

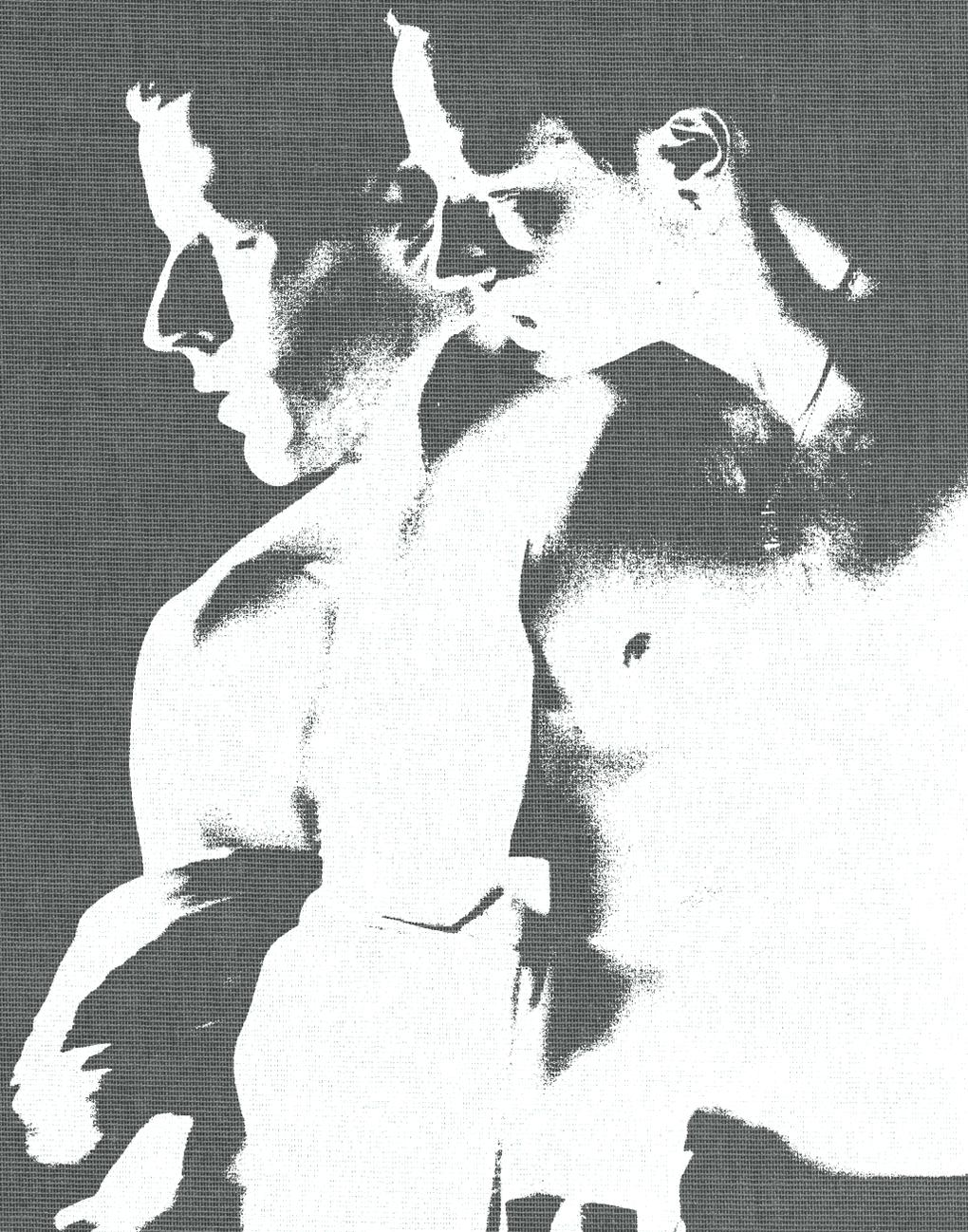
And The Rest of Me Floats is a multi-component practice research output incorporating a professional production, that I conceived and directed for Outbox Theatre, performed at internationally renowned theatre venues (the Bush Theatre, London; The Birmingham Repertory Theatre); the play text published by Oberon Books; an article based upon the methodology; and a series of funded workshops delivered to LGBTQIA+ youth groups across the UK. This research invents a methodology, 'Dance-floor Dramaturgy', establishing a distinct approach to theatrical form that explores and captures queer potentiality. I define 'potentiality' as the set of possibilities and potentials that exist outside of the present.

Central to this practice is a performative exploration of the 'dance floor', which I reconfigure as a transformative framework allowing the performer (and audiences) to explore their past and future selves, their dreams, and desires. This practice mobilises queer futurity, looking to the past to illuminate the future, using a philosophy of hope and collectivity to reach for the utopic. Dance-floor Dramaturgy proposes an alternative to the exclusion and lack of representation of queer and trans* narratives and performers in mainstream theatre. I use the term 'trans*' with the asterisk indicating that there is not a fixed destination to gender transition.

The production has been recognised by the V&A, who have included a digital recording of it in the National Video Archive of Performance. The practice research has also led to changes in theatre industry practices as major arts organisations, such as National Theatre, Southbank Centre, and Spotlight, have invited me to engage in consultation on transgender-inclusive routes into training, casting, and performance.

And The Rest of Me Floats

Ben Buratta



Materials which comprise or support this submission can be found inside the box or on the USB drive  embedded in the box's interior lid. Within this publication, references for components of the submission are found in the right margin using a lettering system A–G. Items marked with an * are components of the output, all other items are contextual.

- A* Film of *And The Rest of Me Floats* 
- B* Play text of *And The Rest of Me Floats*
- C Production trailer 
- D Audience Vox Pops 
- E* Article: Buratta, Ben. 2020. 'Dance-Floor Dramaturgy: Unlearning the Shame and Stigma of HIV through Theatre', *Theatre Topics*, 30(2): 57–68
- F Press and critical reviews
- G Project evaluation

Further information on these materials can be found on the reverse of the box's interior lid.

Ben Buratta

AND THE REST OF ME FLOATS

Capturing Queer Potentiality through a
Dance-floor Dramaturgy

The Royal Central School of Speech and Drama,
University of London

AND THE REST OF ME FLOATS:
Capturing Queer Potentiality
through a Dance-floor Dramaturgy

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and performed in theatre venues
across the UK but is happiest on
the dance floors of warehouses,
nightclubs, and community centres.

Ben's practice research invents
rehearsal strategies and dramaturgies
to make theatre queerly.

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I

Overview

And The Rest of Me Floats is a multi-component output, supported by contextual information. The show was made by Outbox, a company I founded in 2010 to make theatre queerly. The production interrogates the construction and performativity of gender and is devised by performers from across the queer and trans* communities.¹ The production's dramaturgy disrupted and dismantled heteronormative, linear narrative structures to include and mirror the autobiographies of the company. The making process utilised popular queer forms to weave together pop music and karaoke, fashion and dress-up, stand-up comedy, night clubs, and dancing in order to redefine what might be considered intellectually rigorous and culturally significant.

And The Rest of Me Floats rejects narratives of queer and trans* people that see us as victimised and in misery. In mainstream theatre, film and television, and the media, the dominant queer and trans* narratives are rooted in trauma, which re-circulates these feelings and further marginalises the community it (mis)represents. Queer and trans* trauma narratives stabilise normativity by re-affirming perceptions of queer and trans* people being inferior, displaced, and in trouble. This production allows performers to author their own stories and, whilst painful and challenging material was not ignored, the company reclaimed fun, celebration, and silliness as a political strategy to portray queer and trans* lives.

Participatory workshops for trans* young people are an intrinsic part of the devising process. The workshops deal with the themes of the play, including trans* identity and expression, gender, and autobiography. Providing high-quality creative engagement for these young people, who are often marginalised and excluded, enables the participants to develop their performance skills and artistic voices, and project evaluation reports an increase in their confidence and self-esteem (see [Project evaluation](#)).

¹ I use the term 'trans*' with the asterisk indicating that there is not a fixed destination to gender transition (Halberstam 2018). It is an inclusive term which describes all types of gender variability, including people who identify as transgender, non-binary, and gender non-conforming.

Project Partners

The workshops have been partnered with and hosted by some of the UK's leading theatres and arts institutions. Project partners include The Southbank Centre, The Royal Court, Leeds Playhouse, Bristol Old Vic, Bush Theatre, and The Birmingham Repertory Theatre. Workshops have also taken place in LGBTQIA+ youth settings across the UK, partnering with organisations in Bristol, Birmingham, Brighton, London, Leeds, Manchester, Southampton, Sheffield, and Swindon to maximise reach and impact.

Production Dates

2017	12–23 September	Rose Lipman Building, London
	13–14 November	The Birmingham Repertory Theatre
2019	20 February– 16 March	Bush Theatre, London

Funders

The project was awarded funding by National Lottery Reaching Communities programme, Arts Council England, The Royal Central School of Speech and Drama, Bush Theatre, and Prime Theatre.

Peer Review

An article, 'Dance-Floor Dramaturgy: Unlearning the Shame and Stigma of HIV Through Theatre', based on the methodology of the practice research was blind peer-reviewed and published in *Theatre Topics*, 30(2): 57–68

E

II Questions, aims and objectives

The relationship between the practice (the production of *And The Rest of Me Floats*) and the research lies in its dramaturgy. I consider dramaturgy to not only account for the structure and architectonics of a production but also who identifiably made it and the community the production was made for. The production has a *queer* dramaturgy (Campbell and Farrier 2016), but goes beyond this categorisation to invent a new dramaturgy that employs the structures,

G

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FIG 1 Emily Joh Miller, Elijah W Harris, Barry Fitzgerald, Tamir Amar Pettet, Yaz Zadeh, Josh-Susan Enright and Michelle Tiwo in *And The Rest of Me Floats* at the Bush Theatre

¹ I use the term 'trans*' with the asterisk indicating that there is not a fixed destination to gender transition (Halberstam 2018). It is an inclusive term which describes all types of gender variability, including people who identify as transgender, non-binary, and gender non-conforming.



FIG 2 Barry Fitzgerald in *And The Rest of Me Floats* at the Bush Theatre

AND THE REST OF ME FLOATS

tropes, aesthetics, and embodied knowledge of the dance floor to harness and reproduce queer potentiality.²

Project Aim

The aim of this practice research is to create, for the first time, a Dance-floor Dramaturgy that harnesses and reproduces queer potentiality. Dance-floor Dramaturgy addresses the problem of exclusion and under-representation of LGBTQIA+ narratives and performers in UK theatre by inventing structures that represent and mirror their experiences. The form, dramaturgy, actors, audiences, and venues in mainstream UK theatre exacerbate this exclusion, prohibiting and marginalising intersectional queer voices. Therefore, the research creates a new dramaturgy that resists heteronormative, hegemonic dramaturgical structures that privilege linear and teleological narratives in order to pioneer queer and trans* inclusive routes into theatre-making.

Project Objectives

- 1 To devise a performance with 7 queer and trans* performers that centres their biographies and engages with utopian performatives as a rebuttal to the media's overwhelmingly negative portrayal of queer, trans*, and gender non-conforming people;³
- 2 To increase representation of queer and trans* performers, and develop routes into the theatre industry promoting education, empathy, and understanding around gender identity, presentation, and transition through the various dissemination points of the project.

Research Questions

In order to meet the aim and the objectives, the project began with a series of research questions and provocations that fuelled the research and development stages of the show:

How can the company create a dramaturgy that harnesses the queer potentiality of the dance floor?

How can the form of the show capture the polyphony and non-linearity of intersectional trans and queer voices and biographies?*

² I define 'potentiality' as the set of possibilities and potentials that exist outside of the present. Potentiality exists on the horizon and can be understood as futurity (Muñoz 2009).

³ I use 'utopian performatives' to describe moments in performance that reach towards or offer glimpses of utopia.

What practices, strategies, theories, and ideologies help to articulate and practically explore a 'Dance-floor Dramaturgy'?

Once the company had formed and rehearsals had begun, more specific questions were activated through collaboration:

How does the theatrical transition function in performance when collaborating with trans performers?*

Can the transition become the dominant form of the performance?

Practically investigating these research questions with a collective of performers allowed for a reflexive response to ideas and a continual refinement of the aim and objectives of the project. The discovery around *transition* was stimulated through the rehearsals and with the input of the performers.

As mentioned previously, bringing fun and silliness into the rehearsal process was a dramaturgical strategy but it also allowed an opportunity for performers to breathe and imagine other possibilities. Early in the rehearsal process, I invited performers to improvise material based around their identity, using one central microphone to deliver the jokes, quips, stories, and punchlines. This exercise, inspired by stand-up comedy, became the penultimate sequence in the production (see film of *And The Rest of Me Floats* at 71 minutes–78 minutes).

Elijah When you're acting in a play, and the director says "can you try that transition again?" and you say, "Again?" (see *Play text*)

A

B

Elijah (a trans man) playfully and poignantly riffs on the meaning of transition, both as a piece of theatrical language and in relation to his own gender transition. This struck me, firstly in its humour, but secondly as a key tool in developing Dance-floor Dramaturgy. By placing the transition at the centre of our process, we dismantled a hegemonic, linear dramatic structure which defines the transition as the connective tissue between scenes. Transition as the dominant mode of performance allowed for the company to go beyond theorising futurity and embody and capture it.

III

Context

In developing a Dance-floor Dramaturgy and utilising the transition as the dominant mode of performance, this practice research goes beyond theorising queer futurity and embodies and practically manifests the concept. This has advanced practice and thinking in social, theatre industry, and academic contexts.

Social Context

And The Rest of Me Floats was conceived as a rebuttal to the overwhelmingly negative portrayal of queer, trans*, and gender non-conforming people in the British media which puts these communities at risk, in danger, while also ensuring they are underrepresented. Statistics tell us that trans* people are twice as likely to think about or attempt suicide (Haas *et al.* 2011; McNeill *et al.* 2017; Irwin *et al.* 2014) and key findings in 'The School Report' (Stonewall, 2017) reveal that 9% of trans* pupils are subjected to death threats at school, 44% say that staff are not aware of the term 'trans' or what it means, and 33% are not able to be known by their preferred name at school.

Celebration of the queer and trans* experience is deeply political in a time when there is an urgent need to address the lack of trans* rights and at a crisis point for queer and trans* mental health. To represent these stories authentically, it was imperative to the research that the cast was made up of queer and trans* performers. This allowed for the cast to author their own experiences and create pluralistic representations of queer and trans* lives that counter-balance the negative portrayals seen in the media (see Objective 1 in II. Questions, aims and objectives).

Industry Context

As Artistic Director of Outbox Theatre, I have implemented a casting policy that sees only LGBTQIA+ performers tell the stories of their communities. *And The Rest of Me Floats* created roles and opportunities specifically for queer and trans* people and queer people of colour, the demographic of the LGBTQIA+ community who are the least represented in mainstream theatre. The company worked with a sense of collectivity, consciously co-authoring the material to avoid narratives that are rooted in trauma and shame.



FIG 3 Tamir Amar Pettet in *And The Rest of Me Floats* at the Bush Theatre

Queer and trans* representation in this research is important as the mainstream theatre industry excludes and marginalises these performers and narratives. When programmers and artistic directors do programme LGBTQIA+ work, it privileges white, cisgender, gay stories. The LGBT plays that mainstream theatre stages exclude queer and trans* people, and queer people of colour, and promote and amplify hegemonic voices within an already marginalised community. Increasingly, casting directors are being held to account for the casting of straight and cisgender actors in trans* and queer roles. However, when looking to recent queer plays that have been critically and commercially successful, The National Theatre's production of Tony Kushner's *Angels in America* (2018), The Young Vic productions of Matthew Lopez's *The Inheritance* (2018), and Lisa Kron and Jeanine Tresori's *Fun Home* (2018), white, heterosexual actors have been cast as the queer protagonists (for more in-depth analysis, see the printed article from *Theatre Topics* 30(2), 57–68).

Representing the biographies of 7 gender non-conforming performers placed pluralistic and intersectional queer experiences at the centre of the project. This representation mattered, particularly to our queer audiences and to the LGBTQIA+ youth groups that we engaged with. Showcasing queer and trans* talent, as well as creating utopian performatives that worked against shame narratives, allowed the company to present positive and multi-faceted representation (see Objective 2 in II. Questions, aims and objectives and Audience Vox Pops).

Academic Context

This practice research was in dialogue with theories and scholarship around queer futurity, but was able to go beyond theorising and practically reproduce and harness queer potentiality for both performers and audiences. The discovery of the transition as the dominant mode of performance has facilitated the development of the innovative dramaturgy further and uncovered new ways of embodying and manifesting queer futurity.

Central to the enquiry is its methodology, Dance-floor Dramaturgy (which I expand upon further in IV. Methodology). The dance floor, with its specific rhythms, visual and physical tropes, and behaviours, proffers a site of potentiality in which new ways of doing, and thinking, theatre queerly can arise. The transition as primary mode of performance activated theories of futurity (Muñoz 2009; Dolan 2005), as the continuous flow of narratives were presented without

conclusion giving the production a continued sense of horizontality. The dramaturgy activated and embodied utopian performatives, expanding upon Muñoz's theory of hope as a key strategy to create a space of potentiality for performers and audiences to dream and imagine.

By applying the aesthetic and utopian performative of the queer dance floor to the framework of the theatre-making process, the project methodology advances theory found in the editorial work of *Queer Dramaturgies* (Campbell and Farrier 2016) and builds upon the contingent factors that Campbell and Farrier propose make a dramaturgy *queer* (centring the queer experience in making and audience contexts; an absence of desire to fix character, narrative, time, and location). The project extends theories found in Clare Croft's edited collection *Queer Dance* (2017), through applying bodily ways of knowing and corporeal modes of queerness into a theatrical dramaturgy and context.

The project met its objectives by extending and embodying Halberstam's theories of queer failure and low forms (2011). The production 'failed' to replicate heteronormative systems and behaviours, and embraced queer popular culture, tropes, and forms to produce meanings that would resonate with audiences. Halberstam's work influenced the development of the project's innovative methodology.

IV

Methodology

The aim of the project was to develop a dramaturgy that harnessed queer potentiality. I had begun to develop Dance-floor Dramaturgy as a methodology on a previous Outbox production, *Affection*, which I directed in 2016 and which dealt with HIV and AIDS narratives:

The company wanted to capture the utopic feeling that all of us had experienced on the queer dance floor: the flashing lights, sticky floors, and grooves and beats that travel across and between eras. The multiplicity of the dance floor provides a framework in which various lineages and histories of HIV and AIDS can come together with contemporary stories. (Buratta, 2020: 58)

The objectives of the research were addressed and the research questions answered through a devising process which expanded further upon my original concept of



Dance-floor Dramaturgy. The discovery of transition as the main body of the performance furthered thinking around queer futurity as the company went beyond theorising to practically embody and manifest these concepts. The transition in our performance was perforated with scenes, songs, light, and movement interrupting, disrupting, and finally rupturing it. By the end of the performance, many of the audience were on-stage with the performers as the transition gradually built and fractured realist dramaturgical structures. The distinction between audience and performers became blurred and it offered the sense that the transition never reached its destination. This queer futurity that performers and audiences were now all embodying was firmly in the distance. Rather than the performance concluding, the whole auditorium became a dance floor which purposefully enacted the principles of the Dance-floor Dramaturgy I was developing (see film of *And The Rest of Me Floats* at 80 minutes–81 minutes).

I define my concept of Dance-floor Dramaturgy as a constellation of practices that operates in 3 main ways:

- ⊙ as a *literal* space: the dance floor as a clearly delineated area in which queers dance and where performances might take place;
- ⊙ a *social and political* space: the dance floor as a site of protest, kinship, and reaching towards a queer 'utopia';
- ⊙ as a *dramaturgical* space: the dance floor becoming a metaphor for the making and performance process, a framework that will inform the architecture of the performances made.

Consciously creating utopian performatives permitted performers to access their biographies and translate them in ways that were transformative and future-bound. The performers followed the grooves and rhythms of the dance floor, embraced non-verbal dialogue, and revelled in the tropes of queer culture to produce alternate ways of expressing their stories that did not reproduce and recirculate queer trauma. By imagining alternate and brighter ways of being in the world, the performers captured queer potentiality.

← FIG 4 Barry Fitzgerald, Tamir Amar Pettet, Elijah W Harris and Yaz Zadeh in *And The Rest of Me Floats* at the Bush Theatre

The participatory workshops are a key factor in the methodology, as they help to increase the representation of queer and trans* performers and develop inclusive pathways into the theatre industry (see Objective 2 in II. Questions, aims and objectives). Beyond providing the company with a critical insight into the lived experience of LGBTQIA+ youth, the workshops also nurtured, tested, and developed modes of dramaturgical practice. Young people were invited to write and make work that was inspired by their own stories in order to imagine a queerer future. The workshops presented an alternative mode to the formal training schemes and youth theatre currently available to them. All workshop leaders identified as queer and/or trans* and, rather than simply replicate conservatoire training, the sessions focussed on devising live art from autobiography, queer forms of club dance (voguing and whacking), poetry, and clown in order to nurture queerer forms of performer training.

The performances that the groups created were experimental in language, corporeality, and form and allowed me to develop my thinking around creating utopian performatives. The young queer and trans* people were able to imagine a different mode of performance, and evaluation reports that their confidence grew as their input fed into the development of a professional production. The research developed a point of access to the theatre industry for these young people that had been previously denied. By dismantling and reimagining the tools and methods used in mainstream theatre training and developing Dance-floor Dramaturgy, LGBTQIA+, and particularly trans* young people, were able to connect with their bodies, experiences, and narratives at a crisis point in trans* mental health and negative public perception and media portrayal (see Project evaluation).

V

Timeline

2014	January	Funding was secured to make 3 Outbox productions; <i>And The Rest of Me Floats (ATROMF)</i> is planned for Autumn 2017.
2016	October	The aim and objectives of the project established (see II. Questions, aims and objectives).



FIG 5 Barry Fitzgerald and Josh-Susan Enright in *And The Rest of Me Floats* at the Bush Theatre

AND THE REST OF ME FLOATS

2017	April	5 days of research and development workshops took place with director, designer, movement director, and 5 performers. This period was key in establishing the initial research questions. This research and development period resulted in a 20-minute sharing for an invited audience, and key programmers and producers. The Birmingham Repertory Theatre programmed <i>ATROMF</i> on the basis of this sharing for November 2017.
	August	The company begin a 4-week devising and rehearsal period. Further research questions are developed around transition (see II. Questions, aims and objectives). The project methodology is extended through practice. The rehearsals allow us to meet Objective 1.
	September	<i>ATROMF</i> shows at Rose Lipman Building, London for 2 weeks and is seen by 600 members of the public.
	October – December	4 workshops are delivered in partnership with trans* young people to develop Dance-floor Dramaturgy. These are in collaboration with The Royal Court (London), Bristol Old Vic, Leeds Playhouse, and The Birmingham Repertory Theatre. These workshops develop inclusive routes into performance-making (see Objective 2 in II. Questions, aims and objectives).
	November	<i>ATROMF</i> shows at The Birmingham Repertory Theatre as part of SHOUT Festival for 2 nights and is seen by 300 members of the public.
<hr/>		
2018	March – May	The Bush Theatre formally offer <i>ATROMF</i> show a run in their main space for February 2019. Project planning, including meetings, follows with Bush Producing, Marketing, and Community teams and drafting of Arts Council England application begins.
	July	A conference paper based on the research questions delivered: IFTR, 2018 (Belgrade, Serbia), 'Disrupting the scene: Re-imagining the theatrical transition for a queer dramaturgy'.
	August	A conference paper based on the research questions delivered: ATHE, 2018 (Boston, USA), 'Forms of Resistance, Resistance to form'. This was in collaboration with Alyson Campbell, Stephen Farrier, Julie McNamara, and Joe Parslow.
	October	Arts Council England funding confirmed. The Royal Central School of Speech and Drama Special Research award confirmed.

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2019	February	A further 2-weeks rehearsals in which the research questions are refined further as the piece is re-rehearsed and developed. The workshops with young people feed into this process and help shape the Dance-floor Dramaturgy.
	February–March	4-week run of the show at the Bush Theatre, London, seen by 3800 members of the public. This contributes to meeting Objective 2 (see II. Questions, aims and objectives). <i>ATROMF</i> is published by Oberon Books (see Play text).
	March–December	A further 4 workshops are delivered to trans* young people based around and developing Dance-floor Dramaturgy. These are in collaboration with The Royal Court (London), Bristol Old Vic, Leeds Playhouse and Birmingham Repertory Theatre. This contributed to meeting Objective 1 (see II. Questions, aims and objectives).
	August	A conference paper based on the research questions and findings delivered: ATHE, 2019 (Orlando, USA), 'Being scene, Being seen: Repositioning Identity in Actor Training'.

B

2020	July	A 3-day summer school for trans* actors based on the devising methods and themes of the play. These workshops are aimed specifically at encouraging trans* artists into the theatre industry. The summer school is in partnership with and hosted by The Southbank Centre and culminated in a performance in The Purcell Room, applying the making principles of Dance-floor Dramaturgy. This contributed to meeting Objective 1 (see II. Questions, aims and objectives). The article 'Dance-Floor Dramaturgy: Unlearning the Shame and Stigma of HIV Through Theatre' detailing the methodology used for <i>ATROMF</i> is published in <i>Theatre Topics</i> 30(2), 57–68. This is a key dissemination point for the research aims and objectives and centres on the original methodology.
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E

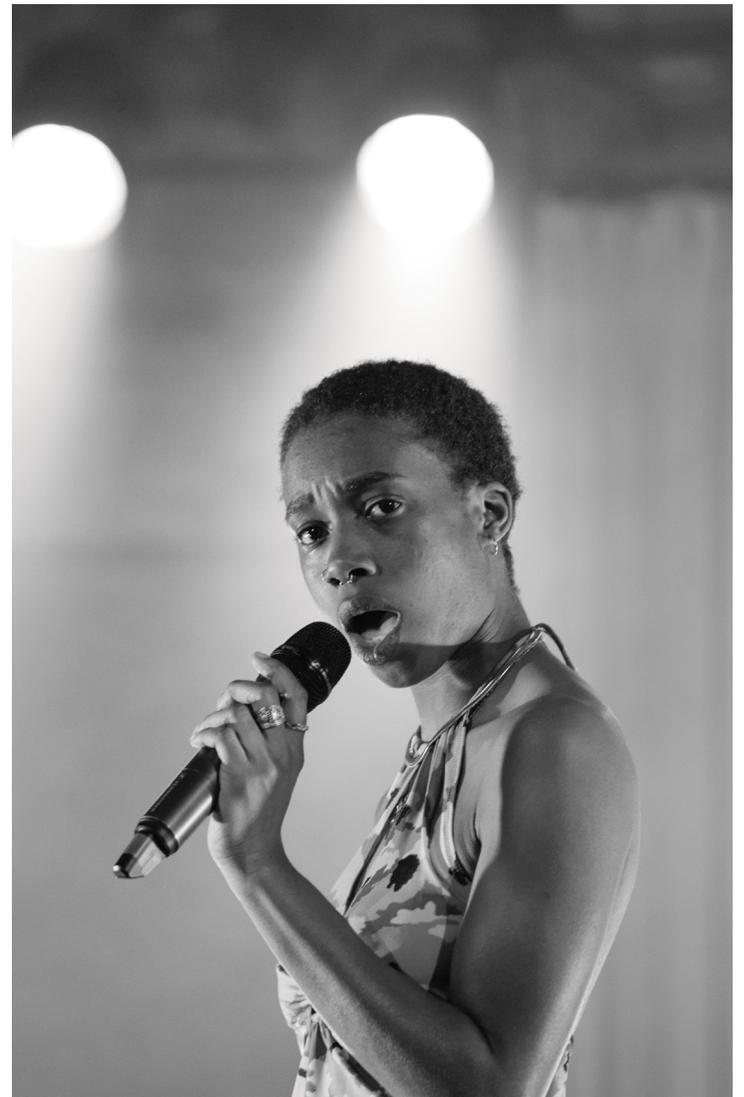


FIG 6 Michelle Tiwo in *And The Rest of Me Floats* at the Bush Theatre

FIG 7 Tamir Amar Pettet, Michelle Tiwo, Emily Joh Miller, Josh-Susan Enright and Barry Fitzgerald in *And The Rest of Me Floats* at the Bush Theatre →

VI

Findings

Principal Contribution

By inventing a Dance-floor Dramaturgy, the research expanded upon theories of queer futurity by actualising it in practice. This practice research has dismantled and reimagined the apparatus and normative structures of theatre itself in order to authentically present queer and trans* narratives. Rather than simply increasing queer and trans* representation, the research invents alternate modes of being, making, and doing theatre queerly through its dramaturgy.

Insights

Embodying and utilising the dance-floor aesthetic allowed the company to collectively create a dramaturgy that harnessed queer potentiality. The visual, aural, affective, and kinaesthetic languages of the dance floor formed an interdisciplinary dramatic ecology that gave space to a polyphony of queer and trans* voices and experiences. The dramaturgy enacted the multiple and pluralistic ways that stories can be queer, and emphasised that there is not a universal queer or trans* experience.

A key insight was the discovery of theatrical transition as the dominant mode of performance language. By using the transition in this way, the company were able to embody, harness, and reproduce queer potentiality. This was significant for both performers and audience members, many of whom were in gender transition. The dramaturgy of the play mirrored queer and trans* experience rather than replicating heteronormative systems and dramaturgical structures. The dramaturgy in this research is always in the horizon (Muñoz 2009) meaning that dialogue, songs, and movement interrupt the transition. Questions hang in the air and are never answered (see film of *And The Rest of Me Floats* at 15 minutes–18 minutes), and ages and life events are scattered throughout, queering linear temporality and traditional narrative structure. Francesca Peschier writes in *Exeunt*, a platform for long-form reviews and writing about theatre, that the show “is testament as to why self-authorship is important”, describing the dramaturgy as “a beautiful messy dance of instructions, rule breaking and expectations.

A



It's political and emotional but above all it is defiant, resilient and celebratory" (see *press and critical reviews*). The dramaturgy we have created mirrors the fun, messiness, complexity, and fluidity of the queer autobiographies we are representing. F

The production's original dramaturgy was recognised by leading arts, cultural, and academic organisations through partnership, funding, programming, consultation, and publishing. The production garnered high profile reviews and press, increasing representation in mainstream media (see *press and critical reviews*). The project has influenced practice, knowledge, and policy, with Outbox providing resource and expertise to many leading organisations. Most significantly, Outbox creative producer Char Boden noted that 6 of the actors in the production were unrepresented by an agent when we first made the show in 2017. This led Boden to set up The Queer House, an agency that represents queer actors and produces their solo work. In less than 2 years, there are now over 30 clients on the books who have worked with major UK theatres and in International theatre, and television and film production companies such as BBC, Complicité, National Theatre, West End, and HBO. F

Outbox was asked by both The National Theatre and Spotlight to advise on their trans* and gender non-conforming casting policies. This resulted in an invitation to sit on a panel at a Spotlight discussion event with 50 of the UK's leading casting directors in TV, film, and theatre. Outbox have also had discussions with The National Theatre around their Trans Casting workshops. This resulted in 50 trans* performers being invited to perform a monologue for casting directors from many of the UK's leading theatres. The National Theatre recommended that actors might perform a piece from *And The Rest of Me Floats* and made the text available in their bookshop and online.

Outputs

The research findings have been effectively shared through:

- ⦿ the staging of the production in 3 performance runs in 2 UK cities; F
- ⦿ the publication of the *play text* by Oberon Book; B
- ⦿ a *performance* filmed for and archived by the V&A for The National Video Archive of Performance under the museum's criteria of cultural significance; A
- ⦿ an *article* in the academic journal *Theatre Topics*; E
- ⦿ papers and presentations at 3 international conferences; F
- ⦿ *press articles and reviews*;

- ⦿ a series of workshops for trans* young people across the UK.

(see v. Timeline for dissemination points)

The research engaged with the public through various dissemination points. In total, 3939 members of the public have seen the performance. 600 members of the public saw the performance at Rose Lipman Building, London, in September 2017 and 300 members of the public saw the performance at The Birmingham Repertory Theatre as part of SHOUT festival in November 2017. The production transferring to a mainstream venue had a significant impact – a further 3039 members of the public saw the production at Bush Theatre, increasing reach and effectively sharing the research with a broader community.

Taking the show to Bush Theatre allowed us to capture audience data that proves the reach of the project to LGBTQIA+ communities. 24% of audience respondents identified as trans, non-binary, or other variations of gender non-conforming. After female (52.4%) and male (24.1%), non-binary was the third biggest gender group making up 14% of survey respondents. The LGBTQIA+ community were able to see their own narratives represented and reflected on a mainstream stage. It is also significant to note that the percentage of people identifying as having a disability was 6.5% higher than the Bush Theatre season average. A trailer was made for the performance which has been viewed by over 90,000 people. These viewing figures are significantly higher than other plays in the season (ranging from 1000 views to 40,000 views). C

In order to increase representation and provide inclusive pathways for queer and trans* performers (see Objective 2 in *ii. Questions, aims and objectives*), engagement events were planned to disseminate the findings. 3 public discussion events took place after evening performances. Approximately 100 people engaged with a discussion with the cast and creative team around the research questions of the play. Approximately 100 people engaged with a panel discussion around queer representation in the theatre chaired by theatre-maker and writer Annie Siddons and featuring Kayza Rose (ACE change-maker and advocate for QTPOC), Dr Stephen Farrier (leading queer academic and co-editor of *Queer Dramaturgies*), Tigger Blaize (trans actor and activist, lead collaborator of National Theatre's Trans Casting events), and Valentine Vecchiatti (leading intersex campaigner and activist). Approximately 30 people engaged with a Bechdel Theatre discussion concerned with female and non-binary representation in theatre.

Developing the methodology with trans* communities allowed us to meet both Objective 1 and Objective 2. The work with trans* communities was instrumental in the process, as without innovating a new dramaturgy, it would not be possible to develop ethical and authentic routes for trans* people into the theatre industry. In total, 80 trans* participants took part in workshops that developed Dance-floor Dramaturgy that were hosted by Royal Court (London), Leeds Playhouse, The Birmingham Repertory Theatre and Bristol Old Vic. 40 trans* participants took part in a summer school partnered with the Southbank Centre that explored the devising methods of *And The Rest Of Me Floats* and its Dance-floor Dramaturgy. The summer school fostered and nurtured inclusive routes into the theatre industry. 11 queer artists were mentored and developed by Outbox and were invited to perform extracts of their work at the Bush Theatre after a performance of *And The Rest Of Me Floats*. This resulted directly in 2 of the artists, Teddy Lamb and Mia Johnson, receiving a commission from High Tide Theatre to take their work to the Edinburgh Fringe Festival.

VII

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