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Nota di contenuto	Cover; Copyright; Contents; Acknowledgements; List of Figures; Introduction: Doing Methods Creatively; chapter 1 The Imperative of the Archive: Creative Archive Research; chapter 2 Researching Digital Performance: Virtual Practices; chapter 3 Practice as Research: Transdisciplinary Innovation in Action; chapter 4 Researching Theatre History and Historiography; chapter 5 Researching Scenography; chapter 6 Performer Training: Researching Practice in the Theatre Laboratory; chapter 7 The Question of Documentation: Creative Strategies in Performance Research; chapter 8 The Usefulness of Mess: Artistry, Improvisation and Decomposition in the Practice of Research in Applied Theatrechapter 9 Researching the Body in/as Performance; Notes on Contributors; Index.
Sommario/riassunto	Key Features Created in association with TaPRA, the leading UK Theatre and Performance Research organisation, with chapters produced by specialist groupings. Provides many detailed project case studies and examples - including successful practice-based PhDs - plus analysis of dynamic couplings between methods, methodologies and skill-sets.

Introduction interrogates crucial qualities of performing arts research that constitute theatre and performance as, variously, single-, multi-, inter-, and trans-disciplinary. Contributors include: Maggie B. Gale (Chair of Drama, University of Manchester); Steve Dixon (Professor of Digital Performance, Brunel University); Joanne 'Bob' Whalley and Lee Miller (University Lecturers and founders Fictional Dogshelf Theatre Company); Simon Ellis and Rosemary Lee (independent performance/dance makers); Roberta Mock (Professor of Performance, University of Plymouth).
