

Most Significant Career Research Contributions

1. *Most Convenient Way Out* (2014)

This is a 15 minutes-long guided audio-walk for two at a time featuring a testimony by a young ex-combatant of rebel group Revolutionary Armed Forces of Colombia (FARC). It can be experienced in both English and Spanish, and can be adapted to different settings. It is the result of a commission and a collaborative process with a series of organizations, artists, and a research group on the role of memory in a post-conflict context (Instituto Pensar, Javerina University, Colombia).

In terms of creative research output, this work is a methodology to enable those who do the walk to position themselves physically and subjectively in relation to some of the key social, biographical, and cultural forces that have led a teenage boy from a rural community in Colombia to *voluntarily* join the illegal armed group FARC, to commit acts of terrorism such as forced displacement and kidnapping, and later to look for the most convenient way out of FARC. Oral history and digital sound art are used here in combination with a *guided audio-walk* strategy as a means to facilitate participants to position themselves physically, emotionally, ethically, and intellectually in relation to the complex subject of child combatants.

The Most Convenient Way Out is a significant contribution for a number of reasons. First, it is the result of a commission from The International Association for the Study of Forced Migration (IASFM). The IASFM brings together academics, practitioners and decision-makers working on forced migration world-wide. In that sense, this project contributed to position participatory oral history performance internationally as a meaningful, effective tool for engaging a wide range of publics both physically, artistically and intellectually with difficult questions of the past that continue to resonate in the present of post-conflict societies. Delegates to the IASFM conference who took part in the walk expressed their interest in me replicating the project in other contexts and for specific audiences such as schools, tribunals dealing with young ex-combatants, youth organizations, galleries, and cultural centres.

Second, this contribution is significant in that the self-reflexive, positioning enabling agency of the methodology was tested and confirmed through the feedback from participants. It was confirmed by the delegates of the IASFM who took part in July 2014, and by participants to the second iteration of the project, which was presented at The Southbank Centre in London within the frame of the *Why? What's Happening for the Young Festival* in October 2014. These confirmations have opened up a new strand of creative research for me that is easily adaptable to the exploration of situations in different parts of the world in which terrorist groups are recruiting young people. In that sense, this methodology offers a 'deep learning' experience and a research opportunity for publics to engage performatively with the very timely issue of 'why good kids turn into deadly terrorists'.

Finally, it was significant because it drew the attention of key figures within Performance Studies world-wide. In consequence, I have been invited to develop paper presentations at two international academic conferences: *Where To? Steps Towards the Future of Walking Arts* (Falmouth University, UK, March 2015), and *Performative Commemoration of Painful Pasts* (Stockholm University, June 2016).

2. Sotelo Castro, L.C. (2010) ‘Looking backwards in order to walk forwards: walking, collective memory, and the site of the inter-cultural in site-specific performance’, *Performance Research* Vol. 15 No. 4 (December).

In the project *Making Memory While Walking* (2009), I use an abandoned eighteenth century colonial footpath in rural Colombia, near to Bogota, to walk it together with Indigenous and non-Indigenous peoples, with Colombians and non-Colombians, with locals to the area and outsiders, as a means to explore, exhume, and transform into something positive what it might mean for the involved participants to step on the evocative traces of a past that saw thousands of Indigenous Peoples in Colombia being killed and enslaved. The journal article published in *Performance Research* is the critical documentation of that project, which was originally presented within the frame of the 7th *Encuentro* of the Hemispheric Institute of Performance and Politics (New York University) in 2009, and funded by a research grant from Banco Santander.

The journal article is significant in that it positioned my research in the context of the emerging international field of walking art and memory-based performance. The extremely competitive nature of *Performance Research* as a site for peer-reviewed publication within Performance Studies makes this a significant milestone in my career. The article makes a contribution to the understanding of a group walk as a framework for considering how the intercultural is performed in and through the actual course of a process of interaction, and how collective memory or the lack of plays a role whenever a non-Indigenous person walks with an Indigenous person on a path where her ancestors once lived and were displaced from. The methodology applied to document some of the conversations that happened during the walk, which included the use of binaural microphones, was innovative. The article explores the use of Participation Cartography – a concept coined by me in my PhD thesis to explore the agency of participatory performance- as a theoretical framework for understanding how individuals are positioned as Indigenous or non-Indigenous over the course of a spatio-temporal performance (a walk). More significantly, the article attracted a PhD student who moved from the United States to London to work with me on the topic of group walking as an art genre.

3. Sotelo Castro, L.C. (2010) ‘Participation Cartography: blurring the boundaries of space and autobiography by means of performance’ *RiDE: The Journal of Applied Theatre and Performance*, Themed issue (15.4; November).

This contribution is significant because it presents Participation Cartography as a new concept for the analysis of the empowering potential of a participatory practice that uses Global Positioning System (GPS) technology to frame walking as integral to a performative, self-mapping, and aesthetic process. It offers a literature review of research on artistic practices using cartographic, participatory methods and outlines some of the limitations of previous approaches to that field of practice. By discussing my experience as participant in *Ere be Dragons* (2007), a work by the artist collective Active Ingredient (Rachel Jacobs and Matt Watkins), I set out new concepts for thinking through practices which blur the boundaries between autobiographical, site-specific, walking, and cartographic performance art. The article is further significant in that it brings to surface that the performance projects under discussion such as *Ere be Dragons*, do not have a mechanism for participants to share their participation experience embedded in the participation framework they provide. I argue that this is a central problem as the lack of such a mechanism may shatter the self-mapping (self-positioning) agency of this practice. It is through the act of sharing the spatial autobiographical narratives that result out of the participation process that the participants may be enabled to position and map the self.

4. Sotelo Castro, L.C. ‘The Cleaners’ Voice’ (community project with cleaning personnel), Presented at The University of East London, September 2011

This is a significant creative research contribution, directly relevant for the aims of my CRC program. In this project, I applied a ‘complaints choir’ methodology to make the complaints of a number of migrants of Latin American origin working as cleaners at the University of East London heard by the senior management team of the university. Working in collaboration with a) a songwriter; b) Unison –one of the UK’s largest unions-; c) leaders from the ‘London Living Wage Foundation’ –a campaign to raise the wage of workers living in London (UK); and d) cleaners of Latin American origin based in London, I developed a 3 minute choir-performance to support the London Living Wage Campaign in its efforts to make the University of East London sign up to the London Living Wage and raise the salaries of the cleaning personnel. The documentation of the song, featuring oral history testimonies by three cleaners was disseminated via Youtube. In less than an hour, over two hundred people had watched the video. Following the success of the video and of the campaign, the Vice-Chancellor of the university announced that the University of East London (UEL) would sign up to the London Living Wage (LLW). This ensured that contract cleaning staff, hitherto paid just above minimal wage, would be paid a Living Wage: the minimum amount required to be able to afford to live and work in London as calculated by the Greater London Authority. From £7.85 per hour, their salary was raised to £8.30. This outcome was not just significant in that it made a real change in the cleaners’ earnings. More importantly, it helped establish the use of oral history testimonies as campaign tool in the context of the London Living Wage Campaign.

<https://www.youtube.com/watch?v=y-aRNW-Rst4>

5. ‘Derechos Humanos en una República Multicultural’ [Human Rights in a Multicultural Republic]. *Revista Pensamiento Jurídico*. Universidad Nacional Nro. 9. Ago- Sep. 1998

I started my academic research career in Performance Studies in 2010. Prior to that, my first research career was in legal and political philosophy (1996 – 2000) as Assistant Professor at the Universidad de los Andes, Bogota (Colombia). The insights gained through that prior research led me to move organically from legal and political theory to social action research in the form of creative performance research. In particular, my work exploring cultural diversity and the rights of Indigenous Peoples in the light of shifting notions of democracy, justice, and law enforcement in Colombia. With the support of a \$15,000 research grant from the Colombian government, I produced the first case law compilation on issues relevant for the notion of ‘multiculturalism’ ever produced in Colombia, with particular reference to the rulings by the Colombian Constitutional Court on that matter. Working in collaboration with anthropologist Esther Sanchez, I produced a series of contributions on legal anthropology and legal pluralism, being this the most significant for a series of reasons: a) it became one of the main legal tools used by Indigenous lawyers working as defenders of collective rights of Indigenous Peoples in the context of conflicts between Indigenous Peoples and oil companies; b) it became a major resource for judges in the country dealing with cases of various kinds in which so-called collective human rights of Indigenous Peoples were involved; and c) it contributed to the development of a new course on multiculturalism at the Universidad de los Andes, in which for the first time in history at that elite university students from an Indigenous community could attend. My interest in giving voice to Indigenous Peoples and other ‘hidden voices’ through oral history stems largely from my insights gained through the course that I helped develop at Universidad de los Andes. As part of my methodology to discuss some of the cases featured in this publication, I invited young leaders of Indigenous Peoples resident in Bogota to my class to discuss the cases with my students. For many, this was the first encounter they had ever had with a native young person. The experience was truly transformative both for the Indigenous leaders and the students. The class gave them the opportunity to listen to each other face to face for the first time.

Publication Conventions in the Discipline

A The publication conventions in the nominee’s discipline(s);

The nominee’s discipline is Performance Studies. The authorship convention that has been used in all my publications is that I, as the first and only author have done all the research including the design of the creative experiments when applicable, their production and execution, data collection (interviews, documentation, first hand experience of practices by artists), formulation of the theoretical framework, data analysis, and writing up of the manuscript. Also, the single author convention shows that I have done all the research independently.

B The choice of venues for the dissemination of the nominee's research results;

In terms of the publications, the journals in which my research results have been disseminated are all internationally renowned, world-leading, blind peer-reviewed journals. The same applies to the publication of the forthcoming book chapters in Palgrave. Palgrave is a world-leading publisher in my field and the publication process is peer-reviewed.

In terms of the practical experiments, they have typically happened within the frame of international academic conferences. This is so because, even though the outcomes are artistic, they are primarily creative research outcomes that happen in the context of my work as academic researcher.

C The citation conventions for the discipline(s) (e.g., senior author first in multi-authored publications);

I am the only author of my publications. This is reflected in the convention: Surname, Name initials. For instance, an article of mine can be found in the British Library by typing in: Sotelo Castro, L.C. Co-authorship in my discipline is possible. Authorship is reserved for those, and only those, who have made significant intellectual contribution to the research. Participation solely in the acquisition of funding or general supervision of the research group is not sufficient for authorship. Honorary authorship is not acceptable. The person who has made the major contribution to the paper and / or taken the lead in writing is entitled to be the first author.

D The publication conventions in the discipline(s) as it relates to students and trainees;

Both in Performance Studies and in Oral History, students are cited as coauthors if their contribution goes beyond collection, and as a Research Assistants to interpretation/co-writing. Professors do not get co-authorship of student work.

Research Contributions Over the Last Five Years**3.1. Published refereed contributions****Forthcoming contributions**

Sotelo Castro, L.C. (2016) The Transformative Power of a Memory Walk in the context of Terrorist Hostage-Taking: A Case Study, in Fischer, T. and Katsouraki, E. *Performing Antagonism: Theatre, Performance & Radical Democracy*, London: Palgrave. 'submitted'

Sotelo Castro, L.C. (2016) Mediatized Presentation of Self, Vulnerability, and Civic Engagement, In Breed, A. and Prentki, T. (2016) *Performance and Civic Engagement*, London: Palgrave. 'submitted'

Published

Sotelo Castro, L.C. (2010) 'Looking backwards in order to walk forwards: walking, collective memory, and the site of the inter-cultural in site-specific performance', *Performance Research* Vol. 15 No. 4 (December).

Sotelo Castro, L.C. (2010) 'Participation Cartography: blurring the boundaries of space and autobiography by means of performance' *RiDE: The Journal of Applied Theatre and Performance, Themed issue (15.4; November)*.

Sotelo Castro, L.C. (2009) 'Participation Cartography: the presentation of Self in spatio-temporal terms'. *CFP: 'Disclose', M/C Journal Vol. 12. No. 6, 2009*. Available at: <http://journal.media-culture.org.au/index.php/mcjournal/article/viewArticle/192>

3.2 Other refereed contributions

3.2.1 Papers presented at scholarly conferences (selected)

Sotelo Castro, L.C. "Listening to Violent Kids", Stockholm University, Performative Commemoration of Painful Pasts Conference, June 2016.

Sotelo, Castro, L.C. "What's driving them out of home?", Falmouth University Where to? Steps Towards the Future of Walking Arts Conference, March 2015.

Sotelo, Castro, L.C. "Facilitating listening of stories by young perpetrators by means of performance", University of East London, Spaces of Memory and Performance: Trauma, Affect, Displacement Conference, June 2014.

Sotelo, Castro, L.C. "The aesthetics of intercultural listening within a theatrical frame", Hull University, Questions of Aesthetics and Participation Symposium, September 2013.

Sotelo, Castro, L.C. "Ambientes Vivos de Memoria" (Living Environments of Memory), Inter-artes, LaSalle College Colombia, International Symposium on Interdisciplinary Performance, July 2011

Sotelo, Castro, L.C. "Michel De Certeau y el andar como práctica estética", (Michel De Certeau and his notion of spatial practice re-defined) Universidad Iberoamericana, Mexico City, De Certeau Conference, August 2010

3.3 Non-refereed contributions

Theatre Translations (German – Spanish)

Von Mayenburg, Marius . *Freie Sicht. (Vista Despejada)* Henschel Schauspiel Theater Verlag (2011)

Kriecheldorf, Rebekka. *Das Ding aus dem Meer. (La Cosa del Mar)* Kiepenhauer Bühnenvertrieb. (2011)

Neumann, Jan *Herzschrift (El paso del corazón)*. Kiepenhauer Bühnenvertrieb. (2010)

PhD Thesis

Sotelo Castro, L.C. (2009) Participation Cartography: Performance, Space and Subjectivity. PhD Thesis, University of Northampton

3.4 Creative Outputs

Sotelo Castro, L.C. 'The Most Convenient Way Out -B' (a guided audio-walk)
Presented as part of Why? What's happening for the young Festival, Southbank Centre, London (UK), October 2014

Sotelo Castro, L.C. 'The Most Convenient Way Out -A' (a guided audio-walk)
Presented at 15th International Association for the Study of Forced Migration (IASFM) Conference, Bogotá (Colombia), July 2014

Sotelo Castro, L.C. 'A Citizenship Ceremony with a Difference: a performative archaeology of Colombian migration into London'.
Presented at Brunel University. Antonin Artaud Studio, March 2013

Sotelo Castro, L.C. 'The Cleaners' Voice' (community project with cleaning personnel),
Presented at The University of East London, September 2011

Leadership

In collaboration with colleagues from various universities in London, I have organized research events on participatory performance, on walking art, and on documentary, biographical theatre. I have led, for instance, the following events:

- A symposium on Patronage and Participatory Arts in collaboration with colleagues from Birckbeck University.
- A symposium on *Golden Child*, an autobiographical play by U.S. playwright David Henry Hwang in collaboration with playback theatre company True Heart Theatre.

In the United Kingdom, the research outputs of higher education institutions are assessed every five years through the Research Excellence Framework (REF) system. Depending on the quality of the research the universities are allocated resources. My current institution only submitted outputs by staff that was likely to be assessed as either world-leading or internationally excellent. My outputs were submitted. The system does not reveal what qualification individual outputs get. However, by submitting my outputs, I

contributed for my current institution to leverage research resources that exceeded the ones it has received in the past.

Training and Supervisory Experience

Since 2010 I am a Senior Lecturer in Drama, Applied Theatre and Performance at The University of East London (UK). I am a full-time staff teaching across the entire programme. I also contribute regularly with lectures and workshops to the MA in Heritage Studies on the topic of memory and performance, and to the MA in acting and directing on topics of practice-based research.

I currently supervise two ongoing PhD projects, one on group walking as art, and another on solo political theatre. My role in the first project is as director of studies. In the second case I am the second supervisor.

I have been the module leader for the dissertation module within the Drama, Applied Theatre, and Performance Department at my current institution (University of East London) since 2010. I train undergraduate students in research skills and supervise their projects. In average, I have supervised 20 undergraduate projects per academic year since 2010. I am currently supervising 18 such undergraduate theses. My role is to facilitate learning in areas such as: how to design a realistic research question, how to build a literature review, how to build an argument, research methods in performance studies, academic writing skills. It is also my role to design the assessments and assess the students' work. Key to my work is the responsibility of giving them ongoing and timely constructive feedback.

To involve students in my research activities I have made auditions to select students to collaborate in my creative research projects; my classes are research-informed, which means that I present my own research activities in the modules I teach if appropriate. As a result, there are currently four undergraduate students doing their dissertation on topics related with the empowering agency of participatory performance.

Other Contributions

I am on the advisory committee for an oral history performance project by playback theatre company True Heart Theatre. This London-based company uses playback theatre to engage the British Chinese community with issues of relevance for them. This project is titled The Wheel of Fortune. It is an Oral History Performance project on stories and experiences connected to and about games and gaming in the British Chinese community.

I am member of the School Research Degrees Committee. In that capacity I am part of annual reviews for PhD projects, vivas, and contribute to organize events to create an active research environment within the school. On 25th November 2015 I will do a presentation of my research activities for staff and post-graduate students within an open

(free) research symposium. On 23rd October 2015 I will be part of a panel discussion on Actor Training and Audience Participation at my current institution. These are examples of my regular contributions to engage both internal and external audiences with the areas of my interest, and to attract research students.

I am a member of CPAD, the Centre for Performing Arts Development, which is a research Centre within my school bringing together academics doing research around the concept of performance. We regularly organize and contribute seminars to engage students and staff with our activities.