

Dr Joanna Jayne Bucknall

BA (Hons), MA, Ph.D, PGCLTHE, FHEA



Artistic Director *Vertical Exchange Performance Collective*
<http://www.vexperformance.co.uk>

Co-Artistic Director *KeepHouse Performance*
<http://www.keepphouseperformance.org/>

Creative Labs Associate Artist
<http://www.newtheatreroyal.com/associate-artist/dr-joanna-jayne-bucknall/>

Producer & Host of Talking About Immersive Theatre Podcast (TAIT)
<https://itunes.apple.com/us/podcast/talking-about-immersive-theatre-tait/id1110163156?mt=2>

Short Bio

I am a theatre practitioner- scholar whose research interests include immersive performance practices, live art, practice-as-research, performance documentation and cognitive approaches to reception theory. I am the artistic director of Vertical Exchange Performance Collective (VEX), co-artistic director of KeepHouse Performance and an Associate Artist at the New Theatre Royal in Portsmouth. My research is concerned with exploring, making and understanding work that includes its audiences in fundamental ways. I have collaborated with The Barbican in Plymouth, Camden People's Theatre, The Basement in Brighton, Performing Arts Centre Lincoln, the New Theatre Royal in Portsmouth, ArtReach UK, the British Red Cross, Coastguard Studio, Big Adventures and Battersea Arts Centre. I am currently a lecturer in Modern and Contemporary Drama and Theatre at the University of Birmingham and the Principle Investigator of an AHRC/EPSRC funded immersive PaR project titled *Corpus Quod*.

Academic & Professional Qualifications

2011	FHEA	Fellow of the Higher Education Authority	
2010-2011	PGCLTHE	University of Portsmouth	
2006-2010	PhD	University of Winchester	
2004-2005	MA	De Montfort University	Theatre Today
2000-2003	BA	Roehampton Institute	Drama & Theatre 1 st

Academic Employment

2017-	University of Birmingham	Drama & Theatre Arts	L
2010-2017	University of Portsmouth	Drama & Performance	SL
2008-2009	Anglia Ruskin University	Drama & Theatre	VL
2007-2008	University of Winchester	Performing Arts	VL
2006-2009	University of Winchester	Performance	PhD Studentship

Other Relevant Employment

2006-2008	Fleet Tutors	Voice/Elocution	Tutor (PT)
2003-2005	Young Actor's Company	Theatre Practice	Director (PT)

Academic Administration

2017	DTA, UoB NSS Liaison
2017	DTA, UoB Shadow Admission Tutor
2017	DTA, UoB Student Staff Committee Liaison
2015-2017	Course Leader for Drama & Performance
2013-2017	Drama & Performance Level 6 Co-ordinator
2013-2017	Online Pedagogy Co-ordinator for SMPA
2012-2017	UoP SCUDD Representative
2013-2017	Faculty Recruitment & Marketing Group
2012-2017	SCAFM Extenuating Circumstances Officer
2006-2008	Research Student Rep for Faculty of Arts
2006-2008	Research Student Rep for RKT Committee
2006-2008	Research Student Rep for RKT Arts Committee
2006-2008	Research Student Rep for RKT Ethics Committee
2007-2008	Research Student Member for RDAP Student Work Panel

Academic Membership

2012-	IFTR Congress, Performance as Research Working Group
2012-	Fellow of the HEA
2010-	TaPRA, Documentation Working Group

Peer Review

I currently peer review for Theatre Topics and JAR (Journal of Artistic Research)

Completed PhD Supervision

Balça, Jorge (2017 to complete), *When a Voice Is Not Enough: the existentialist opera performer as auteur*, PhD Thesis, Portsmouth, UK: University of Portsmouth. I was the second supervisor offering support on PaR methodologies and documentation.

Current PhD Supervision

Smith, Victoria (2019 to complete), *Painting on film: An interdisciplinary and performative exploration of Stan Brakhage's hand-painted films*. PhD Thesis, Portsmouth, UK: University of Portsmouth. I am the second supervisor offering support on embodied and phenomenological methodologies and performative documentation.

Lloyd, Jonathan (2019 to complete), *The Procedural Author: textual techniques in the creation of a writer-driven experiential theatre*, PhD thesis, University of Birmingham.

Publications

Bucknall, J. (2018) 'The Daisy Chain Model' an Enunciative Modality: epistemic mapping as a mode of performative documentation and dissemination of PaR' in Arlander, A, Barton, B, Dreuer-Lude, M & Spatz, B. (Eds). *Performance as Research: Knowledge, Methods, Impact*, London: Routledge.

Bucknall, J. & Sedgman, K. (2017) 'Documenting Audience Experience: Social Media as Lively Stratification', in Sant, T. (Ed). *Documenting Performance: The Context and Process of Digital Curation and Archiving*, London: Bloomsbury.

Bucknall, Joanna J. Dr (2017) "The "Reflective Participant," "(Remember)ing" and "(Remember)ance": A (Syn)aesthetic Approach to the Documentation of Audience Experience," *PARtake: The Journal of Performance as Research*: Vol. 1: Iss. 2, Article 6.

Bucknall J. (2016) 'Liminoid Invitations & Liminoid Acts: The role of ludic strategies & tropes in immersive and micro-performance dramaturgies' in *Performance Research*, Volume 21, Issue 4: Routledge Journals, Taylor & Francis Ltd for ARC.

Bucknall, J. (2014) 'Raising the Ruins: (Re) Enactment and Remembering as a Mode of Documentation', Dec Issue, Vol 2, *Approaching Documentation, Felt Acts*. <https://feltacts.wordpress.com/raising-the-ruins/>

Bucknall, J. (2013) 'You, Hope, Her & Me: liminoid invitations and liminoid act's', 4.1 *Performing Ethos: One-on-One Encounters: Desire, Reciprocity and Ethics*, *An International Journal of Ethics in Theatre and Performance*.

Bucknall, J. 'Book Review: Making a Performance: Devising Histories and Contemporary Practices' in *Platform Online Postgraduate Journal*, Vol. 2, No. 2, *Receiving Reception*, Autumn 2007, Pgs 90-3.

Forth Coming Publications

James Frieze, ed. *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, Basingstoke: Palgrave, 2017, xv + 345 pp.,

€96.29 (hardback), €74.96 (PDF ebook). Reviewed by Joanna Jayne Bucknall for the Journal of Contemporary Drama in English (expected 2017).

Adam Alston, *Beyond Immersive Theatre Book Review: Aesthetics, Politics and Productive Participation*, Palgrave Macmillan, UK, 2016. 241 p. \$99, ISBN: 978-1-137-48043-9. Reviewed by Joanna Jayne Bucknall for the New Theatre Quarterly Journal (expected 2017).

I am currently preparing a monograph with the working title of *The Role of Serious Play in Immersive Theatre and Micro-Performance: Liminoid Invitations & Liminoid Acts*. I am expecting it be published towards the end of 2019.

I am also preparing a second monograph *Remeberance' & Remembering: The Reflective Participant*. It is expected early 2021.

Forthcoming Conference Papers

2018 IFTR 2018, paper title: 'The "Reflective Participant" "(Remember)ing" and "(Remember)ance": A (Syn)aesthetic Approach to the Documentation of Audience Experience' Performance as Research Working Group, Serbia IFTR proceedings.

2018 TaPRA, paper title: '(Remember)ing and (Remember)ance: A (Syn)aesthetic Approach to the Documentation of Audience Experience', Documenting Performance Working group.

Conference Papers

2018 West Midlands Growth Company Commercial Partnership Event, *Digital Transformation and Disruption*, Discussion panel expert.

2018 Critical Care Symposium: Audience in Interactive, Immersive and One on One Performance at London South Bank University, 29th March 2018; paper title: '*All Cried Out*, A dramaturgy of dialogic consent: strategies for establishing a 'duty of care' in one-on-one and micro-performance'.

2016 *Audience, Experience, Desire: Interactivity and participation in contemporary performance & the cultural industries*, University of Exeter. Paper Title: 'Liminoid Invitations & Liminoid Acts: The role of ludus in immersive and micro-performance dramaturgies'.

2016 IFTR 2016, Paper Title: 'Rememberance & Remembering: Performance as a critical palimpsest of legacy', Performance as Research Working Group, Stockholm IFTR proceedings.

2015 STR New Researchers' Network 2nd Annual Symposium, "Dumb objects, spoken for"? On Performance Archives and Documentation. The Shard, London. Paper Title: 'Fossils: (re)enactment and 'remembering' as a mode of documentation'.

2015 *Her, Hats, My Shoes*, PaR KeepHouse Performance for a Postgraduate One Day Symposium on PaR.

http://www.keepphouseperformance.org/#!_current-projects-master-page

2014 IFTR 2014, Paper Title: 'The Daisy Chain Model' an enunciative modality: Epistemic Mapping as a mode of performative documentation and dissemination of practice as research'. PERFORMANCE AS RESEARCH WORKING GROUP OF THE IFTR, Warwick 2014, Theatre & Stratification.

2014 The Impossible Constellation, University of Lincoln. KeepHouse presented a PaR performative paper 'Her Hats, My Shoes'.

2013 IFTR 2013, Paper Title: 'Performative Re-enactment: The ontology of migrating from liveness to digitalisation in PaR documentation'. PERFORMANCE AS RESEARCH WORKING GROUP OF THE IFTR, BARCELONA, 2013, Migrating Practices/Practices of Migration.

2013 TAPRA 2013 Conference paper, 'You, Hope, Her & Me: a Liminal Invitation to Tea'. September 2nd, 2013, Scottish Conservatoire of Arts & The University of Glasgow. New Technologies Working Group.

2012 TAPRA 2012 Conference paper, '*Raising the ruins: performing remembrance as a mode of documentation*'. September 5th, 2012, University of Kent at Canterbury. Documenting Performance working group programme.

2011 Articulating Practice Symposium, The Courtyard Theatre, London. *Revising Mother* a KeepHouse PaR Performance.

<http://www.port.ac.uk/research/cccr/conferences/pages/title,131101,en.html>

2007 Jam, See-Hear-Feel Conference, *The 'Collaborative' Spectator – Conceptualising the Contemporary Theatre Audience* at Reading University. Conference Paper.

2007 Live Performance Practice as Research: A Symposium, *Developing Reflective Practice in Performance: The Daisy Chain Model and Performative Documentation* at Royal Holloway University London. Conference Paper.

Other Research Activity

Talking about Immersive Theatre (TAIT) is a podcast series about immersive theatre and performance. I travel around the UK meeting immersive theatre makers, producers and performers in their natural habitats to chat with them about all things immersive. Over the course of the podcast series I give listeners an insight into the thoughts, process and practices of the people driving the phenomenon of immersion in theatre and performance. The series is published monthly. The first episode went live on the 1st of May 2016.

Itunes: <https://itunes.apple.com/gb/podcast/tait-episode7/id1110163156?i=1000377385501&mt=2>

Soundcloud: <https://soundcloud.com/dr-joanna-bucknall>

External Funding

I am the recipient of an Arts and Humanities Research Council/Engineering and Physical Sciences Research Council research award worth over £75, 000. This was awarded for the PaR research project *Corpus Quod*. The project will commence on the 1st April 2018 and run until Dec 31st, 2018.

In June 2017 I secured £100 to present a workshop gamification experience as part of Refugee Week celebrations from ArtReach UK.

In Oct 2016 I secured £200 from Journeys Festival International for a week of R&D for the PaR Project *Our Needful Things*.

In Sept 2016 I raised over £200 through crowdfunding for the final stage of R&D for the PaR Project *Wish Box*.

Internal Funding

I am the successful recipient of a University of Birmingham International Engagement Fund (BIEF) for £1142 with match funding provided by the School of English, Drama, American & Canadian Studies.

I am the successful recipient of a University of Birmingham, College of Arts and Law Undergraduate Research Scheme Project award worth almost £2000. Project Title: *Liminoid Invitations & Liminoid Acts: participation, inclusion & interaction in performance*. The project will run from the 18th June 2018 to 21st September 2018.

I successfully secured a University wide £10,000 sabbatical at the University of Portsmouth from January 2017 until June 2017.

In Oct 2014 I successfully secured University of Portsmouth Faculty Research Acceleration funding of £2151.10 to enable a research trip to NYC, USA to conduct research activity.

Forthcoming Practice as Research (PaR)

2018 *Corpus Quod*, is a transdisciplinary project, led by Dr Joanna Bucknall, and funded by the Arts and Humanities Research Council and the Engineering and Physical Sciences Research Council. It is bringing together researchers from the disciplines of sociology, digital technologies and performance to collaborate with cultural partners from the performance industry, creative economy and the public sector to develop a hybrid prototype immersive experience. The project will commence on the 1st April 2018.

Current Practice as Research (PaR)

- 2017** *Corpus Quod Live*, a workshop interactive ethical game developed for Artreach in Refugee Week, presented at the University of Portsmouth.
- 2016** *Our Needful Things*, Journeys Festival International, (JFI) 2016, POP-UP Event, <http://www.journeysfestival.com/pop-up-theatre>
- 2014** *Wish Box* with Vertical Exchange Performance Collective
<http://verticalexchange.wix.com/wishbox#!home/mainPage>

Past Practice as Research (PaR)

- 2015** *2015 Her, Hats, My Shoes: Revisited*, PaR KeepHouse Performance,
http://www.KeepHousePerformance.org/#!_current-projects-master-page
- 2013** Big Bad Body Mine
<http://bigbadbodymine.wix.com/bigbadbodymine>
- 2012** *Make Your Mark*, KeepHouse & The New Theatre Royal, *You, Hope, Her & Me*, documentation project.
http://www.KeepHousePerformance.org/#!_you-hope-her--me
- 2012** Took part in research for the Palatine document: '*PaR for the Course: Issues involved in the development of practice-based doctorates in the performing arts*' as a PaR practitioner.

http://www.heacademy.ac.uk/resources/detail/disciplines/dance-drama-music/Boyce-Tillman_2012
- 2010** Magdalen Street Festival, *Siren Song Durational* with Vertical Exchange. (Sat 2nd Oct)
- 2010** Winchester Arts Centre, *Siren Song Durational*, with Vertical Exchange.
- 2008** Various domestic locations, *Siren Song Dinner Party*, with Vertical Exchange.
- 2007** Camden Peoples Theatre, *Siren Song Part Two*, with Vertical Exchange.
- 2007** Performance Gym, *Siren Song Part One*, with Vertical Exchange.

Forthcoming Professional Practice

- 2018** *The Story of You & I* (A One-on-one Performance Trilogy) will be featured as part of the international Dreams Before Dawn Festival Paris in June 2018.
<https://dreamsbeforedawn.weebly.com/about.html>

Professional Practice

- 2017** *All Cried Out*, CoLab factory Festival Season March 29th, 30th & 1st April, London. <https://www.vexperformance.co.uk/aco>
- 2017** *The Story of You & I* (A One-on-one Performance Trilogy), Brighton Fringe Festival. <https://www.brightonfringe.org/box-office/shows/view/story-you-and-i-performance-trilogy>
<https://www.vexperformance.co.uk/tsoy-i>
- 2016** *Calling You In*, Dark or Darker Live Art Festival 26th November 2016, Portsmouth.
<https://www.facebook.com/callingyouinperformance/>
- 2010-2013** *Play with Me: Live Art Intervention with Vertical Exchange*
http://www.facebook.com/#!/home.php?sk=group_185044931532700&ap=1
- 2010-2013** *Play with Me: Live Art Intervention with Vertical Exchange*
http://www.facebook.com/#!/home.php?sk=group_185044931532700&ap=1
- 2010** Stoke Newington International Airport - *Live Art Speed Date*. Live Art Practitioner (Sat 25th Sept), LADA DIY Project.
- 2010** Interrobang 2: Relationships (Black Country). *An Artists Guide to the Black Country*. Live Art Practitioner. (Sun 26th Sept)
- 2010** *Fierce: DIY Artists Guide to the Black Country* Development Project.
- 2005** The Barbican T2DO, *With You in Mind (installation)* with *Vertical Exchange*.

Press & Media

The Story of You & I (a performance trilogy) Media Feature
<https://www.brightonandhoveindependent.co.uk/whats-on/theatre-and-comedy/welcome-to-the-fringe-s-very-smallest-theatre-1-7954172>

The Story of You & I (a performance trilogy) Review
<http://broadwaybaby.com/shows/the-story-of-you-and-i-a-performance-trilogy/718521>

All Cried Out, Media Feature

<https://www.timeout.com/london/theatre/all-cried-out>

Pedagogical Performance Practice

- 2005** Robinson Theatre, *The Tempest* for Young Actor's Company.
- 2005** WGCYDF, *The Woman Who Swallowed the Moon* for Whizz Kids Academy.
- 2004** WGCYDF, *Attempts on Her Life* for Whizz Kids Academy.
- 2003** Short Plays Festival, *Benches* for Roehampton Players .

Creative Publications

Bucknall, J. 'On a Stick', in Tupholme, C, (Ed). 2010. Poetry Rivals' Collection 2010 - The Poet Within, Peterborough: Forward Press.

Bucknall, J. 'Love Letter for a Vampire', in Tupholme, C, (Ed). 2011. Regional Poets: Midlands & The East, Peterborough: Forward Press.

Bucknall, J. 'After the Bell', in Tupholme, C, (Ed). 2011. School Yard Secrets, Peterborough: Forward Press.

Bucknall, J. 'Flesh House', in Tupholme, C, (Ed). 2011. Regional Poets: South, Peterborough: Forward Press.