

THE CAMBRIDGE GUIDE TO MIXED METHODS RESEARCH FOR THEATRE AND PERFORMANCE STUDIES

We often know performance when we see it – but how should we investigate it? And how should we interpret what we find out? This book demonstrates why and how mixed methods research is necessary for investigating and explaining performance and advancing new critical agendas in cultural study. The wide range of aesthetic forms, cultural meanings, and social functions found in theatre and performance globally invites a corresponding variety of research approaches. The essays in this volume model reflective consideration of the means, processes, and choices for conducting performance research that is historical, ethnographic, aesthetic, or computational. An international set of contributors addresses what is meant by *planning* or designing a research project, *doing* research (locating and collecting primary sources or resources), and the ensuing work of *interpreting* and communicating insights. Providing illuminating and necessary guidance, this volume is an essential resource for scholars and students of theatre, performance, and dance.

TRACY C. DAVIS is Barber Professor of Performing Arts at Northwestern University. She has published over a hundred articles in arts, humanities, and social sciences journals; has edited and authored a dozen monographs on theatre history and historiography, the history of the book, and cultural studies; and has wide experience in editing book series and advising doctoral students.

PAUL RAE is Professor of Theatre Studies and Head of the School of Culture and Communications at the University of Melbourne. He is the author of *Theatre & Human Rights* (2009) and *Real Theatre* (2019), and a former editor of the journal *Theatre Research International*. He researches and publishes widely on contemporary theatre and on the performance cultures of the Asia-Pacific region.

Cambridge University Press & Assessment

978-1-009-29488-1 — The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies

Edited by Tracy C. Davis, Paul Rae

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‘This collection feels like a masterclass with the leading teachers of research methods in our field. It gathers contributions from an international group of distinguished scholars, assembling them in a dynamic organizational structure.’

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‘This field-defining volume is a sorely needed clarion call. Those of us working in theatre and performance studies too rarely consider “how research comes into being”. What we need is fresh energy and new direction concerning methodologies. These essays, theoretically abundant and transnational in scope, offer just that and will reinvigorate the field for years to come.’

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‘Sophisticated, pragmatic, and eminently readable, this *Guide* will be a core text in all methods and methodologies courses in theatre and performance studies, and will be required reading for anyone doing research in the field: archival, embodied, ethnographic, interdisciplinary, cross-cultural, practice-based, unconventional, or any mixture of the above.’

Ric Knowles, University of Guelph

‘A must-read for theatre and performance scholars and artists. Excellently curated with great attention to practical, theoretical, and pedagogical uses, this book provokes thinking through what we mean by “performance as method” in theatre and performance studies research. Researchers seeking ways to decolonize thinking, activate Indigenous approaches, and integrate methodologies of inclusion in their work will find gems of ideas in this collection.’

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‘This is a terrific volume. Including a wide range of academic voices, the book invites researchers to experiment with methods and working processes that are sited, situated, and contextually located. It is critically astute, well balanced, and thought-provoking, and will inspire and inform scholars for years to come.’

Helen Nicholson, Royal Holloway, University of London

‘A smart, rigorously conceived, and eminently readable collection that reveals how thinking about methods takes us right to the heart of what and how we research in theatre and performance studies. I expect this book will inspire scholarship and guide teaching for years to come.’

Heike Roms, University of Exeter

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TRACY C. DAVIS

Northwestern University

PAUL RAE

University of Melbourne



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CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781009294881

DOI: 10.1017/9781009294904

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First published 2024

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication Data

NAMES: Davis, Tracy C., 1960– editor. | Rae, Paul, editor.

TITLE: The Cambridge guide to mixed methods research for theatre and performance
studies / edited by Tracy C. Davis, Paul Rae.

DESCRIPTION: Cambridge ; New York, NY : Cambridge University Press, 2024. |
Includes bibliographical references and index.

IDENTIFIERS: LCCN 2023040257 | ISBN 9781009294881 (hardback) |
ISBN 9781009294904 (ebook)

SUBJECTS: LCSH: Theater – Research – Methodology. | Performance – Research –
Methodology. | Mixed methods research.

CLASSIFICATION: LCC PN2037 .C26 2024 | DDC 792–dc23/eng/20231107

LC record available at <https://lcn.loc.gov/2023040257>

ISBN 978-1-009-29488-1 Hardback

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Contributors

RUTHIE ABELIOVICH is Assistant Professor of Theatre Art at Tel Aviv University, specializing in Jewish theatre, sound, voice, and media. She is the author of *Possessed Voices: Aural Remains from Modernist Hebrew Theatre*, co-editor (with Linda Ben-Zvi and Sharon Aronson-Lehavi) of *A Stage of Their Own: Seven American Feminist Plays*, and co-editor (with Edwin Seroussi) of *Borderlines: Essays on Maps and the Logic of Place*. She has published in *TDR: The Drama Review*, the *Theatre Journal*, *Performance Research*, *Theatre Research International*, and the *Journal of Classical Sociology*. In 2020 she received a European Research Council Starting Grant to study popular Yiddish theatre (1880–1920).

NATALIE ALVAREZ is Professor of Theatre and Performance Studies and Associate Dean of Scholarly, Research, and Creative Activities in The Creative School at Toronto Metropolitan University. She is the author, editor, and co-editor of five books, most recently *Theatre & War, Sustainable Tools for Precarious Times: Performance Actions in the Americas* (winner of ATHE's Excellence in Editing award), and *Immersions in Cultural Difference: Tourism, War, Performance* (winner of the Ann Saddlemyer book prize). Her research focuses on immersive simulations in the public sphere, Latina/o/x performance, and performance activism in the Americas.

PATRICK ANDERSON is Professor in the Departments of Communication and Ethnic Studies at the University of California, San Diego and a Guggenheim Fellow. He is the author of *Autobiography of a Disease* and *So Much Wasted: Hunger, Performance, and the Morbidity of Resistance*, and the co-editor (with Jisha Menon) of *Violence Performed: Local Roots and Global Routes of Conflict*. His book *The Lamentations: A Requiem for Queer Suicide* will be published in 2024. In 2018, he was appointed by the mayor and city council of San Diego to the Commission on Police Practices, which represents the community in reviewing complaints

against the police, officer-involved shootings, and in-custody deaths. In 2020, he completed his death doula certification at the University of Vermont.

AWO MANA ASIEDU is Associate Professor of Theatre Studies at the School of Performing Arts, University of Ghana, where she is currently Dean. Her research interests are in African theatre and performance, audiences, and the sociology of theatre. Her research has been published in *Contemporary Theatre Review*, *Theatre Research International*, *African Theatre*, and *Theatre History Studies*. She has contributed several book chapters, most recently to the *Routledge Companion to Audiences and the Performing Arts*. She is co-editor of *The Performing Arts in Africa: Ghanaian Perspectives*.

JULIUS BAUTISTA is Senior Lecturer at NUS College, Singapore. He received a PhD in Southeast Asian studies (anthropology and cultural history) at the Australian National University, and has published on religious practice in Asia, with a focus on Christian iconography, religious piety, and the relationship between religion and the state. He is the author of *The Way of the Cross: Suffering Selfhoods in the Roman Catholic Philippines* and *Figuring Catholicism: An Ethnohistory of the Santo Niño de Cebu*, editor of *The Spirit of Things: Materiality and Religious Diversity in Southeast Asia*, and co-editor (with Francis Lim) of *Christianity and the State in Asia: Complicity and Conflict*.

LEO CABRANES-GRANT is Professor of Theatre, Performance, and Intercultural Studies in the Departments of Theater and Dance and Spanish and Portuguese at the University of California, Santa Barbara. He is the author of *Lope de Vega and the Uses of Repetition* and *From Scenarios to Networks: Performing the Intercultural in Colonial Mexico*. He has received the Association for Theatre in Higher Education Award for Outstanding Article, the Puerto Rican Institute of Culture Award for Best Play, and the Asunción Drama Award from Pregones Theater in New York. He has also published four collections of poetry, and his plays have been produced in Santa Barbara, Boston, New York, and San Juan. He is a past editor of *Theatre Survey*.

BRANDI WILKINS CATANESE is Associate Professor in the Departments of African American Studies and Theater, Dance, and Performance Studies, and Associate Dean in the Graduate Division at the University of California, Berkeley. She is the author of the book *The Problem of the Color[blind]: Racial Transgression and the Politics of Black Performance*

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and essays in journals including *Theatre Journal*, *Theatre Survey*, and *Performance Research*. She is a past editor of *Theatre Survey*. Her current work addresses the aesthetics and politics of Black feminist performance and the formal and affective properties of ostensibly post-racial performance.

ANKE CHARTON is Assistant Professor of Theatre at the University of Vienna. Her scholarship focuses on early modern performance cultures, music theatre, and gender studies. She is the author of *prima donna, primo uomo, musico: Körper und Stimme: Geschlechterbilder in der Oper* and has co-edited volumes on theatre historiography and on power relations in the music industry. Recent publications include papers on trans voices, intersectional historiographies, and structural abuse in the classical music sector. Her current book project investigates Siglo de Oro narratives and Spanish theatre, supported by an Elise Richter Grant from the Austrian Science Fund. She holds a PhD from Leipzig University.

ADRIAN CURTIN is Associate Professor of Drama at the University of Exeter. He is the author of *Avant-Garde Theatre Sound: Staging Sonic Modernity* and *Death in Modern Theatre: Stages of Mortality*. He researches modern Western drama and theatre from the late nineteenth century onwards, with an emphasis on experimental forms. Areas of specialization include theatre sound and aurality, theatrical exploration of mortality, and the representation and staging of Western classical music. He was the principal investigator of the Arts and Humanities Research Council-funded research network Representing 'Classical Music' in the Twenty-First Century, which ran from 2019 to 2021, and he co-edited a special collection of the Open Library of Humanities on this topic. He is co-editor of *The Edinburgh Companion to Modernism in Contemporary Theatre*.

TRACY C. DAVIS is Barber Professor of Performing Arts at Northwestern University. Her most recent books are *Liberal Lives and Activist Repertoires: Political Performance and Victorian Social Reform*, *The Routledge Handbook to Theatre and Performance Historiography* (co-edited with Peter W. Marx), and *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book* (co-edited with Stefka Mihaylova). She has published over a hundred articles in journals dedicated to the arts, humanities, and social sciences. Her unique, multifaceted knowledge of theatre and performance history is a product of contributions to the

field as a scholar and author as well as a critic, dramaturg, and historical consultant. She is general editor (with Christopher B. Balme) of the six-volume study *A Cultural History of Theatre*, editor of the monograph series Cambridge Studies in Theatre and Performance Theory, and co-editor of the Palgrave monograph series Transnational Theatre Histories.

EMINE FIŞEK is Junior Group Leader in the Institute for Urban and Regional Research of the Austrian Academy of Sciences, where she is Principal Investigator of the European Research Grant Project 'Theatre and Gentrifications in the European City (2023–2028)'. She is the author of *Aesthetic Citizenship: Immigration and Theater in Twenty-First-Century Paris* and *Theatre & Community*. She has published articles in *Theatre Journal*, *Theatre Research International*, *Text and Performance Quarterly*, *Comparative Drama*, and *French Cultural Studies*. Her current research is on the impact that cultural memory, urban transformation, and international migration have had on theatre in Turkey in the twenty-first century. From 2012–2023, she was Assistant Professor in the Department of Western Languages and Literatures at Boğaziçi University in Istanbul.

MAGGIE B. GALE is Professor of Drama and Vice-Dean of Research in the Faculty of Humanities at the University of Manchester. Her research focuses on gender, performance, and historiographic practices. She is co-editor of the journal *Contemporary Theatre Review*, as well as two University of Manchester Press book series: Theatre–Theory–Performance, and Women, Theatre and Performance. Recent publications include *A Social History of British Performance Cultures 1900–1939: Citizenship, Surveillance and the Body*, and two collections edited with Kate Dorney: *Stage Women 1900–1950: Female Theatre Workers and Professional Practice*, and *Vivien Leigh: Actress and Icon*.

NICOLA MĀRIE HYLAND is Senior Lecturer in the Theatre Programme of Te Herenga Waka/Victoria University of Wellington. Of Te Atihaunui-a-Pāpārangi and Ngāti Hauiti descent, she researches representations of Indigeneity in contemporary performance, intersections of gender and race in popular culture, and devised theatre practices. Hyland has worked as a writer, editor, director, cultural adviser, and deviser in Australasia. She has published in *TDR: The Drama Review*, *Theatre Topics*, and the *Contemporary Theatre Review*, and edited a Special Topic edition for the *Australasian Drama Studies Journal*. Recent publications include studies

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on the contemporary politics of haka, the misrepresentation of Māori women in Shakespeare, and the Pacific feminism of Disney's *Moana*. She is co-editor of *Off Book: Devised Performance and Higher Education* and co-author of a monograph celebrating the history of the influential Māori theatre company Taki Rua. She is currently a co-investigator on an interdisciplinary project exploring affect and emotion in interactive media.

TONY MCCAFFREY is Lecturer in Creative Industries at the National Academy of Singing and Dramatic Art, Ara Institute, Christchurch, New Zealand. He has been an actor, director, and writer for many years and is Artistic Director of Different Light Theatre, an ensemble of learning-disabled artists founded in 2004 that has performed in New Zealand, Australia, the United States, and the United Kingdom. McCaffrey is co-convenor of the Performance and Disability Working Group of the International Federation for Theatre Research. He is the author of *Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities* and *Giving and Taking Voice in Learning Disabled Theatre*, as well as a number of book chapters and journal articles.

MICHAEL MCKINNIE is Professor of Theatre at Queen Mary University of London. His research focuses primarily on theatre's relationship with political economy and its role in urban development. He is the author of, among other things, *Theatre in Market Economies* and *City Stages: Theatre and Urban Space in a Global City*, and is the editor of *Space and the Geographies of Theatre*.

DEREK MILLER is John L. Loeb Professor of the Humanities at Harvard University, where he teaches on theatre, dance, and media in the English Department. His research seeks a macro perspective on theatre's material operations, particularly since the nineteenth century, in the United States and United Kingdom. He is the author of *Copyright and the Value of Performance, 1770–1911* and is currently writing a data-driven history of Broadway.

PRARTHANA PURKAYASTHA is Reader in the Department of Drama, Theatre and Dance at Royal Holloway, University of London. Her monograph *Indian Modern Dance, Feminism and Transnationalism* won the de la Torre Bueno Prize and the Outstanding Publication Award from the Dance Studies Association. She is co-editor of *The Oxford Handbook of Indian Dance* (with Anurima Banerji) and of *Theatre*

Research International's special issue 'Sounding Corporeality' (with Aoife McGrath, Tereza Havelková, and Marcus Tan). Her current research project explores a decolonial method of reading dance images, engaging historiography, visual culture, and critical theories on race, gender, and sexuality.

PAUL RAE is Head of the School of Culture and Communication and Professor in Theatre Studies at the University of Melbourne. He is the author of *Theatre & Human Rights* and *Real Theatre: Essays in Experience*. He is a past editor of *Theatre Research International* and has published widely on contemporary theatre and on the performance cultures of the Asia-Pacific region.

JULIA M. RITTER is an award-winning dance artist and scholar whose work demonstrates the integration of her training in dance, voice, and theatre with interdisciplinary methods of enquiry. She is the author of *Tandem Dances: Choreographing Immersive Performance*. She has received the Selma Jeanne Cohen Lecture Prize (Fulbright Association) and the André G. Bourassa Prize for Creative Research from the Société québécoise d'études théâtrales (Canada) for her scholarship on dance and immersive performance. Other awards include three Fulbright Scholar Awards and an Individual Artist Choreographic Fellowship Award from the New Jersey State Council on the Arts. Ritter is the recipient of a Presidential Outstanding Faculty Scholar Award from Rutgers University in New Jersey, and serves as Dean of the USC Glorya Kaufman School of Dance.

BEN SPATZ is a non-binary researcher and theorist of embodied practice. They are a reader in drama, theatre, and performance at the University of Huddersfield; author of *What a Body Can Do*, *Blue Sky Body: Thresholds for Embodied Research*, and *Making a Laboratory: Dynamic Configurations with Transversal Video*; and founding editor of the videographic *Journal of Embodied Research* and the Advanced Methods imprint at Punctum Books. They have more than two decades of experience as a performer of contemporary theatre and have been invited to present at more than thirty institutions in seventeen countries. They are artistic director of Urban Research Theater.

KATERINA TEAIWA is Professor and Deputy Director in the School of Culture, History and Language at the Australian National University, Senior Fellow of the Higher Education Academy, and Vice-President of the Australian Association for Pacific Studies. She is of Banaban,

List of Contributors

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I-Kiribati, and African American heritage, born and raised in Fiji. Teaiwa is the author of *Consuming Ocean Island: Stories of People and Phosphate from Banaba*. She is a founding member of the Oceania Dance Theatre at the University of the South Pacific, and a visual artist with the ongoing research-based exhibition *Project Banaba*, originally commissioned by Carriageworks in Sydney and curated by Yuki Kihara. She is Chair of the Oceania Working Party for the *Australian Dictionary of Biography*, Art Editor for *Contemporary Pacific: A Journal of Island Affairs*, and an editorial board member of the *Journal of the Royal Anthropological Institute* and the *Asia Pacific Journal of Anthropology*.

JONAS TINIUS is Scientific Coordinator and Postdoctoral Researcher in Cultural Anthropology in the European Research Council project Minor Universality: Narrative World Constructions after Western Universalism, at Saarland University, and is an associate member of the Centre for Anthropological Research on Museums and Heritage at Humboldt-Universität zu Berlin. Tinius is the author of *State of the Arts: An Ethnography of German Theatre and Migration* and co-edited *Across Anthropology: Troubling Colonial Legacies, Museums, and the Curatorial* (with Margareta von Oswald) and the two-volume book *Der Fremde Blick: Roberto Ciulli und das Theater an der Ruhr* (with Alexander Wewerka). His research focuses on the social grappling with art, nation, identity, migration, and colonial legacies in institutionalized forms of cultural production (theatres, museums, and galleries).

MELÊ YAMOMO is Assistant Professor of Theatre, Media, and Artistic Research at the University of Amsterdam and the author of *Sounding Modernities: Theatre and Music in Manila and the Asia Pacific, 1869–1946*. He is Co-project Leader and Principal Investigator of the European Joint Programming Initiative on Cultural Heritage project Decolonizing Southeast Asian Archives, as well as of the Sonic Entanglements: Listening to Modernities in Southeast Asian Sound Recordings project funded by the Dutch Research Council. yamomo, winner of the Open Ear Award 2022, is also a composer and theatre maker and is a resident artist at Theater Ballhaus Naunynstraße in Berlin. As artist-scholar, he engages the topics of global and colonial performance histories, sonic migrations, and post/decolonial acoustemologies.

SOO RYON YOON is NRF Academic Professor at the Institute for East Asian Studies, Sungkonghoe University (South Korea). Her research

Cambridge University Press & Assessment

978-1-009-29488-1 — The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies

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and teaching focus on the racial and gender politics of contemporary Korean and East Asian performance. Her writings have appeared in various journals, including *positions: asia critique*, *Inter-Asia Cultural Studies*, and *Performance Research*, and in the edited volumes *Corporeal Politics: Dancing East Asia* and *History Has Failed Us but No Matter: 2019 Venice Biennale Catalogue for Korean Pavilion*, among others. She received her PhD in performance studies from Northwestern University. Postdoctoral Associate at Yale University and an Assistant Professor at Lingnan University.

Acknowledgements

This project was hatched at a seminar sponsored by the Wenner-Gren Foundation and the Alexander von Humboldt Foundation. Efforts by several graduate assistants advanced the book's preparation, notably Oscar Serquiña, Eloise Mignon, and Alex Knapp. In the latter phases, the Dyason Fellowship enabled the editors to collaborate in person at the University of Melbourne; we are grateful to Jacqueline Doyle, who facilitated arrangements. William N. West and Stefka Mihaylova generously and generatively responded to the Introduction. Finally, Maria De Simone and Jessica Hinds-Bond lent expertise in manuscript preparation. Our thanks to all.