

Stephen Atkins PhD (He/Him/They)

ACTOR | DIRECTOR | AUTHOR | ACTING TEACHER

London, UK | Vancouver, CA | Sunshine Coast, AU

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Veteran actor/director and teacher with an international focus.

Originator of the Crosspoints Integrative Acting System.

Passionate scholar of progressive pedagogy and inclusive training.

WORK EXPERIENCE

Capilano University

Course Instructor | Jan. 1990 - PRESENT

Recurring part-time appointment from 1990-2010. Full-time from 2010-present. Duties include development and delivery of curriculum across the Acting, Directing, Movement and Performance History/Studies courses. Former senator, department-level and institution-level committee work, directing department productions and supervising creative projects. Specialisms include Meisner, Practical Aesthetics, Stanislavsky, Michael Chekhov, Viewpoints, Suzuki Method of Actor Training, Crosspoints.

Freelance & Contract

Actor, Teacher & Director | 1988 - PRESENT

Independent contract positions. Acting Teacher, Circus Instructor, 10-Minute Play Festival Director, Physical Theatre Director/Deviser, Locations Office on TV Series, Acting Coach.

EDUCATION

PhD Fine Arts, Drama

University of Kent | 2017 - 2021, Canterbury, Kent, UK

Master of Fine Arts, Film and Theatre

Simon Fraser University | 1991 - 1996, Burnaby, BC, Canada

Bachelor of Arts, Acting

Simon Fraser University | 1984 - 1988, Burnaby, BC, Canada

SKILLS & METHODS

Practical experience in Meisner Technique, Practical Aesthetics, Viewpoints, Suzuki Actor Training, Linklater Voice and Screen Acting.

Trained and taught with innovators in the field. Alumnus of Atlantic Acting and SITI Company (NYC) and the Meisner Center (LA).

Office | Photoshop | AI | Excel | InDesign | Moodle & LMSs

HONOURS & AWARDS

BC Arts Post Graduate Scholarship

British Columbia Arts Council | 2020 - 2021

Creative and Artistic Research and Scholarship Awards

Capilano University | 2020, 2022 and 2025

Teaching Excellence Award

Capilano University Centre for Teaching Excellence | 2018

Canada Council Project Development Award

Canada Council for the Arts | 1992

RESEARCH

My work focuses on inclusive teaching methods that challenge monocultural acting systems, blending pedagogy with Artaud, Deleuze, Bakhtin, and Queer Theory. I regularly return to training rooms to stay grounded in the learner experience and maintain an international network of collaborators.

BACKGROUND

I have directed over twenty full-length theatre productions, performed across stage, film, immersive performance, and live art, and created five ensemble-devised theatre pieces internationally. I have also produced five 10-minute play festivals, and four international training intensives.

My broad background includes teaching, directing, and performing in diverse settings across Australia, China, Japan, Croatia, Canada, the UK, and the USA, including institutions like Bard on the Beach (Canada), The Taylor Studio (USA), Rose Bruford College of Performing Arts (UK), JamDrama (China), and Zagrebački plesni centar (Croatia). These have honed my adaptive pedagogy and performance skills. I have served on department and university-wide committees, including Capilano University's senate (2010-2012). I also ran a charitable society for 10 years, hosting international artists and offering low-to-no-cost coaching opportunities to support professionals and general public members.

PUBLICATIONS

Editorial Positions

Editor (International Events) and Blog Technical Coordinator for Theatre, Dance and Performance Training Journal (TDPT) "Training Grounds".

Editor (Books) for Performing Ethos International Journal of Ethics in Theatre (PEET).

Book Chapters

Filipe Monteiro and Andrea Pagnes eds., "Hieroglyphs, Crosspoints and Emblems: A Reflection on Deploying Artaud in Actor Training", 2025. Submitted.

Paul Allain and Frank Camilleri eds., "Chapter 9: Intercultural Training: Eugenio Barba, ISTA, Anne Bogart and SITI Company", Milestones In Actor Training, and Routledge, 2025.

Peer-Reviewed Articles

"The Score as Assemblage: A Relational and Embodied Framework for Performance." Article, Performance Research (*pending editorial review*) Performance Research 30.7-8 On Scores (2025).

"Wildness in Actor Training." Article, Atkins, S., Pifko C., Canadian Theatre Review vol. 201, March, 2024.

"Acting Systems: Matrices, Analogies and Layers of Methods." Article, Body Space & Technology vol. 22, no.1 (2023).

"Stanislavsky, Viewpoints and their influence on the theory of Crosspoints training." Article, Stanislavsky Studies vol. 10, no. 1 (2022): 55-67.

"Crosspoints: Toward an Integrative Framework for Actor Training, Rehearsal and Performance." PhD Thesis, University of Kent, 2021.

"Crosspoints: An Integrative Acting System." Experimental Wing Publishing, 2020, Book, London, UK.

Video Documentaries

"Acting and the Viewpoints with Stephen Atkins." 30-min documentary film for Digital Theatre Plus, April 2023.

CONFERENCES & WORKSHOPS

Presentations

"Carnality: Reframing acting at the threshold of embodiment and AI"

Association of Nordic Theatre Scholars (ANTS), Sep 25, 2025, Vilnius, Lithuania.

Poster, “Deterritorialising Acting Pedagogy: Hexagonal Thinking and Queering the Score” **Queer Theater Against the State**, Jun 5-9, 2025, Regensburg, DE.

“The Score as Flux: Carnavalesque Thinking with Acting Cards and Assemblage Theory” **International Federation of Theatre Research, Practice as Research Working Group**, Jun 9-15, 2025, Cologne, DE.

“Between the Lines and the Lives: Intersecting Stanislavsky and Shakespeare through Crosspoints” **Stanislavsky and Shakespeare**, Apr 24-25, 2025, Chicago, IL, USA.

“The Invitation to Succeed Immediately.” **IMPACT: IMProvisation and Creativity In and Through Performing Arts World Conference**, Nov 26-30, 2024, Vilnius, Lithuania.

“Ungrading: De-emphasising Assessment to Enhance Learning.” Symposium Presentation, May 6, 2023, **Capilano University Learning Symposium**, North Vancouver, Canada.

“Crosspoints and 21st Century Learning Outcomes.” Demonstration of Practice, **Drama in Higher Education Conference**, 2023, Stoke On Trent, UK.

“Speaking from the Margins: Building a Character.” Paper Presentation, **IFTR World Conference**, June 20-24, 2022, Reykjavik, Iceland.

“Decolonising Actor Training.” **The S Word: Stanislavsky and Race**, Symposium Presentation, Nov 19-20, 2021, London, UK.

Workshops & Demonstrations

“Crosspoints Workshop Demonstration.” Demonstration of Practice, Global **Connections: Performance Pedagogy and Practice**, June 3, 2023, LASALLE College of the Arts, UNATC, and WAAPA, Online.

“Crosspoints Workshop Demonstration.” Collaborative Workshare, Performance as Research Working Group, **IFTR World Conference**, July 24-28, 2023, Accra, Ghana.

“Crosspoints: Workshop Demonstration.” Symposium Presentation, **The S Word: Stanislavsky’s Last Words**, Nov 11-13, 2022, Prague, Czech Republic.

MEMBERSHIPS

[International Federation of Theatre Research \(IFTR\)](#)

Performance as Research Working Group 2020 - Present

[Canadian Actor's Equity Association \(CAEA\)](#) 1990 - Present

[Media Entertainment and Arts Alliance \(MEAA Australia\)](#) 2007-Present

[British Association of Decadence Studies \(BADS\)](#)

Affiliated with the Decadence Research Centre at Goldsmiths, University of London. 2018 - Present

["Activator" for Health Initiative for Men \(HIM\)](#)

Nonprofit society for the health and well-being of self identifying GBQ and gender diverse men. Public services and action in at-risk wellness zones