

CONTRIBUTORS / COLLABORATEURS

A professional theatre artist for nearly fifty years **PAMELA BOYD** is a performer, movement artist, teacher, and award-winning playwright. In 1998 Pamela began working with adults with disabilities and found that her many years teaching improvisational drama and movement flowed very naturally into the exciting field of integrated performance arts. Pamela founded Calgary's MoMo Dance Theatre in 2003, bringing the professional arts community and the disability communities together to make art. After over ten years at MoMo's helm she returned to a freelance career, still passionately committed to inclusive arts and fostering a vibrant, sophisticated, inclusive arts community in Western Canada. She was thrilled to contribute to the University of Lethbridge's bold venture into inclusive arts education.

ALEX BULMER is an award-winning writer of film, radio, television, and theatre. She has written in Canada and the UK with companies including the CBC, The Royal Court, London 2012 Olympics, Graeae Theatre Company, and BBC radio. She won an AMI award for her adaptation of *The Hunchback of Notre Dame* and was co-writer of the UK television series *Cast Offs* (nominated for BAFTA and Royal Television Society awards). Her stage play *SMUDGE*, first produced with Nightwood Theatre, was Time Out's Critics' Choice during its UK premiere, and earned several theatre award nominations in Canada. Alex served as Literary Manager with the UK's leading disabled-led theatre company Graeae, directed for Extant Theatre and Paines Plough, and is co-founder and artistic director of UK-based Invisible Flash, a new company creating theatre enhanced by a non-sighted perspective. She is also co-founder and Artistic Director of the Canadian-based Republic of Inclusion and recently directed and co-produced "Crippling The Stage" in Toronto. In 2014 she was named as one of the UK's most influential disabled artists and was recently named a Fellow of The Winston Churchill Memorial Trust.

CALLISTA CHASSE is a Research Assistant in the Teaching and Learning pod of the Art for Social Change Project. She is a social worker currently employed as the Coordinator of Student Wellness Education & Sexual Violence Support at the University of Lethbridge. She holds both Masters and Bachelor degrees in Social Work from the University of Calgary and was the recipient of the Gayle Gilchrist James and Richard F. Ramsay Gold Medal in Social Work in 2013. Callista is also a dance instructor, performer, and choreographer and is focusing on integrating her dance and community development skills to bridge the arts and social justice.

MOIRA DAY is a Professor of Drama, Adjunct Professor in the Women's and Gender Studies program, and associate of the Classical, Medieval and Renaissance Studies unit at the University of Saskatchewan. She has published and edited extensively in the area of Canadian Theatre, with a particular interest in women pioneers and Western Canadian theatre and playwriting.

JAN DERBYSHIRE is an established multi-disciplinary designer and theatre artist, producer, inclusive educator, and innovator. She specializes in the design of playful and participatory experiences in theatre, movement, new media, and events that push forward ideas of diversity, belonging, civic engagement, perception change, and practical applications of theory. Recent co-designed projects include The Citizen's Monument project, Vancouver Parks Board; Designing the future of Inclusive practices with The Conference Board of America; Upcity, vertical culture initiatives, The City of Vancouver; Me on the Map with YPT in Toronto and Newworld Theatre, Vancouver and The Vancouver International Children's Festival; The Republic of Inclusion, NAC, Ottawa; Small Acts, interactive theatre with The University of Guelph's revisiting Disability Project; and All in, Frank Theatre. .Jan is an award-winning Canadian playwright with works produced across the country and is the co-founder of POD, a citizen designer lab. She is also the Artistic Director of MoMo Performance + Disability in Calgary. She holds a Master's degree in Inclusive Design from OCAD University in Toronto.

ARSELI DOKUMACI is a postdoctoral fellow at the University of Copenhagen, Department of Anthropology. She received her PhD in performance studies from Aberystwyth University and completed postdoctoral research at the Mobile Media Lab at Concordia University, where she is a founding member of its Critical Disability Studies Working Group. Between 2012 and 2014, Dokumaci undertook an FQRSC-funded postdoctoral fellowship at McGill University's Social Studies of Medicine Department. Dokumaci's research focuses on the intersections of disability and performance, with an emphasis on the theory of affordances, the performance of everyday life, and quality of life measurements. Dokumaci is also a videographer, and in her research-creation projects she adopts disability as a method of exploring the performativity of the everyday and its material practices. Dokumaci is the current Chair of Constituency Groups and a board member at Performance Studies international and the co-convener of the Performing Disability / Enabling Performance Working Group at the Hemispheric Institute. Her website is performingdisability.com.

A dance artist, educator and scholar for over thirty years in Canada and internationally, **LISA DOOLITTLE** has developed innovative approaches for arts-based community-university collaborations around health promotion, issues in refugee, immigrant, and Indigenous communities, and inclusion of people with disabilities. Her scholarly publications, original productions, and documentary films use the critical lens of Dance and Performance Studies to explore embodied performance as a catalyst for change. For a SSHRC-funded national partnership investigating the arts in social change contexts, she leads the Teaching & Learning research, focusing on ways that pedagogy contributes to the effectiveness of the arts in community development and change agendas, in academic, professional, and grassroots contexts. Her team is analyzing data to contribute to a critical theory of pedagogy in the field, and is piloting a mobile arts and social change learning hub. Professor in the Department of Theatre & Dramatic Arts at the University of Lethbridge since 1989, Lisa Doolittle is Board of Governor's Teaching Chair for 2015-2017.

ALAN FILEWOD is Professor of Theatre Studies at the University of Guelph. His most recent books are *Eight Men Speak* (critical edition, 2013) and *Committing Theatre: Theatre Radicalism and Political Intervention in Canada* (2011). He is currently working on a study of theatre created by returned soldiers after the First World War.

HARTLEY JAFINE is a facilitator/instructor in the Bachelor of Health Sciences (Honours) Program and Arts & Science Program at McMaster University. Additionally, Hartley works as a communications coach at the University of Toronto's Postgraduate Medical Education program and as an interprofessional arts-based educator at Baycrest. Hartley is currently working on his PhD in the Faculty of Education at York University. His teaching and research focuses on Applied Drama, Theatre of the Oppressed, research-based theatre, and the use of drama in professional health sciences education. In 2011-2012 and 2014-15, Hartley was the recipient of the McMaster Students Union Teaching Award for the Faculty of Health Sciences.

COREY MAKOLOSKI has been an educator for thirteen years in public schools and in the faculties of Education and Fine Arts at the University of Lethbridge. His experience in dance has been diverse, as has been his role in education. His current work combines his love of dance and theatre and his experience as the Learning Support Teacher (inclusive education). Working alongside a passionate community group, Solidance South, he has instigated dance performance, video, and training projects and contributes to the integrated art being created in Lethbridge, the friendships being made, and the risks being taken by people of all abilities.

ASHLEY MCASKILL is a Fonds de Recherche du Québec (FQRSC) recipient and a PhD candidate in Communication Studies at Concordia University in Montreal. She has a BA in Theatre and Film Studies, and English, and an MA in Communication and New Media from McMaster University in Hamilton, Ontario. Combining her experience in both the disability and theatre communities, McAskill is researching the artistic complexities behind the creative work of Canadian theatre companies working with disabled artists. Her main doctoral project question is: how are such companies shifting understandings of disability and theatre making in Canada? Some of the companies included in her PhD research are Theatre Terrific, based in Vancouver, Les productions des pieds des mains, based in Montreal, and the performance training program Les Muses, also located in Montreal. Other research interests include gender and beauty practices, the spectacle of public performativity, feminist media studies, and performance art.

PIPPA RUDDY is a SSHRC-funded Master's student completing her thesis at the University of Calgary. Her research is focused on the intersectional nature of shame, and asks how performance can be a mobilizing and mitigating tactic. Her research has been presented at the International Affect Conference: Memory, Aesthetics, and Ethics, hosted by the University of Manitoba in September, 2015. Ruddy plans to continue her studies in affect and performance theory through a SSHRC-funded PhD fellowship next year.

Originally from Montreal, **SARAH GARTON STANLEY** now lives between Ottawa and Kingston. She is the Associate Artistic Director of English Theatre at Canada's National Arts Centre, the Artistic Director and co-creator of SpiderWebShow, and co-director of Selfconscious Theatre. Sarah co-founded The Baby Grand, in Kingston, co-created Women Making Scenes in Montreal, and Die in Debt Theatre in Toronto (a company dedicated to large canvas site-specific work). Sarah is a former Artistic Director of Buddies in Bad Times. Over a twenty-five-year, award-winning career, Sarah has directed and dramaturged work from coast to coast and internationally. Sarah curates The Collaborations and leads The Cycle(s) for English Theatre at the NAC. Sarah trained at École Jacques Lecoq in Paris, Vancouver Film School, and received her BA and MA from Queen's University. She teaches at Concordia, the National Theatre School, and Queen's. Sarah co-created *The Book of Judith* with Michael Rubinfeld and Judith Snow.

JOSH STENBERG is a SSHRC postdoctoral fellow in the Department of Theatre and Film at the University of British Columbia. He works on and with xiqu ("Chinese opera") troupes in Jiangsu, Fujian, and in diaspora.

JENN STEPHENSON is an Associate Professor in the Dan School of Drama and Music at Queen's University, where she teaches courses on dramatic literature, history, and theory. She is the author of *Performing Autobiography: Contemporary Canadian Drama* (University of Toronto Press, 2013), which received the Ann Saddlemyer Award from the Canadian Association for Theatre Research. Recent articles have appeared in *Theatre Journal*, and in the New Essays in Canadian Theatre series *New Canadian Realisms* (vol.2) and *Daniel MacIvor* (vol.5). Jenn is Editor-in-Chief of *Canadian Theatre Review*. Her current book-in-progress is *Insecurity: Perils and Products of Theatre of the Real* (forthcoming from University of Toronto Press). You can follow the progress of this research on her blog www.realtheatre.wordpress.com.

ANNALEE YASSI is a Professor in the School of Population and Public Health at the University of British Columbia, where she holds a Tier 1 Canada Research Chair in Global Health and Capacity-Building. Dr. Yassi has led multi-million dollar community development projects in Canada and worldwide, addressing a wide range of challenges, from environmental degradation to social upheavals. Her team has designed, implemented, and evaluated arts-infused certificate programs employing puppet shows, drawings and painting, social drama, and role play, and involving partners from numerous disciplines and organizations. She focuses on how to integrate different methodologies and epistemologies to better understand the role of the arts in promoting health and well-being.

KATHERINE ZIEN is an Assistant Professor in the Department of English at McGill University. Zien's pedagogy and research focus on theatre and performance in the Americas, with emphasis on transnational mobility, cultural management, and frameworks of racialization. Her forthcoming monograph, *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone* (Rutgers University Press, 2017), investigates intersections of performance with legal constructions of imperialism, race, and nation-state sovereignty in

the Panama Canal Zone, and in the Americas more generally, from the twentieth century to the present. Zien's research and criticism are featured in journals including *Latin American and Caribbean Ethnic Studies*, *Theatre Survey*, *Women and Performance*, *The Journal of Popular Music Studies*, *e-misférica*, *Theatre Research in Canada*, *alt.theatre*, *Global South*, *Identities*, and *Latin American Theatre Review*. She may be contacted at katherine.zien@mcgill.ca.