

Immersive and Interactive Technologies and Live Performance:
VR/AR/MR practices
TaPRA Performance & New Technologies Interim Event



Saturday 6th April 2019
University of South Wales
Cardiff Campus, The ATRium

University of
South Wales
Prifysgol
De Cymru

TaPRA
THEATRE & PERFORMANCE
RESEARCH ASSOCIATION

Media Music Drama

Itinerary

11:30	Registration [Mingle] Lunch [Mingle] One-to-one VR demo, <i>Goodnight, Sleep Tight</i> (first come first served) [Zen Room]
12:20	Welcome [Zen Room]
12:30	Keynote: Dr Jorge Lopes Ramos (executive director ZU-UK)
13:30	Dr Joseph Dunne-Howrie (City, University of London), <i>Towards a Post-Immersive Manifesto</i> . Chair: Dr Christina Papagiannouli (University of South Wales)
13:50	Break
14:00	Empathy, Inclusiveness and Embodiment in Immersive technologies performance practices Eleni Kolliopoulou (Ulster University), <i>Empathy and inclusiveness in immersive technologies: Sky-field 1&2</i> . Dr Styliani Keramida (University of Reading), <i>Performance, Immersive Technologies and Theatrical Aesthetics: Remediating video gaming technologies in the theatre in order to produce effects of empathy and inclusiveness</i> . Kerryn Wise (De Montfort University), <i>DIS/PLACE</i> . Chair: Dr Piotr Woycicki (Aberystwyth University)
15:15	Break
15:30	Immersive Storytelling and Dramaturgy: Immersive technologies as a Narrative Medium Dr Harry Robert Wilson (Digital Thinker in Residence, National Theatre of Scotland), <i>Virtual Reality experiences as intimate performance</i> . Prof. Sophy Smith (DeMontfort University), <i>Immersive Dance Practice and Storytelling – a transdisciplinary approach</i> . Dr Piotr Woycicki (Aberystwyth University), <i>Intermedial dramaturgies of flux in the AR version of Our Lady of Shadows</i> . Chair: Dr Joanne Scott (University of Salford)
16:45	Launch and Wine reception Launch of Performance and VR Practice special issue, IJPADM. Wine reception and conversation with Dr Kerry Francksen and Prof. Sophy Smith (guest editors).
18:00	Close

KEYNOTE SPEAKER

Dr Jorge Lopes Ramos (executive director ZU-UK)



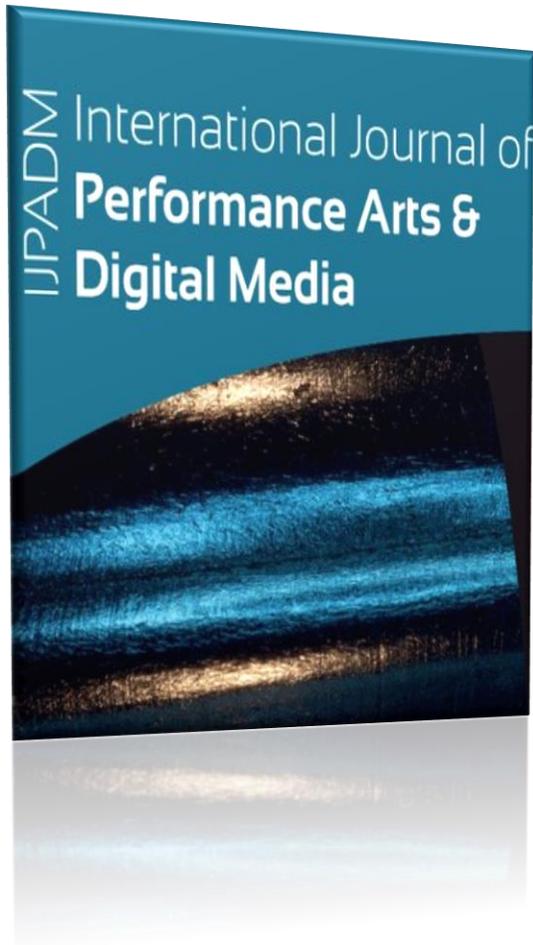
Jorge Lopes Ramos is a London-based artist, curator and producer working in the intersection between art, technology and games. Co-founder and director of East London venue G.A.S. Station (Games and Arts Stratford) and theatre/digital arts company ZU-UK (Brazil/UK), Jorge also works as Senior Lecturer at University of East London (UEL) since 2009. His PhD on 'Dramaturgy of Participation' was completed in 2015, and he is currently Programme Leader for MA Contemporary Performance Practices at UEL. His artistic work has won awards and nominations in the fields of immersive theatre, hybrid art and technology. His most acclaimed project, Hotel Medea is considered a pioneer in the field of Immersive Theatre. Jorge's work has also been presented by Hayward Gallery, FACT Liverpool and LIFT Festival. Jorge has coached artists in over 10 countries since 2006, published on immersive theatre, programmed live and digital festivals, and created an interactive digital performance for the Olympics in 2012, World Cup 2014 and a new public artwork for the Olympic Park in 2015.

Goodnight, Sleep Tight

A tender mixed media bedtime routine with a motherly touch and VR headsets.

Artistic Director of ZU-UK, British-Yemeni artist Persis Jadé Maravala has been recently developing VR/360 *Goodnight, Sleep Tight* – an interactive, performative, live VR experience. Together with technologist Emily Donovan, she is working with VR in particular taking a counter position to VR being hijacked by shoot' em up gaming and the porn industry. Persis-Jadé is trying to position herself deliberately in resistance to that trend by creating work that is delicate and intimate and engages with human-ness of revisiting the myth of childhood. Live touch drives the need to understand human loneliness and this research on a motherly touch in your childhood bedroom is partly to do with that.

LAUNCH & WINE RECEPTION



International Journal of Performance Arts and Digital Media

Performance and VR Practice: New Work for New Environment

Volume 14, 2018 – Issue 2

Guest editors: Dr Kerry Francksen and Prof. Sophy Smith

Kerry Francksen and Sophy Smith (guest editors) have been running the research initiative DAPP-er (Digital Arts Performance Practice - emerging research) for a couple of years and as part of the initiative had been facilitating a number of cross sector SIVE events (Storytelling in Immersive Environments), that brought together practitioners, artists, technologists, cultural organisations, academics etc. Although there was an exciting resurgence happening in the use of VR within performance, and whilst a number of different performance practitioners were making new emergent work, there was not a forum for this work to be presented in one place, or shared

together. Framed around practice, Performance and VR Practice special edition draws this work together and captures initial developing ideas, concepts and practice at the very moment of this transient and transformative phase of technological appropriation.

The issue opens with Miriam Ross' discussion of her autobiographical short 360-degree film titled PND. This is followed by Amanda Fromell's vivid account of AΦE's VR-performance Whist. Lisa May Thomas and David Glowacki's article highlights the potential for creating visceral and embodied encounters derived through VR technologies. Panayiota Antonia Demetriou examines some important debates surrounding ethics and the challenges of post-digital immersion. James Charlton and Magnos Moar document their practice-as-research approach to the transference of a work titled Fellow Creature into 360° video, or as they describe 'VR panorama drama'. Sophy Smith's article discusses six key VR dance works. Joseph Dunne focuses on the artistic processes of ZU-UK's interactive VR performance Good Night, Sleep Tight. The issue closes with Johannes Birringer's provocative and vivid descriptions of DAP-Lab's real-time immersive dance installations.

ABSTRACTS AND BIOGRAPHIES

Towards a Post-Immersive Manifesto

Dr Joseph Dunne-Howrie

Immersive has become one of the most common but nebulous terms in the UK theatre scene over the past two decades. Promising a special or merely novel experience for audiences, the lexicon of immersion has entered many different social spheres. Shopping centres like Westfield (Stratford, East London) promise shoppers a leisure experience that transcends the boundaries of conventional retail. When used in the context of online activity ('screen time') immersion denotes disconnection from the real world. Immersion is now a byword for describing an escape from what can be considered productive activity by denuding the individual of their agency as moral and critically aware individuals. A post-immersive arts practice stands in opposition to the escapist imaginary of immersion by foregrounding the role the participant plays as an agent of social production. Social production describes the reflexive relationship between artist and participant in interactive art works, where both assume responsibility for constructing a narrative in virtual and physical spaces. This paper will show examples of art-works and experiments produced by collaborators ZU-UK and TAG over the past four years. We will propose a model of post-immersive audience participation by arguing that embodied and interactive technology in performance provides an architecture for artists and participants to play roles within scenarios that elide the real and the fictional. This mode of social production creates temporary communities whose aesthetic experience is defined by their relationality with diverse subjectivities which are already present within the performance and which manifest through social production ie what the participants bring with them (identity, politics, culture, bodies, etc.). We will discuss how post-immersive performance events can be scaled up and effective models of interdisciplinary collaboration.

My research specialisms include archives and documentation, performative writing, library and information science, digital culture, interactive and participatory theatre. I teach on postgraduate courses at Rose Bruford College of Theatre and Performance, the University of East London and City, University of London. I am a research associate at ZU-UK Theatre and Digital Arts company. I have presented papers at many international conferences and published articles and reviews in Performance Research, Stanislavski Studies and Drama Research

Empathy and inclusiveness in immersive technologies: Sky-field 1 & 2

Kolliopoulou Eleni

In this presentation, I will introduce and discuss my third research performative installation, entitled Sky-field. The presentation will entail the creation process of *Sky-field (1 & 2)*, the research questions, research design and data analysis of the feedback collected by the participants. Visual documentation as well as its discussion will be used in order to describe the event and shed light to the topic of the TaPRA Performance & New Technologies Working Group Interim Event. *Sky-field* is a video installation; hence I am experimenting by implementing video projection within the space. My research question through *Sky-field* was addressing the potentialities of the medium of video to enhance the immersive effect of Butoh body. Throughout my practice-based research entitled: "The body of the relationship. A practice-based exploration of the relationship between the body and its environment informed by the notion of Butoh body", I have been working with different mediums and modalities of engagement to date. My research design included **a.** stillness and individual fruition in *Seabed* (March 2018) where the audio input marked the temporality of the piece, **b.** small groups' tasks engaging with materiality and its processual character in *Waste-is-land* (April 2018) where the audio input was the result of a performance whereas **c.** experimenting the com-presence of audio and video medium while a task given to a broader group was evolving in *Sky-field* (September 2018). The evaluation of *Sky-field* has not been entirely judged as successful with respect to the desired research outcomes. This fact led me to the necessity of re-designing aspects of it in order to have some results closer to the desired effect. This second version is entitled *Sky-field 2* (February 2019) which is the development of the initial project.

Eleni Kolliopoulou (1980, Athens) is a media artist (performance, video, installations) particularly interested in the intersection between performance and philosophy. She studied at the University Kapodistriaka of Athens in the Department of Methodology, History and Theory of Science (1998 - 2003, BA). She moved to Turin (Italy) on September 2007 where she frequented Philip Radice school of Physical Theater for one year while studying contemporary dance, dance theater and butoh dance and taking part in several public group performances. Between 2008 and 2013 she accomplished her BA and MA degree by the Academy of Fine Arts of Turin; during the first year of her MA she was in Germany (Hochschule Burg Giebichstein Halle an der Saale) as an Erasmus student for the academic year 2011/2012. She is currently pursuing her second year of an interdisciplinary practice based PhD (2016-2019) at Ulster University (Northern Ireland) across the Departments of Drama (Magee) and Arts and Humanities (Belfast). Her research project concerns the modalities in which the Butoh body notion could be used in order to enrich creation process of Installation art.

Performance, Immersive Technologies and Theatrical Aesthetics: Remediating video gaming technologies in the theatre in order to produce the effects of empathy and inclusiveness

Dr Styliani Keramida

Virtual reality, motion capture, and projection mapping technologies have already been used extensively in theatre productions, not only by more experimental non-mainstream theatre groups, but also by big mainstream organisations such as the National Theatre and the Royal Shakespeare Company. Additionally, it is indicative of the fact that these big theatre organisations have invested a lot of money in new technologies because they have established digital studios within their premises linked to education, training purposes, as well as to experimentation with immersive technologies by contemporary artists-in-residence. It is hence beyond any doubt that immersive technologies have sparked a theatrical revolution. The basic characteristic of new media is that they 'remediate' other media. This means that remediation is 'the formal logic by which new media refashion prior media forms' (Bolter and Grusin, 2000: 273). But in what way can one identify how the properties of immersive technologies, such as the quality in gaming experience, have been remediated in the theatre performances in terms of narration, immersion, and interaction? There are several theatre groups today (mainstream or not-mainstream) whose interest in using the medialities of immersive technologies as part of their stage performance has been marked as their aesthetic aspiration. In this paper I will analyse how immersive technologies have been used by theatre groups (such as Rimini Protokoll in the installation-performance *'Situation Rooms'* (2013) and Dante or Die in the performance *'User Not Found'* (2018)) as an aesthetic strategy. In what way have their performances produced a specific dramatic effect through remediating the properties of immersive technologies? In what way have the above pieces of work influenced the spectators' perception and generated an impression of empathy and inclusiveness, medialities which one can find entirely in immersive technologies?

Dr Styliani (Stella) Keramida completed a PhD at Royal Holloway, University of London (Technology, Theatrical Aesthetics and The Changing Role of the Director, 2013). She holds a Theatre Studies degree (2001) and an MPhil in Greek theatre (2005) from the University of Athens. She also studied drama and theatre at the University of Utrecht (2004) and Yale University (2008). She is a scholar of theatre and performance, whose research examines the development of contemporary director's theatre and its relationship with theatre theory. She has contributed articles to publications, as well as reviews and conference papers on director's theatre, multimedia theatre, intermediality, theatrical aesthetics, political theatre and avant-garde theatre. She has taught dramaturgy and theatre directing (RHUL, University of Reading, Athens University). She has also been employed as a professional director.



DIS/PLACE

Kerryn Wise

As an artist working at the intersections between dance and technology, my recent work explores the use of innovative technologies as choreographic tools to create immersive performance environments which can shift and extend audiences' perceptual experiences. My current performance *Exposure* is a mixed reality, one to one experience using 360 video and live performance. The work explores the relationship between the audience member and both the digital and live female performer, questioning notions of intimacy as they are pulled between the live and virtual space simultaneously through a range of sensate interactions. *Exposure* seeks to use the 360-video medium to engage intimately with audiences through their relationship with my virtual and corporal body and by engaging with their own bodies to develop an emotional/physical connection through a thematic, visual narrative that is weaved between the 360 film and live performance. Building on the learning from this project, I have recently begun a practice-based PhD exploring the experiential potential and impact of 360-degree video (3DV) technologies in performance on the audience. My research aims to understand audience perception and embodiment by creating performance journeys using a range of VR/AR technologies, alongside multi-sensory engagement and live performance. My TaPRA proposal is to present some early research from my recent practical research and development activity. Under the working title of *DIS/PLACE*, initial investigations have been exploring how the movement language, use of space and scale, lighting, location, and visual choices in 360 video can affect the viewer experience. I will share video excerpts from the practice and discuss my initial reflections and inquiries relating to the themes of embodiment, immersion, haptic visuality and sensual engagement of the viewer. I will also discuss how my professional experience as an interdisciplinary artist; choreographer, technologist, director, and immersive theatre maker have combined to offer new methods to working with this medium that draws from contemporary performance practices and can be useful to the wider field.

My portfolio career spans work as a professional artist, lecturer, and researcher, and I have been producing, researching and facilitating interdisciplinary performance projects for the past fifteen years in a range of different settings. My performance practice explores the relationship between the live and filmic body through physical theatre, choreography and the visual layering of images, often through projection and new media. My work is interdisciplinary and often draws from visual art, photography, and film, frequently working in non-tradition venues and spaces to create alternative performance experiences for audiences. I am a QuestLab Digital Dance Artist at Studio Wayne McGregor, London for 2018/19. I have lectured in a range of universities, delivering modules in Physical Theater, Dance and Digital Performance and I am an active member of the Digital Arts Performance Practice Emerging Research Group (DAPPER) based at De Montfort University. I have successfully gained extensive funding to support my professional arts and research projects and I have recently begun a Midlands3Cities funded PhD entitled *Digital Forms and Live Bodies: an exploration of 360 video within live immersive performance practices*, at De Montfort University, Leicester.

www.kerrynwise.co.uk

www.awakeningsperformance.co.uk

Virtual Reality experiences as intimate performance

Dr Harry Robert Wilson

The specific modes of interaction between artwork and audience afforded by Virtual Reality technologies has encouraged scholars to reflect on its unique forms of storytelling and even that “VR should be considered as a specific narrative medium” (Louchart and Ayletts 2003, 3). However, recently staged VR experiences suggest this focus on narrative might exclude the expanded field of practices and encounters embraced by theatre and performance studies. For instance, Marina Abramovic has recently been exploring the potential of Virtual and Augmented Reality technologies to extend her investigations into presence and absence in the encounter between performer and audience. Additionally, projects such as Jordan Tannahill’s *Draw Me Close* – staged at the Young Vic in 2019 – and Marshmellow Laser Feast’s interactive VR exhibit *We Live in an Ocean of Air* at the Saatchi Gallery (2018) draw on the forms of immersive, participatory and one-to-one performance (rather than dramatic forms of narrative storytelling). In this proposed paper I will examine these VR experiences through the lens of live art and contemporary performance practices – and specifically the modes of interaction often employed in intimate or one-to-one performance. By focussing on shared concepts such as immersion, intimacy, presence and affect the paper will reflect on the ways that virtual reality experiences borrow from the forms and languages of intimate, immersive and one-to-one performance, but also how these new technologies shift these existing practices in exciting new directions.

Dr Harry Robert Wilson is a researcher and performance maker based in Glasgow and currently Digital Thinker in Residence with the National Theatre of Scotland. Harry has a PhD in intermedia performance practice from the University of Glasgow. He has shared research at a range of conferences from Stockholm to Chicago and as a practitioner has shown work at venues and festivals across the UK including The Arches; the Citizens Theatre, Glasgow; Forest Fringe, Edinburgh; DCA, Dundee; BAC, London; and internationally at Defibrillator Gallery, Chicago and Kilowatt Festival, Sansepolcro.

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Immersive Dance Practice and Storytelling - a transdisciplinary approach

Prof. Sophy Smith

This paper will focus on the development of an immersive story and storyworld for 360 dance performance. It will explore how the affordances of the medium were used to communicate story in a predominantly text-free discipline and how the cross-sector transdisciplinary approach, enabling experiments with across movement, 360 sound, camera work and post-production, was key to the devising process. Emerging immersive technologies are having a profound impact on professional performance practice, with a wider social and economic impact relating to both income generation and audience engagement. However, the full potential of these emerging technologies can only be fully realised through cross sector practice partnerships between researchers, technology companies and cultural organisations. Many businesses/organisations are keen to develop more innovative work in this area but do not necessarily have a space within their organisations for the necessary risky and experimental play that will lead to such innovation. In 2018, funding was received for a Professional Practice initiative run from the Institute of Creative Technologies at De Montfort University, which created this space and through small-scale practice-based collaborations between researchers and external organisations. A number of proof-of-concept projects were developed to support/develop innovative practice across VR and performance practice and this talk draws on one of the projects developed through this initiative - a collaboration between interdisciplinary performance company Assault Events and the commercial VR company Cats Are Not Peas. The paper will present the emerging transdisciplinary processes in immersive practice that developed through the practice-based approach the team took to devise the immersive story. It will also cover the framework of devised practice that arose from collaborating across different sectors and the value and challenges of such collaborations.

Sophy Smith is Professor of Creative Technologies Practice and Director of the transdisciplinary Institute of Creative Technologies (IOCT) at DeMontfort University. The IOCT is a home for new ideas, risky play and rapid prototyping, where by bringing together technologists, creative practitioners and researchers across discipline areas truly innovative transdisciplinary creative technologies practice and research is developed. The IOCT makes and shares new knowledge and expertise, synthesising practice based research with pioneering advances in digital computing, information technologies, creative practice, science and engineering. The IOCT are currently one of the research partners for Innovate UK's Audiences of the Future Demonstrator Programme, (led by the RSC, and including partners such as Punchdrunk, London Philharmonia, Magic Leap and Marshmallow Laser Feast) exploring the possibilities of VR/AR/MR and the opportunities of realtime immersive performance.

Intermedial dramaturgies of flux in the AR version of *Our Lady of Shadows*

Dr Piotr Woycicki

This paper will look at a practice-as-research collaboration between Lucy Gough, Karoline Gritzner and myself which explores the aesthetics of neo-medievalism through an intermedial dramaturgy and digital scenography. Currently the project has two forms, an intermedial theatrical version of Lucy Gough's radio play *Our Lady of Shadows*, a radical adaptation of Tennyson's famous poem, '*The Lady of Shalott*' and an augmented reality version of the play. The play's protagonist, Catherine, is a medieval nun trapped in a tower for life. Her only access to the outer world is the flickering image of a camera obscura. As she battles with her inner demons, memories past and megalomaniac dreams, she desperately attempts to paint a more habitable world, a virtual haven, a palace of imagination. The work combines dramatic text, physical performance, digital scenography, painting, animation and music in an intermedial exploration of the tenuous pact between reality and imagination. In the first instance the paper will introduce the project, its theatrical manifestation and look at the concept of neo-medievalism as outlined by Umberto Eco in his essay 'Dreaming of the Middle Ages' (1986) and its purchase in a progressively digital and posthuman contemporary culture. Then it will look at the AR installation which is an attempt to transpose the dramaturgy of a radio play into the AR medium. I will contend that it creates what I term as 'intermedial dramaturgies of flux', a fluid participatory dramaturgy that is both embedded within the experience of the material and digital dimension.

Piotr is a Lecturer in Theatre and New Media at the University of Aberystwyth. His research interests concern the intersections between political and aesthetic theory, particularly the work of Lyotard, Deleuze, and Rancière and contemporary intermedial performance practice. Other interests and published work extend into neuroaesthetic approaches to performance analysis and the historical relationship between paradigm shifts in scientific discourse and theatre practice. He has recently published a monograph *Post-cinematic Theatre and Performance* (Palgrave Macmillan 2014). He has also published in various academic journals including: *Performance Research*, *Journal of Beckett Studies*, *International Journal of Performance Arts and Digital Media* and *Journal of Body, Space and Technology*. He is an active member of the Intermediality Working Group within the International Federation for Theatre Research (IFTR) and a member of the Performance and New Technologies Group at TaPRA. He has collaborated as composer and deviser with the UK based intermedial company Imitating the Dog and director Pete Brooks on a number of international projects.



Media Music Drama Research Group

The [Media Music Drama](#) (MMD) Research Group is based at the University of South Wales in Cardiff. It represents a collection of academics with broad interdisciplinary interests, all of whom focus on the critical analysis and creative production of cultural texts. The Group also showcases staff research, encourages engagement with academics outside of USW and supports the production of REF-able outputs and successful grant applications.

MMD is a merger of two research groups: Theatre Media Drama (TMD) and Communication, Culture and Media Studies (CCMS). The new group has an active seminar series in which group members and invited guest speakers are given the chance to present and discuss their latest research on all things dramatic.

MMD has organised a number of symposiums related to research projects within the group. It has also hosted major international conferences on theatre and performance studies, such as the Theatre and Performance Research Association (TaPRA) Conference in 2010. Our conferences bring together not only UK and international academics but also policy makers and industry professionals.

TaPRA – Performance and New Technologies Working Group

[Performance and New Technologies](#) working group considers the ways in which new and emergent technologies impact upon contemporary theatre and performance practices. The group's work concerns digital technologies specifically, although its focus is not limited to a single technological paradigm. Rather, members of the group share research into various technological developments, applications of new or emergent technologies, as well as ways in which theatre/performance adapts existing technologies. Other interests include body-technology interactions in performance and new configurations and extensions of mise en scène, theatrical locations and performance sites made possible by telematic and other technologies. Members also research the ways in which theatre/performance is defined by developments in technology, both in presentation and reception, as well as the creative processes and production outputs of practitioners/companies whose work can be seen as 'technological'. The group facilitates a range of approaches, conducting its work through scholarly and practice-based enquiry, with the input of professional practitioners also welcomed.

Current Convenors:

Dr Christina Papagiannouli is a postdoctoral research assistant at the University of South Wales, where she also lectures in performance and new media.

Dr Jo Scott is an intermedial practitioner-researcher and lecturer in performance at the University of Salford, Manchester.

Dr Peter Woycicki is a Lecturer in Theatre and New Media at the University of Aberystwyth.

TaPRA 2019 Working Group Call for Papers:

Following on from discussions centring on the digital performer and social media in 2018, as well as an interim event this year exploring immersive and interactive technologies in live performance, the Performance and New Technologies working group seeks to extend and diversify these conversations at our meeting in Surrey. We are turning our attention specifically to what new modes of access, inclusion (and exclusion) are performed through contemporary practices engaging with new technologies, as well as the feeling qualities of these practices, through a focus on both empathic and disruptive connections between bodies, devices and computational processes.

In *Carnal Thoughts: Embodiment and Moving Image Culture* (2004) Vivian Sobchak comments on the discrepancy between the digitally compressed time and lived embodied experience. She claims that the digital image is 'intimately bound up in a centreless, network-like structure of the present, of instant stimulation and impatient desire'. Arguably, in a culture saturated with digital imagery the significance of lived embodied experience is compromised. How do contemporary intermedial practices respond to this? Are there attempts to negotiate/recuperate/include the lived embodied experience in these practices? If so, what constitutes embodied experience in the postdigital age, what potentially new forms of embodied knowledge are being created and what new modes of access might these enable?

The Performance and New Technologies Working Group welcomes practice-based responses, provocations, lecture-demonstrations and papers, exploring and reflecting on inclusion, access and new modes of engagement in contemporary intermedial practices. Proposals may respond to, but are not limited by, the following prompts:

- Embedding access and inclusion through new technologies
- The ethics of technologically induced empathies
- The disjunctures and discomforts enacted in the intersections of human and technological processes
- The politics of the global and the local in contemporary postdigital practices.
- Expanded scenographies in new intermedial practices
- Virtuality and actuality in new intermedial performance
- Approaches to conceptualising creative labour in practices which engage with new technologies, such as the 'outsourcing' of creative labour to non-human agents
- New technologies in performance in the aftermath of the 'digital revolution'

Proposals, if accepted, may be directed into a range of presentational formats, including traditional panels (with 20-minute papers), short provocations that can form the basis for wider discussion or performance-based panels. While we welcome statements of preference, final decisions will be made by the working group conveners and will be indicated at the time of acceptance. We also welcome alternative, practice-as-research or performance-based proposals that engage with the theme, but these must be achievable with limited resources and within a 20-30 minute time period. The Working Group also warmly welcomes participants who do not wish to present this year.

Submitting a proposal

Please send a 300-word (max.) proposal and a short biography in a Word document via email. Please also include precise details of your resourcing needs, for example, any audio-visual technology, or a particular type of space (e.g. drama studio) that you will need to make your presentation. Email abstracts and information to the Working Group conveners, Christina Papagiannouli, Jo Scott and Peter Woycicki using the working group email: perfandnewtech@tapra.org.

The deadline for the submission of proposals is Monday 8th April 2019.

Please note: only one proposal may be submitted for the TaPRA 2019 Conference. It is not permitted to submit multiple proposals or submit the same proposal to several Calls for Papers. All presenters must be TaPRA members, i.e. registered for the conference; this includes presentations given by Skype or other media broadcast even where the presenter may not physically attend the conference venue. <http://tapra.org/join-tapra/>

Early Career Researchers Bursary Scheme: If you are an Early Career Researcher, then you are eligible to be considered for a TaPRA ECR Bursary. Please follow this link for more information, and please indicate on your proposal whether you fit the criteria and wish to be considered for the bursary scheme: <http://tapra.org/bursaries/>

Postgraduate Bursary Scheme: There will be a separate call for PG Bursaries later in the year, but please do indicate in your proposal whether you are planning on applying to the scheme.

HOW TO FIND US

The interim event takes place at the Atrium, Adam Street, Cardiff, CF24 2FN.

By train Our Atrium building is right at the heart of the city. Atrium is a short walk from Cardiff Queen Street station or Cardiff Central station.

By coach Cardiff is served by regular coaches from London, West Wales, the North, Midlands and South West England. There is also a direct service from Heathrow, Gatwick and Bristol Airports. The coach station is a short walk from Atrium.

By air Cardiff International Airport is 11 miles from the city centre and is serviced by regular bus and rail links. London's Heathrow airport is about two-and-a-half hour drive away and there is also an airport at Bristol.

By car Travelling by car, it can be reached from junctions 29, 32 or 33 of the M4. There is a large car park opposite the Atrium Building on Adam Street.



USEFUL LINKS

Where to Stay

You can search and book accommodation online at <https://www.visitcardiff.com/wheretostay/>. The Atrium is located in central Cardiff and is within walking distance of most city centre hotels.

Eat and Drink

<https://www.visitcardiff.com/eat-drink/>

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