

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	Cultural safety as a foundation for allyship in disability arts. <i>Disability and Society</i> , 2024, 39, 213-233.	2.2	5
2	Quick Trust and Slow Time. , 2022, 2, .		1
3	The entitled ally: authorship, consultation, and the "right" to stage autistic people's stories. <i>Disability and Society</i> , 2021, 36, 1489-1509.	2.2	1
4	Co-designing choice: objectivity, aesthetics and agency in audio-description. <i>Museum Management and Curatorship</i> , 2021, 36, 189-203.	1.4	2
5	Allyship in disability arts: roles, relationships, and practices. <i>Research in Drama Education</i> , 2020, 25, 178-194.	0.4	15
6	"You can't just take bits of my story and put them into some play": Ethical dramaturgy in the contemporary Australian performance climate. <i>Performing Ethos</i> , 2020, 10, 69-87.	0.0	2
7	Plain language summary. , 2018, , 373-383.		0
8	The last avant garde?. , 2018, , 251-262.		1
9	Disability arts in an age of austerity. , 2018, , 347-361.		1
10	Social Media: Platforms, Networks and Influences. , 2017, , 21-52.		0
11	Disability theatre in Australia: a survey and a sector ecology. <i>Research in Drama Education</i> , 2017, 22, 305-324.	0.4	11
12	Social Media as Theatre Stage: Aesthetics, Affordances and Interactivities. , 2017, , 53-112.		3
13	Putting Prejudices on the Spot and in the Spotlight: The Risks of Politically Motivated Public Space Performance Practices. , 2017, , 57-78.		0
14	Social Media as Cultural Stage: Co-creation, Audience Collaboration and the Construction of Theatre Cultures. , 2017, , 169-229.		0
15	Social Media as Critical Stage: Controversy, Debate and Democracy. , 2017, , 113-167.		0
16	Cheats, charity cases and inspirations: disrupting the circulation of disability-based memes online. <i>Disability and Society</i> , 2016, 31, 676-692.	2.2	10
17	Disability, Public Space Performance and Spectatorship. , 2014, , .		27
18	The Complex Politics of Care: Needs and interests, norms and desires. <i>Performance Research</i> , 2014, 19, 141-144.	0.1	1

#	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	Review of Stage Turns: Canadian Disability Theatre. <i>Canadian Journal of Disability Studies</i> , 2013, 2, 104.	0.2	0
21	Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia. By Margaret Hamilton. Amsterdam and New York: Rodopi, 2011. Pp. 244 + illus. \$65; £48 Pb.. <i>Theatre Research International</i> , 2012, 37, 198-199.	0.0	0
22	Brokering evaluations of partnerships in Australian community arts: Responding to entrepreneurial tendencies. <i>Journal of Arts and Communities</i> , 2012, 4, 231-249.	0.2	6
23	Using information communication technologies to develop dynamic curriculum frameworks for diverse cohorts: a case study from event management. <i>Journal of Further and Higher Education</i> , 2012, 36, 263-290.	2.5	2
24	(Dia)logics of Difference Disability, performance and spectatorship in Liz Crow's <i>Resistance on the Plinth</i> . <i>Performance Research</i> , 2011, 16, 124-131.	0.1	1
25	The "Dirty Work" of the Lie. <i>Performance Research</i> , 2010, 15, 123-129.	0.1	1