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# THE JOURNAL OF CONSENT-BASED PERFORMANCE

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# Journal of Consent-Based Performance

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**Front Cover:**

*Skeleton Crew* (2021) at Bristol Riverside Theatre. Bristol,  
Pennsylvania.

Joell Weil as Shanita (left) and Malik Childs as Dez (right).  
Intimacy Choreography by Laura Rikard.

Photo: Mark Garvin.

*Call for Papers*

The *Journal of Consent-Based Performance* invites artists, educators, and scholars engaged with consent-based performance—in theory or in practice—to interrogate our existing practices and propose new ideas in pursuit of increasingly more equitable, ethical, anti-oppressive, and effective consent-based practices within our field. In our endeavor to promote the work of all individuals engaged in improving the intimacy specialization fields, we invite authors to submit any writings centered upon consent-based performance practices. We encourage authors to submit essays that do the work of:

- Analyzing or interrogating current or past understandings of and approaches to performed intimacy and consent—in theory or in practice
- Questioning or commenting upon the practices that are currently being used to establish consent within performance, modeling continuous adjustment of artistic praxis
- Introducing or investigating theories related to consent and power imbalances in other fields, contextualizing these theories' potential impact upon the further development of consent-based performance
- Documenting the evolution of consent-based performance and similar intimacy specializations throughout history and our current moment
- Analyzing or responding to artistic productions and writings that engage with simulated intimacy and/or the processes that shape these works.

### Editor's Comments

In “New Academic Fields as Admittance-Seeking Social Movements” (2008), Donald C. Hambrick and Ming-Jer Chen posited that newly formalizing fields are rather rare, writing that “relatively few aspiring academic communities attempt such major disruption of the *status quo*” to validate the formalization of a new field (33). The authors note that this rare attempt is even less often successful in cementing and actualizing respectable new fields of thought and practice. The model that these authors propose, however, offers that new fields are successful in this way when they either scientifically verify their vast intellectual superiority over existing theories and practices, or when the new field’s “basic purpose itself involves a repudiation of the social or academic order” (33). Intimacy specialists serve this purpose. Practitioners of consent-based performance actively work to repudiate the *status quo* of power imbalances that exist in the established infrastructure of performance professions and in the enculturated biases and thought patterns that inform the ways in which stories of intimacy are written and crafted for, then embodied in, performance.

The *Journal of Consent-Based Performance* is a platform for those in this emerging field to further analyze the relationships between collaborators, consent, and creation in all genres of performance. This first issue gathers insight from those steeped in the theory and practice of consent-based performance and innovators within this field.

Opening with the founding editors’ “Welcome to the JCBP” which invites all practitioners and theorists of consent in performance to collaboratively contribute to our collective understanding of best practices, this issue serves the journal’s mission of inviting readers, artists, educators, and scholars to acknowledge the foundations of consent-based performance, analyze and develop practices of intimacy specialists, and document this new field’s evolution. Dr. Amanda Rose Villarreal’s “The Evolution of Consent-Based Performance” endeavors to summarize and analyze the literature that is foundational to consent-based performance practices and intimacy specialization, acknowledging the artistic and scholarly accomplishments that form the foundation from which this journal launches.

Dr. Kari Barclay’s “Impersonal Intimacies” engages with theory and practice, employing multiple lenses in their evaluation of the practice of utilizing desexualized language. In this thought-provoking work, Barclay invites intimacy specialists to consider the multitude of impacts carried within our language and communication practices.

Addressing our current moment, Laura Rikard revises a previous piece, clearly outlining an easy-to-follow protocol for staging kissing in “Let’s TALK About That Kiss: Staging Kissing in a COVID World.” These new revisions introduce practices for improving health and safety in response to COVID’s lasting impact upon our society, placing performance in conversation with the current pandemic, rather than seeking to erase its presence or effects upon our field.

“Tools of the Trade: Reflections on Modesty Garments & Barriers” is an expansive article by Yarit Dor—co-founder of INTIMASK and a leading innovator in developing tools specifically for the performance of intimacy. Dor reflects upon her personal practice and process in generating revolutionarily inclusive and hygienic garments and barriers for protecting performers during the simulation of intimacy; details the history of such garments in the industry; introduces the names and practical uses of new tools for our trade; and provides useful checklists for an intimacy specialist’s kit and process.

Kim Shively brings cognitive science, educational theory and human development into conversation with pedagogical praxis and Theatrical Intimacy Education’s consent-based practices in “Using Principles of Theatrical Intimacy to Shape Consent-based Spaces for Minors.” Modeling reflective adjustments in praxis, Shively engages with practice-based research, analyzing the current state of consent-based practices for teaching and directing youth, and establishing a need for more specialized development in this area.

Chelsea Pace’s “The Certification Question” rounds out this issue. In this article, Pace establishes Theatrical Intimacy Education (TIE)’s stance on certification as this field further cements. Pace explicates TIE’s opinions regarding the distinctions between certification and qualification, further opining on the ethics of gatekeeping inherent in certification practices. Pace calls for consent-based practitioners to develop collaborative, inclusive, and accessible ways of learning and growing as a field as the field continues to challenge the *status quo* and repudiate existing social and academic order in the fields that fall under the umbrella of *performance*.

Amanda Rose Villarreal

Hambrick, Donald C., and Ming-Jer Chen. 2008. “New Academic Fields as Admittance-Seeking Social Movements: The Case of Strategic Management.” *The Academy of Management Review* 33 (1): 32–54. <https://doi.org/10.2307/20159375>.

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