



Canadian Association for Theatre Research / L'Association Canadienne de la Recherche Théâtrale

**CATR2026: 50th Anniversary Conference  
Inheritances in Transition: Rehearsing Change for  
Theatre and Performance Futures**

**ACRT2026 : Colloque du 50e anniversaire  
Héritages en transition : répéter le changement pour  
les futurs du théâtre et de la performance**



**Act I (in-person / en présentiel): May 26–29, 2026  
University of Victoria Department of Theatre**

**Act II (online / en ligne): June 12–13, 2026**



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# Welcome / Bienvenue

## Message from the President / Message du président

Dear CATR 2026 Participants,

Bienvenue au colloque de l'ACRT 2026! This year, CATR members join together to celebrate and reflect on our beloved Association's first 50 years and to blue-sky imagine our next 50! Throughout the conference you'll find traces of conferences' past drawn from archives and personal collections, and you'll hear varied visions of our future complimented by usual world-class scholarship and our cherished institutional partners.

In person in Victoria, BC and here online, we acknowledge and respect the Lək'wəŋən (Songhees and X<sup>w</sup>sepsəm/Esquimalt) Peoples on whose territory the university stands, and the Lək'wəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day. It has been a pleasure to work with faculty and graduate students at the University of Victoria's Department of Theatre to make a reality CATR 2026: Inheritances in Transition—Rehearsing Change for Theatre and Performance Futures. Please join CATR's Board and me in thanking co-chairs Sasha Kovacs and Sarah Robbins; past co-chair Kara Flanagan and conference assistants Atefeh Zargarzadeh and Narges Montakhabi Bakhtvar; and our Conference Organizing Team, Programming Committee, and Local Arrangements Committee for their hard work throughout the year!

Je vous invite à vous joindre à moi et au conseil d'administration de l'ACRT afin de remercier les coprésidentes Sasha Kovacs et Sarah Robbins, l'ancienne coprésidente Kara Flanagan, ainsi que les assistantes du colloque, Atefeh Zargarzadeh et Narges Montakhabi Bakhtvar ; notre équipe d'organisation du colloque, le comité de programmation ainsi que le comité des arrangements locaux pour leur travail acharné tout au long de l'année !

On a personal note, if I may, this year marks 26 years since I first became a member of CATR. Serving as your President for the past 4 years and a Board Member for most years since 2013, it has been my primary goal to see that CATR feels as welcoming now to scholars and artists as it did in the year 2000 in Edmonton when I was a graduate student. Our Association has never been so large and so attuned to the diversity of drama, theatre, and performance scholarship as it is today, thanks to you.

I can't wait to see what the next 50 years will bring in your hands! J'ai hâte de voir ce que les 50 prochaines années vous réservent !

Sincerely,

**Robin C. Whittaker**

CATR President / Président de l'ACRT

## Message from the Co-Chairs / Message des organisateurs

It is our great pleasure to welcome you to *Inheritances in Transition: Rehearsing Change for Theatre and Performance Futures*. C'est un grand plaisir pour nous de vous accueillir à *Héritages en transition : répéter le changement pour le théâtre et les arts de la scène du futur*. This conference marks a significant anniversary gathering for CATR/ACRT, taking place alongside concurrent milestone celebrations across the country from many organizations whose work is reflected throughout the conference.

These anniversary occasions offer much to celebrate. At the same time, they unfold amid ongoing crises within our field: the suppression of institutional critique, backlash against advances in equity, diversity, and inclusion, growing recognition of the unsustainability of inherited educational models, and many other challenges demanding rigorous reflection on the layered inheritances that shape our practices and institutions. In this context, our conference invites attendees into a collective inquiry of how we inherit, adapt, resist, and imagine anew.

In co-organizing this event, our intrepid local arrangements and programming team has drawn on the inheritances of past conference practices (we raise our hands to all past organizers) while also asking where we might depart from those traditions in order to cultivate new futures for the Association. We are especially proud to be facilitating broader engagement from local artists in our praxis workshops and publicly funded events. We are also delighted to welcome the contributions and partnership from La Société québécoise d'études théâtrales (SQET); we encourage attendees to engage with both the exhibition in the lobby and the special collaborative roundtable that highlights this important partnership. Nous sommes également ravis d'accueillir la contribution et le partenariat de la Société québécoise d'études théâtrales (SQET) ; nous invitons les participants à découvrir l'exposition présentée dans le hall ainsi que la table ronde collaborative spéciale organisée en collaboration mettant en lumière cet important partenariat.

A central focus of this gathering has also been to recognize the legacy of the Association's founders and past presidents; we warmly invite you to join us in celebrating these contributions at the University Club reception on day one, and throughout the conference. Acknowledging that students and emerging scholars make up the largest constituency within CATR, we worked to create space for the next generation of artist-scholars to reflect on and respond to the ideas, perspectives, and practices shared throughout the conference. In special panels and roundtables across the event, we also highlight the work of past scholarly award recipients, and Association leaders (past, present, and future).

We encourage you to participate fully in the wide range of panels, roundtables, plenaries, keynote presentations, performances, praxis workshops, and social gatherings across the conference. We hope this event inspires your own transformation, shaping your future contributions to our shared purposes and work.

**Drs. Sasha Kovacs and Sarah Robbins**

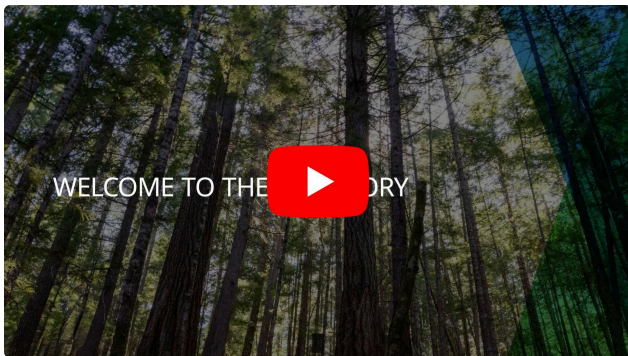
Conference Co-Chairs on behalf of the programming and local arrangements committees

# Lands & Protocols / Terres & Protocoles

## Pause to reflect on your positionality as a guest

We acknowledge and respect the Lək'wəŋən (Songhees and X̱wsep̱səm/Esquimalt) Peoples on whose territory UVic stands, and the Lək'wəŋən and W̱SÁNEĆ Peoples whose relationships with this land continue today. We invite everyone to approach this acknowledgement as a living practice—grounded in respect, responsibility, and reciprocity. Before you arrive, we warmly encourage you to explore [UVic's Culture & Protocol](#) page and watch the short video below; it offers simple ways to be a respectful guest and context for welcomes by Elders/Knowledge Keepers.

During your visit to Victoria, you're on the homelands of the lək'wəŋən peoples—the Songhees and Esquimalt Nations. As you travel through the city, you will find seven carvings that mark places of cultural significance. To seek out these markers is to learn about the land, its original culture, and the spirit of its people. Watch this video to know more about them and the protocols.



<https://youtu.be/UVNGEDpqThg>

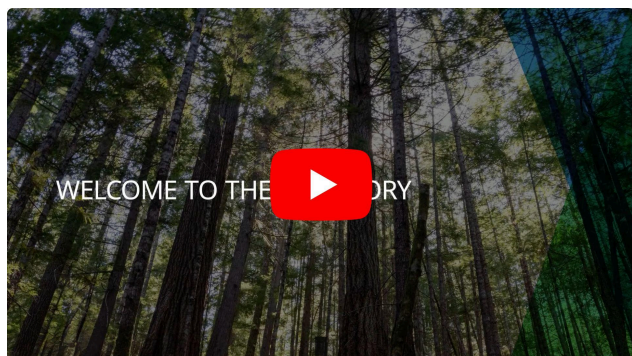


<https://youtu.be/jt9lbgnav8>

## Pause for réfléchir à votre positionnalité en tant que personne invitée

Nous reconnaissons et respectons les peuples Lək'wəŋən (Songhees et X̱wsep̱səm/Esquimalt) sur le territoire desquels se trouve l'Université de Victoria, ainsi que les peuples Lək'wəŋən et W̱SÁNEĆ dont les relations avec cette terre se poursuivent aujourd'hui. Nous invitons chacun à considérer cette reconnaissance comme une pratique vivante, fondée sur le respect, la responsabilité et la réciprocité. Avant votre arrivée, nous vous encourageons vivement à consulter la page [Culture et protocole de l'Université de Victoria](#) et à regarder la courte vidéo ci-dessous, qui propose des moyens simples d'être un personne invitée respectueuse et qui présente le contexte dans lequel s'inscrivent les accueils par les personnes aînées/gardiennes du savoir.

Lors de votre visite à Victoria, vous vous trouverez sur les terres ancestrales des peuples lək̓ʷəŋən, les nations Songhees et Esquimalt. «En parcourant la ville, vous découvrirez sept sculptures qui marquent des lieux d'importance culturelle. Partir à la recherche de ces repères, c'est apprendre à connaître cette terre, sa culture d'origine et l'esprit de son peuple.» Regardez cette vidéo pour en savoir plus à leur sujet et sur les protocoles à respecter.



<https://youtu.be/UVNGEDpqThg>

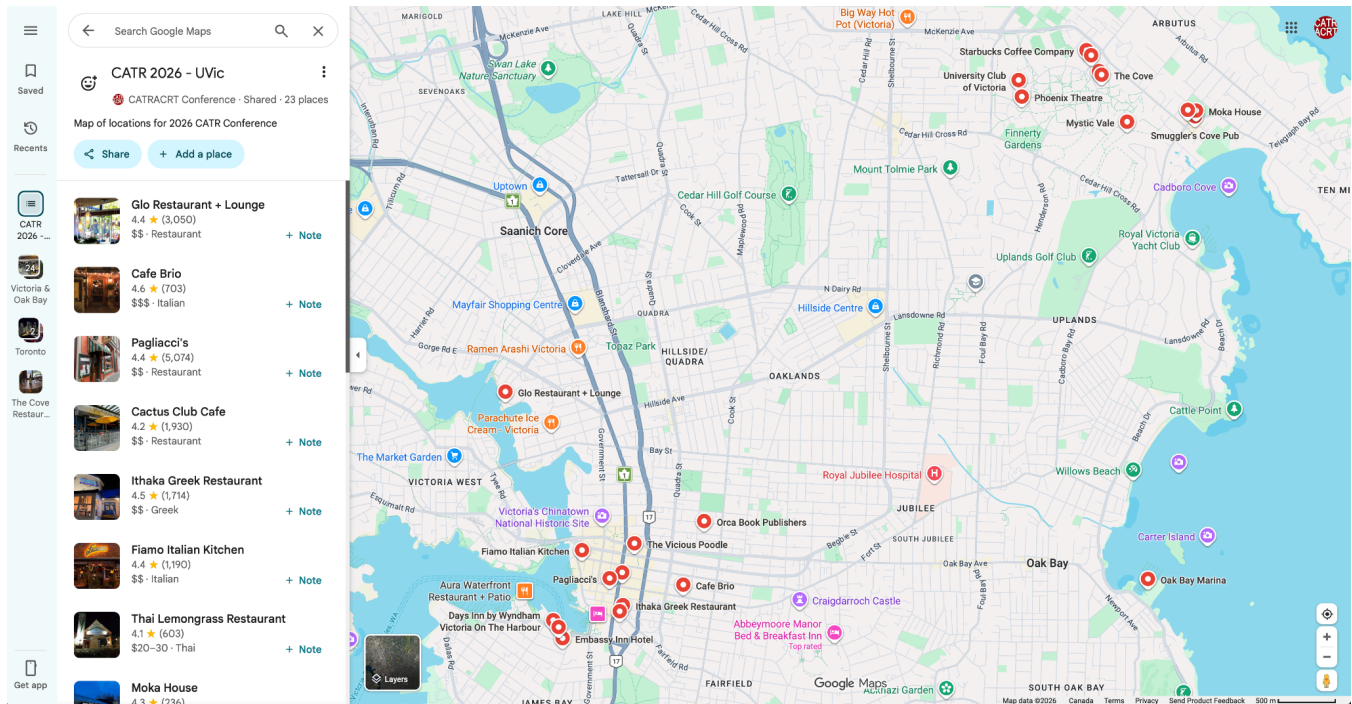


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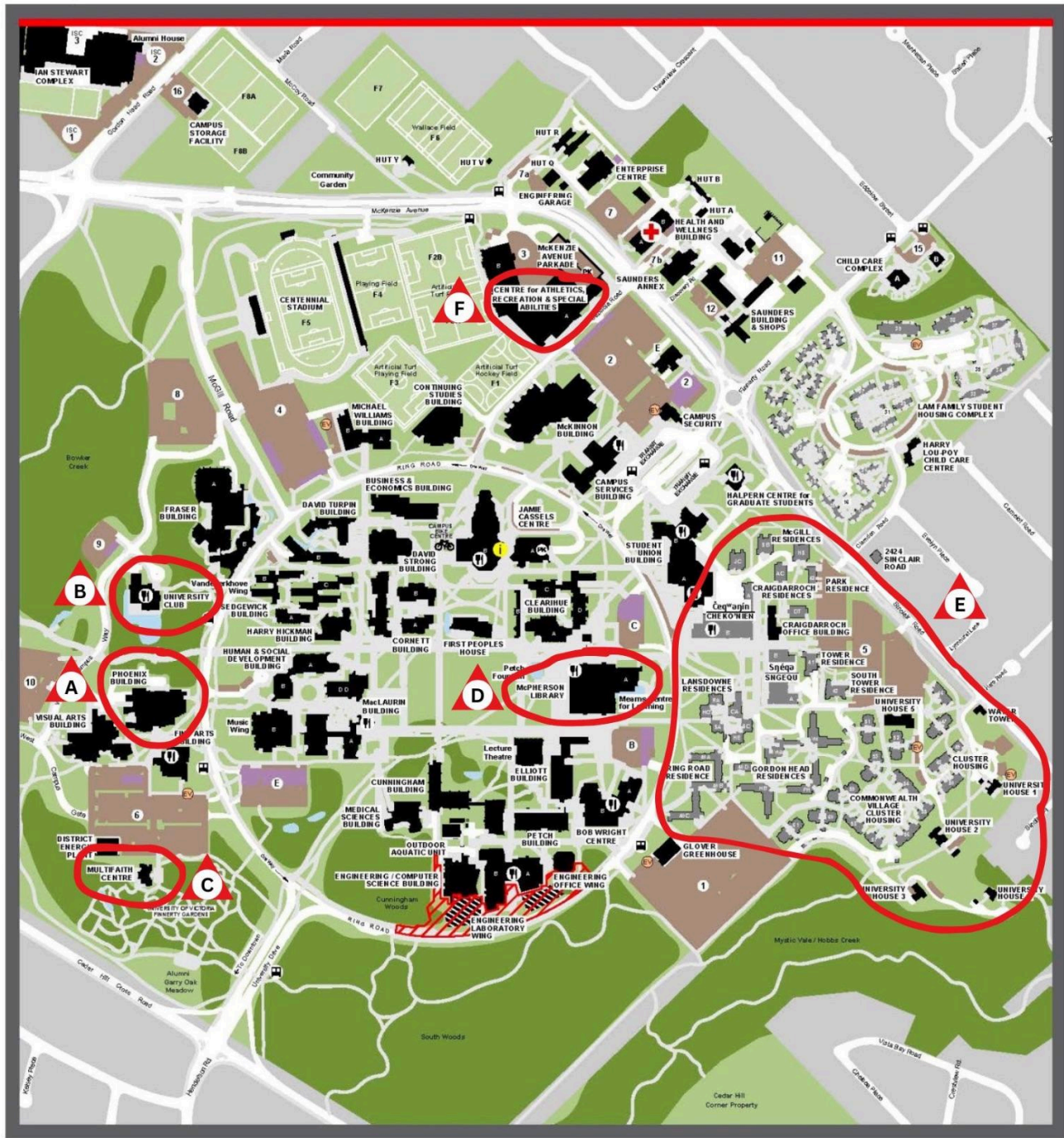
# Conference Maps & Guides

We have created a conference Google Map which identifies all locations for our conference activities and events. Most of the conference activities take place at the University of Victoria campus. A full map is available here: <https://www.uvic.ca/search/maps/index.php>. The majority of our conference engagements are at the Department of Theatre, Phoenix Theatre building. Many attendees will be staying in UVIC accommodations.

Scan the QR Code to access a [Google Map](#) of all CATR 2026 conference locations

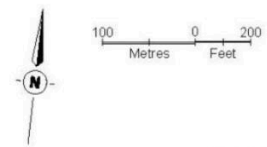


# UVic Campus Map / Plan du campus



- Buildings
- General Pay Parking
- Residences
- Reserved Parking
- Buildings Under Construction
- Construction Zone

- Welcome Centre
- SW Student Wellness Centre
- Food Service Outlet
- Bus Stop
- Parkade
- EV Charging Station



November 2025

**A) Phoenix Theatre Building**  
**B) University Club (UCLUB)**

**C) MultiFaith Centre**  
**D) McPherson Library**

**E) Residence Buildings**  
**F) Athletic Centre**

## Phoenix Theatre / Théâtre Phoenix

Scan the QR Code for an [Interactive Guide to UVic's Theatre Facilities](#)



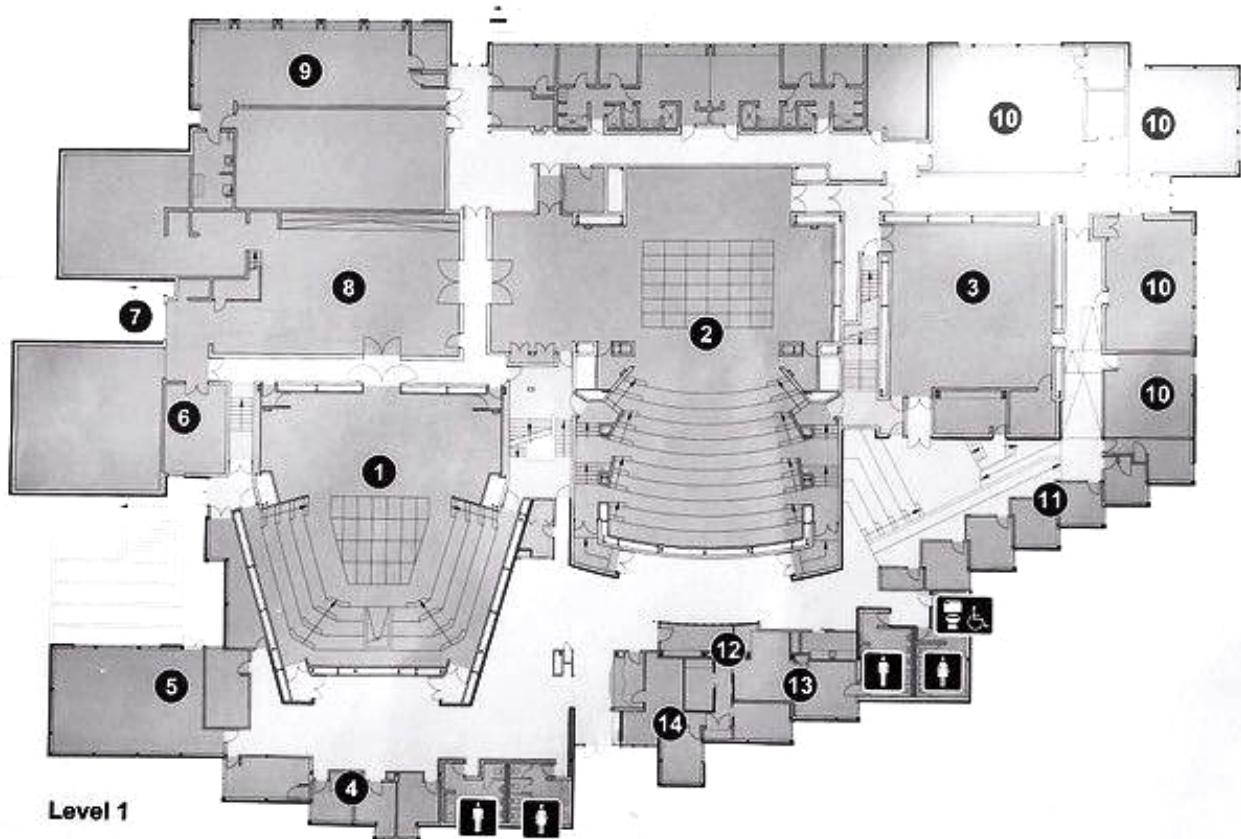
The **Phoenix Theatre (PNX)** is a teaching and performance facility used by the Department of Theatre. It contains the following spaces we will use for our conference:

- Chief Dan George Theatre (194-seat thrust theatre)
- Roger Bishop Theatre (traditional 208-seat theatre)
- Barbara McIntyre Theatre (black box studio)
- PNX Lobby
- PNX136: Movement Room
- PNX138
- PNX140
- PNX141
- PNX 112: Design Room
- Back Hall / Dressing Rooms

Le **Phoenix Theatre (PNX)** est un lieu d'enseignement et de spectacle utilisé par le Département de théâtre. Il comprend les espaces suivants, que nous utiliserons pour notre conférence :

- Théâtre Chief Dan George (théâtre à l'avancée de 194 places)
- Théâtre Roger Bishop (théâtre traditionnel de 208 places)
- Théâtre Barbara McIntyre (studio expérimental)
- Hall d'entrée du PNX
- PNX136: Salle de mouvement
- PNX138
- PNX140
- PNX141
- PNX112: Salle de conception
- Couloir arrière / Le dressing

# Phoenix Theatre Building - Rooms Floorplan



- |                                   |   |
|-----------------------------------|---|
| 1. (102) Chief Dan George Theatre | 9. (125) Costume Shop                                   |
| 2. (103) Roger Bishop Theatre     | 10. (136 - 141) Classrooms                              |
| 3. (105) Barbara McIntyre Theatre | 11. (143 - 149) Offices                                 |
| 4. (108 - 111) Offices            | 12. (154) Department of Theatre, Reception              |
| 5. (112) Design Classroom         | 13. (155A) Department of Theatre, Office of the Chair   |
| 6. (120A) Properties Shop         | 14. (115 - 158) Administration and Professional Offices |
| 7. (7) Loading Dock               |   |
| 8. (121) Scene Shop               |   |



## On-Site Information & Accessibility / Infos et accessibilité sur place

### Quiet Room, Family Room, Nursing Room, & All Gender Washrooms

#### **Quiet Room (PNX141 - Gwen Pharris Ringwood Reading Room)**

Located within the Phoenix Theatre Building, room PNX141 can be found past the Barbara McIntyre theatre and can accommodate up to 16 people at a time. This room is intended to provide conference attendees with a low-sensory sanctuary to decompress, manage overload, and escape high-stimulation environments. Conference attendees are welcome to use this space as they wish--with the only expectation that the space be kept quiet for the benefit of all.

#### **Family Room (Back Hall)**

Some of our colleagues will be attending this conference with members of their families. The Back Hall area of the Phoenix Theatre Building has an open space with comfy chairs (near lockers), with an exit to an outdoor space. Family members of conference attendees are welcome to lounge in this space. **Please know:** the conference is not providing childcare supervision. Parents and caregivers are responsible for supervision of children/minors.

#### **Nursing Room (PNX105B)**

We are pleased to be able to provide an ad-hoc Nursing Room for conference attendees. PNX105B is located next to the Barbara McIntyre Studio Theatre, and is a private, quiet, comfortable space for nursing parents. **Please be respectful to others by knocking on the door before entry.**

#### **Washrooms**

Visit UVic's "[All-gender washrooms](#)" website to locate all-gender washrooms throughout campus. The Phoenix Theatre building has one single-stall all gender washroom. Additional all-gender washrooms are in the Fine Arts building, across from the Phoenix Building. Closer to Residences, the Sḡéqə ʔéʔləŋ ([Sngequ House](#)) features ten individual fully enclosed private toilet stalls, as well as gender-specific multi-stall toilets, and one large accessible private washroom.

### Sensory Awareness

#### **Scent-Free Space**

UVic is a [Scent-Free space](#). We ask visitors to the UVic campus community to avoid the use of scented products in work areas, classrooms and public spaces, as such products may impact the health of individuals.

## Light Sensitivity

Most conference venues are lit by a mixture of sunlight from external windows, and internal fluorescent lighting. A “Quiet Room” will be available for conference registrants, which includes adjustable internal lighting. Members attending the conference may be sensitive to fluorescent lighting. There will be natural light available in the spaces that we will be using and we suggest that the overhead lights remain off--unless when overhead lighting will aid presenters in sharing their work.

## Wifi Access at UVic

We have arranged a special wifi access code for all conference participants. See below:

Username: **CATR2026**

Password: **Victoria**

More information on other Wifi access options (including eduroam, and UVicStart Guest Wifi) is available here: <https://www.uvic.ca/systems/services/pages/wi-fi.php>. If you require more support accessing the conference Wifi, please visit the registration desk for assistance.

## Printing Stations

Visitors to the University of Victoria are able to access the [Printing Stations at the McPherson Library](#) (located on the library’s main floor and in the Digital Scholarship Commons on the third floor). A temporary **Netlink ID** will be required to use the printers--please see the “Ask Us” Desk on the main floor for support.

## Live Translation

**Scan the QR Code for [Live Translation Services](#)**

Live English to French translation will be provided for the Opening Remarks and Keynote presentation on May 26th, as well as the artist plenary on May 27th and the AGM on May 28th. The CATR/SQET roundtable on May 27th will also be supported by live translation in both English and French. Translation during these sessions will be available via this website: [tinyurl.com/catr2026](http://tinyurl.com/catr2026).



## Bring Your Own Mug

UVic sends approximately 40 tonnes of coffee cups to the landfill each year. This equates to approximately 3,000 cups a day. Instead of using a disposable cup, remember to bring your own reusable mug to campus. Otherwise, to properly dispose of your coffee cup follow these 4 steps:

1. Remove the lid and place in the plastics recycling bin;
2. Remove the sleeve and place in the paper recycling bin;
3. Dump leftover coffee into the compost bin; and,
4. Place your disposable coffee cup into the plastics recycling bin.

## Yoga with Rosy Mann

Enjoy an opportunity to reset and recharge with a special yoga session led by Instructor Rosy Mann. Please sign-up at the registration desk if you would like to participate in this session.

**When:** Day 3: Thu 28 May, 3:15-4:45pm PT

**Where:** Multifaith Centre

## Getting Around

### Parking

The University of Victoria has paid parking throughout the campus with costs ranging from \$2.00-\$4.00 per hour, and \$4.00-\$9.00 per day. For more details, including parking maps and prices, go to the [parking and transportation services](#) page.

### Public transit

[BC Transit](#) provides affordable and convenient bus transportation throughout Greater Victoria. The adult fare is currently \$2.50 for a one-way trip and \$5.00 for an all-day pass. **Options:** You can purchase a bus card at the Pharmacy in the U Vic Students Union building, pay with cash (exact change only) per ride, or download the [Umo app](#). For more information, including transit maps, destinations, boarding locations, and transfer policies, visit the [BC Transit website](#).

### Uber

Uber operates in Victoria and offers on-demand rides throughout the city, including service between UVic and downtown; availability may vary depending on driver supply and time of day: [https://www.uber.com/global/en/r/cities/victoria-bc-ca/?utm\\_source=chatgpt.com](https://www.uber.com/global/en/r/cities/victoria-bc-ca/?utm_source=chatgpt.com)

### Taxis

Taxi options are also readily available throughout Greater Victoria. The best method of acquiring a taxi is by calling one of the taxi companies. On evenings, it is possible to hail empty cabs in the downtown area, but this method cannot be relied upon. Local taxi companies include: [Bluebird Cabs](#) (250-382-2222) and [Yellow Cab](#) (250-381-2222).

## Car sharing

If you are a Modo car-share member in your home town, you may be able to use your membership when travelling to Victoria! [See details here](#). Victoria also has [Evo Car Share](#), which is free to sign up.

## Cycling

Victoria has an [AAA \(All Ages and Abilities\) Cycling Network](#). This network provides safe and convenient access to village centres, parks, recreation centres, and schools. Infrastructure includes one-way and two-way protected bike lanes, shared-use neighbourhood bikeways, multi-use pathways, and advisory bike lanes.

**Bike Rentals** are available via the following: [Bikes Victoria](#), [Cycle BC](#), [The Pedaler](#), [Victoria Bike Rentals](#).

## Things to Do On-Campus & Near Campus

### On Campus Activities

#### **UVIC Campus Jogging Maps**

See the UVic's page on campus [Maps](#) to download a [PDF UVic Jogging Route](#) map to explore the campus's trails.

#### **UVIC Vikes Athletics & Recreation - Drop-In**

On-campus visitors are welcome to explore the [Centre for Athletics, Recreation & Special Abilities](#) for drop-in offerings.

### Near Campus Activities

#### **Henderson Recreation Centre**

The [Henderson Recreation Centre](#) facility is adjacent to campus and has a community park, chip trail, fitness centre, tennis courts and sports fields.

#### **Cadboro-Gyro Park & Playground**

Walkable from UVIC Residences, [Cadboro-Gyro Park](#) is a fun place to visit for some beach and ocean time.

## Local Guide to Victoria

Scan the QR Code for the [CATR Conference Guide to Victoria](#), including:

### Lands and Protocols / Terres et Protocoles

#### Accommodation Options

- UVIC Residences
- Hotel Grand Pacific
- Doubletree by Hilton Hotel & Suites Victoria
- Days Inn by Wyndham Victoria on the Harbour
- Embassy Inn Hotel

#### Things to Do in Victoria

- [Songhees Tour](#) (Walking and Paddle Tours; highly recommended!)
- Beacon Hill Park
- The Breakwater Lighthouse
- Dallas Road Waterfront
- [Royal BC Museum](#)
- Fisherman's Wharf for houseboats and ice cream



### Family-Oriented Options for guests with kids

- Victoria Bug Zoo
- [Beacon Hill Children's Farm](#); Sasha recommends visiting the running of the goats
- Quazar's Arcade
- Miniature World
- Oak Bay Recreation Swimming Pool (indoors) and Crystal Pool (indoors)

### Food Options - On Campus

- Felicita's Pub
- The Cove
- Starbucks

### Food Options - Near Campus

- Moka House Café
- Thai Lemongrass Restaurant
- Smuggler's Cove Pub

### Food Options - Off Campus

- Spinnakers
- Il Covo Trattoria
- Nourish Cafe
- Block Kitchen and Bar
- Café Brio
- Cactus Club Cafe
- Pagliacci's Italian Restaurant
- Glo Restaurant and Lounge

### Key Contacts

- CATR Co-Chairs (Sasha Kovacs: 647-339-1656, Sarah Robbins: 905-599-6480)
- UVic Campus Security: 250-721-759

Thanks to our Conference Sponsors / Merci à nos sponsors de conférence



**PLAYWRIGHTS  
CANADA PRESS**



**Talonbooks**

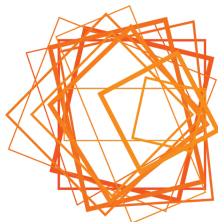


**Gatherings**

**Belfry  
Theatre**



**St. Thomas  
UNIVERSITY**



**Professional  
Association of  
Canadian Theatres**



**THE UNIVERSITY  
OF BRITISH COLUMBIA**

**C-SET**

**Centre for Socially Engaged Theatre**



Centre for Drama, Theatre & Performance Studies  
UNIVERSITY OF TORONTO



DALHOUSIE  
UNIVERSITY



uOttawa



University  
of Regina



University  
of Windsor



UNIVERSITY OF  
SASKATCHEWAN

## Conference At-a-Glance / Aperçu du colloque

Welcome to CATR/ACRT 2026. All Act I Keynotes (Key), Plenaries (Plen), Special Sessions (SP) Paper Panels (PP), Curated Panels (CP), Seminars (Sem), Praxis Sessions (PX), Working Groups (WG), Performances (Per), and Roundtables (Rnd) are held in the **Phoenix Theatre Building** (Chief Dan George Theatre, Roger Bishop Theatre, Barbara McIntyre Studio, Design Room - PNX112, Movement Room - PNX136, PNX138, and PNX140). Some Other Sessions (OS) are held in spaces within the Phoenix Theatre Building, or are held **offsite**. Offsite locations will be clearly indicated.

**Scan the QR Code to access the public [Google Sheet](#) of the Full Conference Schedule**



### Act I: May 25 - 29 (University of Victoria)

#### Day 0: Monday 25 May (Arrivals)

Time	Location	Type	Event
12-4pm	Lobby & Pit		<b>Registration, Exhibitor Booths, Merch Booth, and 50th Anniversary Exhibit</b>  <b>Coffee &amp; Snacks</b>
2-4pm	PNX 112 Design Room	OS	<b>CATR/ACRT Special Board Meeting</b>
4-6pm	PNX138	OS	<b>TRIC/RTAC Editorial Meeting</b>

5-6pm	Phoenix Theatre and Mystic Vale (campus - outdoors)	OS	<b>Opening Gathering:</b> Meet at the Phoenix Theatre building and join a guided walk through Finnerty Gardens and the <a href="#">Mystic Vale</a> to Cadboro-Gyro park beach. <i>*Note: This is an approximately 25-minute walk, through some unstable terrain. Comfortable footwear, attire and sunscreen recommended. You are welcome to also meet us at the Cadboro-Gyro park Beach at 5:30pm.</i>
6-8pm	<a href="#">Cadboro-Gyro Park</a> Beach Gathering (offsite)	OS	<b>Gathering at <a href="#">Cadboro-Gyro Park</a></b> Enjoy the ocean while savouring a plain air dinner provided by <a href="#">Country Crepes</a> food truck. Additional nearby eateries for dinner on your own include: Smuggler's Cove, Thai Lemongrass, Felicitas Pub on Campus).

## Day 1: Tuesday 26 May

Time	Location	Type	Event
All Day	Back Hall	OS	<b>Gatherings Memory Booth:</b> We invite you to share your memories with the CATR/ACRT 50th Anniversary Oral History Project, led by Gatherings: Archival and Oral Histories of Performance Partnership Project & CATR/ACRT
All Day	PNX Lobby & Pit		<b>Registration, Exhibitor Booths, Merch Booth, and SQET 50th Anniversary Exhibit</b>  <b>Coffee &amp; Snacks</b>
9-9:20am	Chief Dan George Theatre	Plen	<b>Welcome to the Territory</b> Brianna Bear
9:20-9:50am	Chief Dan George Theatre	Plen	<b>Conference Opening Remarks</b>
10-11:30am			Concurrent Sessions
	Chief Dan George Theatre	CP	<b>Curated Panel 1: What is a Theatre Professor; where do they come from; and how do they work together?</b> Michael Wheeler (moderator), Laurel Green, Leora Morris, Lisa Ravensbergen, Jonathan Seinen, Adrienne Wong
	Roger Bishop Theatre	Rnd	<b>Roundtable 1: Infrastructural Inheritances in Theatre and Performance in Canada</b> Marlis Schweitzer & Megan Johnson (moderators), Amiel Gladstone, Sarah Garton Stanley, Valerie Sing Turner, Logan Swain
	PNX140	PX	<b>Praxis 1: The Life Statue Exercise: A Pedagogical Praxis for Foundational Actor Training and Personal Development</b> Pat Chan

	PNX112- Design Room	PP	<b>Paper Panel 1: History, Inheritance &amp; Durée</b> Murielle Bechame, Tessa Perkins Deneault, Cyrus Sundar Singh Moderator: Heather Fitzsimmons Frey
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 2: Nation, Diaspora &amp; Sovereignty</b> Robert Motum, John Olusola Moderator: Barry Freeman
	PNX136- Movement Room	PP	<b>Paper Panel 3: Performances of Construction &amp; Negotiation</b> Kym Bird, Clayton Jevne, Kayla McIntyre Moderator: Kelsey Blair
11:30-12pm	Pit		<b>Coffee &amp; Snacks</b>
12-1pm	Chief Dan George Theatre	Key	<b>Keynote: Inheriting and Transforming Arts Organizations</b> Nina Lee Aquino, National Arts Centre  Sponsored by <a href="#">The Belfry Theatre</a>
1-2pm	Outdoor amphitheatre/ McIntyre Studio Theatre (weather dependent)		<b>Talonbooks Lunch &amp; Play Reading</b> Playreading from special guest artist Chantal Bilodeau
1-2pm	PNX112- Design Room	OS	<b>Anti-Racism &amp; Anti-Oppression Committee BIPOC Scholar/Artist Lunch</b>
2-3:30pm			Concurrent Sessions
	Roger Bishop Theatre	CP	<b>Curated Panel 2: The F Word: Queer Fabulation in Jordan Tannahill's Prince Faggot</b> Alex Ferrone, Benjamin Gillespie, Bess Rowen
	PNX140	PX	<b>Praxis 2: Write Yourself, Your Voice Must be Heard</b> Shannon Holmes
	PNX112- Design Room	PP	<b>Paper Panel 4: Improvisation, Pedagogy &amp; Prosperity</b> Eva Bojner Horwitz, Lisa Davenport, Kara Flanagan Moderator: Derek Manderson
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 5: Performances of Care, Access &amp; Ritual</b> Kimberley McLeod, Jayna Mees, Kyra Lin Oser Moderator: Jessica Watkin
	PNX136- Movement Room	Sem	<b>Seminar 1: Academic publishing at the crossroads</b> Selena Couture, Karen Fricker, Nicole Nolette, Kim Solga
3:30-4pm	Pit		<b>Coffee &amp; Snacks</b>

4-5:30pm	Chief Dan George Theatre	Rnd	<b>Roundtable 2: Breaking and Remaking Theatre Boards</b> Nicole Malcom (moderator), Wes D. Pearce, Yvette Nolan, Jennifer Brewin
	Roger Bishop Theatre	CP	<b>Curated Panel 3: From Scarcity to Shared Capacity</b> Claire Carolan, Cathleen Gasca Sbrizzi
	PNX140	Rnd	<b>Roundtable 3: Non-Traditional Assessment in Performing Arts Higher Education</b> Shannon Holmes (moderator), Shannon Hughes, Mike Griffin, Danielle Meunier, Danielle Wilson
	PNX112- Design Room	PP	<b>Paper Panel 6: Theatrical Texts &amp; Mixed Media Performance</b> Yasmine Agocs, Dale MacDonald, Zach McKendrick Moderator: Robin Whittaker
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 7: Staging Land, Belonging &amp; Transition</b> Amanda Attrell, Amy Blondell, Katrina Dunn Moderator: Taylor Marie Graham
	PNX136- Movement Room	Sem	<b>Seminar 1: Academic publishing at the crossroads, con't</b> Selena Couture, Karen Fricker, Nicole Nolette, Kim Solga
5:30-6pm	Pit		<b>Coffee &amp; Snacks</b>
6-7:30pm	University Club	OS	<b>Founders and Past Presidents Honouring Celebration (<a href="#">UCLUB</a>)</b> Join us at the University Club to honour and acknowledge the Association's founders and past presidents. Drop-in reception with light appetizers and cash bar. Toast to founders and past presidents at 7:00pm.  Sponsored by <a href="#">Canada's Theatre Museum</a>
7:30-8pm			<b>Break</b>
8:00-9pm	Barbara McIntyre Studio Theatre	Perf	<b>Performance 1: A Waste of Stage Time</b> Logan Swain

## Day 2: Wednesday 27 May

Time	Location	Type	Event
All Day	Back Hall	OS	<b>Gatherings Memory Booth:</b> We invite you to share your memories with the CATR/ACRT 50th Anniversary Oral History Project, led by Gatherings: Archival and Oral Histories of Performance Partnership Project & CATR/ACRT

All Day	PNX Lobby & Pit		<b>Registration, Exhibitor Booths, Merch Booth, and SQET 50th Anniversary Exhibit</b>
All Day	PNX Lobby & Pit		<b>Coffee &amp; Snacks</b>
9-10:30am			Concurrent Sessions
	Chief Dan George Theatre	Rnd	<b>Roundtable 4: The Then and Now of Collaborative EDDI Research in Canadian Theatre and Performance</b> Marlis Schweitzer, Kim Solga, Ray Reid, Niloofa Rezaee, Michelle MacArthur, Bethany Schaufler-Biback, Barry Freeman, Malika Daya, Denise Rogers Valenzuela, Esteban Donoso, Mariló Nuñez, Jamie Robinson
	Roger Bishop Theatre	PP	<b>Paper Panel 8: Ecology, Climate &amp; Futurity</b> Adam Paolozza and Karen Fricker, Kimberly Richards, Kelly Richmond Moderator: Jenn Stephenson
	PNX140	PX	<b>Praxis 3: Resilience and Expansion: Using an anti-Black racism lens to affect change in performance training</b> Meaghan Quinn, Geovonday Jones
	PNX 112- Design Room	PP	<b>Paper Panel 9: Feminisms of Care &amp; Abjection</b> Jenn Boulay, Shannon Constantine, Heidi Malazdrewich Moderator: Narges Montakhabi
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 10: Relationality, Inter/Connection &amp; Creation</b> Shelley Scott, Walter Strydom, Ceanna Wood, Moderator: Wes D. Pearce
10:30-11am	Pit		<b>Coffee &amp; Snacks</b>
11-12:30pm	Roger Bishop Theatre	Plen	<b>Special Plenary: Artistic Freedom in Transition: Reframing Creative Rights Through Equity</b> Alan Filewod, Signy Lynch, Isaac Thomas, Philip S. Howard. Moderator: Sasha Kovacs  Sponsored by the <a href="#">Centre for Socially Engaged Theatre (C-SET)</a> and St. Thomas University. Opening Remarks from C-SET representatives Sola John and Walter Strydom.
12:30-2pm	Outdoor Amphitheatre/ McIntyre Studio Theatre (weather dependent)	SP	<b>Playwrights Canada Press Lunch &amp; Readings</b> Readings from special guest artists Kamila Sediego & Colin Wolf
2-3:30pm			Concurrent Sessions

	Chief Dan George Theatre	Rnd	<b>Roundtable 5: Skeletons in the Closet: Retrospective Reflections on the Disciplinary Formation of Canadian Theatre Studies</b> Jess Riley and Heather Davis-Fisch (moderators), Amanda Attrell, Roberta Barker, Michelle MacArthur, Kim Solga, Kailin Wright
	Roger Bishop Theatre	CP	<b>Curated Panel 4: Race &amp; the Politics of Self Identification</b> Yasmine Kandil, Carmen Aguirre, Carmen Alatorre
	PNX140	PX	<b>Praxis 5: Playframes for Gameful Dramaturgies: Game Design and Participatory Performance</b> Laurel Green, Derek Manderson
	PNX112- Design Room	PP	<b>Paper Panel 11: Practice, Process &amp; Play</b> Barry Freeman, Shabnam Sukhdev, Robin Whittaker Moderator: Karen Fricker
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 12: Institutions, Labour &amp; Political Economy</b> Kelsey Blair, Martha Currie, Kristin Leahey Moderator: Anthony Vickery
	PNX136- Movement Room	Sem	<b>Seminar 2: Rehearsing for just futures: labour and justice in precarious times</b> Signy Lynch, Jenn Boulay, Jimena Ortúzar
	PNX138	WG	<b>Working Group 1: The Individual in the Collective</b> Jenny Salisbury, Barbara Clerihue, Melanie Dreyer-Lude, Kara Flanagan, Edmund Stapleton, Walter Strydom, Matthew Thomas Walker
3:30-4pm	Pit		<b>Coffee &amp; Snacks</b>
4-5:30pm			Concurrent Sessions
	Chief Dan George Theatre	SP	<b>Special Session: (Re)considering Anniversaries: SQET 50 and CATR 50 roundtable // Table ronde anniversaire SQET 50 et ACRT 50</b> Pierre-Olivier Gaumond, Alexandre Gauthier, Taylor Marie Graham, Erin Hurley, Sasha Kovacs, Jean Murray-Tanguay, Nicole Nolette Moderator: Cassandre Chatonnier
	PNX140	PX	<b>Praxis 6: Everyone Can: Devising methods for creating theatre with actor-creators with IDD</b> Allison Nelson
	PNX112- Design Room	PP	<b>Paper Panel 13: En/Countering Histories &amp; Archives</b> Claire Borody, Aamna Rashid, Noor Singh Thakur Moderator: Jill Carter

Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 14: Authority &amp; Acts of Resistance</b> Emilia Hillyer, Mariah Madill and Makayla Madill, Keren Zaiontz Moderator: Yasmine Kandil
PNX136- Movement Room	Sem	<b>Seminar 2: Rehearsing for just futures: labour and justice in precarious times, con'd</b> Signy Lynch, Jenn Boulay, Jimena Ortúzar
PNX138	WG	<b>Working Group 1: The Individual in the Collective, con'd</b> Jenny Salisbury, Barbara Clerihue, Melanie Dreyer-Lude, Kara Flanagan, Edmund Stapleton, Walter Strydom, Matthew Thomas Walker

5:30-6:30pm

**Break**

6:30-7pm

**Transport to Banquet**

Please arrange own transport (Taxi, Uber, Public Transport)

7-10pm

[Oak Bay Marina](#)  
(offsite)

OS

**Recognitions and Awards Banquet: [Oak Bay Marina Restaurant](#)** (Songhees Events and Catering). This is a ticketed event. If you have not purchased a ticket, please speak to the registration desk.

Sponsored by the [Professional Association of Canadian Theatre \(PACT\)](#)

### Day 3: Thursday 28 May

Time	Location	Type	Event
All Day	Back Hall	OS	<b>Gatherings Memory Booth:</b> We invite you to share your memories with the CATR/ACRT 50th Anniversary Oral History Project, led by Gatherings: Archival and Oral Histories of Performance Partnership Project & CATR/ACRT
All Day	PNX Lobby & Pit		<b>Registration, Exhibitor Booths, Merch Booth, and SQET 50th Anniversary Exhibit</b>  <b>Coffee &amp; Snacks</b>
8:45- 10:15am			Concurrent Sessions
	Chief Dan George Theatre	Rnd	<b>Roundtable 6: Building the Future with the Past @50: Grad Generations, Generative Grads</b> Robin Whittaker (moderator), Jenn Boulay, Alan Filewod, Thea Fitz-James, Jee Riley, Shelley Scott

	Roger Bishop Theatre	CP	<b>Curated Panel 5: The Drama Workshop: theatre-making pedagogies in “times like these”</b> Nancy Cardwell (moderator), Meera Kanageswaran, Kathleen Gallagher, Zorana Sadiq
	PNX 112- Design Room	PP	<b>Paper Panel 15: Staging Belief, Resistance, &amp; Suspicion</b> Kamrun Naher Liza, Rachel Rusonik, Fraser Stevens Moderator: Andy Houston
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 16: History, Censorship &amp; Re/Writing</b> Bridget Baldwin, J Paul Halferty, Avery McMichael Moderator: Roberta Barker
	PNX136- Movement Room	PP	<b>Paper Panel 17: Interconnection, Belonging &amp; Performance</b> Stephanie Dotto, Rebecca Harries, Katharine Low and Vanessa Macaulay Moderator: Marlis Schweitzer
	PNX138	Sem	<b>Seminar 3: Audience Legacies: Investigating Inherited Practices and Approaches in Theatre Audience Data (Closed Session)</b> Kelsey Blair, Kelsey Jacobson, Signy Lynch, Scott Mealey, Jenny Salisbury
10:15-10:30am	Pit		<b>Coffee &amp; Snacks</b>
10:30am-12pm			Concurrent Sessions
	Chief Dan George Theatre	CP	<b>Curated Panel 6: Pledge@10: Assessing Inheritances in Transition and Rehearsing Change</b> Rebecca Burton, Lisa Davenport, Barry Freeman, Brenda Martinez Luna
	Roger Bishop Theatre	Perf	<b>Performance 2: Mythography: A Participatory Dramaturgy Performance</b> Aster Brae and Matt Jones
	PNX140	PX	<b>Praxis 8: The Fornes Method of Playwriting: A Workshop</b> Mariló Núñez
	PNX112- Design Room	PP	<b>Paper Panel 18: Dramaturgies of Participation &amp; Social Engagement</b> Derek Manderson and Laurel Green, Jacob Pittini, Jenn Stephenson Moderator: Robert Motum
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 19: Histories &amp; Inheritances of Resistance</b> Selena Couture, Tracy C. Davis, Mariah (Mo) Horner Moderator: Jess Riley

	PNX136- Movement Room	PP	<b>Paper Panel 20: Speculation, Solidarity &amp; Survival</b> Chantal Bilodeau, Becky Low, Sara Schroeter Moderator: Julia Henderson
	PNX138	Sem	<b>Seminar 3: Audience Legacies: Investigating Inherited Practices and Approaches in Theatre Audience Data, con'd</b> Kelsey Blair, Kelsey Jacobson, Signy Lynch, Scott Mealey, Jenny Salisbury
12-12:30pm	Pit		<b>Boxed Lunch</b>
12:30-3:00pm	Chief Dan George Theatre	Plen	<b>CATR/ACRT Annual General Meeting (AGM)</b> <i>Please note that no food is allowed in the Chief Dan George Theatre. We ask that you finish your lunch before entering the AGM.</i>
3:00-3:15pm			<b>Coffee Break</b>
3:15-4:45pm			Concurrent Sessions
	Roger Bishop Theatre	CP	<b>Special Roundtable on Academic/Artistic Partnerships in Theatre &amp; Performance Education</b> Michelle MacArthur (moderator), Lois Adamson, Yasmine Kandil, Krystal Cook, Paulina Grainger
	PNX140	PX	<b>Curated Panel 7: Dear Grad Student: Stories, Failures, and Advice from Current and Recent Grad Students in the Humanities in Canada</b> Taylor Marie Graham (moderator), Starr Domigue, Lauren McLean, Robert Motum
	PNX 112- Design Room	PP	<b>Paper Panel 21: Thresholds, Transmission &amp; Transfiguration</b> Islay Burgess, Hannah Cheslock, Katharine Low Moderator: Sara Schroeter
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 22: Spectatorship, Identity &amp; Discipline</b> Kelsey Jacobson, Frédérique LeBel Moderator: Jenny Salisbury
	PNX136- Movement Room	PX	<b>Praxis 9: Page to Stage: Embodying Indigenous Story work through Theatre</b> Tara Morris (Suwsiw)
4:45-5:30pm	Pit		<b>Coffee &amp; Snacks</b>
5:30-6:30pm	Chief Dan George Theatre	SP / Perf	<b>Special Guest Performance 3: <a href="#">Git Hayetsk Dancers</a></b> Please join us at this performance of internationally renowned Northwest Coast First Nations mask-dancing group, led by Mike Dangeli and Uvic Faculty of Fine Arts Art History and Visual Studies Assistant Professor Sm Łoodm 'Nüüsm (Dr. Mique'l Dangeli).

The participation of the Git Hayetsk Dancers is sponsored by the Federation for Humanities and Social Sciences EDID Initiatives Fund.

7-8pm	<a href="#">Vicious Poodle</a> (offsite)	OS	<b>Graduate Student Pub Night at <a href="#">Vicious Poodle</a></b>
8pm onwards	<a href="#">Vicious Poodle</a> (offsite)	Perf	<b>Drag Show at <a href="#">Vicious Poodle</a></b> (all invited)

## Day 4: Friday 29 May

Time	Location	Type	Event
All Day	Back Hall	OS	<b>Gatherings Memory Booth:</b> We invite you to share your memories with the CATR/ACRT 50th Anniversary Oral History Project, led by Gatherings: Archival and Oral Histories of Performance Partnership Project & CATR/ACRT
All Day	PNX Lobby & Pit		<b>Registration, Exhibitor Booths, Merch Booth, and SQET 50th Anniversary Exhibit</b>  <b>Coffee &amp; Snacks</b>
9-10:30am			Concurrent Sessions
	Chief Dan George Theatre	CP	<b>Curated Panel 8: A Gathering of Curiosities: Creative Encounters in Archival Performance Research</b> Stephen Johnson (moderator), Jill Carter, Heather Fitzsimmons Frey, Robert Motum, Jimena Ortúzar, Jacob Pittini, Jessica Watkin
	Roger Bishop Theatre	PP	<b>Paper Panel 23: Placemaking, Futurity &amp; Performance</b> Yasmine Kandil and Jena Mailloux, Colby Mackenzie Moderator: Carmen Alatorre
	PNX140	PX	<b>Praxis 10: Care of Trans Futures: Postcards towards Gender Liberation</b> Christina Cook, Joanna Garfinkel
	PNX 112- Design Room	PP	<b>Paper Panel 24: Radical(Iy) Mediated Performance</b> Shawn DeSouza-Coelho, Tailyynn Smith-Vetter Moderator: Jennifer Roberts-Smith
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 25: Performances of Ethics &amp; Relationality</b> Magdalena Kazubowski-Houston, Heunjung Lee, Zhuohao Li Moderator: Alex Ferrone

	PNX138	Sem	<b>Seminar 4: Theatre as Service</b> Thea Fitz-James
10:30-11am	Pit		<b>Coffee &amp; Snacks</b>
11-12:30pm			Concurrent Sessions
	Roger Bishop Theatre	CP	<b>Curated Panel 9: Staging Better Futures/Mettre en scène de meilleurs avenir: Transforming the inheritances of Canadian theatre higher education</b> Nicole Nolette (moderator), Jeff Gagnon, Sunita Nigam, Jennifer Roberts-Smith
	PNX140	PX	<b>Praxis 11: Dementia and Performance: Creative Co-Creation Method</b> Julia Henderson, Heunjung Lee
	PNX 112- Design Room	PP	<b>Paper Panel 26: Assembly, Authority &amp; Encounter</b> Tracy Ross, Jenny Salisbury, Atefeh Zargarzadeh Moderator: Kelsey Jacobson
	Barbara McIntyre Studio Theatre	PP	<b>Paper Panel 27: Pedagogies for Change</b> Claire Fogal, Jill Carter and Kathleen Gallagher, Andy Houston and Reina C. Nuefeldt Moderator: Stephen Johnson
	PNX138	Sem	<b>Seminar 4: Theatre as Service, cont'd</b> Thea Fitz-James
12:30- 1:30pm	PNX Lobby		<b>Pick up buffet lunch</b>
1:30-2:30pm	Chief Dan George Theatre	Plen	<b>Futures of the Field Longtable: Student Respondents to CATR50/Closing Longtable</b>
2:30pm onwards	<a href="#">Orca Books Publishers</a> (offsite)	OS	<b>Special trip to <a href="#">Orca Books</a></b> Tour led by Annie Gibson

**End of Act I**



## Online Conference At-a-Glance / Aperçu du colloque en-ligne

Translation services have been arranged for certain sessions of the online act of the conference. These sessions are noted in the schedule below. **\*\*\*All Times in PT\*\*\***

### Act II: June 12 - 13 (online / en ligne)

#### Day 1: Friday 12 June

Time (PT)	Location	Type	Event
8-9:30am	Zoom Room 1	SP	<b>Special Session: Canadian Theatre and Cross-Cultural Dialogues</b> Heunjung Lee (moderator), Naomi Morgan, Albert Rau, Kiyoung Jang  <i>EN &gt; FR Translation Available</i>
9:30-10am	Zoom Room 1	Plen	<b>Online Welcome</b>  <i>EN &gt; FR Translation Available</i>
10-11:30am	Zoom Room 1	Plen	<b>Plenary Panel: Currents of Inheritance: Dramaturgy Shaped by Water, Story, and Place</b> Frances Koncan, Lindsay Lachance, Rena Priest Moderator: Olivia Michiko Gagnon  <i>EN &gt; FR Translation Available</i>
11:30-12n			<b>Break</b>
12-1:30pm			Concurrent Sessions
	Zoom Room 1	PP	<b>Paper Panel 1: Inheritances of Futures in Transition</b> Benedicta Akley-Quarshie, Tasnime Ben-Mansour, Charlotte Gagné-Dumais, Katherine Zien Moderator: Sasha Kovacs  <i>FR &gt; EN Translation Available</i>
	Zoom Room 2	PX	<b>Praxis 1: Rehearsing for livable futures</b> Ruthana Slob, Sophia Treanor
	Zoom Room 3	WG	<b>Working Group 1: Performance, Migration, and Nationalism</b> Sheetala Bhat, Yana Meerzon, Stephen Wilmer

1:30-2pm			<b>Break</b>
2-3:30pm			Concurrent Sessions
	Zoom Room 1	PP	<b>Paper Panel 2: Regional Representation, Diasporic Stages, Settler States</b> Virginie Magnat, Narges Montakhabi, Hurmat Ul Ain Moderator: Clayton Jevne
	Zoom Room 2	PP	<b>Paper Panel 3: Re/Imagining Performance Inheritances</b> Robert Allan, David Fancy, Jessica Somersall Moderator: Sasha Kovacs and Tarn Mokara
	Zoom Room 3	PP	<b>Working Group 1: Performance, Migration, and Nationalism , cont.</b> Sheetala Bhat, Yana Meerzon, Stephen Wilmer
3:30-4pm			<b>Break</b>
4-5:30pm	Zoom Room 1	Sem	<b>Seminar 1: Rehearsing for just futures: labour and justice in precarious times</b> Signy Lynch

## Day 2: Saturday 13 June

Time (PT)	Location	Type	Event
8-9am	Zoom Room 1	Plen	<b>TRiC/RTAC &amp; CTR - Meet the Editors</b> Michelle MacArthur, Kimberley McLeod, Jessica Riley
9-9:30am			<b>Break</b>
9:30-11am			Concurrent Sessions
	Zoom Room 1	CP	<b>Curated Panel 1: Clo3D – Transitions in Costume Creative Methodologies with Digital Technologies</b> Gasca Sbrizzi (moderator), Maarit Kalmakurki, Alyssa Ridder, Madeline Taylor
	Zoom Room 2	PP	<b>Paper Panel 4: Performance Histories in Transition</b> T. Nikki Cesare Schotzko and Giorelle Diokno, Molly Dunn, Jo Vignola Moderator: Sarah Robbins  <i>FR &gt; EN Translation Available</i>
	Zoom Room 3	PP	<b>Paper Panel 5: Adaptation, Mentorship, and Transformation</b> Magdalena El-Masry, Francesca Marini, Karen O'Meara, Izuu Nwankwo Moderator: Cyrus Sundar Singh

11-12:30pm		Concurrent Sessions	
	Zoom Room 1	PX	<b>Praxis 2: Shared Indigenous Futures: Rough Cuts</b> Jenn Cole, Cara Mumford
	Zoom Room 2	Rnd	<b>Roundtable 2: Training(isms): cross-disciplinary exchanges on practice-based pedagogies</b> Christine Mazumdar (moderator), T. Nikki Cesare-Schotzko, Alana Gerecke, Amir Haidar, Lyra McKee, Maria Meindl, Milena Pereira, Sarah Robbins, Jessica Watkin
12:30-1pm		<b>Break</b>	
1-2:30pm		Concurrent Sessions	
	Zoom Room 1	OS	<b>Meet the Funders: SSHRC and Canada Council for the Arts</b>  <i>EN &gt; FR Translation Available</i>
	Zoom Room 2	Rnd	<b>Roundtable 3: Toward a sustainable future for critical dance writing in Canada</b> Shanny Rann (moderator), Carolina Bergonzoni, Alana Gerecke, Tessa Perkins Deneault, Emily Pettet
2:30-3pm		<b>Break</b>	
3-4:30pm		Concurrent Sessions	
	Zoom Room 1	PP	<b>Paper Panel 6: Re/Visioning Performance Space, Place &amp; Time</b> Marcia Blumberg, Alessandro Simari, Alisa Zhiliaeva Moderator: Malika Daya  <i>FR &gt; EN Translation Available</i>
	Zoom Room 2	Rnd	<b>Roundtable 4: Pedagogy in Practice: Reports from the Field of Movement Education</b> Mike Griffin (moderator), Esteban Donoso, Gabriela Petrov
4:30-4:45pm	Zoom Room 1	Plen	<b>Closing Circle Response</b>

**End of Act II**



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Theatre Museum  
Musée canadien  
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CTM invites the world to explore  
and be inspired by the past, present  
and future of Canadian theatre.

## Online Schedule and Abstracts

Conference Organizer Dave DeGrow and Web Designer Cameron Clark have created CATR/ACRT's online schedule-builder on the Association's website. By logging-in to the CATR/ACRT website with the email you used to register for the conference, you can view conference events that include full abstracts and complete presenter bios. The password for your initial login is CATR2026, and with that you can assign your own password. This web platform also allows you to plan your conference experience by building your own schedule.

**Scan the QR Code to visit the [CATR/ACRT homepage](#) to log-in and view the full schedule with abstracts**



# Conference Credits / Crédits du colloque

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### Elected Positions / Posted Électifs

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[vacant]

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#### Coordinateur(-teur/trice) des membres

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Sarah Robbins (Feb-Jun)

#### Elections Officer / Responsable des élections

Thea Fitz-James

#### Communications Officer / Responsable de communication

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Jane Koustas

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**Conference Manager / Gestionnaire du  
colloque**  
Dave DeGrow

**Communications Coordinator /  
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Sebastian Samur

## **Standing Committees**

**Nominations Committee / Comité des  
mises en candidature**  
Thea Fitz-James (Elections  
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Jones, Alessandro Simari

**Committee on Conduct / Comité de  
déontologie**  
Jess Watkin (elected member), Selena  
Couture, Andy Houston, Signy Lynch

### **Archival Committee / Comité des archives**

Jess Riley (chair/présidente), Moira Day, Kim McLeod, Robin C. Whittaker, Stephen Donnelly

### **Communications Committee / Comité des communications**

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### **Anti-Racism and Anti-Oppression Committee / Comité de l'antiracisme et de l'anti-oppression**

Jimena Ortúzar (chair/présidente), Robin C. Whittaker, Jenn Boulay, Cassandre Chatonnier, Alex Ferrone, Taylor Graham, Andy Houston, Shelley Liebembuk, Carla Melo, Heunjung Lee

## **Ad Hoc Committees**

### **Ad Hoc Data and Information Sharing Committee**

Robin C. Whittaker (chair/président), Heidi Malazdrewich, Thea Fitz-James

### **Ad Hoc Recognitions Committee / Comité ad hoc des distinctions**

Jimena Ortúzar (chair/présidente), Cassandre Chatonnier, Karen Fricker, Benjamin Gillespie, Robin C. Whittaker

### **Ad Hoc 50th Anniversary Committee / Comité ad hoc du 50e anniversaire**

Robin C. Whittaker (chair/président), Jane Koustas, Sarah Robbins, Sasha Kovacs, Jess Riley, Kim McLeod, Stephen Donnelly, Taylor Graham, Sabastian Samur, Thea Fitz-James, Jenn Boulay, Cassandre Chatonnier, Moira Day, Stephen Johnson, Richard Plant, Kailin Wright, Jess Watkin,

Taiwo Afolabi, Annie Gibson, Kara Flanagan, Walter Strydom, Heunjung Lee, Shelley Scott

### **Ad Hoc CATR 50th/Gatherings Oral Histories Subcommittee / Sous-comité ad hoc des récits oraux du 50e anniversaire de CATR/Gatherings**

Stephen Johnson (chair/président), Sarah Robbins (co-chair/co-présidente), Robert Motum (co-chair/co-président), Moira Day, Stephen Donnelly, Peter Kuling, Richard Plant, Jess Riley, Sebastian Samur, Sanja Vodovnik

### **Joint TheatreAgora Committee (with SQET) / Comité mixte ThéâtreAgora (avec la SQET)**

Fraser Stevens (co-chair/co-président), Jane Koustas (co-chair/co-présidente), Taiwo Afolabi, Katrina Dunn, Nicole Nolette, Jordana Cox (Curator/conservatrice), Andy Houston, Marie-Eve Skelling Desmeules, Jacob Nevins (Technical Director/directeur technique), Jeanne Murray-Tanguay

## **Conference Committees**

### **Conference Organizing Committee / Comité d'organisation du colloque**

Sasha Kovacs (co-chair/co-présidente), Kara Flanagan (co-chair/co-présidente, Aug-Jan), Sarah Robbins (co-chair/co-présidente, Feb-Jun), Robin C. Whittaker, Sebastian Samur, Jenn Boulay, Dave DeGrow

### **Programming Committee / Comité du programme**

Sasha Kovacs (co-chair/co-présidente), Kara Flanagan (co-chair/co-présidente), Melanie Dreyer-Lude, Laurel Green, Yasmine Kandil, Lindsay Lachance, Amanda Claudia Wager, Robin Whittaker

### **Local Arrangements Committee**

Sasha Kovacs (co-chair/co-présidente), Kara Flanagan (co-chair/co-présidente, Aug-Jan), Sarah Robbins (co-chair/co-présidente, Feb-Jun), Annie Gibson, Anthony Vickery, Kurt Archer, Barbara Clerihue, Clayton Jevne, Narges Montakhabi, Atefeh Zargarzadeh

### **Translation Committee**

Sebastian Samur (chair), Liviu Dospinescu, Julie Burelle, Manvendra Singh Thakur

### **Website**

Dave DeGrow, Cameron Clark, Sebastian Samur, Giorelle Diokno

### **Recognitions Committees / Comité des prix et distinctions**

#### **Ad hoc Recognitions Committee / Comité de reconnaissance ad hoc**

Cassandra Chattonier, Karen Fricker, Giorelle Diokno, Ben Gillespie, Dennis Gupa, Jimena Ortúzar, and Robin Whittaker

#### **Robert G. Lawrence Prize Committee 2026 / Comité du prix Robert G. Lawrence 2026**

Michelle MacArthur (chair), Amanda Attrell, Julia Henderson, Hope McIntyre, Sara Schroeter, Alessandro Simari

### **Scholarly Awards Committees for 2025-26 / Comités des prix d'excellence 2025-26**

Jimena Ortúzar (coordinator/coordinatrice)

- **Jean-Cléo Godin Award Committee / Comité du prix Jean-Cléo Godin**  
Murielle Bechame, Joël Beddows, and Jean Valenti
- **Patrick O'Neill Award Committee / Comité du prix Patrick O'Neill**  
Becky Low (chair), Kim McLeod, Julia Pesic, and Roberta Barker
- **Richard Plant Award Committee / Comité du prix Richard Plant**  
Signy Lynch (chair), Benjamin Gillespie, and Heunjung Lee
- **Ann Saddlemeyer Award Committee / Comité du prix Ann Saddlemeyer**  
Karen Fricker (chair), Jane Koustas, and Christine Balt

### **Special Thanks**

Professional Staff at the University of Victoria Department of Theatre: Tim O'Gorman, Simon Farrow, and James Thurmeier;  
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UVIC Faculty of Fine Arts Dean, Dr. Allana Lindgren;  
Students of THEA310;  
All conference attendees for your patience, brilliance, and willingness to go with the flow

# Anti-Racism & Anti-Oppression at CATR



## ARAO

### Anti-Racism & Anti-Oppression at CATR

#### Taking Initiative

The ARAO committee was created in 2020 to address and eliminate systemic oppression and racism within CATR, beginning with an audit of its organizational structures through an equity, inclusion and anti-racism external consultant.

1



#### ARAO Report to the Board

Drawing on the external audit of the organization as well as its own analysis, the ARAO committee submitted a Report to the CATR Board in 2022 with the goal of creating and implementing a strategic plan of action based on its recommendations.

2

#### Processes & Actions

A newly formed ARAO committee was tasked with translating the Report's recommendations into actionable motions for the Board to consider and implement, followed by regular review of their effectiveness.

3

#### Motions ratified by Board

The ARAO committee created 16 actionable motions across CATR's institutional structures (governance, elections, funding, annual conference, recognitions, collaborations, membership involvement and communication) which have been passed by the Board.

4

#### Guiding Statement

A Guiding Statement on EDI/Anti-racism and Anti-oppression was developed by the committee and will be applied throughout the CATR Handbook as well as CATR governance documents and conference proceedings.

5

#### Consultation & Education

A clear and secure reporting process for conflicts is in place as are new avenues for membership consultation and education about ARAO, anti-colonial practices, and CATR's Code of Conduct (see ARAO and Committee on Conduct on the CATR website).

6

#### Accessibility

A new living accessibility policy is in the works as well as accessibility recommendations for the CATR website, the AGM, Board meetings, committees, and the annual conference. Reduced conference fees for low-income grad students and deserving members are offered when financially possible.

7

#### Nominations & Elections

For full transparency, CATR's Nominations Committee (arms-length from the Board) has created outward-facing recruitment procedures for Board positions and revised approaches to seeking candidates, while the Board has sought to broaden recruitment procedures for its committees.

8

#### Recognitions

A new committee was formed to review all CATR recognitions (associateships, awards, scholarships, grants), and draft a new recognition that honours a drama, theatre and performance scholar or practitioner whose work advances anti-colonial and EDI/ARAO practices and principles.

9

#### Communications

The CATR website has been newly revised to improve transparency with regular updates to policies, processes, and positions within the organization.

10

# Lutte contre le racisme et l'oppression au ACRT

## ARAO

### Lutte contre le racisme et l'oppression au ACRT

#### Prendre l'initiative

Le comité ARAO a été créé en 2020 afin de lutter contre l'oppression et le racisme au sein du ACRT, en commençant par un audit de ses structures organisationnelles réalisé par un consultant externe spécialisé dans l'équité, l'inclusion et la lutte contre le racisme.

#### Processus et actions

Un comité ARAO nouvellement formé a été chargé de traduire les recommandations du rapport en motions concrètes que le conseil d'administration devra examiner et mettre en œuvre, puis d'évaluer régulièrement leur efficacité.

#### Déclaration générale

Une déclaration pour guider l'EDI/l'antiracisme et l'anti-oppression a été élaborée par le comité et sera appliquée dans l'ensemble du manuel de l'ACRT, ainsi que dans les documents de gouvernance et les comptes rendus des conférences de l'ACRT.

#### Accessibilité

Une nouvelle politique d'accessibilité est en cours d'élaboration, ainsi que des recommandations en matière d'accessibilité pour le site web de l'ACRT, l'AGA, les réunions du conseil d'administration, les comités et la conférence annuelle. Des réductions des frais d'inscription à la conférence sont offertes aux étudiants à faible revenu et aux membres méritants lorsque cela est financièrement possible.

#### Distinctions

Un nouveau comité a été formé pour examiner toutes les distinctions décernées par l'ACRT (associations, prix, bourses, subventions) et rédiger une nouvelle distinction qui honore un universitaire ou un praticien du théâtre, de l'art dramatique et de la performance dont le travail fait progresser les pratiques et les principes anticolonialistes et EDI/ARAO.



#### Rapport de l'ARAO au conseil d'administration

S'appuyant sur l'audit externe de l'organisation ainsi que sur sa propre analyse, le comité ARAO a soumis un rapport au conseil d'administration du ACRT en 2022 dans le but de créer et de mettre en œuvre un plan d'action stratégique basé sur ses recommandations.

#### Motions ratifiées par le conseil d'administration

Le comité ARAO a élaboré 16 motions concrètes couvrant l'ensemble des structures institutionnelles du ACRT (gouvernance, élections, financement, conférence annuelle, reconnaissances, collaborations, participation des membres et communication), qui ont été adoptées par le conseil d'administration.

#### Consultation et éducation

Un processus de signalement clair et sécurisé des conflits est en place, tout comme de nouvelles voies de consultation et d'éducation des membres sur l'ARAO, les pratiques anticolonialistes et le code de conduite de l'ACRT (voir ARAO et Comité de conduite sur le site web de la ACRT).

#### Nominations et élections

Dans un souci de transparence totale, le comité des nominations de l'ACRT (indépendant du conseil d'administration) a mis en place des procédures de recrutement externes pour les postes au sein du conseil d'administration et a révisé ses méthodes de recherche de candidats, tandis que le conseil d'administration a cherché à élargir les procédures de recrutement pour ses comités.

#### Communications

Le site web de l'ACRT a été récemment révisé afin d'améliorer la transparence grâce à des mises à jour régulières des politiques, des processus et des positions au sein de l'organisation.

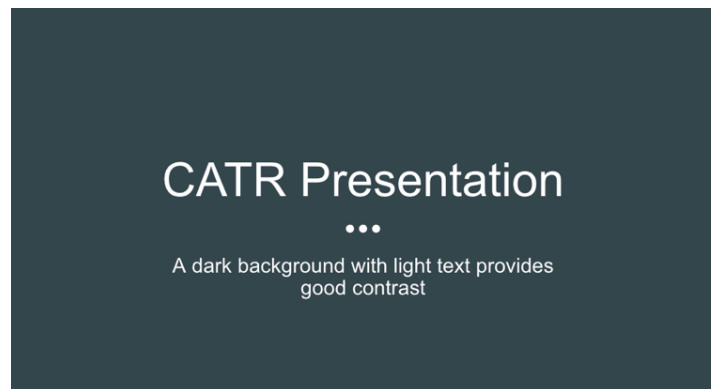
# Resources / Ressources

## Accessibility Guide for Presentations

### Presentation Slides

The image to the right is an example of an **accessible presentation slide or visual aid**.

The chart below lists recommendations for what to use and what to avoid in your presentation slides.



Use	Avoid
✓ <b>High-contrast theme</b>	✗ <b>Flashy transitions or animations</b>
✓ <b>Dark background with light text</b>	✗ <b>Large block quotes</b> that are challenging to read (Rather, put them in your access paper - see below)
✓ <b>Sans serif font</b> (ie. Arial, Calibri, Helvetica, Tahoma, Versana)	✗ <b>Over-crowding slides</b> - Allow visual space for the eye to “breathe”
✓ <b>Larger font size</b> <ul style="list-style-type: none"><li>- 18-24pt for main body text</li><li>- 30-36pt for titles</li></ul>	
✓ <b>Captions for audio and video</b>	

### Visual Descriptions

Visual descriptions give audiences who are Blind or have low-vision a sense of what visual information is being presented. These descriptions do not have to be overly detailed.

### Some Examples

#### Yourself

“I am an Asian woman with tan skin. I have long dark brown hair. I wear clear glasses. I am wearing a black top with ruffles and black pants.”

## Images

“This photo is from Stratford’s 2015 production of *Hamlet* starring Jonathan Goad. The photo shows Goad, a white man in his early 40s with short brown hair, dressed in a dark blue jacket. He is mid-speech, cradling a skull in both hands.”



## Video Clips

“In this clip, Amaka Umeh--a Black actor with short dreadlocks--runs onto the Stratford Festival stage. She wears a grey blazer and a blue medical mask. She stands next to a ghost light before removing her mask and delivering Hamlet’s soliloquy.”



## Other Ways to Make Your Presentation Accessible

### Captions

Use captions while playing videos when possible by turning them on in the video settings. Most video platforms like YouTube have captions - the CC button on the video player screen. This will help audience members who are D/deaf, hard-of-hearing, or neurodivergent access the video.

### “End of thought”

During your session--particularly the Q & A--it is helpful to begin your thought with your name and conclude your thoughts with “**This is the end of my thought**” for our colleagues who are Blind or have low vision to know who is speaking. “**End of thought**” indicates that we have finished speaking. This is both an accessibility practice and an act of care, limiting people talking over each other and allowing the speaker to take the time to finish what they are saying without interruption.

### Access Papers

Below you will find an example of an **Access Paper**, with descriptions of suggested formatting and elements to include. We recommend using the **14pt Arial font**, as in the following.

## Sample Access Paper

This is a sample access paper. Access papers are beneficial for several reasons – they help people experiencing your presentation to follow along visually, and also assist accessibility providers (live transcribers/captioners or ASL interpreters) in being as accurate as possible in their work. In acknowledging concerns about intellectual property/works in progress, access papers are only meant to be available for the duration of the presentation and are to be handed back to the presenter at the end of their session. In a digital context, access papers will be made available for a limited time only.

Typically, an access paper would be a version of the paper that you will be reading for your presentation, with a few adjustments made to the format. If you are not reading a paper, you could instead provide an outline with any direct quotes that you will be citing. An access paper also offers panel attendees the opportunity to read along at their own pace. This can assist with comprehension of the content that you are presenting. If you are including a lengthy quote as part of your presentation, having it written out in your access paper makes it much easier to read than putting it up on a slide to be read from a distance. For example, if we were discussing *Hamlet* and you wanted to include a large excerpt, you could include it in your access paper like this:

In Hamlet's famous 'To Be or not To Be' soliloquy, he speaks the following:

To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub; (Act III, Scene i)

Finally, including a Works Cited can be helpful for attendees to connect the content presented to the scholarship cited as well as for interpreters/captioners to double check the spelling of any names that they may not be familiar with.

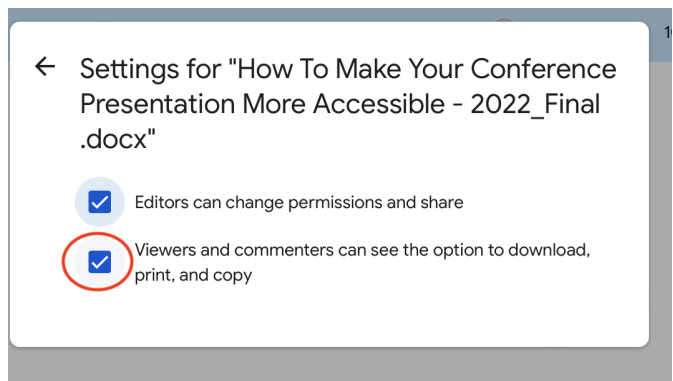
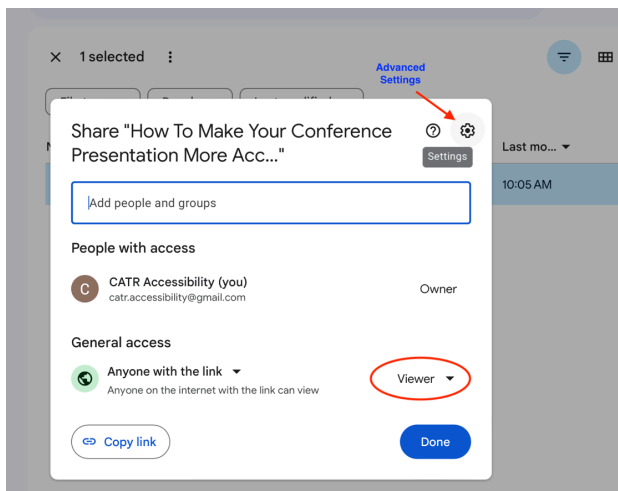
Providing an access paper is one of a few simple things that you can do to enhance the accessibility of your conference presentation. If you have any questions or require further support on creating an accessible copy of your paper, please reach out to the accessibility committee at [catr.accessibility@gmail.com](mailto:catr.accessibility@gmail.com) and we will be more than happy to assist!

## Saving & Sharing Your Access Paper

### Saving Your Access Paper as a “View-Only” Google Doc

Whether you are writing your paper on google docs or uploading it to google drive, you can adjust the settings so that the document is “view-only”. This means that viewers cannot download or copy/paste your work.

- **Step 1:** Go to the document **Share icon** (a person with a plus sign)
- **Step 2:** Change “Anyone with the Link” to “**Viewer**”
- **Step 3:** In the same window click the **Settings icon** (a cog wheel) in the top right corner
- **Step 4:** Unselect “Viewers and commenters can see the option to download, print, and copy”
- **Step 5:** Save the **link** to your Access Paper for your session (or you include it into a QR code if you are using a PowerPoint)



### Sharing Your Access Paper

#### Online Presentations

At the start of your presentation, **copy + paste** your online access paper link into the Zoom chat to share with attendees, OR you can also email your link to your session moderator and ask if they can post the link for you at the top of your presentation.

Alternatively, you can provide a **QR Code** on your first slide, if you are using slides. Please refer to the instructions for how to create a QR code for your Access Paper on google drive.

#### In-Person Presentations

Sharing your Access Paper at the beginning of your in-person presentation is both simple and possible. Options include printing a hard copy, or creating a QR code.

## Hard Copy

You can **print** your Access Paper and bring a few hard copies. If you do print hard copies, it is recommended that you include at least one copy in large print (16pt). **Please note:** A concern with physical Access Paper copies is that attendees will forget to return it. To avoid this, ask for your copies back after the end of your presentation, and include your name and “ACCESS PAPER: RETURN AFTER PRESENTATION” at the top of the front page.

## Where to Print

Visitors to the University of Victoria are able to access the [Printing Stations at the McPherson Library](#) (located on the library’s main floor and in the Digital Scholarship Commons on the third floor). A temporary Netlink ID will be required to use the printers--please see the “Ask Us” Desk on the main floor for support.

## QR Code

If you would like to share a copy online during your in-person presentation, another option is to provide your Access Paper using a **QR code** that can be scanned at the beginning of your presentation.

## How to make a QR Code for your Conference Presentation Access Paper

Creating a QR code is cost- and subscription-free.

- **Step 1:** Go to this free [QR Code Generator Website](#). After clicking the link, you will be brought to the landing page.
- **Step 2:** You will want to **paste the link** to your Access Paper into the box. After you have pasted the link into the box, click the green “download button”.

**NB:** A page will pop-up asking you to sign-up or sign-in to add your logo to the QR code. You can exit and ignore this message.

- **Step 3:** Add the QR code to your PowerPoint Presentation (if you are using one). Note that the QR code will show up as an image in your files (.png file). It will be a generic name that can be renamed. Please note: The QR code can expire, so be sure to check it is working prior to your presentation.

Congratulations! You are now ready to share your Access Paper during your online or in-person conference presentation!

If you have any questions or need assistance, please email Jenn Boulay (Accessibility Chair) at: [catr.accessibility@gmail.com](mailto:catr.accessibility@gmail.com). Or if you need further instructions with descriptive screenshots, please follow this [link](#) to the full instruction manual.

## Moderator Resource Guide

Moderators enact the core mission of the conference by ensuring a smooth and generative experience for all both during and between panels. Here are the key guidelines:

### Pre-Conference

Please acquaint yourself with your panel presenters' **abstracts**. Please be sure to support accessibility by sharing the “**Accessibility Guide for Presentations**” with the presenters (available in the Full Programme).

A **traditional format includes**: a self-introduction and introduction of the panel subject, followed by panel presentations and questions. **We are suggesting that the panelists introduce themselves, rather than have the Moderator read bios.** However, we have included the bios here for you as a resource. If a different format will be used, formulate it carefully with your panelists in advance. In any event, we request that you keep to the **order of speakers** that is listed on the conference website to allow audience members that need to skip between panels to do so more accurately. As it can be difficult to interrupt panelists who go over time, encourage them to time their presentations in advance. Please let your presenters know that a projector, computer, and speakers will be provided for each panel. Please ask your presenters to **bring their presentations on a data stick or on their own laptop** (with HDMI dongle), with an additional backup option.

### Before the Panel

You and your panelists should arrive at the session **10-15 minutes** early to ensure either the room is suitably equipped. Please discuss with your panelists how to keep them **aware of the time**. This ensures that:

- presentations do not run long,
- all panelists are treated fairly,
- there is time remaining for the question period, and
- sessions do not overlap.

Ask presenters to be mindful of their **speaking pace** to keep presentations accessible. Paper Panel rooms will be equipped with any necessary tech and equipment, and a UVic Student will be in the room to support.

### During the Panel

Please inform your audience of **how the presentation will unfold**. Please introduce your live captioner and/or ASL interpreters, if applicable. For blind or low vision audiences, encourage speakers to provide a brief **visual description** of themselves and of visual presentation materials. If papers run long, trim the question period to end on time.

## **Question Period**

To get the conversation started, **we encourage panelists to ask questions of each other.** You might also launch the question period with a question of your own. For blind or low vision audiences, encourage all speakers to identify themselves by name and their personal pronouns before speaking and conclude any statements with the phrase “**end of thought.**” If an audience question is inaudible/unclear, please ask them to repeat, rephrase or simplify their question.

**Conclude by thanking your panelists and the audience.**

Thanks to all who agreed to take on this important role for our conference.

## [GAP \(Global Arts Pact\) Statement](#)



Global Arts Pact is an international consortium activated to contest ongoing attacks on Arts and Humanities across the globe. This project is led by Performance Scholars and Artists but also includes Heritage and Museum Culture, Libraries, Arts Affiliates such as Journalists, and other Arts and Humanities sites where global research, collaboration, education, and public presentation are at risk.

The world faces an unprecedented challenge to human values and freedoms. Violence and oppression are widespread. At this time we in the Arts and Humanities must make ourselves visible and powerful to push for a massive course correction to reverse actions which impact every aspect of our artistic and professional lives.

**We will build consolidated global opposition to attempts to determine or censor our content, curtail research collaborations exhibitions, cancel grants or international initiatives on ideological grounds, and install policies that discourage or restrict qualified students from admissions, financial support, or fields of study.**

There are many examples across the globe. The well-publicized cuts to grants at the National Endowments for the Humanities and Arts in the USA. But also less visible problems with serious consequences : The Center for the Study and Research of Greek Theater – Theater Museum consisting of a library, an archive and a museum of rare collections has been closed since 2011. As announced last year by the Ministry of Culture, the library and the archive are going to be housed at a landmark building in central Athens (in need of renovation). However, there is no organizational plan or timeline for the re-opening of these collections at the new venue and no provision in the meanwhile for their use by researchers and the general public.

To build a robust global network, we will need information and solidarity from a broad coalition. The leadership of this consortium comes jointly from the International Federation for Theatre Research and Performance Studies international. Eighteen global organizations have already expressed interest in joining us. For more information about plans for the future and to get involved, contact [global-pact@psi-web.org](mailto:global-pact@psi-web.org).