devising of performance. His most recent publications on this topic are the article 'Staging scores: Devising contemporary performances from classical music' (2022) and the chapter 'A score of a score of a score: A response to *Concerto*' (2024) in *The Ravel Trilogy: Following the Score* published by Intellect.

Lan Zhou, PhD in psychology, has been dedicated to children's dance education and psychological research for 13 years. She is the author of *Lighting the Lamp Within* and has published more than 10 papers in educational journals and conferences at home and abroad. She integrates dance education with positive psychology in many fields, as well as art therapy in various collaborative projects.

Magdalena Marija Meašić obtained her MA in Musicology and Russian language and literature at the University of Zagreb in 2017. In 2020, she became a PhD candidate in musicology at Heidelberg University. She has presented her research at numerous conferences in the fields of musicology, cultural studies and East European studies. Since 2022 she has been working as a research associate at the University of Rijeka in the ERC project REVENANT (Revivals of Empire—Nostalgia, Amnesia, Tribulation). Her research focuses on Russian and Soviet music of the 20th century, with a particular emphasis on the relationship between music, gender and ideology.

Marco Beghelli teaches Music Dramaturgy and Music Philology at the University of Bologna (Italy). He is also the coordinator of the PhD program in *Arts, history, society* at the Department of Arts. His research is focused on opera between the eighteenth and the twentieth centuries, approached from different perspectives, in turn historical, dramaturgical, sociological, semiotic, and philological. His current main commitment concerns the vocal performance practice in 19th century Italian opera, as part of the Italian state research project entitled *How they used to sing Verdi*.

Mariella Cassar-Cordina is a composer and educator with expertise in acoustic and electroacoustic music. She holds a Bachelor's in Music Education, a Postgraduate Diploma in Administration and Management, an M.Phil in Musicology from the University of Malta, and a PhD in Music Composition from Plymouth University in conjunction with Falmouth University. Cassar-Cordina has engaged in various interdisciplinary projects and residencies culminating in various performances. She works as an Education Officer for Music in Malta, teaches at the University of Malta, serves on juries for international festivals, and founded the Malta Association of Music Educators, co-founding *Ars Vitae Ensemble* and *ARTIMUZI*.

Mark Turner is currently a PhD candidate at East 15-University of Essex; his practice-as-research thesis title is 'Directing *Tempest Masque*: orchestrating the classical and the carnivalesque chorus in Shakespeare's *The Tempest*'. He is the founder and artistic director of *Cornucopia Theatre Company*, based in London. Mark's training includes: The International school of Corporeal Mime (*Theatre de l'Ange Fou*), 'The Natural Actor' (John Rudlin) and 'Stage internazionale di Commedia dell'Arte' (Antonio Fava). Qualifications include: Master's degree - Theatre Directing, East 15-Essex University, U.K.: 2018; Graduate Diploma - Acting, Birmingham University, U.K.: 2006; Bachelor Of Arts - Dramatic Arts, Leeds University, U.K.: 1991.

Marta Salvatori holds multiple degrees in music disciplines, including a Bachelor's in Arts, Music, and Performing Arts from the University of Bologna (2003), and advanced degrees in Choral Conducting (2019) and Music Teaching (2007) from the Conservatorio della Spezia. Additionally, completed a postgraduate diploma in Music History Pedagogy (2011) and specialized in electronic music and music for multimedia. Awarded multiple scholarships for musicology research abroad. Actively engaged as a speaker at prestigious venues including AMIS in America and Conference at Sorbonne University in Paris. Authored entries for the DEUMM on Himalayan music research and many others publications. Currently on academic leave for doctoral research

Mary Elizabeth Kirchdorfer studied harp at the University of Augsburg (2016) before obtaining an assistantship at the University of Minnesota, where she completed her MA in Musicology (2018). Mary moved to Austria on a Fulbright Teaching Assistantship (2018–2020). Since then, she has been teaching harp in her studio in Vienna and working as an educator since the Covid-19 pandemic. Mary now works as a musicological assistant for the project *The Young Beethoven, or Beethoven the Younger* with Dr. John Wilson at the ÖAW. In 2022, Mary began working on her doctorate at the University of Vienna and is contributing to the FWF project *Concert Life in Vienna: 1780–1830*.

Melek Kaptanoglu is a PhD student in anthropological studies at Queen's University Belfast. She holds an undergraduate folklore degree from Ankara University and a master's degree from the cultural studies and media program of Hacettepe University. She attended various fieldwork and research programs on ethnography, visual anthropology, and peacebuilding in Cyprus, Turkey, Greece, and the UK. She worked in the Association for the Historical Dialogue and Research (AHDR) around peace education and conflict. Her research interests are Cyprus studies, conflict, peacebuilding, performance anthropology, and visual anthropology. In addition to her PhD, she is working as a teaching assistant in QUB.

Mirco Michelon (Trento 1982) is an Italian director, LD and academic specializing in theatre and opera. He is currently Professor and holder of the Chair of Stage Direction at the Academy of Fine Arts 'P. Vannucci' in Perugia, where he teaches Theater and Opera Direction and related subjects. He is a member of the Doctoral College of the Conservatorio G. Briccialdi in Terni. He holds a Doctorate in Italian Studies from Université Paris 8 and degrees in directing, scenery, costumes and lighting (DAMS Bologna and IUAV Venice). He also holds a degree in Musical Theatre Direction from the L. Refice Conservatory in Frosinone. His career ranges from academic activity to musical theatre direction (he has worked as an assistant with Luca Ronconi, Guido Levi, Antonio Salines and others). He has published numerous academic articles and participated in international conferences. His skills include directing, dramaturgy, performing arts didactics and academic research.

Dr **Morag Galloway** is a composer, performer, director, workshop leader and photographer. Her PhD in collaborative contemporary music theatre composition (*The Dynamics of Mutuality in the Composer and Performer Relationship*) was supervised by Professor Roger Marsh at the University of York and she studied with Roger Redgate and Sadie Harrison for her MMus in Composition at Goldsmiths College. Morag's work explores collaborative and embodied processes, where close relationships are formed with collaborators and participants. Creativity is explored through person-centred approaches and inclusive methodologies. Morag has 25 years of workshop leading, devising and creating experience across diverse communities, spaces and timeframes, and her work focusses on the restorative and healing potential the creative process can provide. For more information please see: www.moragcreative.com

Nicholas Arnold read History, followed by research in Social Anthropology, at Magdalen College, Oxford. He spent over ten years in the professional performing arts, as performer, director and deviser, before moving to academia. He has lectured widely in Continental Europe as well as in Britain, and is National Professor Emeritus of Cultural Studies at the Adam Mickiewicz University, Poznań, Poland.

Nicola Visser is a community dance artist based in Denmark and South Africa. She is formerly Artistic Director of Remix Dance Company, an inclusive dance company in South Africa. She is a masters student in Dance at University of Malta and has taught at Colgate University, University of Cape Town and Aarhus University.

Dr **Paula Guzzanti Ferrer** is the Head of the Dance Studies Department of the University of Malta. She specialises in artistic and embodied research practices. Her undergraduate teaching portfolio includes 'Dance Improvisation', 'Dance and the Camera', and 'Professional Practice and

Performance'. In the postgraduate programmes, Paula lectures at the 'Researching Performance' course, as well as she supervises practice-as-research student projects. In her research practice she works at the intersections of critical improvisation studies, collaborative performance-making, and affect theory, applied to socially engaged projects. Paula completed her practice-as-research PhD project at Queen's University Belfast. Her performance work develops in collaboration with sound artists and musicians. Her most recent performance pieces have been showcased at the International Metabody Festival (London, 2015); Envisioning Weekend Festival (Lisburn, 2016); JamJar Women's Improviser's Platform (Belfast, 2016), Sonorities Festival (Belfast, 2017), Digital Echoes Conference (Coventry, 2018), Senselab Speakers Series (Montreal, 2017); International Women's Day Celebrations (PS2 Gallery, Belfast, 2018); International Dance Day University of Chile (Chile, 2019), and at the University of Costa Rica (San Jose, 2019). In 2019, Paula won the Higginson Leadership Award of the year to facilitate a dance and well-being project for Nicaraguan refugees in Costa Rica, which is documented in her award-winning screendance film *The Broken Body* (2021). Paula is currently working on a collaborative artistic research project investigating the role of the sensorial body in sustainable development, using somatic and new digital media technologies.

Prof. Dr. **Peter W. Marx** holds the Chair for Media and Theatre Studies at the University of Cologne. He is also director of the Theaterwissenschaftliche Sammlung Cologne, one of the largest archives for theatre and performance culture in Germany. His focus of research is theatre historiography, Shakespeare in Performance and the formation of theatre as a cultural practice in the Early Modern Period. In 2018, he published *Hamlets Reise nach Deutschland*. In 2024, *Early Modern Media Culture* has appeared with Cambridge UP and the English translation of his book *Max Reinhardt: From Bourgeois Art to Metropolitan Culture* appeared with Northwestern University Press. In 2020, he published his monograph *Macht | Spiele: Politisches Theater seit 1919* and edited the volume *Dokumente, Pläne, Traumreste*, a comprehensive catalogue and essay collection, celebrating the centenary of the Theaterwissenschaftliche Sammlung. In fall 2020, the *Handbook on Theatre and Performance Historiography* (co-edited with Tracy C. Davis) was published with Routledge. Here, they introduced the concept of Critical Media History. In 2020, the Theaterwissenschaftliche Sammlung, together with partners at the DFF Frankfurt/Main and the Filmuniversität Babelsberg, acquired the collection of Werner Nekes, one of the world's largest collections of objects and apparatus of Visual Culture since the Early Modern Period. His most recent work is the field of Critical Media History, an approach he introduced together with Tracy C. Davis in the 2021 *Routledge Companion to Theatre and Performance Historiography*. Peter W. Marx received his PhD from Mainz University in 2000.

Philip Ciantar is an Associate Professor in Music Studies and Director of the School of Performing Arts at the University of Malta. He teaches ethnomusicology and related subjects. His research has been published in various academic journals, edited volumes, and leading music encyclopedias. He is the author of two monographs: *The Ma'lūf in Contemporary Libya: An Arab Andalusian Musical Tradition* (Routledge 2016) and *Studies in Maltese Popular Music* (Routledge 2021).

Pierfrancesco Tordini is a PhD student in Music, Design, Art, and Territories at the Conservatories of Fermo and Terni (Italy). His research focuses on the figure of composer Hans Werner Henze and his relationship with the audience, pedagogy, and the social context. He holds a degree in classical guitar from the Conservatories of Fermo (Bachelor's degree), Bologna (Master's degree), and Parma (One-year Master's degree). In parallel, he earned a degree in philosophy from the Universities of Macerata (Bachelor's degree) and Bologna (2021). Throughout his studies, he has often explored topics in musical ontology and the aesthetics of music, and has frequently performed as a solo guitarist in many musical festivals.

Dr **Rachel Rimmer-Piekarczyk** is a dance artist, scholar and Senior Lecturer at the Manchester School of Theatre. Her practice-research explores the westernised training structures of dance and

performance more broadly, dialogical modes of critical reflection and agency, a topic that she has published widely on. As a core member of the international contemporary performance group, Reckless Sleepers, Rachel has contributed to a variety of artistic projects in a performing, devising and facilitating capacity. Her artistic practice has led to an interest in contemporary scored performance, with a focus on how scores act as structures through which performer agency can emerge.

Rebekah Farrugia is Professor of Communication with a specialization in media and popular music studies at Oakland University. Her book *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music* examines the gendered practices of dance music culture and community building of women DJs and producers in the early 2000s. Her co-authored monograph *Women Rapping Revolution: Hip Hop and Community Building in Detroit* is a critical ethnography about women-centered hip hop production and its connection to social justice and cultural organizing. She is currently working on an ethnographical exploration of arts organizations and community building in Detroit.

Ruth Horáčková has been involved in music since childhood, especially piano and singing. She studied at the Jaroslav Ježek Conservatory in Prague and The American Musical and Dramatic Academy (AMDA) in New York (2012-2014). Then she studied opera singing at the Pardubice Conservatory (2015-2019) at her home country. After that, she went on to study at the Faculty of Humanities of Charles University in Prague, where she received her bachelor's degree from a study program Liberal Arts and Humanities. There she was introduced to the field of cultural anthropology, which she is currently studying for the second year (Master's degree) and which she would like to continue also in her doctoral studies.

Sabina Sweta Sen-Podstawska, PhD, (She/Her), is an Assistant Professor at the Institute of Culture Studies, University of Silesia in Katowice, Poland. Her research embraces sensory-somatic awareness in Odissi dance, body-mind relationship and psychophysical training and performance, transculturalism, minority cultures, and Indigenous dance and performance in Canada, and her current work focuses on storytelling, emotions, psychosomatic, spiritual, and place-based experiences and practices in Odissi dance. Since 2018, she's been collaborating with Cree theatre director and cultural leader Floyd Favel on Indigenous performance practices and storytelling. As a performer, she continues her embodied explorations primarily through Odissi dance crisscrossing disciplines, mediums, and spaces.

Sara Accettura is an educator, practitioner and academic dedicated to inclusive dance, Sara holds a Diploma for Dance Teachers (Italy), an MA in Choreography (Italy), and a BA (Hons) and MA in Performance from London Contemporary Dance School (UK). Sara has performed and choreographed for several European companies, whilst teaching internationally. As artistic director of *Junior Dance Company*, *Dance Master Class* and *Dance For All*, and lecturer in Dance Studies and Disability Studies at the University of Malta, Sara combines practice with pedagogy. Her PhD (University of Bedfordshire) explores dance, educational psychology, and inclusion. She is also a board member and dance leader for Malta's *Opening Doors Association*, supporting arts access for all abilities.

Sara d'Ippolito Reichert (she/her) is an award-winning performing artist, composer, and educator from Lamezia Terme, Italy. She holds a degree in Classical Guitar Performance from the Santa Cecilia Conservatory in Rome. She has performed extensively as a soloist and as part of ensemble throughout Europe and North America. Sara received first prize at the 2024 Guitar Symposium at Queens University of Charlotte and most recently received first prize at the University of Louisville Guitar Festival and Competition. She is pursuing a DMA at the University of Minnesota, with research

focused on Women and Gender studies in classical guitar, highlighting diverse women composers from the past, present, and future.

Satwika Penna is a prominent young talent in Andhranatyam and Perini, classical dance forms from the Telugu region. An aeronautical engineering graduate, she is pursuing PhD in Dance at Hyderabad Central University. Satwika is the first Andhranatyam artiste to receive the "Young Artiste Award" from the Ministry of Culture, Government of India, and is recognized as the first female solo performer of Perini. She also holds a "B-Grade" designation from Doordarshan Kendra. Beyond performance. Satwika has contributed to the field by co-authoring the Andhranatyam certificate course material for Sampada - Silicon Andhra.

Saverio Beccaccioli is a PhD student at the Conservatoires of Terni and Ravenna in Popular Music. He graduated in Renaissance and Baroque Trombone at the Conservatorio "G. Briccialdi" in Terni with top marks, honors, and honorable mention. Saverio is a master student in Musicology at La Sapienza University, Rome. He is the artistic director of the PalArte Theatre in Fabrica di Roma (VT) and has been awarded for various projects in the fields of culture and creativity. Saverio has performed with symphonic, early, and modern ensembles in Belgium, Croatia, the Czech Republic, Germany, Greece, the Netherlands, and Switzerland.

Simon Farrugia is a PhD student in ethnomusicology at the University of Malta. He is also a secondary school music teacher and visiting lecturer in education at the School for Educational Studies within the Malta Leadership Institute. His doctoral research focuses on the cultural and social significance of wind band funeral marches in Maltese society. He is also interested in research related to the teaching of World Music in secondary schools. Farrugia directed and produced *Vjaġġ Mużikali* (Musical Journey), a series of thirteen TV documentaries on world music, which was broadcast on PBS Malta (National Television) in 2010. He also produced a short documentary film as part of a co-authored book entitled *Qawra: From a Rural Haven to Tourist Paradise* (BDL, 2011). He also contributed articles on the Maltese wind bands to a number of local Maltese journals. His latest publication is the single-authored monograph *The Maltese Wind Band: A Musical Tradition and Its Practice Today* (McFarland, 2023). He is also a member of the RILM (Répertoire International de Littérature Musicale) Malta National Committee.

Sravya Bandaru is a Ph.D. research scholar under the guidance of Prof. Anuradha Jonnalagadda at the Department of Dance, S.N. School, University of Hyderabad. Her research centers on the visual documentation and preservation of Indian classical dances through the use of digital tools and technologies. Focusing on the methodologies and practices of documentation and preservation, her work explores the challenges associated with digital media and technology in capturing and archiving movement in the Indian context. Additionally, her study undertakes a comparative analysis of Indian and Western approaches to documenting, conserving, and archiving dance forms for future generations. Academically, she holds dual Master's degrees in Performing Arts and Mass Communication & Journalism.

Stefan Aquilina is an Associate Professor of Theatre Studies at the University of Malta, Co-Director of the Stanislavsky Research Centre (Leeds/Malta), and Editor-in-Chief of the journal *Stanislavski Studies* (Taylor and Francis). His research focuses on modern theatre and performance, but has wider interest in theatre histories, research methods, and reflective teaching. Aquilina's book publications include *Modern Theatre in Russia* (2020, Routledge), *The Routledge Companion to Vsevolod Meyerhold* (2023, co-edited with Jonathan Pitches), and *Stanislavsky and Improvisation* (2024, Palgrave Macmillan).

Stephanie De’Ath was appointed Head of Dance Science and Healthcare at London Contemporary Dance School in 2022. Prior to this Stephanie was Manager of the National Institute of Dance Medicine and Science and Head of Student Welfare at London Studio Centre, winning the Healthcare Team Award from One Dance UK in 2021. She has volunteered for the International Association for Dance Medicine & Science (IADMS) operational committees since 2018, having previously been chair of the Development Committee and now a member of the Dance Educators Committee.

Steriani Tsintziloni is an Assistant Professor (Dance Studies) at the Department of Theatre Studies (University of Athens). Coming from a dance practice background, she holds a PhD from the University of Roehampton. She has lectured at the University of Patras, the Hellenic Open University, the Dance School of the Greek National Opera and the State School of Dance. She was the Dance Curator for the Athens Festival (2016-2019) a Visiting Artist at the Center for Hellenic Studies, Harvard University (Washington 2020-21), a guest curator for Onassis Young Choreographers Festival (2022) and a finalist for the British Council Alumni Awards Greece 2024. Her monograph *Under the shadow of the Parthenon. Dance at the Athens Festival of the Cold War (1955-1966)* published by Kapa Publishing, was short-listed for the 2023 Greek State Literary Awards.

Susie Crow danced with Royal and Sadler’s Wells Royal Ballet; her choreography includes ballets for SWRB, Dance Advance, National Youth Dance and Ballet companies, the Commedia Project and *Two old instruments*. Based in Oxford as Ballet in Small Spaces (BiSS) she also teaches students, professionals and adult learners; coaches MacMillan ballets *Sea of Troubles* and *Playground*; runs the Oxford Dance Writers website; and collaborates with musicians, visual artists and dancers in creative research. She has taught dance teachers for London’s Institute of Education (IoE), ISTD and BBO; holds an MA in Dance Studies from University of Surrey, a Cert. TLHPE from IoE, and a PhD from University of Roehampton.

Tanya Landau (she/her) is a PhD student in musicology at Northwestern University. Coming from a performance background, she received her Bachelor of Music in performance (voice) from Arizona State University in 2021. She received her Master of Music in performance (voice) from the Chicago College of Performing Arts in 2023. Drawing on post-colonial theories, her research highlights the songs being sung, and those left unsung, by diasporic populations, asking how song is critical in the development of cultural and political independence. Her work has been published in the University of Michigan’s *Currents in Music Research* with a forthcoming publication in *Rising Voices in Ethnomusicology*.

Thomas Page (He/They) is a Lecturer, Tutor and Researcher at Rambert School of Ballet and Contemporary, and Artistic Director of Thomas Page Dances. Thomas’ research explores sector development through practice-based research working with a multiversal approach underpinned by theories of interconnective dynamic systems. Thomas’ teaching practice encompasses contemporary, choreographic, and collaborative techniques. In addition to Rambert School, Thomas teaches for various institutions including Rambert, Centre for Advanced Training, and Swindon Dance. Thomas is a co-founder of Pro Dance Oxford, associate artist of Arts at The Old Fire Station and Swindon Dance, and board member of Pegasus Theatre.

Vera Djemelinskaia (AT/MD) is a researcher, choreographer, and communication expert, working at the intersections of embodied cognition and sociopolitical transformation. For over 12 years, she has supported international organizations – including European Commission, International Energy Agency and other agencies within the UN system – On designing and managing citizen and policy communication interventions. In her Doctoral project at the University of Music and Performing Arts Vienna (mdw), she investigates how participatory art-based performance and practice centred on synchronized and semantically enriched movement can influence collective perceptions of social

justice - deconstructing the patriarchy and other systems of oppression 'one shimmy at a time':
<https://www.veradje.com>

Véronique Vella is a composer, arranger, pianist and music educator whose works have been performed and recorded internationally. In 2008, Vella became the first Maltese woman to be conferred a Ph.D. in Music Composition. She has collaborated with the MPO, Orchestra of Scottish Opera, Cosmos Wind Ensemble, Edinburgh Quartet, Agnew McAllister Duo, Javus Quartet, Edinburgh Quartet, Peter Evans, Rebecca Hall, Miriam Cauchi and Tricia Dawn Williams. Véronique has 2 full-length albums available on most music sharing platforms. She is Visiting Senior Lecturer at the University of Malta and is resident pianist at the Dance Studies Department and ZfinMalta National Dance Company.

Vicki Ann Cremona is Professor within the Theatre Studies Department at the University of Malta. She graduated from the Université de Provence, France and was a Visiting Scholar at Lucy Cavendish College, University of Cambridge. She was appointed Ambassador of Malta to France between 2005-2009, and to Tunisia between 2009-2013. A former member of the National UNESCO Commission and the National Folklore Commission, Prof. Cremona was member of and rapporteur for the EU Evaluation Committee for the Valletta Capital of Culture 2018. She has contributed to the National Cultural Policy that was published in February 2010. She is currently a member of the Executive Committee of the International Federation of Theatre Research (IFTR). Prof. Cremona has published internationally, mainly about theatrical events and public celebration, notably Carnival, Commedia dell'Arte, theatre anthropology, Maltese Theatre and costume. She is particularly interested in the relations between power and society as expressed through theatre and theatrical events. She is the author of *Carnival and Power: Play and Politics in a Crown Colony* (Palgrave Macmillan 2018). She has also written, co-edited and co-authored various books and articles, including *Thinking with the Feet* (2017), *Spazji Teatrali: A Catalogue of Theatres in Malta and Gozo* (2017), 'Stanislavski's System: Mimesis, Truth and Verisimilitude' (2019), *Theatre Scandals: Social Dynamics of Turbulent Theatrical Events* (2020), 'The Role of Theatre in the Modernisation of Tunisia' (2021). She has also translated books and articles, mainly from Italian or French.

Vicky Hunter is a Professor in Site Dance at Bath Spa University and formerly head of the MA Choreography programme at the University Chichester, UK. Her research explores site dance and entangled engagements with space and place through considerations of corporeal, spatial, and kinetic engagements with lived environments. She is the Principal Investigator for the AHRC funded 'Dancing Otherwise: Exploring Pluriversal Practices' network <https://dancingotherwise.com/>. Her monograph *Site, Dance and Body: Movement Materials and Corporeal Engagement* was published by Palgrave in 2021, and her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is co-author of *(Re) Positioning Site-Dance* (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political, and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism, and New Materialist discourses.

Vipavinee Artpradid's research applies embodied and inclusive qualitative research methodologies for social change and draws from her background in media anthropology, social anthropology, and cultural studies. She is currently leading funded projects on mapping and evaluating the AHRC Dance Research Matters Networks (AHRC AH/Y002105/1) and collaborating with FRONTLINEdance to develop embodied phenomenography for inclusive dance programme evaluation (British Academy SRG2324\240089). Her PhD (2020) applied phenomenography to dance audience engagement to explore variations in ways of understanding disability. She has written on integration and inclusion in dance (2022), embodied hearing technologies (2022), and kinaesthetic empathic witnessing (2023).

Yanik Giroux, Quebecois “pure laine”, is a voice coach, accompanist and music director living in Victoria, British Columbia. A graduate from the University of Montreal (Voice Performance), the Canadian College of Performing Arts and the Chemainus Theatre Acting Internship, he is a Musical Theatre and Contemporary Commercial Music specialist; he is Artistic Director for *Pacifique en Chanson*, an artistic residency for francophone singer-songwriters in Vancouver. Yanik is Governor for the NATS Northwestern Region, Associate of Trinity College London-UK, attended the *CCM Vocal Pedagogy* Institute at Shenandoah University, Virginia and holds certification in Somatic *Voicework™*-The *LoVetri Method*. www.yanikgiroux.com.