

# Bree Hadley

## List of Publications by Year in descending order

Source: <https://exaly.com/author-pdf/3316718/publications.pdf>

Version: 2024-02-01

25  
papers

95  
citations

1937685

4  
h-index

1720034

7  
g-index

30  
all docs

30  
docs citations

30  
times ranked

45  
citing authors

#	ARTICLE	IF	CITATIONS
1	Disability, Public Space Performance and Spectatorship. , 2014, , .		27
2	Allyship in disability arts: roles, relationships, and practices. Research in Drama Education, 2020, 25, 178-194.	0.4	15
3	Disability theatre in Australia: a survey and a sector ecology. Research in Drama Education, 2017, 22, 305-324.	0.4	11
4	Cheats, charity cases and inspirations: disrupting the circulation of disability-based memes online. Disability and Society, 2016, 31, 676-692.	2.2	10
5	Brokering evaluations of partnerships in Australian community arts: Responding to entrepreneurial tendencies. Journal of Arts and Communities, 2012, 4, 231-249.	0.2	6
6	Cultural safety as a foundation for allyship in disability arts. Disability and Society, 2024, 39, 213-233.	2.2	5
7	Social Media as Theatre Stage: Aesthetics, Affordances and Interactivities. , 2017, , 53-112.		3
8	Using information communication technologies to develop dynamic curriculum frameworks for diverse cohorts: a case study from event management. Journal of Further and Higher Education, 2012, 36, 263-290.	2.5	2
9	Co-designing choice: objectivity, aesthetics and agency in audio-description. Museum Management and Curatorship, 2021, 36, 189-203.	1.4	2
10	â€œYou canâ€™t just take bits of my story and put them into some playâ€™: Ethical dramaturgy in the contemporary Australian performance climate. Performing Ethos, 2020, 10, 69-87.	0.0	2
11	The â€œDirty Workâ€™ of the Lie. Performance Research, 2010, 15, 123-129.	0.1	1
12	(Dia)logics of Difference Disability, performance and spectatorship in Liz Crow's<i>Resistance on the Plinth</i>. Performance Research, 2011, 16, 124-131.	0.1	1
13	The Complex Politics of Care: Needs and interests, norms and desires. Performance Research, 2014, 19, 141-144.	0.1	1
14	The entitled ally: authorship, consultation, and the â€œrightâ€™ to stage autistic peopleâ€™s stories. Disability and Society, 2021, 36, 1489-1509.	2.2	1
15	The last avant garde?. , 2018, , 251-262.		1
16	Disability arts in an age of austerity. , 2018, , 347-361.		1
17	Quick Trust and Slow Time. , 2022, 2, .		1
18	Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia. By Margaret Hamilton. Amsterdam and New York: Rodopi, 2011. Pp. 244 + illus. \$65; â‚¬48 Pb.. Theatre Research International, 2012, 37, 198-199.	0.0	0

#	ARTICLE	IF	CITATIONS
19	Vision, Viability and Value: Three perspectives on the performing arts across cultures, context and nations. <i>Performance Research</i> , 2013, 18, 95-101.	0.1	0
20	Social Media: Platforms, Networks and Influences. , 2017, , 21-52.		0
21	Review of Stage Turns: Canadian Disability Theatre. <i>Canadian Journal of Disability Studies</i> , 2013, 2, 104.	0.2	0
22	Putting Prejudices on the Spot and in the Spotlight: The Risks of Politically Motivated Public Space Performance Practices. , 2017, , 57-78.		0
23	Social Media as Cultural Stage: Co-creation, Audience Collaboration and the Construction of Theatre Cultures. , 2017, , 169-229.		0
24	Social Media as Critical Stage: Controversy, Debate and Democracy. , 2017, , 113-167.		0
25	Plain language summary. , 2018, , 373-383.		0