

Index

Note: Page numbers followed by “n” indicate notes.

- Adapting formats, 73–75
- Affective connection, 48
- Alternative science plays, 17, 19
- Ancient Greece, 3
- Art-science (Sci-art), 33, 35, 38, 89, 149
 - activities, 33
 - collaborations, 38–39
 - discourse, 144–145
 - practices, 53
 - projects, 37–39
- Artsci model, 159–160
- Artsci residencies, 160
- Association of Science and Technology Centers (ASTC), 174
- Audience, 43–45
 - conceptualising, 86–88
 - with connection to science or theatre, 118–119
 - cultural elite, 88
 - measuring audience responses, 95–99
 - outcomes, 91–95
 - qualitative methods, 98–99
 - quantitative methods, 97
 - reception studies, 21, 85, 91, 95, 99, 187
 - research vs. evaluation, 96–97
 - socio-demographic profile, 85, 89, 96–97, 188, 197, 199
 - theatre and spectators, 94–95
- Audience engagement, 45, 144
- Augmented Lecture, 144
 - art-science discourse, 144–145
 - creation process, 145
 - factors affecting outcome, 146–150
- Backstage process, 107–108
- Black and Indigenous People Of Color (BIPOC), 176
- Brazilian science communication, 113
- Brecht, Bertolt, 17, 94
 - A New Role for Theatre and Spectators*, 94
 - Life of Galileo*, 18, 69, 73
- Ciência e teatro*, 16
- Ciência em Cena*, 64
- Circus, 71
- Co-constructing knowledge, 92
- Co-creation, 11, 25, 46, 85, 87, 184
 - co-creator, 85–99
 - design process, 103
- Cognitive component, 92
- Cognitive metaphors, 6, 12, 158–161, 167
- Cognitive response, 22, 42, 62, 80, 83, 87, 91–3, 95, 97, 99, 184, 188
- Collaborations, 35–37
 - creating effective, 49
 - establishing trust, 50–51
 - evaluation and reflection, 52
 - funding, 52–53
 - negotiating commitment, 49–50
 - science communication expertise, 51
- Collaborator, 10–11, 33, 36–38, 186
- Conative response, 92, 95, 97–99, 184, 188
- Conceptualising audiences, 86–88
- Conceptualising science-theatre
 - plethora of concepts, 19–21
 - science communication, 15, 21–24
 - science-in-theatre, 18
 - science-theatre, 24–26

- Contemplative format, 78–79, 82, 184
- Contemporary science, 18–19
- Contemporary science-theatre topics, 57–62
- Contextualising science, 43, 46–47
- Copenhagen*, 3, 33
- Corporate theatre (*see* ‘Industrial theatre’)
- Cosmic Underground*, 80, 161–168
- COVID-19 pandemic, 12, 31, 38, 66, 78, 117, 153, 175
- Creating science-theatre
- art-science projects, 37–39
 - collaborations, 35–37
 - creating effective collaborations, 49–53
 - creative practices, 35
 - from education to spectacle, 39–41
 - motivations behind science-theatre, 39–49
 - survey respondents’ motivations, 41–47
- Cultural capital, 103
- Cultural elite, 88
- Deficit Model, 3, 8, 20, 22–23, 48, 79, 86, 143, 183, 189
- Demonstration, 25, 63
- experimental science, 104
 - live, 70–71
- Demonstrative
- formats, 70–71, 78, 82
 - performances, 184
- Devised theatre, 25
- Dialogue, 5, 8–9, 185
- art-science, 144
 - between arts and sciences, 4
 - creating, 24–26
 - forms of, 82
 - opportunities for, 153
 - promoting, 41, 58
 - between science and theatre, 24
 - styles of, 73
 - theatrical practice of, 77
- Education, 4, 5, 19, 24, 150
- from education to spectacle, 39–41
 - formal, 91, 181
 - informal, 118
 - intentions, 47, 181
 - multiple visions of, 189
 - science, 37, 123, 133, 183
 - theatre, 25
- Educational theatre, 122
- Educator survey, 127
- ‘Emancipated spectator’, 87
- Emotion/emotional, 41, 79, 93–94
- connection, 45
 - engagement, 44–45, 93
 - immediacy, 174
 - impacts of theatre, 93
 - reactions, 91
 - response, 92, 93, 184, 188
 - stimuli, 62
 - values, 87
- Entertaining, 46
- Epic theatre, 94
- Equity, diversity and inclusivity, 112
- Escenas de la Vida Acuática* (*see* Scenes of Aquatic Life)
- European Network of Science Centres and Museums (Ecsite), 6, 28
- European Researchers’ Night (ERN), 137
- Evaluation, 52, 53, 95, 96–97, 197–200
- data, 111
 - forum theatre approach, 92
 - frameworks, 189
 - of science-theatre projects, 12
- Formats
- adopting, adapting and creating new formats, 73–75
 - emerging participatory formats, 75–78
 - interactions in practice, 80–83
 - opportunities for participation, 78–80
 - science communication, 69

- science communication goals, 78–80
 science-theatre traditional formats,
 70–73
 Forum theatre, 10, 74, 75–78, 82, 87,
 184
 approach for public engagement, 92
 performances, 77–78
 Fundamental goals (or motivations),
 40–42, 48, 183
 Funding, 32–34, 52–53

 Genetically modified organisms
 (GMOs), 8, 147

 Hard sciences, 36
 History of science in theatre, 18

 Immersion, 159–160
 Immersive theatre, 75–76
 Improvisation, 72, 87, 145–146, 154,
 184
 Industrial theatre, 122
 Informal science learning (ISL), 103
 Institutional bonds, 116–118
 Interaction, 69–83
 Interdisciplinarity, 59
 International Museum Theater
 Alliance (IMTAL), 63

 Jet Propulsion Theatre, 148

 Learning
 experience, 176–177
 formal, 24, 111
 informal, 24, 111
 outcomes of science-theatre, 93
 stimulating, 45–46
 Lecture-performances, 75
Life of Galileo, 18, 52, 69, 73, 94
 Living history, 70

 Mapping science-theatre practices
 (central) issue of funding, 32–34
 institutions with science-theatre,
 31–32

 profile of respondents, 28–31
 science-theatre activities, 27
 Marine and Environmental Sciences
 Centre (MARE), 136
 Math class to theatre, 170–174
 Meaning making, 11, 85–88, 93, 96,
 98
 Minnesota Fringe Festival, 169
 Monitoring and evaluation system,
 125–130, 133, 148
 post-production questionnaires, 148
 post-workshop student surveys, 126
 pre-workshop student surveys, 126
 qualitative methods, 98–99
 quantitative methods, 97
 questionnaires, 97
 Motivations (and goals)
 fundamental, 41, 42
 motivations behind science-theatre,
 47–49
 personal, 41, 42, 183
 pragmatic, 41, 42, 183
 of survey respondents, 41–47
 Museu da Vida, 11, 41, 50, 52, 63, 71,
 90, 98, 113–119, 183
 modus operandi, 115
 Museum theatre, 62
 Mysore Science Theatre Festival, 64

Nano is Big, 61, 77, 80
 Narrative responses, 126–128
 National Museum for Science and
 Technology, 135
 Negotiating commitment, 49–50

 Organisation for Economic
 Co-operation and
 Development (OECD), 7

 Participative/participation, 36, 70, 82,
 174, 184
 audience, 6, 62, 77–78, 184–185
 citizen, 9
 forms of, 10
 opportunities for, 78–80

- physical, 87
- of volunteers, 70–71
- Participatory formats, 75–78
- Pedagogy, pedagogical (*see also* Education, learning), 48, 58, 76
 - facet of the *théâtre de sciences*, 22
 - intentions, 184, 187
 - motivations, 183, 189
 - theatrical traditions, 5
- Personal enrichment, 48
- Personal goals (and motivations), 38–44, 46, 48, 183
- ‘Personalised and localised’ theatrical experience, 106
- Physical theatre, 12, 25, 121, 123–125, 130, 132–133
- Play, 36, 60–61, 73, 116
- ‘Pop-up’ festivals, 106
- Post-workshop student surveys, 126
- Pragmatic goals (and motivations), 39, 41, 42, 44–46, 48, 53, 183
- Pre-workshop student surveys, 126
- Professional science-theatre, 114–116
- Public engagement, 25, 33, 36, 38, 49–50, 188
- Public spaces, 65, 185
- Public Communication of Science and Technology Network (PCST), 6
- Public Engagement with Science, 9, 20, 25, 44, 82–83, 107, 174, 182
- Public engagement with science and technology framework (PEST framework), 87
- Public Understanding of Science (PUS), 7–8, 38, 182
- Public Understanding of Science and Technology (PCST), 28
- Qualitative methods, 98–99
- Quantitative methods, 97
- Questionnaires, 97
- Reception studies, 21, 85, 91, 95, 99, 187
- RedPop, 6, 28
- Research, 21, 96–97, 188–189
- Royal Institution, 79
- Scenes of Aquatic Life*
 - collaboration to transform, 154–155
 - theatre as knowledge bridge, 151–154
- Science, technology, engineering, art and mathematics (STEAM), 5, 37
- Science, technology, engineering and mathematics (STEM), 12, 37, 103
- Science cabarets, 74
- Science capital, 96, 103, 108, 111
- Science communication, 4, 15, 21–24, 36, 69
 - expertise, 51
 - goals, 78–80
 - storytelling (and narrative), in, 5, 45, 63, 72–73, 103–104, 107–108, 111–112, 145, 172–173
 - paradigms, 6–9
 - storytelling in, 105
- Science festivals (inc science theatre festivals), 6, 10, 32, 39, 56, 62–3, 105–6, 124, 126, 145, 149, 170
- Science Literacy, 7, 24, 182
- Science museums, 24, 62–63, 65, 71, 90, 113–114, 136, 142, 182–183
- Science plays, 17, 20, 21
- Science shows, 70–71
- Science Slams, 74
- Science theatre
 - in South Africa, 122–124
 - in UK context, 104–105
 - rise and rise of, 4–6
 - traditional formats, 70–73

- Science-engaged performance, 19
 Science-engaged theatre, 16
 Science-in-theatre, 18
 Science-performance, 19
 Site-specific storytelling, 159–160
 Skit, 72
 SMASH-UK Programme, 39, 103, 105–108
 Socio-demographic factors, 96
 Socio-demographic measures, 89
 Spectator, 86–87
 theatre and, 94–95
 Stand-up comedy, 72–74
 Stimulating learning, 45–46
 Story of Festival, 160
 Storytelling, 63, 72
 in science communication, 5, 45, 63, 72–73, 103–105, 107–108, 111–112, 145, 172–173

Teatro científico, 16
Teatro de temática científica, 16
 Teatro della Meraviglia (TdM), 64, 148
Teatro científico, 16, 22, 23
 Theatre and science, 17, 23, 25, 41, 44, 70, 90, 118, 135–136, 139, 142, 185
Théâtre de science, 19, 22
Théâtre de vulgarización de la science, 16
Théâtre et science, 19

 Theatre interventions (*see* Theatrical visit)
 Theatre of the Oppressed, 76
Théâtre scientifique, 16, 23
 Brazilian science communication, 113
 institutional bonds, 116–118
 professional science-theatre, 114–116
 Theatrical visit, 71
 Topics
 contemporary science-theatre topics, 57–62
 and content, 55–57
 place hosting science-theatre, 65–67
 traditional venues for science, 62–65
 Trust, 50–51

 Underserved audience, 11, 44, 111

 Venues, 55–67
 Virtual theatre, 66, 75

 Walking Tall Educational Theatre Project, 121
 social value of prehistory through, 124–125
 Walking Tall's impact, 125–130
 World Health Organization, 117–118

 Zoom platform, 38, 75, 78, 81, 175–176