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Nota di contenuto	Front Matter -- Copyright page -- Foreword: The Both/And of Performance Research -- Notes on Contributors -- Introduction -- Provocations of Design -- Touchstones of Practice / George Belliveau and Christine Sinclair -- ACTIVE pARTicipation / Jo Raphael and Kelly Freebody -- Learning on the Ground / Kathleen Gallagher and Richard Sallis -- Provocations of Method -- A Research Tango in Three Moves / Christine Hatton and Richard Sallis -- Three Arts Based Researchers Walk into a Forum / Nisha Sajnani , Richard Sallis and Joe Salvatore -- Surrender, Pedagogy Ambiguity, Research and Impossibility / Joe Norris , Lynn Fels and Yasmine Kandil -- Participation in Participatory Drama-Based Research / Diane Conrad and Janinka Greenwood -- Provocations of Representation -- How Do Culture and Power Work in and through Drama Research? / S. Busby and B. S. Heap -- Representation, Authenticity and the Graphic Novel in Arts Education Inquiry / Robin Pascoe and Peter R. Wright -- Defiant Bodies / Emma Selwyn and Liselle Terret -- Provocations of Practice -- We Need to Talk about Theory / Helen Cahill , Viv Aitken and Christine Hatton -- The Stories That Made Us / Christine Hatton and Peter Duffy -- Research and Its Impact / John O'toole and Peter Duffy -- Lessons Learned / Allison Anders , Peter Duffy , Christine Hatton and RICHARD SALLIS -- Well Begun Is Half Done / Brad Haseman.
Sommario/riassunto	At a time when universities demand immediate and quantifiable impacts of scholarship, the voices of research participants become

secondary to impact factors and the volume of research produced. Moreover, what counts as research within the academy constrains practices and methods that may more authentically articulate the phenomena being studied. When external forces limit methodological practices, research innovation slows and homogenizes. This book aims to address the methodological, interpretive, ethical/procedural challenges and tensions within theatre-based research with a goal of elevating our field's research practice and inquiry. Each chapter embraces various methodologies, positionalities and examples of mediation by inviting two or more leading researchers to interrogated each other's work and, in so doing, highlighted current debates and practices in theatre-based research. Topics include: ethics, method, audience, purpose, mediation, form, aesthetics, voice, data generation, and research participants. Each chapter frames a critical dialogue between researchers that take multiple forms (dialogic interlude, research conversation, dramatic narrative, duologue, poetic exchange, et cetera).

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