

# The Shakespeare Beyond Borders Alliance

Launch Event 9-11 June

## Participant Biographies and Profile Links



Co-Chairs of the Shakespeare Beyond Borders Alliance (in alphabetical order):

**Professor Michael Dobson, Director of The Shakespeare Institute, University of Birmingham**



Michael Dobson is the Director of the Shakespeare Institute in Stratford and Professor of Shakespeare Studies at the University of Birmingham; he is also a trustee of the Shakespeare Birthplace Trust and of Flute Theatre, an honorary governor of the Royal Shakespeare Company, and co-director of the Shakespeare Centre, China, at Nanjing. He worked for a decade in the US, has held visiting appointments and fellowships at UCLA, Lund University and the Sorbonne, and has given invited lectures in over 30 countries. His publications include *The Making of the National Poet* (1992), *The Oxford Companion to Shakespeare* (with Stanley Wells, 2001-), *England's Elizabeth* (with Nicola Watson, 2002), *Performing Shakespeare's Tragedies Today* (2006), *Shakespeare and Amateur Performance* (2011), and *Shakespeare: A Playgoer's and Reader's Guide* (2020).

**Dr Chris Laoutaris, Senior Lecturer, The Shakespeare Institute, University of Birmingham**



Dr Chris Laoutaris is a Shakespeare scholar, biographer and Senior Lecturer at The Shakespeare Institute. He is the author of numerous academic publications, including *Shakespearean Maternities: Crises of Conception in Early Modern England* (Edinburgh). His most recent commercial book, *Shakespeare and the Countess: The Battle that Gave Birth to the Globe* (Penguin), was shortlisted for the Tony Lothian Prize for Biography, was *Observer* Book of the Year, *Telegraph* Book of the Year, one of the *New York Post*'s 'Must-Read Books', one of the *Daily Telegraph*'s top ten history holiday reads, and made the *Bookseller*'s top ten most reviewed books for the season of its release. Laoutaris recently signed a two-book deal with HarperCollins, whose William Collins imprint secured the rights in competition with several other major commercial publishers. Pegasus Books (New York) will be releasing Laoutaris' next two books in North America.

Dr Laoutaris has written for the *Financial Times*, *Sunday Express*, *Times Higher Education Supplement*, *BBC History Magazine*, *BBC Shakespeare Lives*, and reviewed for various academic publishers and journals. His recent media work includes BBC1's flagship magazine show *The One Show*, BBC Midlands, BBC Radio London, the Australian Broadcasting Corporation, Newstalk Radio Dublin, RIK Television Cyprus, Notimex (Mexico's largest media agency), a British Council documentary with Evans Wolfe Media, and the BBC Shakespeare Festival. He was awarded the Morley Medal in English, a British Academy Post-Doctoral Fellowship, a Birmingham Fellowship, was shortlisted for the Eric Gregory Poetry Awards and is a Fellow of the Higher Education Academy. He is a member of the Athena Swan Equality and Diversity Assessment Committee and the College of Arts and Law Working Group for Race and Equality, and is currently Head of Admissions and Recruitment for Shakespeare Institute Postgraduate Research Students.

## **Dr Rowan Mackenzie, Founder and Artistic Director of Shakespeare UnBard**



Rowan Mackenzie is both practitioner and academic. She is Artistic Director of Shakespeare UnBard and facilitates a number of theatre companies for those with experience of the criminal justice system (both inside and outside the walls of prison): The Gallowfield Players, Emergency Shakespeare and Beyond the Walls. These are the first permanent theatre companies of their kind in the UK; entirely collaborative between Rowan and the participants with all decisions made democratically as they work together to edit and perform full-length Shakespeare productions. Her PhD focused on creating space for Shakespeare with marginalised communities including those with mental health issues, learning disabilities, lived experience of the criminal justice system and of homelessness. She has won international awards for her work including a Butler Trust Commendation, Shakespeare Association of America Public's Shakespeare, Inspirational Educator of the Year and Prisoner Learning Alliance Outstanding Individual. She is currently working on a monograph for Arden's Shakespeare and Social Justice series, has published in a number of journals and has several forthcoming book chapters. She is described by one of the actors she works with as 'a force of nature who saves lives, rebuilds lives, sees beyond the labels and creates hope'.

@rm\_mackenzie and @bard\_un\

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## **Matt Clulee, College of Arts and Law Events Manager**

With special thanks to Matt for his technical support, behind-the-scenes management and organisational skills. We are all grateful to you for the hard work you have put into this launch event.

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## **Dr Abigail Rokison-Woodall, Senior Lecturer, The Shakespeare Institute, University of Birmingham**

Many thanks to Abigail for heroically stepping in to manage proceedings behind the scenes on the third day. We truly appreciate it.

<https://www.birmingham.ac.uk/staff/profiles/shakespeare/rokison-woodall-abigail.aspx>

## Wednesday 9 June 2021 – Beyond National Borders

Session 1 – International Shakespeares: Representatives from the Shakespeare Institute’s global partnerships discuss what makes a good collaboration

**Professor Sorin Cazacu, Lecturer in Literature, Vice-Dean for International Relations of the Faculty of Letters, University of Craiova**



Sorin Cazacu is a senior lecturer in British and American literature at the Faculty of Letters of the University of Craiova, Romania. His main academic interests are: Victorian literature, African-American literature, text in performance, translation and interpreting studies. He was the translation team coordinator during the 2018 edition of *Craiova International Shakespeare Festival* and co-organizer of related *ESRA Viewing and Reviewing Conference*.

He is currently Vice-Dean for International Relations of the Faculty of Letters and has participated in more than 15 international projects. He shares a vast experience in the media, having worked for more than 20 years in radio, print and online.

His research interests focus on post-race discourse and ideology, investigating themes of alterity, time and space in modern African American novels. Among his publications are *Studies in Victorian Literature* (2014); *Critical Approaches to African American Fiction* (2014); *Ștefan Petică, Prose Poems* – a Polyglot edition- translation into English (with Ti Alan Chase) (2014); *Linguistic and Cultural Hybridization in Surtitles* (2019) etc. He is a co-author of *African Tales after Shakespeare* and *Much Ado About Nothing*, published in *Cahiers Elisabethaines, A Journal of English Renaissance Studies*.

**Professor Cong Cong, Nanjing University and the Birmingham-Nanjing-Phoenix Shakespeare Centre**



CONG Cong is professor of the English Department, Nanjing University. She works on Shakespeare, with a special focus on Shakespeare's tragedies and humanism, and co-directs with Professor Michael Dobson the Nanjing-Birmingham-Phoenix Shakespeare Centre, China. She is a member of the International Shakespeare Association and Council Member of the Chinese Shakespeare Society. Her recent interests are the "spatial turn" and source study of Shakespeare. She has been co-directing The Johns Hopkins University-Nanjing University Center for Chinese and American Studies with Professor Adam Webb since October 2020.

**Professor Vladimir Makarov, St Tikhon's Orthodox University, Moscow, and the Russian Shakespeare Centre**



Vladimir Makarov is Associate Professor of English at St Tikhon's Orthodox University in Moscow, and head of the Russian Shakespeare Centre. His academic interests include Shakespeare and the digital, Renaissance literature, and Shakespeare in present-day performance.

<https://pstgu.academia.edu/VladimirMakarov>

**Professor Nori Morita, Vice President for International Affairs, Waseda University**



I am proud to have studied for my first and MA degrees at Waseda University. My major in both programmes was English literature. I am also proud that I started my teaching career in 1986 at Waseda university. In between I studied for my Ph. D. degree at University of Kent in the Southeast of England. I was awarded with Ph. D. degree in 1991 and my dissertation was about the history of theoretical debate on symbol and allegory. My main academic interest since those days is literary and cultural theory and particularly my learning of semiotics took me towards film studies and film theories.

I have continuously been working for Waseda University, first teaching the English language and film studies at the general education section of School of Law, and then film studies since 2004 at School of International Liberal Studies. While I was Dean of Faculty of International Research and Education, I started planning the establishment of Graduate School of International Culture and Communication and I was thrilled and proud to see that it finally opened in 2015. GSICCS was a product of endless hard work and negotiations of many people who are now teaching at the school. As a researcher I am mainly working on three fronts – film theory and history, adaptation studies and world literature and cinema.

My recent publications include, Japan beyond Borders: Transnational Approach to Film and Media (Seibunsha, 2020) and Japanese Transnational Cinema (MDPI, 2020). Both are cowritten and co-edited with Marcos Centeno-Martin, my former exchange student from Valencia, Spain. At the time of writing this, I am on sabbatical leave in Rome, where I am writing a book on film realism – the one hundred years of creating the illusion of reality from Italian spectacle films to 3D and virtual reality.

<https://www.waseda.jp/fire/gsiccs/faculty/2020/02/21/4182/>



**Professor Tetsuhito Motoyama, School of Law and Associate Dean for the Center for International Education, Waseda University**



Tetsuhito Motoyama is Professor at Waseda University's School of Law. He has been working on the reception of Shakespeare, especially in Japan. Recent publications include: co-edited with Rosalind Fielding and Fumiaki Konno, *Re-imagining Shakespeare in Contemporary Japan: A Selection of Japanese Theatrical Adaptations of Shakespeare* (Arden, 2021), which is a product of the research collaboration between the Shakespeare Institute and Waseda; and co-authored with Fumiaki Konno, "The Shakespeare Company Japan and Regional Self-Fashioning," in *William Shakespeare and 21<sup>st</sup>-Century Culture, Politics, and Leadership: Bard Bites* (Edward Elgar, 2021).

**Professor Li Lan Yong, National University of Singapore and Director and Editor-in-Chief at the Asian Shakespeare Intercultural Archive**



Li Lan Yong is Associate Professor of English Language and Literature at the National University of Singapore. She is the founder and director of the Asian Shakespeare Intercultural Archive, and a leading scholar of intercultural performance and digital archiving.

<https://profile.nus.edu.sg/fass/ellyll/>

## Session 2 – Crossing Borders, Re-Building Communities: Developing the Shakespeare in Cyprus Collaboration

**Dr Eleni Pilla (session co-host), Shakespeare Institute Alumnus and Co-Creator of the Shakespeare in Cyprus Collaboration**



Eleni Pilla holds a PhD in Shakespeare on Screen (Royal Holloway, 2006) and an MA in Shakespeare Studies (The Shakespeare Institute, 2000). Eleni's research develops interdisciplinary frameworks by focusing on theories of space and developing spatial methodologies for literary texts and their screen adaptations. She has published on theatrical and film adaptations of Shakespeare, the representation of space in literature and film, the translation of Shakespeare's Sonnets into Greek, and productions of Shakespearean plays by Cypriot directors.

Eleni has also recently published a chapter on revisiting the borderland in *Othello*. She has designed and taught a variety traditional and online courses for undergraduate and postgraduate students from diverse cultural backgrounds. Apart from her academic focus on Shakespeare, Eleni works as a Cultural Officer in European and International Affairs at the Cultural Services of the Ministry of Education, Culture, Sport and Youth of the Republic of Cyprus. Her duties include subjects which centre on social cohesion, intercultural dialogue, cultural diversity, accessibility, cultural diplomacy, and culture and sustainable development. Eleni is a member of the EU Management Committee of the Creative Europe Programme and a member (with voting rights) of the Governing Board of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe.



## Paris Erotokritou, Theatre Director and Artistic Director of Target Fresh Theatre Ensemble



Paris Erotokritou works as a theatre and film director. He is the Artistic Director of Fresh Target Theatre Ensemble. He is a graduate of the Royal Academy of Dramatic Art (MA in Theatre Directing) and has also trained as an actor at the Athens Drama School. Before turning to theatre Paris read law at King's College London graduating with an LLB in law.

He has worked as a freelance theatre director in a number of theatres and theatre companies in the United Kingdom such as the Royal Shakespeare Company, Cheek by Jowl, National Youth Theatre, Bush Theatre, Soho Theatre, Theatre Royal Stratford East, Theatre 503 and in large and medium scale site specific projects (*New World Order*, *Contractions*, *Homegrown*).

He was one of the 6 directors of Home Project 2013 in London under the Artistic Directorship of Kerry Michael MBE at Theatre Royal Stratford East. He also worked as staff and touring director in Cheek by Jowl's world tour of *'Tis a Pity She's a Whore'*, directed by Declan Donnellan, and in 2019 he directed *Richard III* by William Shakespeare for THOC, Cyprus' largest theatre organisation.

He was nominated for best director of a play in the 2012 and 2017 annual Cyprus National Theatre Awards and for Artist of the Year in the in 2018 awards. He has directed the short films *'Precisely'* and *'Scratch'*.

Theatre credits include, *Richard III* by William Shakespeare, (THOC/2019), *Alcestis* by Euripides (International Festival of Ancient Greek Drama 20128), *Hamlet* by William Shakespeare (Sputnik Theatre), *It's A Family Affair* by Alexander Ostrovsky (Sputnik Theatre), *Scorched* by Wajdi Mouawad (Thoc), *Leonce and Lena* by Georg Buchner (Sputnik Theatre), *Nitsa* by George Trillides (Sputnik Theatre), *A Respectable Wedding* by Bertolt Brecht (Sputnik Theatre), *Homegrown* (National Youth Theatre UK- associate director), *The Fall* (Theatre 503), *Love and Money* by Dennis Kelly (RADA), *Promises* (Bridewell Theatre), *Wolfgang*, by Yiannis Mavritsakis (Giles Foreman Centre of Acting), *Home Project UK* (Theatre Royal Stratford East), *A Slight Risk* by Paris Erotokritou (Kypria International Festival 2012), *Heart of a Dog* by Michael Bulgakov, (Paravan Proactions), *Contractions* by Mike Bartlett (Fresh Target), *New World Order* by Harold Pinter (Michael Cacoyiannis Foundation), *The Lover* by Harold Pinter (Fresh Target) and *The Kitchen* by Arnold Wesker (RADA).

<http://www.fresh-target.com/who-we-are>

**Mr Stephen Lillie CMG, British High Commissioner to Cyprus; formerly Director, Asia Pacific (2013-2017), British Ambassador to the Philippines (2009-2013), and British Consul-General at Guangzhou, China (1999-2003)**



Mr Stephen Lillie CMG was appointed British High Commissioner to Cyprus in April 2018. Previously he served as Director, Asia Pacific from July 2013 until April 2017.

Stephen served as British Ambassador to the Philippines (2009-13); Head of the FCO Far Eastern Department (2006-2009); Director of Trade and Investment at the British High Commission New Delhi (2003-2006) and British Consul-General at Guangzhou, China (1999-2003).

Previously, Stephen has also served in the European Union and Middle East Departments of the FCO and at the British Embassy Beijing. Stephen is a Chinese speaker, having studied the language in Hong Kong and London. He has a degree in Modern Languages from Oxford University.

**Dr Marios Psaras, Cyprus High Commission, UK**



Dr Marios Psaras is Cultural Counsellor at the High Commission of the Republic of Cyprus in the United Kingdom. He holds a PhD and MA in Film Studies (Queen Mary University of London, Distinction, Drapers Company Prize for Outstanding Academic Achievement), and a Degree in Education and Philosophy (University of Cyprus, First-Class Honours, Departmental award of Excellence).

As a film scholar, Psaras has taught film theory at Queen Mary, King's College London, and the University of Greenwich, and has lectured across Europe. He has published articles, reviews and book chapters on contemporary Greek, European and global queer cinema and is a regular reviewer for international academic journals and publishing houses. He is the author of the first book-length study on contemporary Greek cinema, *The Queer Greek Weird Wave: Ethics, Politics and the Crisis of Meaning* (London: Palgrave Macmillan, 2016). Psaras has also worked in education, radio and TV production, and has directed for the theatre and cinema. His most recent short film, *The Call* (2020), has won Special Mention at the 43rd Drama International Short Film Festival and has screened at international film festivals worldwide.

Psaras is a member of the Hellenic Film Academy, artistic director of the annual festival Cyprus Short Film Day, London, a member of the editorial board of *Filmicon: Journal of Greek Film Studies*, a member of the pre-selection committee for the National Section of ISFFC (International Short Film Festival of Cyprus), Visiting Research Fellow at King's College London and Visiting Lecturer at the University of Greenwich.

**Nihal Soğancı, Co-creative Director of the Buffer Fringe Performing Arts Festival and Administrative Officer of the Home for Cooperation, Cyprus (Intercommunal Arts and Heritage Centre)**



Nihal Soğancı is part of the Home for Cooperation team and is currently continuing her PhD in Social Anthropology at the Panteion University of Social and Political Sciences in Athens. Her ethnographic research mainly questions how displaced people of Cyprus collage and montage a home in the post 2003 period. Her book chapter *Memories, stories and material traces: Exploring displacement through collaging and participatory art installation* is in publication process in the book *Documenting displacement: Inter-disciplinary methodologies in forced migration research*, an edited volume by Katarzyna Grabska and Christina Clark-Kazak. She is the co-creative director of the Buffer Fringe Performing Arts Festival 2020-2-2021. She holds an MSc in International Public Policy with a particular focus on Conflict Resolution and Reconciliation from the University College London (UCL) and BA in Languages and Translation majoring in French from the University of Surrey, UK. She has presented her work in various symposiums and conferences and organised ethnographic collage workshops.

## **Maria Varnakkidou, Theatre Director, Film-maker and Co-creative Director of the Buffer Fringe Performing Arts Festival**

Maria Varnakkidou is a Cypriot theatre director who studied Modern Drama (2010) at Brunel University and then completed her Master's Degree in Theatre Directing (2011) at Royal Holloway University in the UK. She has been working in the theatre and film world for the past ten years with various types of projects. Her interests include devised theatre, immersive theatre, community theatre and creating work for social change and critical thinking.

Her upcoming directing projects include the theatrical production of "Lemons Lemons Lemons Lemons" by Sam Steiner (2021) and the devised theatre performances "Out of Necessity" (co-direction 2021) and "Περιπατώ" (2021).

Some of her previous devised theatre works include "COME TOGETHER" (2020), "RAM" (2020), "ROUTES" (2019), and the performance "IN-decent" (2017). In 2015 she co-directed the devised theatre performance "The Gaze". In 2012 she curated and directed the exhibition-performance "Vagina Monologues".

She is one of the creative directors of the Buffer Fringe Festival 2020-21.

She collaborated as a co-writer, in the feature film "Impressions of Drowned Man," directed by Kyros Papavassiliou which premiered at the official competition of IFF Rotterdam 2015.

## **Session 3 – International Networks and Communities: Applied Shakespeare in the Criminal Justice System**

### **Stratis Panourios, Theatre and Cinema Director, Greece**



A professional Theatre and Cinema director, actor and writer, Stratis has written plays, short stories, poetry, essays and screenplays for the cinema.

He studied film directing at the University of Greenwich, London and theatre directing and acting at the National Theater of Greece. He has directed more than 50 theatre performances and many short films, inside and outside of the borders of Greece. Has also collaborated with a diverse range of major theatres across the world and some of these include the National Theatre of Greece, The National Theatre of China and The Theatrical Organization of Cyprus.

He has run lots of on stage performances across Europe, including Athens, Cyprus, the Czech Republic and Italy. He is a proficient researcher relating to the training of young directors and theatre writers predominantly focusing on the methods and techniques related to ancient Greek tragedy, Shakespeare, Chekhov, and Strindberg.

He runs 1st Theatre Workshop, by the National Theatre of Greece in collaboration with Korydallos Prison in Athens and Anti – Crime Policy since 2016. He presented “The Tempest” by William Shakespeare, inside the Athenian prison in 2017, “Ward n.6” by Anton Chekhov 2018, “Glengarry Glen Ross” by David Mamet 2019, “The Persians” by Aeschylus 2021 (work in progress)

Stratis received the award from the international English magazine “Acquisition International” for its entire work: “Business Excellence Winner – Theater Director of the Year 2018 – Greece” And also was a TEDxAthens speaker in 2017. He has written the book “Shakespeare on Mars”, published in English by OnTime Books UK, since February 2021.

**Dr Jonathan Shailor, University of Wisconsin-Parkside and Director of Shakespeare Prison Project**



Dr Jonathan Shailor is a Professor of Communication at University of Wisconsin Parkside, the Director of the Certificate Programme in Conflict Analysis and Resolution and Founder and Director of the Shakespeare Prison Project. He has published widely and edited *Performing New Lives: Prison Theatre* (2011).

<http://www.shakespeareprisonproject.com/>

**Frannie Shepherd-Bates, Director of Shakespeare in Prison, Detroit Public Theatre**



Frannie Shepherd-Bates has worked with hundreds of incarcerated people, theatre artists, and students of theatre at two correctional facilities, three youth treatment centers, and more than a dozen



professional theatres and educational theatre programs. Her work explores who we are, who we have been, and who we may become.

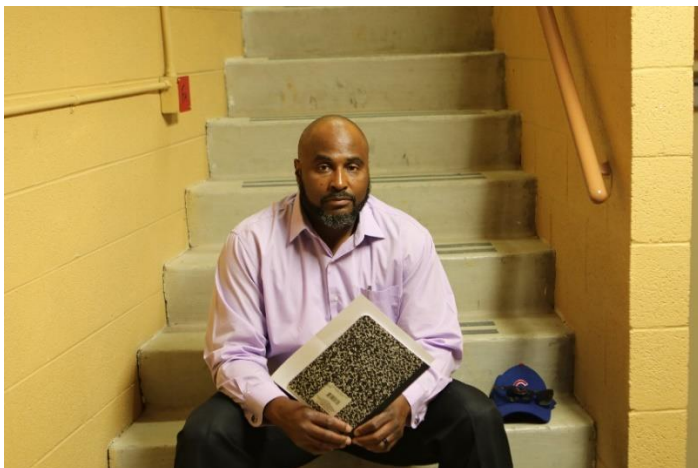
<http://www.detroitpublictheatre.org/shakespeareinprison/>

### **Michael Shortt, Alumnus of Shakespeare Prison Project**



Mike grew up in Wisconsin. He spent his formative years avidly reading and developed an interest in music and the performance arts at a very young age. In high school he pursued those interests and achieved some local notoriety. He began making some poor choices though, and spent a considerable time incarcerated in state prison. During that tumult, however, he turned his mind towards rehabilitation. He renewed his interest in music, acting, and became heavily involved in the Shakespeare Prison Project. Since his release he has participated in multiple panels, workshops, and discussion groups aimed at rehabilitation, substance abuse, mental health, and prison reform. He currently resides in a transitional living facility in Waukesha, WI.

### **Haisan Williams, Alumnus of Shakespeare Prison Project**



Haisan T. Williams is a formerly incarcerated citizen who participated in four performances in The Shakespeare Prison Project at the Racine Correctional Institution located in Sturtevant, WI. Haisan is a lifelong student, supplicant, and Cubs fan. He is an only brother, an only son, and sire to only one. Genuine and reflective, passionate and indefatigable, his energies spread across many endeavors. Since his 2013 release, he has married, earned his BS and enrolled in an MBA program, and been blessed with three dogs and four cats--all rescues!

## Session 4 – Beyond National Borders Roundtable: Is Shakespeare ‘Soft Power’?



### **Dr Paul Edmondson, Head of Research and Knowledge and Director of the Stratford-upon-Avon Poetry Festival, The Shakespeare Birthplace Trust**

Dr Paul Edmondson is Head of Research for the Shakespeare Birthplace Trust. He is a Trustee of the British Shakespeare Association, The Rose Theatre, and The Friends of Shakespeare’s Church. He is a priest in the Church of England, and lived and worked in Stratford-upon-Avon since 1995.

His publications include: *Twelfth Night: a guide to the text and its Theatrical Life* (2005); *Shakespeare: Ideas in Profile* (2015); (with Kevin Colls and William Mitchell): *Finding Shakespeare’s New Place: an archaeological biography* (2016); (with Ewan Fernie): *New Places: Shakespeare and Civic Creativity* (2018); (with Peter Holbrook): *Shakespeare’s Creative Legacies* (2016); (with Paul Prescott and Erin Sullivan): *A Year of Shakespeare: Re-living the World Shakespeare Festival* (2013); (with Stanley Wells): *Shakespeare’s Sonnets* (2004); *Shakespeare Beyond Doubt: Evidence, Argument, Controversy* (2013); *The Shakespeare Circle: An Alternative Biography* (2015); and *All the Sonnets of Shakespeare* (2020), a ground-breaking edition which arranges the sonnets published in 1609 and the sonnets to be found into chronological order.

He also turned his late friend Greg Wells’s Ph.D. thesis into a book: *John Hall, Master of Physicke: A Casebook from Shakespeare’s Stratford* (2020).

@paul\_edmondson

<https://www.shakespeare.org.uk/about-us/news-media/spokespeople/paul-edmondson/>

**Kelly Hunter MBE, Director, Actor and Writer, Artistic Director of Flute Theatre, and Creator of the Hunter Heartbeat Method**



Kelly Hunter, MBE, is a renowned National Theatre and Royal Shakespeare Company actress, founder of Flute Theatre and inventor of the Hunter Heartbeat Method.

<https://flutetheatre.co.uk/hunterheartbeatmethod/our-shakespeare-productions/>

<http://kellyhunter.co.uk/>

**James Morris, MP for Halesowen and Rowley Regis**



James Morris is MP for Halesowen, West Midlands, and as Lord Commissioner for HM Treasury holds an important role in the Whips Office. A graduate in English Literature from the University of Birmingham, he takes a particular interest in the public role of culture in general and of Shakespeare in particular.

<https://www.jamesmorris.co.uk/>

**Professor Claudia Olk, Chair of English and Comparative Literature and Director of the Shakespeare Library, Ludwig Maximilian's University, Munich; and President of the Deutsche Shakespeare Gesellschaft (German Shakespeare Society)**



Claudia Olk is chair of English and Comparative Literature and Director of the Shakespeare Library at Ludwig Maximilian's University in Munich. Until 2019 she was chair of Comparative Literature at Peter Szondi Institute of Freie Universität Berlin and Dean of the Faculty of Philosophy and the Humanities. She held visiting fellowships at Harvard University and Exeter College, Oxford.

Her main fields of research are Medieval and Renaissance Literature, Shakespeare Studies as well as Modernism. She has been the President of the German Shakespeare Society since 2014. Her publications include monographs on *Travel and Narration*: the development of fiction in late medieval and renaissance travel narratives, and on *Virginia Woolf's Aesthetics of Vision*. She has edited volumes on *Interiority in Literature and Art*, on *The idea of perfection in Medieval and Early Modern Literature* and on *Neoplatonism and Aesthetics* as well as more recently on *Women Nobel Prize Winners*. Her articles span Medieval Drama, Shakespeare, Joyce, Woolf and Beckett. Her edition of one of Virginia Woolf's hitherto unpublished manuscripts was published in 2013 by the British Library. Currently she is working monograph on Shakespeare and Beckett that will appear with Cambridge University Press in 2022.

**Shihui Weng, Creative Producer, Cultural Advisor (UK-China), RSC Shakespeare Folio Translation Project Manager, Director of Tempest Projects Limited**



Shihui Weng is a creative producer, cultural broker and (English – Chinese) translator based in London. Shihui is the Director of Tempest Projects Limited providing cultural consultation, producing and representation for theatre, dance and live performances. She was part of the Producers' team at the Royal Shakespeare Company for 6 years, managing the Shakespeare Folio Translation Project – an ambitious cross-cultural endeavour between the UK and China. During this time, she produced six new Shakespeare productions with international creative teams across China including *Henry V*, *King Lear*, *Hamlet*, *The Tempest*, *Twelfth Night*, *The Merchant of Venice*. She was also the editor for the new Shakespeare translations, which will be published between 2021-2023. Before joining the RSC, Shihui was an Associate Producer at the National Theatre of Scotland for 4 years. She received an MA degree from the Goldsmiths College.

**Sir Sebastian Wood KCMG, former British Ambassador to Germany (2015-2020) and British Ambassador to China (2010-2015)**

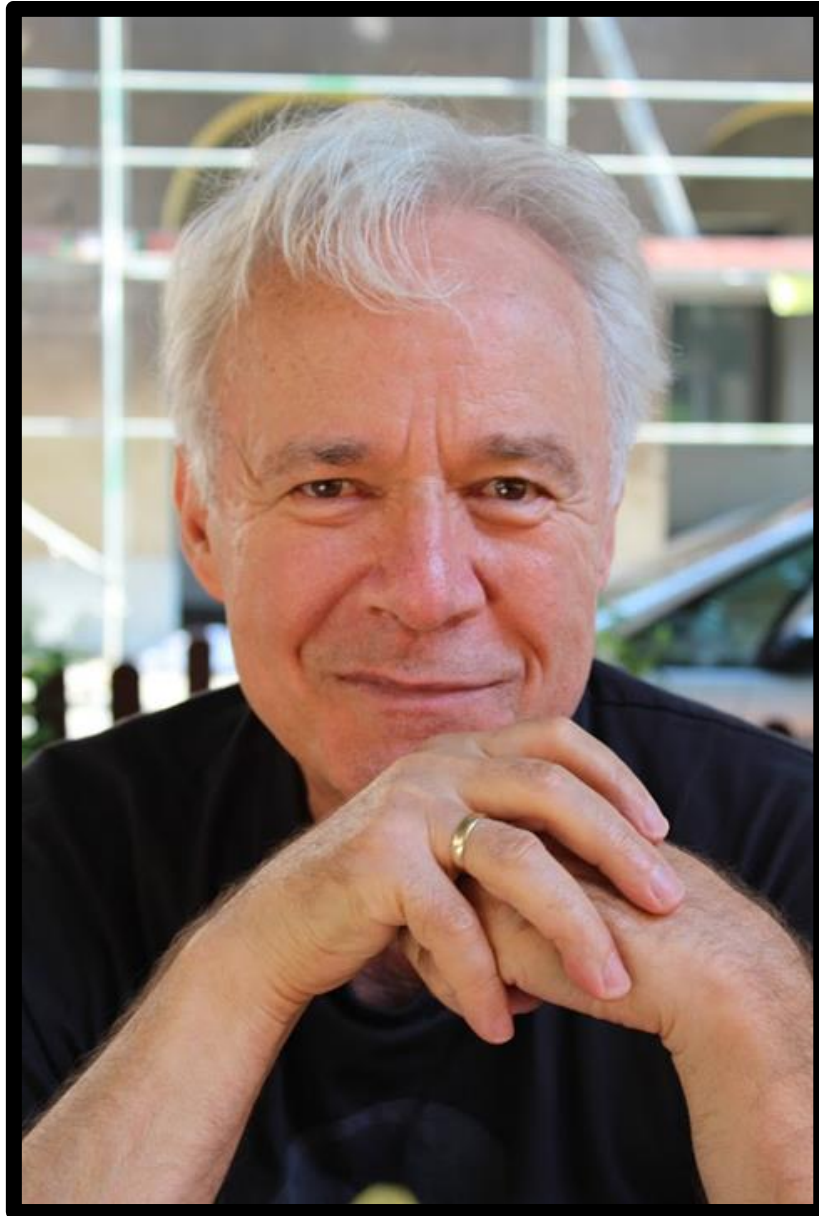


Sir Sebastian Wood served as Britain's Ambassador to Germany from September 2015 to September 2020. Before his posting to Berlin, he served as British Ambassador to China from 2010 to 2015. Sebastian joined the Diplomatic Service in 1983. After a posting to the British Embassy in Bangkok, he learned Mandarin at the beginning of the 90s before serving as a First Secretary in the Sino-British Joint Liaison Group in Hong Kong from 1992 to 1996 in the run-up to the handover of Hong Kong. He was Political Counsellor in Washington from 2001 to 2005 following US foreign policy in Asia. From 2005 to 2008 he was Asia-Pacific Director at the FCO (now Foreign, Commonwealth and Development Office) before undertaking a one year secondment to Rolls-Royce from 2008 to 2009. Before joining the Diplomatic Service Sebastian studied Mathematics and Philosophy at Magdalen College, Oxford. Sebastian is married with four children. Follow Sir Sebastian Wood on Twitter: @SebWoodFCDO



## Evening Session - Remembering Professor Jerzy Limon

### **Professor Jerzy Limon, OBE**



Professor Jerzy Limon, OBE, was the founder of the Gdańsk Shakespeare Festival, visionary builder of the Teatr Szekspirowski, Gdańsk, and initiator of the European Shakespeare Festivals Network. He was an internationally renowned scholar of Renaissance literature and popular theatre whose own work engaged multiple communities across multiple genres and boundaries. In 2019 he was awarded the prestigious Pragnell Prize, jointly awarded by the Shakespeare Institute, the Shakespeare Birthplace Trust and the Royal Shakespeare Company.

**Dr Aleksandra Sakowska (session co-host), Shakespearean scholar and Executive Director of the Gdańsk Theatre Trust, UK**



Dr Aleksandra Sakowska is a Shakespearean scholar (MA University of Warsaw, PhD King's College London). Author of chapters in *Local and Global Myths in Shakespearean Performance* (Palgrave 2018), *Hamlet Translations. Prisms of Cultural Encounters across the Globe* (Legenda MHRA 2021) and *The History of Polish Theatre* (CUP 2021). Frequent collaborator of *Cahiers Élisabéthains*, including co-editing a special ESRA congress issue, 'Shakespeare and European theatrical cultures – circulations, hybridisations, and negotiations' (Sage 2019). Currently collaborating with the Shakespeare Institute on their 'Everything to Everybody' project. Executive director at the Gdansk Theatre Trust (UK).

## **Thursday 10 June 2021 – Beyond Social Borders**

### Session 1 – Bridging Divides: Creating Communities through Applied Shakespeare

**Richard Conlon, Blue Apple Theatre**



Richard Conlon is a professional theatre-maker and playwright who joined Blue Apple in 2016 and has a passion for social change and community development. He has been involved in the theatre since childhood and he has worked in many roles over the years, finding the joy and creativity in what collaboration can achieve.

<https://blueappletheatre.com/>

**Francesca Cooney, Head of Policy, Prisoners' Education Trust**



Francesca joined Prisoners Education Trust as Head of Policy in September 2018. She has previously worked in resettlement, homelessness and in the advice sector. She also worked at the Prison Reform Trust where she managed their advice service and carried out policy work relating to the treatment and conditions of prisoners. She then became a prison inspector, specialising in inspecting women's prisons. She is a Winston Churchill Memorial Trust Fellow.

<https://www.prisonerseducation.org.uk/about-us/who-we-are/our-staff/>

**Dr Sue Jennings, British Association of Dramatherapists and founder of Neuro-Dramatic Play**



Professor Sue Jennings PhD is an anthropologist, therapist, performer, and author. She is Visiting Professor at the University of Derby, Honorary Fellow of the University of Roehampton, and Professor of Play - awarded by the European Federation of Dramatherapy. She has been a pioneer of Dramatherapy and Play Therapy in the UK and overseas, establishing training programmes in UK, Greece, Romania, Czech Republic and Israel.

<http://www.suejennings.com/aboutsue.html>

## **Ralph Lubkowski, Governor HMP Hewell**



Ralph Lubkowski is Governor of HMP Hewell and was previously Governor of HMP Stafford. He believes in the importance of rehabilitation and he initiated the Talent Unlocked Festival which brings a variety of arts into prisons, which began in 2017 in collaboration with De Montford University and in 2020 was transferred to WayOut TV and streamed into 50 prisons during the pandemic.

<https://uk.linkedin.com/in/ralph-lubkowski-2a29a7149>

## **Session 2 – Amateur Shakespeare: Crossing Professional Borders, Empowering Communities**

### **Pauline Scott, Trustee of Brownsea Open Air Theatre**



Pauline trained as a teacher, reading Drama, at the City of Portsmouth College of Education, under Southampton University and graduated in 1973. She taught for 2 years and then went travelling and into business, before returning to teaching in 1988. On moving to Bournemouth in 1975 Pauline became

involved with Amateur Dramatics and joined Bournemouth Little Theatre Club, who started Brownsea Open Air Theatre. Her first involvement with Brownsea Open Air Theatre was in 1977, in their production of *A Midsummer Night's Dream*. After a very long gap to raise her family, she returned in 2006 for their production of *Much Ado About Nothing*. This was followed by *The Merchant of Venice* in 2008, *A Midsummer Night's Dream* in 2013 and *Henry IV* in 2014. She also appeared in BOAT Ashore's *Romeo and Juliet* and *Macbeth*. Pauline has been on the Brownsea Open Air Theatre Board of Trustees for 11 years, since 2009, in the role of Secretary.

### **Ian Wainwright, Director and RSC Project Producer**



Ian Wainwright is a producer, director and workshop leader with extensive experience in both the professional and non-professional theatre. He is the director of the RSC's projects involving amateur groups, Open Stages, and was a major participant in Dream16, when the RSC took a production of *A Midsummer Night's Dream* on tour around the UK and used successive local amateur companies to play the mechanicals.

### Session 3 – Introducing **EQUALityShakespeare (EQUALS)**: How can Shakespeare help us create a more equal society?

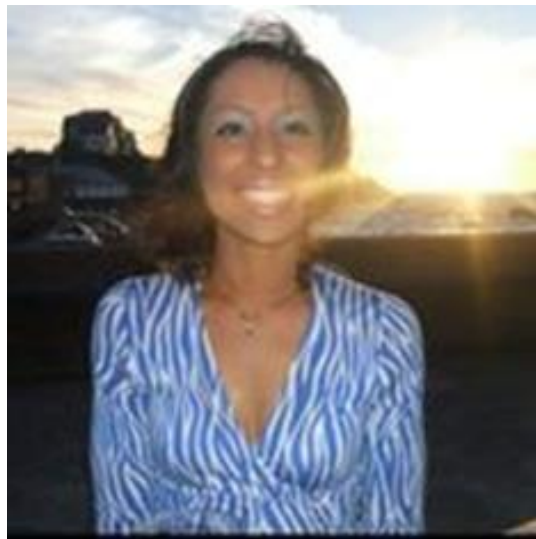
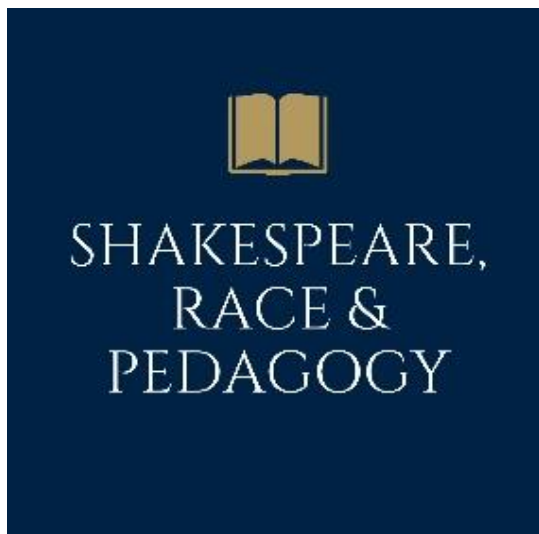
#### **Dr Yasmin Arshad (session co-host), Honorary Research Fellow of University College London**





Dr Yasmin Arshad is an Honorary Research Fellow at University College London. Her research interests include early modern women and their writing; connections between Renaissance portraiture and literature; representations of race in the visual and dramatic arts; global Shakespeare, especially Shakespeare in the Indian subcontinent; and the Elizabethan poet and historian Samuel Daniel. Her interdisciplinary monograph, *Imagining Cleopatra: Performing Gender and Power in Early Modern England* (Bloomsbury Arden, 2019) explores the representation of the Egyptian queen across literature, drama, iconography and sculpture, and investigates a portrait of a Jacobean woman, depicted as Cleopatra holding the asp in the dramatic moment of her suicide. She has published in the *British Art Journal* and *Early Modern Theatre*, and is co-editing an interdisciplinary collection of essays with Chris Laoutaris on early modern women and portraiture.

**Wendy Lennon, Doctoral Candidate at the Shakespeare Institute and Founder and Director of Shakespeare, Race and Pedagogy**



Wendy Lennon FEA is a PhD student at the Shakespeare Institute, a writer, and an English teacher. Wendy is also the Founder and Director of '[Shakespeare, Race & Pedagogy](http://www.shakeracepedagogy.com)' an inter-cultural, inter-generational education initiative which seeks to share, celebrate, and reinvigorate approaches to the teaching and study of Shakespeare's plays. Wendy is a member of the British Shakespeare Association's Education Committee and was delighted to accept the nomination as a 2021 Fellow of the English Association.

[www.shakeracepedagogy.com](http://www.shakeracepedagogy.com)

[shakeracepedagogy@hotmail.com](mailto:shakeracepedagogy@hotmail.com)

Twitter: @writerlennon

**Professor Ania Loomba, Catherine Bryson Professor of English, University of Pennsylvania**



Ania Loomba researches and teaches early modern literature, histories of race and colonialism, postcolonial studies, feminist theory, and contemporary Indian literature and culture. She currently holds the Catherine Bryson Chair in the English department. She is also faculty in Comparative Literature, South Asian Studies, and Women's Studies.

Her writings include *Gender, Race, Renaissance Drama* (Manchester University Press; 1989; Oxford University Press, 1992); *Colonialism/ Postcolonialism* (Routledge, 1998; second edition, 2005; third edition 2015; Italian, Turkish, Japanese, Swedish and Indonesian editions); and *Shakespeare, Race, and Colonialism* (Oxford University Press, 2002).

She has co-edited *Post-colonial Shakespeares* (Routledge, 1998); *Postcolonial Studies and Beyond* (Duke University Press, 2005); *Race in Early Modern England: A Documentary Companion* (Palgrave, 2007); and *South Asian Feminisms* (co-edited with Ritty A. Lukose, Duke University Press, 2012). She is series editor (with David Johnson of the Open University, UK) of *Postcolonial Literary Studies* (Edinburgh University Press). She has also produced a critical edition of Shakespeare's *Antony and Cleopatra* (Norton, 2011).

Her recent publications include *Rethinking Feminism in Early Modern Studies: Gender, Race and Sexuality* (co-edited with Melissa Sanchez; Routledge, 2016); essays on early modern global contact; on race and embodiment; caste and its implications for understanding racial philosophies, and race in modern India.

Her latest monograph is *Revolutionary Desires: women, communism, and feminism in India* (Routledge 2018). Her latest edited collection is *A Cultural History of Western Empires in the Renaissance* (Bloomsbury, 2018).

<https://www.english.upenn.edu/people/ania-loomba>

**Professor Valerie Traub, Adrienne Rich Distinguished University Professor of English & Women's and Gender Studies, University of Michigan**



Valerie Traub is the Adrienne Rich Distinguished University Professor of English and Women's and Gender Studies at the University of Michigan. She is the author of *Thinking Sex with the Early Moderns* (2015), *The Renaissance of Lesbianism in Early Modern England* (2002), and *Desire & Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992, reissued 2014). Both *Thinking Sex* and *The Renaissance of Lesbianism* won the Best Book award from the Society for the Study of Early Modern Women. In addition, she has edited several collections, including *The Oxford Handbook of Shakespeare and Embodiment* (2016), which received the Ronald H. Bainton Prize for Best Reference Work 2016 by the Sixteenth Century Society and Conference, and is co-editor of *Feminist Readings of Early Modern Culture: Emerging Subjects* (1996) and *Gay Shame* (2009).

Her latest edited collection is *Ovidian Transversions: Iphis and Ianthe, 1350-1650*. She has long been at work on another monograph, *Mapping Normality in the Early Modern West*, which examines how gender, race, and sexuality in cartographic and anatomical illustration comprise a prehistory of the concept of the normal. She is the recipient of the John D'Arms Award for graduate mentoring and the Distinguished Faculty Achievement Award.

<https://lsa.umich.edu/content/michigan-lsa/wgs/en/people/core-faculty/traubv.html>

**Professor Katherine Schaap Williams, Department of English, University of Toronto**



Katherine Schaap Williams is Assistant Professor of English at the University of Toronto, where she researches, teaches, and writes about early modern drama, disability studies, performance theory, and global Shakespeare. Her work has appeared or is forthcoming in *ELH*, *English Studies*, *Disability Studies Quarterly*, *Early Theatre*, and *Journal of Early Modern Cultural Studies*, and in edited collections such as *Disability, Health and Happiness in the Shakespearean Body*, *The Arden Handbook of Contemporary Shakespeare Criticism* and *The Changeling: State of Play*. She edited Chapman, Jonson, and Marston's 1605 play *Eastward Ho* for *The Routledge Anthology of Early Modern Drama* (2020). Her book, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, is forthcoming from Cornell University Press in June 2021.

[http://www.english.utoronto.ca/facultystaff/facultyprofiles/Williams\\_Katherine.htm](http://www.english.utoronto.ca/facultystaff/facultyprofiles/Williams_Katherine.htm)

## Session 4 – Transcending Social Borders Roundtable

**Dr Katie Steele Brokaw, Associate Professor, University of California Merced**



Dr Katie Steele Brokaw is Associate Professor at University of California Merced and co-founder of Shakespeare in Yosemite. Her monograph *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama* (2016) was Winner of the 2018 David Bevington Award for best new book in early drama studies.

<https://www.ucmerced.edu/content/katherine-steele-brokaw>



## **Professor Paul Prescott, University of California Merced**



Dr Paul Prescott is Professor of English and Theatre University of California Merced and co-founder of Shakespeare in Yosemite. His research interests span Shakespeare in performance, applied Shakespeare, eco-Shakespeare, the theory and practice of arts criticism.

<https://www.ucmerced.edu/content/paul-prescott>

## **Shakespeare in Yosemite**



<https://yosemiteshakes.ucmerced.edu/>



### **Aileen Gonsalves, Founder and Artistic Director of Butterfly Theatre**



Aileen trained as an actor at the Central School of Speech and Drama and works professionally in film, theatre, television and radio. She has worked extensively at the RSC across her career. Assistant Director to Tim Supple on *Midnight's Children*, Greg Doran on *All's Well That Ends Well* and also with Greg she was the Associate Director on the groundbreaking motion capture production of *The Tempest* in 2017. She directed the RSC's *First Encounters Tempest* for the Swan and UK tour. She has also been the RSC International and National Youth Ensemble director since 2008, as well as an RSC Education Associate Practitioner.

Aileen teaches her new method of acting, 'The Gonsalves Method', at various drama institutions nationally and internationally. She was Head of the MA in Acting at Artsed Drama School 2011-2015, Head of Acting at Drama Studio London 2018-19. She is currently teaching actors and directors at RADA and UWL. She is the author, with Tracy Irish, of *Shakespeare and Meisner: A Practical Guide for Actors, Directors, Students and Teachers* (Arden Bloomsbury, 2021)

<https://www.gonsalvesmethod.com/>

<https://www.butterflytheatre.com/ourteam>

## **Darren Raymond, Intermission Youth Theatre**



An active director, writer and actor, Darren had his poetry published in the *Guardian* and has taken the lead in numerous Shakespearian tours including the role of Prospero for the RSC's First Encounters: *The Tempest*. Most recently, he directed *Excluded* for Intermission Youth Theatre, *Shakespeare Walks* for Shakespeare's Globe and *Othello: Remixed* for Intermission Theatre Company at Omnibus Theatre. He is dedicated to inspiring the young people he works with whilst continuing to pursue his own directing, writing and acting career. He is a Mentor for the National Criminal Justice Arts Alliance is a member of the RSC's Education Advisory Committee.

Directing includes: *Shakespeare Walks*, *Sonnet Sunday*, *Voices in the Dark* (Shakespeare's Globe), *Wasted*, *Love me to Death*, *Double Trouble*, *Guilt Trip*, *HMP Macbeth* (Intermission Youth Theatre), *Cracking the Whip*, *The Visit*.

Writing includes: *Prison Wings*, *Rise and Fall*, *The Playground*, *Taming Who?*

Acting credits: Theatre – *Trim Palace* (2Heavy Theatre), *The Tempest* (RSC), *Othello* (UK Tour), *Prison Wings*.

Television – *Run*, *Lawful Killing*, *Silent Witness*.

<https://www.intermissionyouththeatre.co.uk/our-story>

## **Friday 11 June 2021 – Beyond the Borders of Media, Curating and Publishing**

### Session 1 – Curating Shakespeare

**Dr Paul Edmondson, Head of Research and Knowledge and Director of the Stratford-upon-Avon Poetry Festival, The Shakespeare Birthplace Trust**

(see also Dr Edmondson's biography under Wednesday 9 June, Session 4)

<https://www.shakespeare.org.uk/about-us/news-media/spokespeople/paul-edmondson/>

## **Professor Nicola Watson, Professor of English Literature, The Open University**



Nicola Watson is Professor of Literature at the Open University. Although best-known as a Romanticist, she has taught Shakespeare ever since studying at Harvard as a Knox Fellow in the 1980s, and wrote about Walter Scott in the Great Shakespeareans series. She has published extensively on Shakespeare and literary tourism, notably in *The Literary Tourist* (2006) and *The Author's Effects* (2020). Her interest in propagating culture beyond national boundaries extends to running her own digital museum project, *Romantic Europe: The Virtual Exhibition* (<http://www.euromanticism.org/virtual-exhibition/>). <https://www.open.ac.uk/people/nw225>

## **Guy Young, M4C AHRC-funded PhD Candidate and Qualified City of London Guide**

After studying at the University of Edinburgh, I combined TEFL teaching and attempts at travel writing in Egypt and Japan, followed by NGO work in India. I settled down to become a secondary English teacher in London. Training at the Institute of Education in Bloomsbury sparked a passion for literary geography - the spaces and places associated with authors and their works. I trained as a City of London Guide, winning the Katrine Prince prize, awarded by the Lord Mayor of London. Teaching at the United Nations International School in New York, I was able to undertake some unforgettable literary pilgrimages to the haunts of, among others, William Faulkner, Flannery O' Connor, and F. Scott Fitzgerald. I gained my MA in Shakespeare and Theatre (Distinction) from the Shakespeare Institute in 2020. Since then, having secured funding from Midlands 4 Cities (AHRC), I have been researching how Shakespeare's life has been presented through places and spaces in Stratford-upon-Avon. My PhD, with the Shakespeare Institute, is a collaboration with the Shakespeare Birthplace Trust (SBT), drawing on travelogues, guidebooks, maps, paintings, newspapers, and material culture. I focus on three turning points in the spatial configuration of the SBT: around 1910, 1951, and 2016.

## Session 2 – Everything to Everybody: Bringing the Birmingham Shakespeare Memorial Library to the World

### **Professor Ewan Fernie, Shakespeare Institute, University of Birmingham, and Everything to Everybody project**



Ewan Fernie is a Professor at the Shakespeare Institute and Director of the ‘Everything to Everybody’ Project. His latest critical book is *Shakespeare for Freedom: Why the Plays Matter*. A new edition of ‘Macbeth, Macbeth’ (with Simon Palfrey) has just been published by Boilerhouse. He is currently writing a book called *The Dirty History of Hope*, as well as various things about Birmingham.

<https://www.birmingham.ac.uk/staff/profiles/shakespeare/fernie-ewan.aspx>

<https://everythingtoeverybody.bham.ac.uk/>

Follow on twitter: @E2EShakespeare

## Session 3 – Digital Shakespeares/Global Shakespeares

### **Dr Erin Sullivan (session co-host), Senior Lecturer, The Shakespeare Institute, University of Birmingham**

Erin Sullivan is Senior Lecturer in Shakespeare at the Shakespeare Institute, University of Birmingham. She is the co-editor of *Lockdown Shakespeare* and author of *Shakespeare and Digital Performance*, both forthcoming in 2022.

<https://www.birmingham.ac.uk/staff/profiles/shakespeare/sullivan-erin.aspx>

### **Michael Joel Bartelle, Doctoral Candidate at the Shakespeare Institute, University of Birmingham**

Michael Joel Bartelle is an actor and a PhD candidate at the Shakespeare Institute. His current research focuses on the varieties of emotion in performance in various cultural and linguistic contexts.

<https://www.birmingham.ac.uk/schools/edacs/departments/shakespeare/research/postgraduateresearch/profiles/bartelle-michael.aspx>



**Professor Sonia Massai, Professor of Shakespeare and Early Modern Studies, King's College London**

Sonia Massai is Professor of Shakespeare and Early Modern Studies at Kings College London. She is the author of *Shakespeare's Accents* and editor of *World-wide Shakespeares*.

<https://www.kcl.ac.uk/people/sonia-massai>

**Professor Alfredo Michel Modenessi, Professor of English Literature, Drama and Translation, Universidad Nacional Autónoma de México**



Alfredo Michel Modenessi is Professor of Theatre and Translation at the National University of Mexico (UNAM), as well as a stage translator and dramaturg. He has published and lectured on Shakespeare, drama, theatre, translation, and film in Cambridge, Oxford, Arden, Routledge, the UK, the USA, Argentina, Cuba, Chile, Brazil, Spain, France, Italy, Germany, and Mexico, among others. He serves on several advisory boards, including MIT, Cambridge University Press, and the University of Barcelona. He has translated over forty-five plays for page or stage, including seventeen by Shakespeare – such as *Macbeth*, *Othello*, *Julius Caesar*, *Love's Labour's Lost*, *Measure for Measure*, *The Tempest*, *2 and 3 HVI*, *Richard III* (staged in Guatemala as well as Mexico) *1 Henry IV* (staged at The Globe's "37 Plays, 37 Languages" festival in 2012), and *Romeo and Juliet* (adapted for a bilingual production by the New York Public Theater, 2021) – plus Marlowe's *Edward II*, the anonymous *Arden of Faversham*, and modern dramatists like August Wilson, Lanford Wilson, Tom Stoppard, Paula Vogel, Jean-Paul Sartre, Athol Fugard, John Osborn, Nina Raine, Tennessee Williams, Sam Shepard, Jez Butterworth, and Andrew Bovell. He is writing a book on Shakespeare on Mexican film and translating the Sonnets into Spanish verse.



## **Rob Myles, Actor, Writer, Director, and Founder of The Show Must Go Online**



Rob is a multi-award-winning actor, writer and director, and a member of the Shakespeare Theatre Association. Over thirteen years as an actor, he has played a wide range of Shakespearean roles including: Autolycus, Banquo, Bedford, Benedick, Berowne, Bottom, Brutus, Claudius, Chorus, Dauphin, Douglas, Egeus, Friar Laurence, Lennox, Leontes, Malvolio, Nym, Oberon, Paris, Petruchio, Pinch, Puck, Sampson, Sebastian, Siward, Theseus.

His experiences led him to create The Shakespeare Deck - a powerful, portable toolkit for classical actors, offering a fast and flexible way to engage meaningfully with the text every day. To date it has been sold in the US, Canada, Australia, France, Germany and in the Royal Court Bookshop in London.

In 2020, Rob created The Show Must Go Online, directing the complete First Folio shows (one of the first since Sir Trevor Nunn to do so) in the order they were believed to have been written, one a week every week for 36 weeks via Zoom to YouTube. Over that span, Rob worked with 500 actors and creatives from around the world, including veterans of the RSC, Shakespeare's Globe, Broadway, Hollywood and more, attracting 250,000+ audience members from 60 countries, winning three awards from OffWestEnd including the 5th OneOff Award ever given. Rob has given talks at Harvard University, Kings College London, Rhodes, Cincinnati, and more, as well as recently teaching Shakespeare at East 15 drama school. His Cracking The Shakespeare Code workshops sold out in London and Glasgow in 2018 and 2019, and the online version has sold out in 2021.

<https://robmyles.co.uk/>

#### Session 4 – Arden Shakespeare Roundtable: The Future of Shakespeare in Print and Online

##### **Margaret Bartley, Editorial Director, Bloomsbury Academic, Bloomsbury Publishing**



Margaret Bartley is an Editorial Director at Bloomsbury Publishing PLC for Classics, Drama and Literary Studies. She has worked in academic publishing for 35 years as a Commissioning Editor in Literary Studies, Linguistics, History and Study Skills. She was also the Editor of the Penguin Classics. Since 2002 she has been the Publisher of the Arden Shakespeare and also has editorial responsibility for Bloomsbury's digital platform Drama Online, which includes Arden play texts and critical studies in its collection of over 3,000 play texts and scholarly works. The platform also offers various video collections from Shakespeare's Globe and the RSC.

##### **Mark Dudgeon, Publisher, Theatre and Shakespeare Studies, Bloomsbury Publishing**



Mark was previously a teacher of 11-18 English in Surrey, UK, before following his childhood obsession with imprint pages and starting work in publishing at HarperCollins. On his first day as the Drama Editor at Methuen Publishing he fielded a call from author Stephen Poliakoff complaining that

his books could not be found in his local bookshop, long before Amazon made that the norm. He has been at Bloomsbury Publishing since 2006 where he's the Publisher of theatre studies and Shakespeare studies titles under the Methuen Drama and Arden Shakespeare imprints. He loves discussing new projects with authors, learning from them and making their work available to as wide a readership as possible.

**Lara Bateman, Assistant Editor, Arden Shakespeare and Methuen Drama, Bloomsbury Publishing**

Lara Bateman graduated from Royal Holloway, University of London, and is an Assistant Editor at Arden Bloomsbury Publishers, working on Arden Shakespeare and Methuen Drama books.

<https://uk.linkedin.com/in/lara-bateman-322b28a3>

**Thank you all for joining us for the launch of the Shakespeare Beyond Borders Alliance! Together, let's co-create a Shakespeare network without limits!!**

Professor Michael Dobson, The Shakespeare Institute, University of Birmingham

Dr Chris Laoutaris, The Shakespeare Institute, University of Birmingham

Dr Rowan Mackenzie, Shakespeare UnBard

*Co-Chairs of the Shakespeare Beyond Borders Alliance*