**Emeritus Professor Julie M. Holledge**

Flinders University, Adelaide, South Australia

julie.holledge@flinders.edu.au

**QUALIFICATIONS**

PhD, Bristol University, UK. 1984

BA Hons (1st Class), Bristol University, UK. 1972

**AWARDS AND PRIZES**

**Rob Jordan Book Prize, 2002:**

*Women’s Intercultural Performance.* 2000. Authored with Joanne Tompkins (London: Routledge)

**Carrick Australian Federal Government Award for University Teaching, 2006**:

Commendation: ‘for the development of research rich undergraduate courses; intercultural programs; and industry linked schemes for students training to be professional actors and directors’.

**Award for Outstanding Contribution to Flinders University**:

Celebrations to mark the 40th Anniversary of Flinders University.

**EMPLOYMENT HISTORY**

2011- Emeritus Professor Julie M. Holledge, Flinders University, Australia.

2016-2017 Distinguished Professor, Research Institute for Digital Culture and Humanities (RIDCH), Open University of Hong Kong.

2011-2017 Professor 2, Centre for Ibsen Studies, University of Oslo, Norway.

2000-2011 Professor of Drama, Flinders University, Australia.

1995-2000 Associate Professor of Drama, Flinders University, Australia.

1985-1994 Senior Lecturer in Drama, Flinders University, Australia.

1984-1985 Director, Troupe Theatre, Adelaide, Australia.

1981-1983 Lecturer in Drama, Flinders University, Australia.

1972-1978 Freelance Theatre Director and Actor in British theatre, London, UK.

***Summary:***

As the Director of the Flinders Drama Centre from 1990 to 2008, Holledge built a university degree level training for actors and directors that integrated the skill-based teaching of a drama school with the conceptual and analytical skills of a university. The Drama Centre graduates taught by her at Flinders have won prestigious industry awards both in Australia and overseas, including: Australian Film Institute Best Actor and Best Animation Director Awards, the New York Best Newcomer Award, Green Room Awards, Australian Writers’ Guild Awards, the Jill Blewitt Playwright Prize, three Robert Helpmann Awards for Best Play Direction, Venice Film Festival Best Actor Award, nomination for the Olivier Best new Opera Production, Nickelodeon Australian Kid’s Choice Award, and MTV Movie Award.

**COMPETITIVE RESEARCH FUNDING (LAST TEN YEARS)**

2014-2015 ARC LIEF, AusStage Phase 5, $325,000 ARC. Chief Investigator, Lead Institution.

2010-2011 ARC LIEF, AusStage Phase 4, $650,000 ARC & partner contributions. Chief Investigator, Lead Institution.

2009-2011 ARC Discovery Project, ‘Ibsen Between Cultures: The Australian Experience’, $124,000. Chief Investigator, Lead Institution.

2009 Ibsen Awards Scholarship ‘Ibsen Through African Eyes’, $50,000.

2007 ARC LIEF, AusStage Phase 3, $300,000 ARC & $346,400 partner contributions. Chief Investigator, Lead Institution.

2003-2006 Australia Council for the Arts, Cultural Diversity Cluster, $180,000 + $50,000

**PUBLICATIONS**

***Summary***:

All publications since 2008 concern the global impact of the canonical nineteenth-century dramatist, Henrik Ibsen. As a key figure in the development of modern drama in Europe, Ibsen is second only to Shakespeare in the repertoire of world theatre and is ubiquitous in global university curricula.

***Books:***

**Holledge, Julie**. et al. 2016. *A Global Doll’s House: Ibsen and Distant Visions* (London: Palgrave Macmillan).

This book addresses a deceptively simple question: what accounts for the global success of *A Doll’s House*, Henrik Ibsen’s most popular play? Using maps, networks, and images to explore the world history of the play’s production, this question is considered from two angles: cultural transmission and adaptation. The book has been endorsed as ‘groundbreaking’ by Mark Sandberg, Professor of Film & Media and Scandinavian Studies, University of California, Berkeley, USA, and as ‘[a] very fine example of the new field of digital humanities’ by Erika Fischer- Lichte, Professor of Theatre Studies, Freie Universität Berlin, Germany.

**Holledge, Julie**, and Joanne Tompkins. 2000. *Women's Intercultural Performance* (London: Routledge).

Winner of the Rob Jordan Book Prize 2002. Also published as an e-book. Supported by ARC Discovery Project in 1997. The first book on the topic, it covers foundational work on Ibsen in Asia.

**Holledge, Julie.** 1981. *Innocent Flowers: Women in Edwardian Theatre* (London: Virago).

First book on Suffragette Theatre. Revised and annotated extract published in *The Routledge Reader in Gender and Performance*, ed. by Lizbeth Goodman with Jane de Gay (London: Routledge, 1998). Second Edition published as e-book in 2012. Research text for Mike Leigh film *Topsy Turvy* (1999).

***Forthcoming Edited Collection:***

**Holledge, Julie,** and Frode Helland, eds. 2016. *Ibsen on Theatre* (London: Nick Hern, **Delivery December 2016).**

Commissioned by Nick Hern Publications, this is the first edited collection in English of Ibsen’s writings and statements on theatre. The collection comprises of extracts taken from Ibsen’s 2500 letters, public speeches, prefaces, newspaper articles, as well as statements recorded by his contemporaries all of which have been newly translated by May-Brit Akerholt, the major Ibsen translator in Australia.

***Edited Books:***

Helland, Frode, and **Julie Holledge*,*** eds. 2016. *Ibsen Between Cultures* (Oslo: Novus Forlag).

This collection of articles was produced by a team of international scholars from East Asia, South Asia, and Europe who were funded through a major grant from the Norwegian Research Council. It breaks new ground in comparative performance analysis of Ibsen productions in multiple cultural contexts.

**Holledge, Julie**, and Joanne Tompkins, eds. 1997. *Performing Women/Performing Feminisms: Interviews with International Women Playwrights* (St. Lucia: ADSA Texts).

**Holledge, Julie,** and Peta Tait, eds. 1995. *Australian Feminist Studies* 21 (Spring), Special Issue on Third International Women Playwrights’ Conference. Refereed Journal.

Tait, Peta, **Julie Holledge**, and Tony Mitchell, eds. 1994. *Women Making Theatre for Social Change.* *Australasian Drama Studies* 27 (October), Special Issue on International Women’s Theatre. Refereed Journal.

***Book Chapters:***

**Holledge, Julie**. 2016. ‘“Just in the Plot!”: Five Rehearsal Rooms in Search of the *Lady from the Sea*’. In *Ibsen Between Cultures*, ed. by Frode Helland, and Julie Holledge (Oslo: Novus forlag), 21-38.

**Holledge, Julie**. 2015. ‘*Gurrya Ka Ghar*: Part of a Global Tradition’. In *Tees Aur Aik Saal: Gender Politics and Performance in South Asia,* ed. by Sheema Kermani, Asif Farrukhi, and Kamran Asdar Ali (Karachi: Oxford University Press), 130-45.

Helland, Frode. and **Julie Holledge**. 2013. ‘*A Doll’s House* as National Tradition: Understanding the Construction of Aesthetic Value’. In *Assigning Cultural Values*, ed. by Kjerstin Aukrust (Frankfurt: Peter Lang Verlag), 165-90.

**Holledge, Julie.** 2010. ‘Seeing Nora in Your Mirror: The Role of Theatrical Characters in the Playing of Self’. In *Ibsen and the Modern Self,* ed. by Kwok-kan Tam, Terry Siu-han Yip, and Frode Helland (Hong Kong: Open University of Hong Kong Press), 204-23.

**Holledge, Julie**. 2007. ‘Exile and the Elusive Qualities of Time’. In *Staging International Feminisms*, ed. by Elaine Ashton and Sue-Ellen Case (Chippenham: Palgrave Macmillan), 121-31.

Findings from research and development of *Exile* (Sydney Spring, Shanghai Festivals 2000). Resulted in *Art, Technology and the New Performer* symposium, DFAT *Celebrate Australia Week* Shanghai, 2002.

**Holledge, Julie**. 2006. ‘The Memory Museum: A 2001 “Sacred Site” for a Secular Society’. In *Unstable Ground: Performance and the Politics of Place*, ed. by Gay McAuley (Brussels: PIE Peter Lang).

**Holledge, Julie** and Mary Moore. 2001. ‘The Port Show’ Photographic essay (see list of directing credits below). In *Body Show/s:* *Australian Viewings of Live Performance*, ed. by Peta Tait. Monograph Series Australian Playwrights: 8 (Amsterdam: Rodopi).

**Holledge, Julie.** 1998. ‘Innocent Flowers, No More.....’. In *The Routledge Reader in Gender and Performance,* ed. by Lizbeth Goodman with Jane de Gay (London: Routledge).

**Holledge, Julie**. 1994. ‘The Language of a Lover’. In *Converging Realities: Feminism in Australian Theatre,* ed. by Peta Tait (Sydney: Currency and Artmoves).

**Holledge, Julie**. 1993. ‘Dance Nights in Adelaide’. In *John Romeril*,ed. by Gareth Griffiths (Amsterdam: Rodopi).

**Holledge, Julie**. 1981. ‘The Lost Theatre’. *Spare Rib Reader* (London:Penguin).

***Articles in Refereed Journals:***

**Holledge, Julie.** 2011. ‘Sharing *A Doll’s House* with Islamic Neighbours’. In ‘Ibsen Intercultural: Nora’s Door Slamming Around the Globe, ed. by Antje Budde. Special Issue, *Canadian Review of Comparative Literature* 38.2, 154-71.

Bollen, Jonathan and **Julie Holledge**. 2011. ‘Hidden Dramas: Cartographic Revelations in the World of Theatre Studies’. In *Cartographies of Fictional Worlds*. Special Issue, *The Cartography Journal*, 48.4, 226-36.

**Holledge, Julie**. 2010. ‘Pastor Hansen’s Confirmation Class: Religion, Freedom, and the Female Body in *Et Dukkehjem*’*. Ibsen Studies* 10.1, 3-16.

Bollen, Jonathan, Neal Harvey, **Julie Holledge**, and Glen McGillivray. 2009. ‘AusStage: eResearch in the Performing Arts’. *Australasian Drama Studies* 54, 178-94.

**Holledge, Julie.** 2008. ‘Addressing the Global Phenomenon of *A Doll’s House*: An Intercultural Intervention’. *Ibsen Studies* 8.1, 13-28.

Article instrumental in building links between Australian scholars and the Centre for Ibsen Studies; also contributes to successful bids for funding from ARC and Norwegian Research Council.

**Holledge, Julie.** 2006. ‘O Gu: A Cross Cultural Case Study of Emotional Expression’. In Speical Issue, Contemporary Korean and Australian Theatre. *Australasian Drama Studies* 49, 76-88.

Comparative study of the performance of emotion on contemporary Australian and Korean stages. Research funded through the Korean Research Foundation; published in Australia’s leading journal in the discipline.

**Holledge, Julie.** 2004. ‘Australian Performing Cyborgs’. *Theatre Arts: Academic Journal* 2, 66-70. Shanghai: Shanghai Theatre Academy.

**Holledge, Julie.** 1995. ‘Performance Review: Third International Women Playwrights’ Conference’. *Problems in Feminism*. Special Issue, *Theatre Journal* 47.3 (October): 405.

**Holledge, Julie**. 1995. ‘“The Monster is still There”: An Interview with Fe Remotigue’. Special Issue on International Women’s Theatre, ed. by Julie Holledge, Peta Tait, and Tony Mitchell. *Australasian Drama Studies* 27 (October): 5-10.

**Holledge, Julie.** 1995. ‘“To Heal our Social Ills”: An Account of Community Theatre Practice in the Philippines’.Special Issue on International Women’s Theatre, ed. by Julie Holledge, Peta Tait, and Tony Mitchell. *Australasian Drama Studies* 27 (October): 11-16.

***Catalogue Essays, Government Reports, and Non-Refereed Journal Articles:***

**Holledge, Julie**. 2007. First Australian National Cultural Diversity Cluster (2003-2007). Confidential Report ‘Culture and Collaboration’ (8,800 words) commissioned by the Australia Council for the Arts, July.

**Holledge, Julie.** 2007. ‘Undiscovered Country’. Artspace, Adelaide Festival Centre. Exhibition Catalogue for the Inaugural OzAsia Festival, September.

**Holledge, Julie.** 2006. ‘A Doll’s House’. Entry in *Encyclopedia of Women’s History* (Oxford: Oxford University Press).

**Holledge, Julie.** 1991. Preface. *Women on the Edge* (Adelaide: Tantrum Press).

**Holledge, Julie.** 1990. ‘New Dances for Australia’. *Warabi* (Spring, 1990). Warabi-Za, Tokyo.

**Holledge, Julie.** 1990. ‘Making Theatre in Mindanao’. *Warabi* (Spring). Tokyo: Warabi-Za.

***Commissioned International and National Festival Productions, researched and developed through research funding from competitive national grants and university research budget grants. Each of these non-traditional outputs equate to between one and three years of concentrated performance research.***

*Great Gay & Lesbian Writers: Our Inheritance*. 2013. Feast Festival, Adelaide. Performance at State Library of South Australia. **Director.** Curated with Susan Magarey, Mary Moore, and Sue Sheridan.

*Undiscovered Country*. 2007. OzAsia Festival, Adelaide Festival Centre. **Research Director**, ($50,000 Aus.).

This performance and visual arts exhibition was the product of the First National Cultural Diversity Cluster, a concept developed by the Australia Council of the Arts ‘to establish a productive and creative environment for the research and development of art that reflects Australia’s cultural diversity’.The tender for this research project was won by the Australian Performance Laboratory while Holledge was Director.

*The Memory Museum*. 2001. Centenary of Federation Celebrations, South Australian Government. **Research Director**. Funded through the South Australian Centenary Fund – $100,000.

*Exile*. 2000. Sydney Spring Festival, Shanghai International Arts Festival 2000, **Research Director**. Funded by DFAT– $50,000.

*Masterkey*. 1998. Adelaide International Festival of the Arts, Perth International Festival of the Arts, 1998. **Research Director**.

Co-production involving leading Japanese and Australian artists. Financed through Major Commissions fund for Perth and Adelaide Festivals and the Japan Foundation.

*Koala Lou,* by Mem Fox. 1997. Performance at Theatre of Nations Festival, Seoul; Space Theatre, Adelaide Festival Centre; SACAT Country Tour. **Director.**

*Under Southern Eyes*. 1988. Official Program Adelaide International Festival of the Arts. **Director and Scriptwriter**.

Review on BBC arts programme *Kaleidoscope* described production as ‘One of the Adelaide Festival's most dazzling successes...Magnificent’. 20 March 1988.

*Young Playwrights’ Season*. 1985. Official Program Come Out Youth Arts Festival, Adelaide. **Director.**

*Tibetan Inroads*, by Stephen Lowe. 1984. Official Program Adelaide International Festival of the Arts. **Director.**

***Dramaturgy of New Creative Works, commissioned by festivals, professional theatres, and dance companies:***

*Be Your Self*. 2010. Australian Dance Theatre, Adelaide International Festival for the Arts. Tour to Théâtre de la Ville, Paris 2011.

*Once Upon a Midnight*, by Alex Vickery Howe. 2008. Okinawa Kijimuna Youth Arts Festival, OzAsia Festival, Adelaide 2008.

*Dog Eat Dog*, by David Carlin. 1992. Adelaide International Festival for the Arts.

*Road to Mindanao*, by Cath MacKinnon. 1991. Red Shed Theatre, Adelaide.

*Sweetown*, by Melissa Reeves. 1991. Red Shed Theatre, Adelaide.

*Frankenstein’s Children*, by David Carlin. 1990. Red Shed Theatre, Adelaide.

*In Cahoots*, by Melissa Reeves. 1989. Red Shed Theatre, Adelaide.

*Rose*, by Cath MacKinnon. 1989. Red Shed Theatre, Adelaide.

*Bawky Play*, by David Carlin. 1988. Red Shed Theatre, Adelaide.

***Productions Directed while Artistic Director of Troupe Theatre, 1984-85:***

*Rundle Rita*, by Claire Luckham. 1985.

*The Floating Palais*, by Gavin Strawhan. 1985.

*Centenary Dance*, by John Romeril. 1984.

*Salonika*, by Louise Page. 1984.

*Atomic Au Go-Go*, by John Romeril et al.

*The Kelly Dance*, Troupe Theatre and National Tour, 1984.

***Productions Directed in the United Kingdom:***

*Tap Dance on a Telephone Line*, byDonna Franceschild. 1981. Tricycle Theatre, transferred to Half Moon Theatre.

*Rutherford and son*, by Githa Sowerby. 1980. Royal Court Theatre Upstairs, London.

*My Mkinga*, by Kate Phelps. 1980. Institute of Contemporary Arts (ICA), London.

*Breaking Through*, by Timberlake Wertenbaker. 1980. Oval House Theatre, London.

*The Wild Bunch*, by Bryony Lavery. 1980. Battersea Art Centre, London.

*Aurora Leigh*, adapted by Michelene Wandor. 1979. Young Vic Theatre, London.

*Soap Opera*, by Donna Franceschild. 1979. Institute of Contemporary Arts (ICA), London.

*The Oracle*, by Sussanah Cibber. 1979. King’s Head Theatre, London.

*Son of a Gun*, by John Burrows. 1978. Half Moon Theatre, London.

*How the Vote was Won*. 1978. Collection of Women’s Suffrage Plays, Battersea Arts Centre.

***Research Projects: Convenor, Artistic Director, Consultant for national and international conferences and workshops. All these projects were supported through the writing of successful grant applications to competitive national funding schemes.***

1999-2014. Chief Investigator at Lead Institution of AusStage: The Australian Gateway for the Performing Arts Stages 1-V. Australia’s most successful creative arts research infrastructure project and recipient of five major grants from the Australian Research Council. Currently in its fifth phase of development, AusStage has twenty-two partners including eighteen universities, and the Australia Council for the Arts, (approx $3,000,000 Aus.) [www.ausstage.edu.au](http://www.ausstage.edu.au).

2010 Project Administrator, ‘Ibsen Through African Eyes’, Lusaka, Zambia (310,000 Kr)

2009-2014 Member of Executive of Ibsen International Organising Committee for Tri-annual International Ibsen Conferences.

2007 Convenor of Inaugural Symposium for the Oz Asia Festival of Arts, Adelaide Festival Centre, Adelaide ($30,000 Aus.)

2006-2009 Chair of the International Steering Committee, Women’s Playwrights’ International.

2006 Curator of the Australian Delegation of Women Playwrights to attend the Seventh International Women Playwrights’ Conference, Jakarta ($15,000 Aus.)

2003-2007 Research Director of the First Australian National Diversity Cluster, an initiative of the Multi-Cultural Board of the Australia Council for the Arts. ($250,000 Aus.)

2003 Convenor of the Australian Live Event Research Network, LERN. An initiative involving creative arts scholars from 18 Australian and international universities that attracted seed funding from the Australian Research Council. LERN has been superceded by the network established for AusStage Phase 3. ($40,000 Aus.)

2003 Curator of the Australian Delegation of Women Playwrights to attend the Sixth International Women Playwrights’ Conference, Manila ($20,000 Aus.)

2002 Co-Convenor with Professor Gu Yian of the Shanghai Theatre Academy of the ‘Performer and New Technologies Symposium’, Australia Week, Shanghai International Arts Festival. Funded through Australian Department of Foreign Affairs; opened by Foreign Minister, Alexander Downer and featuring the work of six major Australian artists integrating digital technology with live performance. ($50,000 Aus.)

2001 Convenor of ‘Artists and the State’, the First Asian Performance Panel of the International Theatre Research Annual Conference, Sydney

l994 Artistic Director, Third International Women Playwrights’ Conference, Adelaide ($250,000 Aus.)

1991 Convening Committee Member, Culture/Context Conference, Adelaide

1986 Convenor Women Theatre Workers Conference, Adelaide

1984 Artistic Director, South Australian Women Playwrights Conference

1984 Workshop Convenor, Women’s Arts Project, Brisbane

***International Keynotes, Plenary Addresses, Public Lectures:***

2016. Public Lecture. ‘Faces of Nora in the Twenty-first Century’, **National Library, Oslo** in association with the **International Ibsen Festival**.

2015. Invited Speaker, ‘Rethinking Interculturalism using Digital Tools’,*Interculturalism and Performance Now: New Directions?* **NUI, Galway, Ireland.**

2014. Chair, Public Seminar, *International Ibsen Season*, **Barbican, London**.

2014. Invited Speaker, Scandinavian Studies Group, Faculty of Humanities, **Oxford University**.

2011. Invited Speaker, Theatre and Performance Seminar Series, English Faculty, **Oxford University.**

2009. Invited Speaker, *‘*Mapping and Networks in A Doll’s House’, Orient North Symposium, **UCLA.**

2009. Invited Speaker, ‘Nora as Madonna and Magdalene’, Ibsen Symposium, **Kathmandu.**

2009. Keynote Speaker: ‘Pastor Hansen’s Confirmation Class: Religion, Freedom, and the Female Body in *A Doll’s House*’, Ibsen with New Eyes Conference, Centre for Asian Theatre, **Dhaka.**

2009. Plenary Speaker: ‘Visualising the Global Production History of *A Doll’s House’*, Ibsen across Cultures, The Twelfth International Ibsen Conference. **Fudan University**, **Shanghai.**

2009 Invited Speaker: ‘Intercultural Performance’,Recreating Ibsen Festival, Novy Theatre, **Krakow.**

2008. Public lecture. ‘901 and Counting: How Can We Explain the Global Success of *A Doll’s House?*,Scandinavian Studies, **UC Berkeley.**

2008. Symposium Paper *‘*Mapping the Doll: Experiments in Visualising the Performance History of *A Doll’s House’*, Ibsen Between Cultures Symposium, **Fudan University,** **Shanghai.**

2007. Invited Speaker. ‘Dancing Across Cultures: A Comparative Study of Interpretations of the Tarantella*’*, Inaugural Symposium of Ibsen Between Cultures Research Group, **University of** **Oslo.**

2006. Keynote Speaker *‘*Human Right and Theatre: Where are the Women?’, Seventh International Women Playwrights’ Conference, **Jakarta** and **Bali.**

2006. Invited Speaker *‘*The Enigma of Nora’, Fourth International Ibsen Symposium in China, Shanghai Theatre Academy, **Nanjing University.**

2004. Invited Panellist ‘Globalisation and Theatre’, Sixth International Women Playwrights’ Conference, **Manila.**

2003. Australasian Drama Studies Panellist. *‘*Measuring the “magic aether”: Cross Cultural Performance Research into Emotional Contagion’, American Theatre Higher Education Annual Conference, **New York.**

2002. Invited Speaker. ‘Performing Cyborgs’, in Public Forum *New Technologies: Interface or Interception?*, **International Festival of Arts,** **Singapore.**

1999. Australasian Drama Studies Panellist *‘*Translocation of Ritual Performance to Urban Australia’, American Theatre Higher Education Annual Conference, **Toronto.**

1997. Invited Speaker *‘*Australian Theatre and the Intercultural Debate’, International Federation of Higher Education and Theatre Annual Conference, **Seoul.**

1996. Australasian Drama Studies Panellist *‘*Power, Immanence and Transcendence in Feminist Theatre’, American Theatre in Higher Education Conference, **New York.**

1995. Australasian Drama Studies Panellist *‘*Transference and the Actor Director Relationship’, American Theatre in Higher Education Conference, **San Francisco.**

1994. Invited speaker. *‘*Youth Theatre in Australia’, Japanese Drama and Education Association Conference, **Okinawa.**

***Australasian Keynotes, Plenary Addresses, Public Lectures, Panel Presentations:***

2015. Conference Panel Speaker. ‘Revisiting the Playing Conditions of the Queens Theatre, Adelaide’, with Matt Delbridge, University of Tasmania; Bill Dunstone, University of New England; and Joanne Tompkins, University of Queensland. Australasian Drama Studies Association Annual Conference, Sydney University.

2008. Australasian Drama Association Panellist ‘Joining the Dots: Experiments in Mapping Theatre History’, Australia National e-research Conference, University of Melbourne.

2003. Conference Paper ‘Measuring the “magic aether”: Cross Cultural Performance Research into Emotional Contagion’, Australasian Drama Studies Association Annual Conference, Australian Catholic University, Brisbane.

2001. Keynote Speaker. ‘Exile: An Intercultural Experiment’, International Federation for Theatre Research Annual Conference, Sydney.

2000. Invited Panellist. ‘Extracts from a Filipino Case Study’, Public Forum on Globalisation and the Arts hosted jointly by Monash University and Circus Oz, Melbourne.

1999. Conference Paper ‘Korean Shamanism Performed in Australia’, Australasian Drama Studies Association Annual Conference, Queensland University of Technology, Brisbane.

1998 Invited Speaker. ‘Collaborative Processes’, National Symposium for Research into the Performing Arts, Sydney.

1998. Conference Paper ‘Intercultural Bodies in the Masterkey’, Australasian Drama Studies Association Annual Conference, New Zealand.

1997. Invited Speaker. ‘New Directions in Performance Research’, National Symposium on Research in the Performing Arts, University of Melbourne.

1997. Conference Paper ‘Face to Face: Intercultural Bodies’, Australasian Drama Studies Association Annual Conference, Melbourne.

1995. Conference Paper ‘Transference and the Actor Director Relationship’, Australasian Drama Studies Association Annual Conference, University of New England, Armidale.

1993. Invited panellist. ‘New Approaches to Director Training’, National Drama Training Conference, Western Australian Academy of Performing Arts, Perth.

1990. Conference Paper ‘Making Theatre in Mindanao’, Australian Drama Studies Association Annual Conference, University of Bathhurst.

1989. Conference Paper, ‘Why Women Act’, Australasian Drama Studies Association Annual Conference, University of Queensland, Brisbane.

1988. Invited Speaker. ‘The Maternal Body Revisited’, Interventions Conference, hosted by the Performance Space, Sydney.

1987. Conference Paper ‘Community Theatre in South Australia’, Australasian Drama Studies Annual Conference, University of Newcastle.

1986. Invited Panellist. ‘New Form in Contemporary Performance’, Public Forum, Adelaide International Festival for the Arts, Adelaide.

1984. Invited Panellist. ‘Innovations in Dance Narratives’, New From Panel, Australian National Playwright Conference, Canberra.

1983. Invited Speaker. ‘Playing with Space in Contemporary Writing’, Adelaide Playwrights’ Conference, Adelaide.

1981. Keynote. ‘Realism in Recent European Women’s Theatre’, Women’s Arts Festival, Sydney.

**TEACHING**

***Summary:***

***Convenor of the Drama Centre acting and directing programs: undergraduate, masters by coursework, and PhD by research. Over a period of ten years, the content of the honours and undergraduate degrees evolved from a series of semester length courses that I devised and taught. Once the content of the courses had been tested and fine-tuned, the delivery was delegated to junior staff.***

The following is a list of the key semester length courses for the acting and directing programs. Additional streams in screen directing and acting are taught by the full time staff, and classes in design, vocal and physical performance techniques are taught by visiting artists.

* Honours Directing: Spatial Composition and Proxemics for Proscenium Stages
* Honours Directing: Gender Representation on the Stage
* Honours Theory: Contemporary Australian Playwrights
* Honours Performance: Techniques of Interpretation
* Third Year Directing for Theatre: Rehearsal Techniques 2.
* Third Year Directing for Theatre: Spatial Composition and Proxemics for Intimate Theatres
* Third Year Theory: Theories of Performance.
* Third Year Performance: Representation of Emotion and Affect Contagion.
* Third Year Performance: Comedy for Stage and Screen.
* Second Year Directing for Theatre: Rehearsal Techniques 1.
* Second Year Directing for Theatre: Text Analysis
* Second Year Performance: Naturalism and Realism for Stage and Screen.
* Second Year Performance: Performing Ibsen.
* Second Year Theory: Political and Applied theatre in the Twentieth Century.
* First Year Performance: Theories of inner speech and thought process.

In addition to the above semester courses in the theory and practice of acting and directing, I have supervised over fifty productions directed by undergraduate and postgraduate students. The majority of these productions were of contemporary plays by Australian, European, and North American writers.

**Successful Completions of Post-Graduate Theses 2001-2014:**

Vivian Mawuli Gli. ‘Adapting Ibsen’s Drama as Source Material for Theatre for Development in Ghana’, (MA. 2014)

Sahar Ajami. ‘Ibsen and Costume: A Case Study of the Rat Wife’, (MA. 2014)

Eric Baffoe. ‘Ibsen Education in Ghana’, (MA. 2013)

Rob Marchand. ‘Go Into Character: Can the Character-Based Improvisation Lead to Culturally-Specific Australian Filmed Drama?’, (PhD. 2013)

Catherine MacKinnon. ‘The Unreliable Narrator: In Contemporary Drama, Film & Prose’, (PhD. 2011)

Mona Khedr. ‘Negotiating Muslim Identity on Egyptian & Australian Stages. A Comparative Study’, (PhD. 2010)

Sam Haren. ‘How Visceral and Virtual Place Influence Experimental and Contemporary Performance Processes (Performance and Media)’, (PhD. 2009)

Anne Thompson. ‘White Performance and Reconciliation, 1998-2002’, (PhD. 2005)

Saumya Prabhath Danwattha Liyanage. ‘Body Mind Dilemmas in Acting: A study of East-West traditions’, (MA. 2003)

Finola Stokes. ‘The Creative Processes of Theatre, Film and Television Advertising: A Phenomenological Investigation’, (MA. PhD. 2003)

Adele Chynoweth. ‘The Wolf and the Dyad: The New Expressionism in Contemporary Australian Feminist Drama’, (2001)

Sally Nimon. ‘An Investigation into the Influence of Non-Linguistic Vocal Elements on Readings of Theatrical Character’, (PhD. 2001)

**SERVICE**

***Community Service on Arts Boards, Government and Non-Government Organisations, Professional Associations:***

2015-2018 Member of Judging Panel for the International Ibsen Award. The Award is one of the world’s most prestigious theatre awards ($450,000 US). It aims to honour an individual, institution or organisation that has brought a new artistic dimension to the world of drama or theatre. The Norwegian ministry of Culture appoints seven ‘senior figures within theatre’ to form the judging panel; they serve for a period of four years.

2012- International Advisor to Theatre Village, Kathmandu, Nepal.

2008-2018 Member of the International Ibsen Committee.

2007 Member of the Research Quality Framework Consultative Committee. Appointed by the Australian Government Department of Education, Employment, and Trade to Panel 13 as Performing Arts representative to assess all creative arts research undertaken in Australian universities from 2001-2006. (A newly elected Federal Government later abandoned this policy initiative.)

2006-2009 Chair Executive Steering Committee, Women Playwrights’ International (WPI). This organisation is responsible for a tri-annual conference, it was established in 1978 and has an extensive international membership. Conferences have been held in the United States, Canada, Australia, Ireland, Greece, the Philippines, Indonesia, and India.

2001 Co-Chair of the Foundation for Intercultural Performing Arts (FIPA). This organisation promotes intercultural projects that bring together young artists from Australia, the Philippines, Singapore, Japan, and China.

* 1. President of the Australasian Drama Studies Association (ADSA). [www.adsa.edu.au](http://www.adsa.edu.au)

l990-1996 Trustee Adelaide Festival Centre. Appointed by the South Australian Government as one of the seven Trustee responsible for the management of the Adelaide Festival Centre (AFC). The AFC hosts major international festivals, and is one of Australia’s major arts institutions. [www.afct.org](http://www.afct.org).

1994-1996 Chair of the Arts Sub-Committee, Adelaide Festival Centre.

1987-1990 Board Member of the Red Shed Theatre, an experimental theatre company critically acclaimed for creating new Australian drama.

l989-l991 Member of Executive of the Australasian Drama Studies Association.

1987-l991 Panel Member on Theatre Board of the South Australian Department for the Arts. Responsible for assessing and allocating grant allocations in the areas of theatre, dance, and live music.

l989-l991 Committee Member of the organising committee of the Australasian Drama Studies Association Women’s Theatre Network.

l984-l987 Committee Member of the Adelaide Women’s Theatre Network.

1980-1981 Member of the British Actors’ Equity Women’ Committee.

1978-1981 Chair. Feminist Theatre Group. London