



Essay Contributors

Dr. Catherine Heiner (she/her) currently teaches at Middle Tennessee State University after receiving her PhD in Theatre History and Performance Studies from the University of Washington. She has presented research at the American Society for Theatre Research annual conference as well as the Mid-America Theatre Conference, and as a dramaturg she has worked on productions of *The Oresteia* (adapted by Ellen McLaughlin), *The Importance of Being Earnest*, *American Idiot*, and the world premiere of *An Evening with Two Awful Men*. Her research includes applications of affect theory in theatre and performance, and empathy as progressive political affect.

Clara Kunding (she/her) is an Assistant Professor of Theatre at Eastern New Mexico University. She holds an MFA in Theatre for Youth & Community from Arizona State University and a certificate in physical theatre from the École Jacques Lecoq. Her work has been published by Youth Theatre Journal, the Journal of Performance as Research, and Demeter Press. She currently serves as the Early Career Representative for the Directing Focus Group of the Association for Theatre in Higher Education. Clara taught previously as an Instructor-of-Record at Arizona State University and an Associate Teacher for the Mary McDowell Friends School in Brooklyn. She additionally served as the Program Coordinator for Camp Level Up. She has worked as a teaching artist nationally, including for Childsplay, E.P.I.C. Players, and the Lawrence Arts Center.

Dr. Winter Phong (she/her) is an Assistant Professor of Arts Administration at the University of Kentucky. Her research focuses on the intersections of arts participation, accessibility, and financial sustainability in cultural organizations. She investigates how structural and financial barriers affect engagement and develops strategies to strengthen organizational capacity through fundraising, financial management, and community-driven initiatives. Her work emphasizes practical, accessible solutions that promote long-term sustainability and broader participation in an evolving cultural landscape. As an arts administrator, she has contributed to the design of inclusive programming and adaptive organizational models. Her Ph.D. study in interdisciplinary arts and MFA/MBA in Theatre Management, she brings a collaborative approach to building more community-engaged, responsive arts organizations.

Jackie Rosenfeld (she/her) is the Assistant Professor of Playwriting and Theatre Pedagogy at East Texas A&M University. With an MFA in Playwriting from Texas Tech University, Rosenfeld specializes in the areas of new play development and dramaturgy. She is an award-winning playwright with productions across the country including the New York City International Fringe Fest. Her play *keepingabreast* produced by Blunder Woman Productions is available on Audible.

Dr. Cade Sikora (he/him) is an award-nominated designer and historian from the Midwest. Currently, he is Visiting Assistant Teaching Professor of Scenic Design at Ball State University in Muncie, IN. He graduated from The Ohio State University in 2020 with a Masters of Fine Arts in Scenic Design. His work as scenic, lighting, and sound designer has been featured in productions from Wisconsin to Texas to Pennsylvania. He holds a Bachelor of Arts in Theater from the University of Wisconsin-Eau Claire. In addition to design, Cade is also an avid researcher. In 2018, Cade was awarded the William Case Kramer Fellowship at The Ohio State University which allowed him to go to the United Kingdom to study the work of scenographer Maria Björnson for an article published in USITT's *TD&T*. In 2023, he co-produced a 10-and-a-half hour radio play set aboard the R.M.S. *Titanic*, which he wrote and adapted, and is currently compiling material for projects on the final voyage of the airship LZ-129 and the fall of the Romanov Empire.

Kiley Towne (she/her) is a second-year MFA Directing candidate at Baylor University. She received her Bachelor of Arts in Acting/Directing and her Master of Arts in Theatre at Texas A&M University - Commerce in her hometown of Commerce, Texas. In addition to her theatrical experience, she has over twenty years of dance training and works as a professional dance instructor and choreographer. She is the 2023 Higher Educational Research Conference Scholarly Debut Papers Project winner and Texas A&M University - Commerce Department of Theatre Graduate Student of the Year 2022-2023. She is a proud member of the Texas Educational Theatre Association and the Higher Educational Research Conference where she served as the Graduate Student Representative for two years. Her areas of interest include physical storytelling, experimental theatre, dramatic theory, and gender studies.

Dr. Catherine (Katya) Peckinpaugh Vrtis (they/them) is a queer/crip theatre and performance scholar focusing on the dynamics of de/humanization, particularly via racism, heterocissexism, and dis/ableism, in the cultural discourse of freakery and monstrosity. Recent work appears in the upcoming *Horror Handbook*, *Monsters in Performance*, and *Freak Inheritance*. Their second research focus is disability-inclusive pedagogical theory; this work is available in the *Journal of Consent-Based Performance*, *Theatre History Studies*, *Theatre/Practice*, and in the podcast *Pedagogy in Process*. Dr. Vrtis co-founded and serves as Focus Group Representative for the Disability, Theatre, and Performance Focus Group in the Association of Theatre in Higher Education.

Accessibility Special Section Artist-Contributors

T. S. Banks (he/him) is a Black & QTDisabled, non-binary teaching artist, poet, and playwright from Madison, WI. He is the Founder of Loud 'N UnChained Theater Co and LNU Publishing House, which is home to Black mad-Krip, neurodivergent, and chronically ill authors and teaching-artists. His work addresses visioning for Black Liberation, a critique of the medical system, radical care + access, madness, QT Mad-Krip Liberation, disability justice, & abolition. T's chapbooks "Call Me ill" , "Left" & "SPLIT" can all be found at LnuTheaterCo.com. Follow him @LnuTheaterCo on IG or @Call_Me_ill on "X".

Terry Galloway (she/her) Deaf since nine, queer since forever, and Texan by cruel twist of fate, Terry Galloway is the author of *Mean Little deaf Queer*, a memoir about growing up on the margins and making a ruckus there. In Austin, she was known for cross-dressing her way through two legendary theaters Shakespeare at Winedale and Esther's Follies; and for co-founding *Actual Lives*, a performance project for adults with disabilities. Now in Tallahassee, she and her wife Donna Marie Nudd run the gloriously subversive Mickee Faust Club—a haven for queers, crips with attitude, and misfits of all stripes. She's toured the world with her solo shows, written musicals post-cochlear implants, and even had one piece turned into an opera. Her op eds, articles, poems and plays have been widely published. Her memoir is being re-issued in 2025 with a new Afterword. And yes, she was once a crossword clue. Across, not down.

Dr. Donna Marie Nudd (she/her) is a Professor at Florida State University. Her research and teaching areas are in Performance Studies, Gender and Queer Studies, and Pedagogy. She is the Co-Founder and Executive Director of the 38-year old [Mickee Faust Club](#), a theatre company that focuses on original work (in theatre, cabaret, video and radio). Nudd was the director and dramaturge for three of Terry's Galloway's solo shows that have been featured at over a hundred alternative theatres and universities. Galloway and Nudd live in a 1934 house in Tallahassee, Florida and have two cats, Kenny and Ollie.