

The Practice/Production Symposium being held as part of MATC (Cleveland, OH March 7 - 10, 2019)

The Practice/Production Symposium of the Mid-America Theatre Conference (MATC) is seeking proposals for paper and co-paper presentations, round-table discussions, organized panels, workshops, performances, and hybrid presentations that can be linked to the theme "INVENTION" broadly construed, from the perspective of directors, actors, choreographers, technicians, designers, playwrights, dramaturgs, stage managers, and audience members. We seek to examine current and emerging challenges in all production disciplines, as well as analyze the creation and reception of theatre from a variety of perspectives. We especially encourage applicants to explore proposing formats that include active involvement on the part of both presenters and auditors.

Possible investigations of "INVENTION" might include:

- Invention of convention: in what ways do theatre practitioners create new rules to circumvent artistic obstacles and surmount practical constraints?
- How do artists devise new ways of approaching content, such as in the creation of organic performance practices, innovations in design, excavations of dramaturgy, etc. How might these inventions then become the momentum that drives the artistic practice?
- When/why/how is theatrical invention necessary for the revolution/evolution of theatrical practice?
- What artistic innovations have informed or altered our current theatre practices?
- When does invention become perhaps unnecessary and overwhelm the artistic process into mere fabrication?
- How do theatre practitioners fashion new languages to communicate content and "speak" to their audiences?
- How have staging or production innovations in devising/creating new work changed contemporary theatre practices nationally and globally?
- How do theatre companies successfully invent and reinvent their content?
- Production(s) in which audiences have invented meaning to meet their cultural context and needs different from what the artistic staff originally conceived?
- How do/can theatre-makers invent marketing strategies to reach changing audience demographics?

Papers and presentations may be critical reflections or analyses of specific theatrical events, or theoretical investigations of the work of significant practitioners. All presenters will have the opportunity to submit their work to Theatre/Practice, a peer-reviewed, open-access online journal created to encourage, recognize, and disseminate rigorous and high-quality scholarship on the practice and theory of theatrical production and reception. Submissions to Theatre/Practice are limited to work presented as part of the conference's Practice/Production, Pedagogy, and Playwriting Symposia.

Applicants should email 150-250 word abstracts that include the applicant's name, rank, academic affiliation, address, telephone, email, presentation format (single paper or co-paper presentation, panel presentation, roundtable discussion, workshop, or performance), title of presentation, and a 2-3 paragraph description of the presentation. Please include any special technology needs in your abstract (such as audio or video projection), and note that technology accommodations can be extremely limited during the conference. Individual paper and co-paper presentations will be limited to a 15-minute maximum. Other formats will be limited to a 45-minute presentation period followed by a 25-minute audience discussion and question period. No individual may submit to more than two symposia. This limit is put in place to avoid scheduling conflicts and to provide more individuals the opportunity to present.

Deadline for submissions: October 15, 2018

Please send submissions electronically as MS Word or PDF files to BOTH:

Wes D. Pearce, Professor, University of Regina: Wes.Pearce@uregina.ca AND

Karin Waidley, Independent Scholar: karinwaidley@gmail.com