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What does the Applied Theatre Director do?

Directorial intervention in theatre-making for social change

Submitted for the Degree of Doctor of Philosophy

At The University of Northampton

2013

Geoffrey Alan Readman

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Raw Data

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Declaration

To the best of my knowledge and belief, I declare that this thesis contains no material previously published or written by another person except where due reference is made and acknowledged. This work has not been submitted for any other degree or diploma in any university.

Geoffrey Alan Readman

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This thesis is dedicated, with love, to
Anne Readman

Abstract

This thesis critically interrogates the practice of artistic directors within applied theatre companies in the United Kingdom. 'Applied theatre' describes the process of theatre-making in which commitment to ethical, pedagogical, philosophical and social priorities are integral dimensions of theatre-making designed for specified participants, communities and locations.

The research views the term director as encompassing any individuals with designated responsibility for the artistic coherence of theatre in both community and rehearsal room contexts. It argues that directorial processes in applied theatre have rarely been the focus of systematic research and that a theoretical framework to conceptualise practise will contribute new knowledge.

The research design gathers evidence of directorial contributions, examining 'why' and 'how' interventions are constructed. The various theories, techniques and methods used by directors to shape and effect positive interventions are observed and interrogated, through a systematic research approach, in five director case studies. The case studies reflect discrete areas of theatre practice.

Published research is sparse and literary evidence is occasionally drawn from historical, cultural and mainstream theatre contexts, from developments in Alternative and Political theatre and from Drama in Education praxis.

The thesis concludes with a theoretical framework that articulates applied theatre directing as a process that shares some common ground with mainstream theatre directing, but which retains discrete alternative practices and philosophies that define an alternative directorial model.

Prologue

> The theatre is a craft. A director works and listens.
> [The director] helps the actors to work and listen.
> This is the guide. This is why a constantly changing
> process is not a process of confusion but one of growth.
> This is the key. This is the secret.
> As you see, there are no secrets. (Brook, 1993: 119)

Thus, Peter Brook brings to a close his publication, *There Are No Secrets*, in which he critically reflects upon his own directorial practice. The quotation introduces this thesis with an indication that one of the most prestigious theatre practitioners rejects fixed definitions and exemplary models of the directorial role. He identifies an ephemeral, collaborative and evolving process in which the ability to listen and to work with others are defined as key ingredients of theatre-making for actors and for directors alike. His acknowledgement of the importance of helping actors to 'work and listen' implies that directors have a responsibility to lead and facilitate the rehearsal process. He forewarns that he offers a 'guide' to a 'constantly changing process', in which change must not be mistaken for 'confusion'. Brook refines and pares down description of his directing to the actions of working and listening. In the same publication, he argues that 'listening' is the strongest directorial quality amidst the actions of intervention, observation and experiment. He acknowledges that full attention must be given to 'visibility, pace, clarity, articulation, energy, musicality, variety, rhythm […]', but asserts it is 'listening' which will lead to a director hearing the 'inner form that has been waiting to appear' (Brook, 1993: 119).

This thesis examines the nature of directorial processes in applied theatre. It focuses on the actions taken by directors in different applied theatre-making contexts. It proposes that applied theatre directing takes place in social contexts characterised by projects, communities,

specified audiences, intentions and locations. Brook's theoretical position, refined over years of mainstream directing and experimental theatre projects, offers an initial 'window' through which to view directing; it indicates an interactive process of development, not a fixed body of knowledge comprising exemplary models.

Brook's thesis valuably locates process at the centre of this inquiry into applied theatre directing. It is a concise articulation, free from the boundaries of constraints, context or text; it is a definition that, through its economy, invites and provokes consideration of the essential nature of directing.

Many of the questions that will be addressed in this inquiry stem from the early stages of my career, when few models of directing in educational, community or social contexts existed. Applied theatre was not yet defined as a term. In 1971, I had been teaching for two years. My previous directing experiences had involved primary children in 1968 and a Youth Theatre production of *The Glass Menagerie* in 1969. I was at a different stage of directorial development to that indicated in Brook's critique. I was far less secure in the process.

In 1971, my search for directorial theory consisted of *Improvisation* (Hodgson and Richards, 1965) and Brook's *The Open Space* (1968). I participated in residential workshops that had a focus on improvisation in an effort to improve both practice and theory. Teacher-training had introduced mainstream theatre directing styles, but directing in alternative contexts was not included. Brook's (1968) articulation of 'Deadly', 'Holy', 'Rough' and 'Immediate' theatre were inspirational, but difficult concepts to apply to directing in a school context. Brook illustrates his concepts with examples which, at that time, were outside my theatre experience and vocabulary. Memory suggests that I was a director who was very pro-active in making artistic and social decisions and in modelling what I hoped the cast would achieve. The following

example in Table 0.1 *Harworth '36* describes a significant moment in my directing experience with young people. It describes a moment of directing with all of the contextual constraints that Brook's articulation does not include.

Harworth '36

It is a Sunday evening in 1971. I am directing some 30-40 young people in the hall of a large comprehensive school. The school is only one year old, having been formed from an amalgamation of two secondary modern schools and one technical grammar school. The profile in the community is not good.

We are re-rehearsing an original documentary play based on a miner's strike which had politically divided the inhabitants of a nearby pit village in 1936. Three weeks previously, the first performance had received heavy public criticism because of its political bias and content. The pit village, in which the strike occurred, was within the school catchment area and there was evidence of continuing family rifts, even in 1971.

The pupils and I were now working at how to present a more balanced ending. By the end of the evening, we had created a final scene, from improvisations, based on an authentic 1936 newspaper report about what happened when the strike ended. The report described how miners, returning for work, had to wait in a field near to the pit head on a hot August day, whilst names were pulled from a hat to decide who would be offered their job back. Eventually, we created a scene in which the miners left the field one by one, to the accompaniment of a mouth organ version of a folk song. At the end of the scene, only one miner remained. The character walked to the front of the stage and looked directly at the audience and said;

Miner: That's it then! No job!
[The actor crumples the ballot paper in his hand, drops it and slowly exits].

Table 0.1 *Harworth '36*

The process which led to the creation of that final exit line reflects the complex labyrinth of improvisations, exercises and research that constituted dimensions of my understanding of Drama-in-Education (DiE), theatre and directorial craft. The process was informed by philosophical, educational and social considerations and theatrical aspirations.

A brief analysis of the delivery, reception and cultural significance of the line; *That's it then! No job!* reveals more of the twists, turns and pathways that have required considerable navigation in forty-five years of professional and personal experience. The following diagram illustrates some of the inner dynamics and unspoken agendas in director-participant relationships in my 1971 theatre-making. See Figure 0.1 *Harworth '36* Analyses;

That's it then! No Job!

Participants   Theatre-making   Teacher-director

• Age-related social needs
• Cultural knowledge
• Individual voices & opinions
• Creativity in adopting role
• Creators and performers
• Dynamic shaped by circumstance & location

• Dramatic tension
• Role
• Episodic structure
• Symbolic action
• Community audience
• Variable actor-audience relationships
• Identifiable character types & situations

• Facilitator of process & product
• Improvisation as education
• Craft and intuitive skills
• Teacher & director perspectives
• Ethical responsibility
• Social, Educational and performance priorities

Figure 0.1 *Harworth '36* Analyses

Two questions open up further complexity: How were the decisions concerning scenes, dialogue and structure made? Who made them? I know that I did not grasp the intricacies of collaborative decision-making in 1971. Neelands and Dobson (2000: 118) offer a spectrum of five director classifications, 'instructional, coaching, input, critical, and empirical' (2000: 118). Memory suggests my 1971 practice would be located in their 'instructional' classification.

Harworth '36 indicates the nature of my questions taking shape about directorial practice. In 1971, *Harworth '36* represented my first attempt at theatre-making which had intentions beyond the theatre. The directorial purpose was primarily to benefit the pupils by enabling them to create their own theatre for their new school community. The criteria were:

Educational: I perceived improvisation to be a medium for developing original theatre and offering young people a superior medium other than written scripts. Improvisation, I believed, would empower and provide ownership; participants would use their own, uncensored words;

Social: the play would extend learning and celebrate local, historical culture. It would enable pupils from the three schools to socialise through a shared community focus;

Theatrical: the use of documentary theatre would develop skills of devising and facilitate their understanding of how a multiplicity of theatre forms could work. I believed the structure of documentary theatre to be synonymous with improvisation.

There were tensions that had to be negotiated. The first arose from the fact that the young people were committed to their original improvisations which had depicted police and colliery owners as

uncaring, unscrupulous and thoughtless. They wanted the final images of the production to lay blame. Public criticism, already referred to, had been vitriolic in respect of: representations of police behaviour; the singing of the Red Flag; the 'bad language' of the young actors; and the list went on. However, the criticism only served to unite the cast. As director, immediately that first public performance began, I realised that I had not interrogated some of the historical evidence with sufficient rigour; allowed stereotypical interpretations; and not considered the full implications of how the theatre would be received by an audience of parents, miners and civic representatives.

The second tension related to process. To have made a unilateral decision about the content would have contradicted the principles of ensemble and collective devising which we had spent so long establishing. The dilemma was that I did not want the cast, or the new school, to experience further criticism. My attempt at a solution was to reconsider how we might create and present a different ending.

The inner directorial tensions stemmed from questions about intervention and directorial action, which, at that time, I did not understand:

- Should directors intrude in improvisation when pupils are creating their own theatre?
- Are working principles to be maintained at all cost?
- If the teacher-director breaks those principles, what impact might it have on/for the participants and theatre form?
- Is it inevitable that teacher-directors have divided responsibilities in theatre-making?
- How are tensions between the director's vision and the participants' vision to be negotiated?

Some of these questions clearly anticipate processes and considerations within applied theatre directing.

The final line, as delivered in the performance, was an emotional moment. Some of the emotion related to the energy and frustration that had gone into its creation, but it also related to theatre's capacity to reflect multiple perspectives in a single moment (Brook, 1987). The political actions and motives of the miners', colliery owners' and the community audience were all evident as the single miner' left the stage. There was a mix of responses from the audience; frustration that no gain had been made from the strike combined with satisfaction that some miners had been punished. Feelings were quite audible in the silence following the line.

It was dramatic action that presented human behaviour in a narrative that was as authentic as it was possible to make it. The company were satisfied that the line was appropriately ambiguous and opinion was open to interpretation. The theatre-making invited reflection and interpretation about issues and events relevant to the immediate community.

This thesis explores the directorial role in negotiating and facilitating such critical moments of reflection through theatre form, in a range of social, historical and cultural contexts for specified audiences.

Chapter 1 Introduction

An exploration of the role of directors
in theatre-making that beckons…

1.1 Origins of the research questions

It is possible to identify certain working principles, assumptions and constructs that have grown out of both personal and professional life experiences. The assumptions, whether conscious or unconscious, characterise 'the researcher's view of social reality and thus the perceived rationale for the research' (Kakabadse, 2010: 1). The assumptions result from childhood experience, being a husband, father and grandfather and from professional experience of teaching and directing. The following biographical description foregrounds the director role without intending to diminish the influences of other experience. The descriptions and memories are critical to my conceptualisation of the nature and purpose of theatre-making and the artistic contribution of the director in theatre that invites social change.

Memories of childhood often focus on solitary experiences; during restless nights, I loved to create stories as I looked out of the bedroom window to watch the red-hot waste from the steel-making process cascade down the slopes of the nearby 'mountains' of slag. These mountainous heaps surrounded the small town of South Bank, Middlesbrough, giving rise to its nickname, 'Slaggy Island'. I lived in the same end-of-terrace house for eighteen years, until leaving for College in 1965. One exception to the solitary play memories was Friday evening 'performances' at a neighbour's house. It was 1955 and the devised theatre invariably took place after a visit to one of the local cinemas; the 'Majestic', 'Hippodrome' and 'Empire' were within 500 metres of home. Whichever film we had been to see, its content and

action would be included in our 'show', which also required entry tickets and provided refreshments.

My family background was characterised by a heavy emphasis on academic achievement within an essentially working class environment; my Father was a steel worker and my Mother was a local 'organiser' and amateur theatre enthusiast. I am the youngest of three males. The age of my parents when I was born was influential; Mother was forty-five and Father forty two. They were from a different social era to most of my peers' parents. They relied heavily upon advice from my oldest brother with regard to my education, which he guided towards music. He viewed a career in drama or theatre with some cynicism. The three cornerstones of family life were: the Anglican Church, academic achievement and the huge number of visitors who constantly arrived unannounced at our end-of-terrace home, perhaps ten-fifteen visitors daily.

It was a teacher-director who first stimulated my interest in drama and subsequently guided me towards a career in drama teaching. My own directing of both school and youth theatre productions has provided me with personal and professional satisfaction, and created new career pathway opportunities throughout my career. I have directed a team of teacher-actors, advised teachers and students about drama and theatre in school and taught directing with undergraduates. My research interest for the last ten years has been directorial intervention in community contexts for artistic, education and social purpose.

The locations of my working life have largely been in areas of Britain that are traditionally regarded as white, working class and less affluent; Middlesbrough, Wakefield, Lincoln and Worksop. There have been two exceptions; six years in Hong Kong, where I taught privileged young people in an international school and Birmingham, where I directed four TiE programmes for inner city primary schools.

There remain two memories of drama and theatre from primary school. The first is my non-appearance as Wee Willie Winkie in an infant Christmas show; the anxiety from 'huge rehearsals' made me ill. The second is of a lesson in which a voice from the radio asked me to '[…] float about as a leaf in the wind', promptly followed by an instruction to '[…] push back a large boulder'. I have always assumed that this was my teacher's first try-out of the highly popular BBC Music and Movement Broadcasts which were to become a focus of my professional energies. In later years, I was part of a deputation to the BBC presenting the concerns of the National Association of Drama Advisors. In a hostile article, Morris and Neelands (1982) had commented that the format of the programmes 'encourages teachers and children alike […] n*ot* to communicate with each other: *not* to listen to each other: *not* to negotiate together: *not* to take risks: *not* to think beyond the surface features of action:' (1982: 53). I had responsibility for negotiating a compromise between drama educationalists and BBC producers.

My overall memory of primary school is, unfortunately, negative. The Head teacher was always critical of me, singling me out, sometimes publically in school assembly. This experience stayed with me and I continue to find the notion of 'favouritism' odious. I aim to be inclusive and to celebrate individual needs whenever teaching or facilitating groups.

The teenage years at school brought me contact with three very different teacher-directors. Grammar School had brought the usual whole-class reading of Shakespeare plays, until, as was often the case in that era, a member of the English Department, Mike Leese, directed two school productions, *Arms and the Man* and *Toad of Toad Hall.* The experience of acting in both plays, combined with a new and productive teacher-student relationship, created the desire to go to school for the first time in my life. This newly-developed sense of positive self-esteem

led me to attend two drama weekends in 1964; they were led by a teacher-director called Bert Woolley.

Bert Woolley introduced me to a new theatrical concept, 'improvisation'. Woolley would create productions from improvisation and explore the themes of a text which, in his terms, was an essential part of any rehearsal process. Woolley wanted young actors to use their own language in productions and, through improvisation, create original theatre.

In 1965 I experienced a third, different style of directing, as a member of the National Youth Theatre (NYT). The director, Michael Croft, was nationally renowned for his productions of Shakespeare plays with young people. My memories of Croft are mixed: admiration for his skill is tempered by memories of his favouritism and driven determination to give the NYT a high profile through his productions on the West End Stage. I found living alone in London and rehearsing full time an overwhelming experience; there were no social support strategies in the 1965 NYT season. However, there were endless discussions amongst the membership about acting technique, directing styles, new writing and future careers in theatre that had a positive influence on me.

I attempted to identify connections between Mike Leese's directing, Bert Woolley's improvisations and this authoritarian style of directing displayed by Croft. In retrospect, Leese's approach was the more collaborative as he asked questions, seeking our ideas. Woolley's was the exciting approach; his own vision and imagination would be very apparent as he introduced improvisation techniques, games and exercises with firm, extrovert leadership. There was little that could be described as democratic or student centred about Croft's approach; his criteria for theatrical excellence related to notions of 'adult professional theatre' and the strength of our acting ability. However, in fairness to Croft, he had only six weeks to stage two major Shakespeare

productions, in a West End theatre and with a fifty plus group of young actors, aged 16-21. My contact with him at Youth Theatre Festivals from 1978-1982, indicated that he would dispute my comments about favouritism and suggestion of elitism.

Improvisation had received mainstream theatre recognition through the work of the theatre director Joan Littlewood in the early 1950s. By the time I went to college in the mid-sixties improvisation was generally perceived as the essential component of curriculum drama and theatre-making strategy for young people. In 1970, I judged that a residential course, led by John Hodgson, on improvisation would be ideal preparation for a new secondary drama post. After all, in their book *Improvisation*, Hodgson and Richards (1966) philosophically claimed that acting was a 'central activity in the understanding of life' and […] the central activity of acting is improvisation' (1966: 10). Three factors influenced my secondary school curriculum planning: a) the range of improvisation techniques advocated in *Development through Drama* (1967) and *Improvisation* (1966); b) Woolley's notion of 'improvised plays'; c) the curriculum-based drama sessions I experienced at Coventry College of Education.

The curriculum provision of secondary school drama, which I entered in 1970, was growing rapidly alongside the new concept of Theatre-in-Education (TiE) and the development of youth theatres. Secondary drama specialists confronted controversies that centred on contrasting definitions of drama and theatre, process verses product and dilemmas of assessment. These controversies divided practitioners from the 1960s to the 1990s (Fleming, 1992; pp. 14-21). Central to the debate was Way's (1967) philosophical separation of drama and theatre:

> […] there are two activities, which must not be confused
> – one is theatre, the other is drama. For the purposes
> of this book – that is for the development of people

– the major difference between the two activities can be stated as follows: 'theatre' is largely concerned with communication between actors and an audience; drama is largely concerned with experience by the participants, irrespective of any function of communication to an audience.' (Way, 1967: 2)

This statement, accompanied by Way's (1967) theoretical circle 'Consider a Human Being' represented my first encounter with what drama-in-education: 'concentration, the senses, imagination, physical self, speech, emotion, intellect' (1967: 13). It was within this context that I, somewhat tentatively, began to appreciate the contribution of the teacher-director in enabling groups to question, explore and challenge social concerns or personal interests as well as to develop theatre skills.

More significantly, the conceptual fusion of the teacher as director became firmly fixed as a model of practice in my mind; the effective secondary drama specialist combined teaching and directing. The two roles were compatible, complementary and school productions were to reflect and extend the drama curriculum; at least in my theoretical thinking.

The development in the early 1970s that influenced and challenged my directorial concepts was youth theatre; the performance of devised, improvised or scripted plays by young people. It was through youth theatre productions that I first recognised the influence of social context on theatre-making. Youth theatres reflected cultural identity in a very transparent way: their socio-economic environment; the ethnicity of their members; artistic values; their funding and organisation; the directors' vision, experience and leadership style. Youth theatres were often a prestigious indicator of an LEA's arts provision; many were accommodated in purpose-built drama centres; Northumberland,

Leicester, Redbridge, Greenwich, Birmingham. Youth theatre directors emerged from a diversity of backgrounds: education, professional theatre, community and Theatre in Education. They experienced at first hand some of the philosophical controversies and political mandates in the same way that teachers did. They also confronted some oppositional philosophies with regard to: directorial aspirations; emerging DiE theories; relevance of performance in educational contexts; community expectations. There was actual opposition to formal production work amongst certain companies, often when their directors subscribed to Way's definition of drama.

My experience of the debates in youth theatre was that they were more vehement, heated and contested than the equivalent curriculum arguments amongst drama teachers. The relevance of the inclusion here is to highlight some of the roots and influences on applied theatre, which lay in youth theatre development. For example, critiquing the dilemmas of script verses improvisation, casting against type (gender, culture or heritage), voice training. These issues were items of a dynamic forum that I was privileged to be part of. However, youth theatre is not an extended feature of this research; I suggest it warrants its own research enquiry.

In 1976, my philosophy and practice underwent a radical appraisal when I gained secondment. Studying with Dorothy Heathcote introduced me to new concepts of DiE: integral participation; thinking and feeling in role; moment-by-moment teacher structuring; decision-taking; drama as a 'living through' experience. New teaching strategies, such as teacher-in-role, teacher and person-in-role and mantle of the expert were introduced and practised. Heathcote probably never mentioned directing throughout the one-year course, but her skills and understanding of facilitation and her manipulation of theatre forms were a source of inspiration. Her methodology led to conjecture by several of her students that a new form of TiE might emerge from her practice.

She was modelling a different form of theatre engagement to that of established TiE companies in respect of participation. The implications of this for directors were not entirely clear, to me, in 1976.

During the course of the year, I was fortunate to join Gavin Bolton's course for three weeks in order to participate in a TiE project. For the first time I encountered two key concepts of theatre-making: devising for a specified age group; making theatre without a director. Bolton made significant inputs during the three week rehearsal process concerning: learning through participation; questioning techniques; actor-teachers; role; and dramatic tension. He melded Drama-in-Education theory with the emerging Theatre-in-Education theory. The TiE movement was only seven years old and O'Toole's (1976) publication *Theatre in Education* was about to be published; O'Toole was a student with Bolton and the terminology of his book reflects similar philosophy and practice as evident in my three-week project.

Bolton's pedagogy encouraged reflective practitioners who were makers of their own theory. His impact on actor-teachers and directors who had contact with him, through his writing and conference in-puts, encouraged critical reflection (Jackson, 1980: xvi). Bolton offered a slightly different emphasis to Heathcote. He was equally concerned with critique and analysis as he was with practice. His theories were welcomed as his many publications perceptively communicated the essential concepts of theatre (1999; 1996; 1984; 1980 a; 1980 b; 1979). It is suggested, later, that Bolton's theories are significant contributors to directing in applied theatre, particularly in respect of participation, dialectics, protection and theatre form.

The extended inclusion of positionality relates, significantly, to my forty-five years of intense practice within the research focus. My subsequent professional experiences are indicated through statements in the Literature Review.

1.2　　　Applied theatre

Applied theatre is an umbrella term which describes a range of dramatic activities and styles of performance that exist outside, or alongside, 'mainstream theatre'. These performances and activities are essentially designed to 'benefit individuals, communities and societies' (Nicholson, 2005: 2). Applied theatre projects are practised in specific locations deemed to be appropriate for the specified community of participants they are designed to benefit. Project leaders are variously referred to as 'director' (Baldwin, 2002), 'facilitator' (Prendergast and Saxton, 2013: 17), 'teaching artist' (Taylor, 2003) or 'theatre practitioner' (Thompson, 2005).

'Applied theatre' emerged as a term and gained credibility in the 1990s (Thompson, 2003: 13). However, theatre-making for purposes beyond aesthetic entertainment was far from being a new phenomenon in the UK. It had been practised by theatre companies and individual practitioners throughout the twentieth century. It is proposed that applied theatre is part of a strong tradition of oppositional and alternative theatre which comprised directorial processes such as those offered by John McGrath of *7:84* in Scotland, Joan Littlewood at Theatre Workshop in London, the theatre co-operatives such as Red Ladder in Leeds and the Workers Theatre Movement of the 1930s. All shared similar directorial intentions for social change and were part of a sustained political theatre tradition (Neelands, 2006: 113).

The attraction of the term is that it provides a forum, in which individual practitioners and companies alike can share knowledge, practice and theory (Ackroyd, 2000: 1). Theatre and drama practitioners can interact with academics on issues of education, community, health and social welfare (Prendergast and Saxton, 2009: 12). Research can be shared and disseminated within institutions, international associations and learned Journals (Thompson, 2003: 109; Nicholson, 2005: 16).

Thompson celebrates the positive benefits of the term which brings together 'different categories of a socially engaged theatre without denying their separate histories or dictating what can be placed within their own boundaries' (2003: 14). He welcomes the upsurge in new specialist fields of work that reflect contrasting practice but are aligned to applied theatre (Thompson, 2003: 15).

The following titles reflect the nature, purpose or location of some of the applied theatre in the UK; Theatre in Education; Theatre for Conflict Resolution; Theatre of the Oppressed; Reminiscence Theatre; Prison Theatre; Museum Theatre; Playback Theatre and Theatre for Workplace Skills. There are others which share similar intentions and aims and there are also subdivisions within each of these categories (Jackson, 2007: 1).

The academic theatre canon has extended and grown. British universities offer applied theatre courses at Undergraduate, Masters and PhD level. However, within all of this breadth of provision and academic expansion and interrogation, there has been minimal attention paid to the director in applied theatre companies; this is what the thesis seeks to address.

1.3 The central research question

The research is rooted in the question: *What does the applied theatre director do*? The research is designed to discover how and why directors make artistic interventions. In contrast to mainstream theatre, where directors such as Brook (1968; 1987; 1993), Brecht (1964), Stanislavski (1948; 1952; 1961), Mitchell (2009), Donnellan (2005), Alfreds (2007) and Stafford-Clark (1989) have attempted to describe and communicate the intricacies of their craft, in applied theatre far fewer directors have chosen to do so; the exception is the Brazilian director, Augusto Boal (1979; 1992; 1995; 2006). The lack of profile in

the applied theatre field can, in part, be explained by the allegiance to democratic and collaborative practices of applied theatre-making but directing remains, nevertheless, a neglected role within alternative theatre-making traditions; even the innovative campaigner for new directorial models pre and post WWII, Joan Littlewood, wrote very little about her own practice or offered theoretical guidance on directing (Holdsworth, 2006: 115).

Investigation of the literature (see Chapter 2) concerning the role of the applied theatre director indicates that it has rarely been subject to systematic research. Published references are sparse, which is surprising as there are academics who claim that the director's responsibilities in artistic, ethical and social dimensions of applied theatre-making are considerable (Rifkin, 2010). Previous research projects that have included directors make few references to their contribution: an exploration of the ethics of theatre with vulnerable clients (Barker, Bury and Popple, 1998: 13); and a critique of 'transformative theatre principles' (Balfour, 2009: 347). In *Applied Theatre* (2009), numerous writers describe UK projects, but make no critical articulation of the director contribution. In a themed edition of *RiDE (2009)*, six perspectives on *Everyday Theatre,* a TiE programme from New Zealand, are offered, but none make reference to the director contribution; out of the six only O'Toole hints at his own writer-director input.

In 2011, a visit to Big Brum TiE to observe the programme *Crossings* further indicated the validity of the thesis question and the need for this research. *Crossings* reflected a unique conception of the directorial role in relation to participation, structuring and knowledge. The distinctions between participation as 'self' and participation 'in role' are not easily distinguishable in this programme. Directorial identity is also complex; three actor-teachers function as facilitators, group leaders, actors, devisers and teachers. They participate both within and outside the

fictional context. In *Crossings*, the process is less about the 'director' and more about 'shared directing'; pupils work in partnership with actor-teachers. The process reflects a directorial transparency which encompasses collective responsibility and artistic collaboration. The opening sequence is as follows:

In a Comprehensive School classroom, a class of twelve year old children meet three actor-teachers for a pre-performance discussion. The focus of the discussion is to identify any events which the pupils believe have changed their lives. The Lead Facilitator asks 'Does anyone want to tell us about a moment when your life changed?' As the discussion unfolds, it is evident that the actor-teachers value every contribution with respect and interest, receiving responses without judgement.

One boy describes the arrival of a new baby, a girl talks about a holiday to Pakistan. The class are transformed from a rather disparate group of individuals into one group with a common purpose or 'quest'. They become visibly more focussed, participative and attentive. At this stage, directorial actions have involved inter-personal skills, leading discussion and focusing emerging themes.

The three actor-teachers, seamlessly, create groups for discussion. They are on the same journey as the children; they are members of the class community and yet facilitate without imposition. At the appropriate moment, the pupils leave the classroom for the hall, having been forewarned that they will see a scene 'about a boy called George who overhears something'. The pupils are also told that this is a scene that 'will change everything for ever'. The change in language register, indicated in the last phrase, signals a change in mood, energy and purpose.

Once in the hall, the pupils sit on chairs that are in rows. They are invited to consider the kind of room that the set before them represents. The Lead Facilitator walks inside the set, he questions the implications of the objects that are there: table, mirror, a chair in need of repair, new school uniform, shoes and letter. He asks for responses to the objects; do they mean anything to anyone here? The artistic space is open and available for use. It is not a protected or prohibited space. Pupils are aware that whatever they say about the contents of the room will be 'right'.

The first scene is introduced and the Lead Facilitator narrates the circumstances in a way which avoids any risk of confusion. The Lead Facilitator now implants dramatic tension into the scene; 'George is not visible as he is sitting on the stairs where he can overhear his parents talking'. The relationship of the facilitators to pupils is transformed into one of actors to audience. Pupils observe as George's parents enter the room and talk about how financial circumstances will force them to leave their home and send George to live with his uncle.

The pupils have an investment in the enactment, they are piecing together what the contents of the room mean; how what they are seeing might cause 'everything to change everything for ever' and with an understanding that George will remain invisible, such is their grasp of theatre. They are 'critical spectators' and the dramatic tension which is holding the scene stems from the perspective they adopt, which is focussed by the Lead Facilitator.

The scene ends and the pupils are invited to demonstrate their ideas of how George might respond to this news; they are encouraged to use dramatic action. Individual pupils step on to the set, into the room, and portray George; they function as spect-actors (Boal, 1979). The actor-teachers have a range of exploratory strategies at their disposal. There is no formal script as such, only 'episodes' which convey the potential

for exploration; episodes to be selected on the basis of the facilitators' reading of each class that they work with. Their aim is to deepen the exploration using the pupils' ideas.

Following whole group discussion, there is a pause. The Lead Facilitator places himself centre stage and narrates: 'George picks up his new school shoes and scratches them with a fork'. He turns to the whole class and asks:

'What would cause a child to carry out such an action?'

From the moment the question is asked, there are 40 directors. This theatre-making is based upon 'participant-driven negotiation […] an art form that can only happen because it matters' to those involved (Prendergast and Saxton, 2009: 13). Constructs and definitions of 'knowledge' as a changeable process underpin this theatre. There are no right answers to how or why the new shoes are scratched with a fork, only an opportunity to imagine and explore how it feels to be in that situation accompanied by an invitation to express and model attitudes.

The directorial contribution is to ensure that participants have opportunities to take responsibility and become collective theatre-makers, sharing authorship of the event. The participation transcends traditional boundaries of spectator and performer. Their school hall space is transformed into a 'temporary world'; one in which their collaborative actions with facilitators and peers offer dynamic explorations of social and political issues. The artistic, instrumental and the participatory are combined to create a unique theatre form that comprises critical engagement, interpretation and personal feelings.

There is no sense that pupils will be presented with problems they can resolve, as might be the case in more outcome-driven theatre. The

problems require lateral considerations in which individuals make connections between George's predicament and their own lives.

The following accompanying questions are designed to interrogate the director contribution in this example: how do directors negotiate tensions which concern the instrumental and artistic imperatives of this process? How do they facilitate decision-making about aims, participants' roles and the selection of theatre form? Are they integral contributors throughout the whole process of artistic intervention? What is the precise nature of their contribution in theatre and how does it benefit community members?

The practice in *Crossings* indicates some of the skills and practices that focus the research. One of the challenges of the research is to discover, describe and articulate understanding about a theatre role that tends to be less visible in the eventual realisation of projects than that of other theatre-makers. At the point of realisation, directors in applied theatre often step back, letting the actors take responsibility, perhaps adopting other roles, such as facilitating forum theatre, acting or leading workshops; these will also be considered in the research. Perhaps the essential difference between this directorial practice and *Harworth '36* is a process that leads to the fusion of the audience-spectator relationship.

1.4   Why the research is needed

The purpose is to provide knowledge and insight into alternative theatre approaches and techniques that are designed for the benefit of under-represented community groups. The practice will be examined to determine the contribution of the director in creating such theatre. There are six identified reasons why the research is needed:

There is an absence of academic research and scrutiny of the role as evident from a search of research theses, publications and academic journals;

An enhanced understanding of the practice will bring greater benefits to audiences and participants. Recipients of applied theatre are entitled to an experience of the highest professional quality; the nature of the engagement often involves personal feelings and responses that require an appropriate level of skill and expertise. It is important to have research evidence of the director's role and all contributors;

There is a danger that a unique artistic identity, the director in applied theatre, remains less visible and inaccessible if published analyses are not forthcoming. Directors have hybrid identities: teaching, facilitating, artistic structuring, administrating and bidding for funds. The research aims to specify directorial action and bring an informed, perspective to their role for wider dissemination;

A clear articulation of the role may inform other community theatre practices. All socially-based community activity needs to be subject to regular critical analysis, as it is a response to on-going, changing social circumstances. Theatre should be accountable and open to ethical interrogation; directors in applied theatre have extensive responsibilities with regard to the legal, health and safety, psychological, political and cultural, in addition to their artistic leadership (Rifkin, 2010: 5);

Artistic invention, interpretation and intuition are significant directorial qualities, but no more so than the need for 'skills and abilities in social and interpersonal awareness' (Rifkin, 2010: 19). The level of priority that directors give to this dimension of their role is considered in this thesis.

Theatre that claims to facilitate social change requires knowledge and expertise that transcends theatre itself. The social, economic and environmental nature of the community in which audience-participants live is essential knowledge for theatre directors. Community intervention poses ethical questions that directors need to consider, such as the extent to which they remain, as Thompson (2003) recommends, 'outsiders' to the communities they have chosen to work in (2003:20).

The research examines the ethical, artistic, philosophical and social implications of these principles and requirements for directors.

1.5 Terminology

The following terms appear frequently in the thesis and are articulated with the accompanying emphasis;

Mainstream theatre will be used throughout the thesis to describe theatre which is outside the practices of 'applied theatre'. Generally speaking, mainstream theatre is defined as commercial, building-based theatre performed for fee-paying audiences who have elected to attend the event for the purpose of entertainment. Theories from the mainstream canon of directing are selectively considered in order to locate applied theatre definitions within a broader directorial spectrum. The perspectives of mainstream directors offer insights into values and philosophies that suggest some common ground exists between mainstream and applied directors.

Theatre Form (Bolton, 1980: 72) is the term used in the thesis to describe the artistic dimensions of theatre–making. Although Bolton is arguing from the field of DiE, and describing theatre form in teaching and learning contexts, his articulation is extended to directors working with actors and community participants. Theatre form concerns

focussing meaning, building tension and selecting symbolic objects and actions. It describes the spectrum of available artistic techniques, from which directors create, select and combine 'theatre form' to communicate meaning in applied theatre. Theatre form is seen to be inclusive of the term aesthetic, and is used to describe all artistic dimensions of the theatre-making. Bolton's (1980) definition valuably locates the practitioner's manipulation of theatre form in group contexts.

Intervention is perceived to have an artistic, social and philosophical intention. It is defined as directorial action in rehearsal rooms and in identified community locations. 'Intervention', an integral dimension of director role in theatre-making, is a process which does not necessarily have an outcome or product to validate it. In the thesis, all interventions that involve directors are referenced and considered for their intention and purpose.

Social change is acknowledged as a central tenet of applied theatre (Nicolson, 2005; Prendergast and Saxton, 2009; Prentki and Preston, 2009). Social change has been a long-standing principle in political theatre, DiE, therapy and cognitive behavioural practices. For example, in *The Politics of Performance*, Kershaw summarises the intentions of community theatre in the 1970s in terms of social change: 'By tailor-making performances for known audiences, companies hoped to change those audiences in some way, however marginally' (Kershaw, 1992: 3). The claims for social change are stridently presented by individual theorists. In the field of drama teaching, Bolton (1979) claims that drama produces a 'change of understanding' (1979: 122) and, in the context of participatory theatre, Boal (1979) envisages the theatre as 'rehearsal for revolution' (1979: 122). These are firmly articulated philosophies within identifiable fields of practice. How directorial action facilitates social change in several fields of theatre-making will be examined through the research.

Transformation, for the purpose of this inquiry, is perceived as a longer-term aspiration for larger-scale community arts projects. Nicholson (2005) questions the extent to which community transformations are achievable through theatre practice alone. She offers a challenge that requires separate research methodology for it to be rigorously addressed. In any event, transformations are more likely to result from extended projects led by individuals than they are from a one-off theatre company intervention (Taylor, 2003). There are arguments that connect social change with transformation. Taylor envisages 'social change' as an integral dimension of transformation, identifying it as an extended process, in which communities take responsibility for 'helping others to help themselves' (2003: 27). Transformation is considered in this research when and if it appears through self-determined choice as a result of the theatre-making.

Ensemble, it is acknowledged, is a concept open to interpretations: actor's ensemble; creative ensemble; mime ensemble; dance ensemble; physical ensemble; Berliner Ensemble. The titles communicate wide-ranging specialism and purpose. The ensemble valued by the RSC is founded on permanent contracts, enabling actors to become familiar with each other's style and technique (Boyd, 2004). Ensemble, in this inquiry, celebrates the concept as a procedural framework through which individual voices contribute to the collective whole. Ensemble is not necessarily founded on democratic process, but rather on agreed working principles. It is a framework which might be evident in any form of theatre-making, from William Shakespeare to Caryl Churchill, Peter Brook to Max Stafford-Clark. It is an artistic process based on relationships, an ability to listen and a willingness to take responsibility for the totality of the theatre-making. It has facilitated many innovative collaborative practices, such as episodic plot structures, multi-role playing and narrative techniques. Brook (1968) claims that its strength is most evident in productions where individual

contributions override individual interests; then, the 'ensemble takes command' (Brook, 1968: 122).

Audience-participant is a term used throughout the thesis. It is coined from a combination of similar concepts from different fields of theatre-making: Self-spectator (Bolton, 1998); spect-actors (Boal, 1979); Critical spectatorship (Heathcote, 1984); Spectators (Brecht, 1964). These were terms that helped to describe the nature of engagement, but did not always describe activity. 'Audience-participant' describes the two basic actions of people in applied theatre; they may transfer from one to the other, combine both or remain in one activity for an extended time. The term combines contributions framed as a conventional audience, with or without a fictional role, and participants taking part in workshops and interactive theatre. There are many conceptual layers within the two activities of being audience or participant, but the short-hand term hopefully gives the reader a sense of participant's activities and avoids constant repetition.

Community is variously created by location, identity or socio-political need. Community 'location' can be a village, a school, a housing estate, a church or a city; the community has existing relationships, it exists because of the location boundaries (Kershaw, 1992: 31). Community of 'identity' is created by participant age, group interest or shared needs; in such communities, the purpose for meeting is usually explicit. For instance, the community may well have been part of a negotiated intervention.

In a community of 'socio-political need', it is suggested that directors face the task of creating an appropriate sense of community through, or before, the act of theatre-making. In groups such as adults with learning disability, it is the need that brings them together and the theatre that can create a new community of audience-participants.

1.6   Applied theatre projects

In the UK, community interventions tend to be generated in the form of projects and, often, directors are key players in attracting funding. The director is often in the midst of a complex context of brokering and negotiating between the interests of the commissioning body and the ethos of the theatre company. Projects result from:

- An outside agency commissions a theatre project for an identified purpose, such as an offenders' rehabilitation course;
- A director works with a community group to create a performance about a local homeless issue;
- A theatre company identify a need in either a community, institution or district which they then promote to funding agencies;
- A combination of all of these.

Applied theatre projects are, characteristically, fraught with critical debate surrounding the motives and purpose of projects in contexts where socio–political issues are prominent community features (Prendergast and Saxton, 2009: 12). Over the last forty years, public and private funding has supported theatre companies to produce work that meets such community needs. They are variously funded by such bodies as the Arts Council, The Heritage Fund, Oxfam, Save the Children, Local and National Health Authorities, Community schemes and other government and non-government agencies. The companies who are in receipt of such funding generally accept commissions with the commitment that they will 'effect a transformation in people's lives [through] a process of attitudinal or behavioural change' (Jackson, 2007: 2).

There are companies who undertake other kinds of projects in the name of applied theatre. There are companies who use didactic theatre to

deliver specific messages to young people, such as the dangers of poor eating, tobacco or alcohol; this is theatre that claims to meet measurable learning outcomes and achieve defined social goals (Jackson, 2007: 205). For all companies, the dilemma of balancing financial income with artistic integrity needs to be addressed and, to a greater or lesser extent, the decision will be a major influence on future theatre-making. An example will highlight the issue. In 2009, Language Alive! accepted a commission, funded by the Police Authority, to create a secondary performance to promote racial cohesion in Birmingham, *Tapestry.* The dilemma for the company was to ensure that the purposes of the project were clear and agreeable to both parties. The need to create a theatre form that engaged students in a dramatic exploration, set alongside the aspirations of the police authority for a reduction in political activism, required not only integrity, but total clarity of intention for both parties. In the event, needs were met through the creation of a participatory performance, plus workshop, in which students questioned the motives of the extremist characters. Police and theatre company recognised that issues of 'religious, political and family division' needed to relate to the students' lives (The Playhouse website, 2010).

There are other tensions created by different priorities that are vying for profile, neatly paraphrased as 'entertainment versus education or artistry verses didacticism' (Winston, 2009: 94). This need not be insurmountable; 'the artistic and the instrumental are–at least in the best practice–interdependent' (Jackson, 2007: 27). It appears that an inclusive approach and a clear analysis of theatre's purpose is what is required.

1.7   Directors and companies

It is difficult to articulate directors' backgrounds in relation to experience, training or competency. Directors in both mainstream and

applied theatre contexts are from diverse backgrounds: teaching; technical theatre; film; music; Higher Education training (Swain, 2011: 3). Those who choose to work in applied theatre tend to be established practitioners within a specialist field who are either employed permanently by a particular company or who are operating on a free-lance basis across particular communities. The specialist nature of the theatre is usually defined by the intended community or location. There are directors who work across fields and who do not position themselves as part of a particular style of work.

A review of company websites reveals directors, companies and their identified community. See Appendix 6 Applied Theatre Companies in the UK. Examples include Tim Webb, who makes multi-sensory and interactive theatre for children with multiple learning difficulties with *Oily Cart Theatre;* Pam Schweitzer established *Age Concern* for senior citizens; Geraldine Ling directs theatre with and for people with learning difficulties at *Lawnmowers Theatre Company;* Andrew Breakwell has directed *Nottingham Roundabout* Theatre-in-Education company for over fifteen years. These established directors have considerable knowledge and expertise concerning the age, needs cultural and social context of their participant-audiences.

The website review also reveals that company mission statements are explicit in communicating how their work is integral to community development and social change. For example, Cardboard Citizens state:

> Our work personally inspires and motivates the
> homeless people we work with; it builds skills
> and confidence, and supports individuals to raise
> and face the issues necessary for them to make
> positive changes in their lives.
> (Cardboard Citizens Mission Statement, 2008)

Mind the Gap aims for 'quality, equality and inclusion' in their mission to build client confidence, through performance opportunities:

> Our mission is to dismantle the barriers to
> artistic excellence so that learning disabled
> and non-disabled artists can perform alongside
> each other as equals
> (Mind the Gap Mission Statement, 2008)

The Theatre Company Blah Blah Blah expresses a different message, placing an emphasis on notions of partnership and collaboration:

> We are interested in long term relationships with
> teachers, youth workers and theatre producers
> who give us access to our audiences and we look for
> collaborations where we can all engage in the planning
> and delivery of the work and learn from each other […]
> (The Blahs Mission Statement, 2009)

Although these statements do not explicitly reference directors, in each of the selected cases the artistic director is also CEO of the company, so it is safe to assume their support and endorsement of the 'mission statement'. The extracts are evidence of social, artistic and philosophical priorities. Companies are explicit in their concern for promoting social change, either within society as a whole or within their specific participant or community groups. How this concept of change is achieved through the director's contribution is dependent upon the extent to which the theatre 'has relevance and resonance with the lives of those who witness it' (Prendergast and Saxton, 2009: 23).

1.8   Directors or directing

The following articulations examine how the noun, director, and the verb, directing, are interpreted depending upon context. The discourse indicates the dangers that assumptions can bring to director definitions.

Director:

> Ultimately, theatre needs three elements: actors, play,
> and audience. But for theatre to actualise its potential,
> a person would need to impose his or her point of view
> that would penetrate all aspects of the production […]
> a director is not only in charge of all aspects of production,
> as an artist he or she has a vision that ties all performance
> elements together (Bruch, 2007: 1)

This definition emphasises the director as title. The importance of strong personality, effective management skills and the ability to sustain a creative interpretation of the play text; it bears little similarity to the process described by Brook in the thesis Prologue. It endows directing with an autocratic contribution and implies the necessity to 'impose' personal vision, irrespective of other artistic contributions. A process in which one person 'ties' together the elements of a production does not convey a sense of collaboration.

Definitions contained in *The Oxford Companion to the Theatre* (1990) and *The Cambridge Guide to the Theatre* (1992) illustrate, similar, oppositional positions. In *The Oxford Companion*, the role is defined as a noun and the director as: 'the person responsible for the general interpretation of the play and for the conduct of the rehearsals' (1990: 221). In *The Cambridge Guide*, the definition is denoted by the use of a verb: 'Directing is part of that complex of seeing and doing which makes theatre. At all levels, the need to intervene to shape the theatrical event can be felt […] the best directing comes from within the

activity' (1992: 280). *The Oxford Companion* supports a hierarchical role in which the director is responsible for the artistic interpretation, management and organisation of the process. It assumes that the role is concerned with the interpretation of text. *The Cambridge Guide* emphasises 'seeing', 'doing' and, significantly, 'being a part of'; it refers to the whole process as 'play', rather than 'a play'; a generic process which has the potential to realise different theatrical genres and styles. The relevance of these two definitions, at opposite ends of a hypothetical directorial spectrum, provide markers with which to identify directorial practice. The research will explore various directorial approaches to discover common and different features of theatre-making and, perhaps, all such definitions will prove to have some relevance.

1.9   Directorial intervention

Intervention is a concept which defines theatre-making, by practitioners or companies, designed for the benefits of particular communities (Prentki and Preston, 2009: pp. 181-183). I have long viewed my own drama practice in education, community or theatre contexts, as an interventionist strategy. My interventions relate to identified needs. They are concerned with learning, social or political, and accompanied by support and development strategies. 'Intervention' requires preparation negotiation and interrogation with regard to ethics, expectations and vested interest. As Prentki argues, 'The very idea of intervention is implicated in issues of power and the right to speak on behalf of others' (2009: 181).

In addition to community-focussed interventions, this thesis interrogates how and why directors intervene in rehearsal room contexts to influence actors or artists. The two definitions of directorial intervention offered here are:

- Directorial action as part of theatre-making in rehearsal rooms;
- Directorial action with identified communities.

Research will take place in either of these locations. It might involve directors creating scenes with actors or making theatre with community participants. The most effective forms of intervention are, likely, to involve willingness to negotiate and collaborate, but, as with the director's style, the research may indicate differently.

Taylor (2003) offers the following illuminative examples of community interventions.

- to raise awareness on a particular issue (safe-sex practices);
- to teach a particular concept (literacy and numeracy);
- to interrogate human actions (hate crimes, race relations);
- to prevent life-threatening behaviours (domestic violence, youth suicide);
- to heal fractured identities (sexual abuse, body image);
- to change states of oppression (personal victimisation, political disenfranchisement.

(Taylor, 2003: 1)

Table 1.1 Community interventions

Interventions that find focus on such profound matters as those indicated by Taylor will require theatre-making that builds upon an inclusive and collaborative approaches between practitioners and community members, supported by articulated principles of procedure. Projects are explicitly concerned with intervention that has purposes beyond the artistic dimension of theatre-making.

Theatre-making is a term used to cover all forms of the artistic process in the research. It is inclusive of genre, techniques, skills, content, script, contributions and role. It is used in the thesis to describe

improvisation, textual analysis, out-of-role decision-making, in-role decision-taking and instruction. 'Theatre-making' draws together concepts of actors who are performing for audiences and participants who are engaging in 'living through' DiE experiences, as cited by Heathcote (1984: 81).

1.10 Ethical responsibility

Ethical matters are an essential part of the director's role; they underpin all approaches to applied theatre (Rifkin 2010). There should always be recognition of integrity and respect in terms of participant need. 'An ethical dimension is arguably both implicit and essential in any consideration of *what* it is that the theatre can do, and of *how* the theatre can function and be understood in relation to individuals and communities, real or imagined' (Upton, 2010: 3).

In discussing her work with young refugees, Barnes (2008) argues that 'ethics are embodied and developed in the creative process; where sensitivity to personal and creative risk, and mutual respect, inform the work; where the group is viewed as collaborators and not as participants; and where reflexivity and critical thinking are at the heart of the process' (2008: 7).

National guidance has grown on issues of protection and individual rights; Every Child Matters (2003), CRB/DBS staffing checks (2013) and Protection of Vulnerable Adults (2010) represent a small sample of the legislation. Barnes (2008), presents five key ethical principles which should underpin policy and procedure: 'Choice: Respect: Equality: Safety: Tutor Competence' (2008: 18). If the aims and realisation of applied theatre are to be determined by client need, content, community location, performance in public buildings, then ethical responsibilities are not simply <u>essential</u> elements of the process, but are <u>integral</u> dimensions of applied theatre itself, as Upton indicates above.

1.11   Research design

One advantage of being experienced in the field is that realistic expectations exist with regard to research context. The slight risk of 'experience' is that of placing an undue emphasis on familiar practice (Bell, 2008). Consequently, I made an early decision that the research design would benefit from a systematic approach which had clear parameters and boundaries to prevent the inquiry becoming drawn into dimensions of applied theatre which did not concern the director; a design which paid close attention to the research objectives (Denscombe, 1998: 4).

Precision about intentions and objectives was essential and the following action-list was created from the Research Proposal, see Appendix 1:

- To discover how directors articulate the role;
- To identify principles of practice;
- To consider the relationships between intention and practice;
- To investigate the ethical dimensions of artistic intervention;
- To consider the director role in relation to artistic and instrumental imperatives;
- To consider the intentions of participatory theatre;
- To locate interventions in a context of participants, locations and artistic decisions;
- To articulate the potential of the applied theatre director as an alternative directorial model.

The diversity and breadth of the applied theatre field meant that it was never likely that the research could focus on individual directors who could justifiably be seen as representative. Therefore, data from various individual narratives and practice would be required to determine theories and epistemologies of knowledge. The narratives would be

enriched by practice from different theatre projects in community environments. The data-gathering techniques would need to address directorial intentions, reflections, articulations and philosophies. This indicated the need for close contact with directors, either through interview, observation or discussion. The value of archival analyses, questionnaires and action research offered other possible methodologies to examine 'contemporary phenomenon within real-life context' (Yin, 2003: 1).

However, quantitative data-gathering methods, such as surveys, statistical analyses, or numerical measurements were unlikely to gather data about opinion, relationships or negotiation. The relevance of a personalised approach in which knowledge is constructed by researchers who bring their own 'preconceptions, interests, biases, preferences, biography, background and agenda' to the research process offered a relevant paradigm (Cohen, et al, 2007: 469). A qualitative approach would achieve the aim of understanding 'individual's perceptions of the world […] insights rather than statistical perceptions of the world' (Bell, 2008: 7).

1.12   Case study

To research directorial behaviour in social, economic and demographically specific circumstances suggests methodology which can take account of personal response, participation and interaction. The propositions and arguments suggest a qualitative case study approach would be most appropriate.

Directing is concerned with interactions between people in specified environments. The research questions require data-gathering in context and in an on-going process of theatre-making. What directors do they do in response to the human factors and influences which comprise that

context: interactions; relationships; the cultural environment; creativity; and participant response.

Directors have different priorities at different stages of project development. Therefore methodology that can gather data over a sustained period of time would be required. The applied theatre project happens in response to identifications of contemporary and immediate phenomena. The focus of the research will be the director making theatre for either a community of actors or participants;

> Case studies focus on one (or just a few) instances of a particular phenomenon with a view to providing an in-depth account of events, relationships, experiences or processes occurring in that particular instance. […] The aim is to illuminate the general by looking at the particular (Denscombe, 1998: 35)

The unique nature of the interaction and the distinctive ambience of the research-setting suggested a case study approach was appropriate.

1.13   Multiple case study

However, the intentions and objectives indicated the need for more than one case study. It would be unrealistic to expect to gain a meaningful insight into directing within such a diverse field, with all its manifestations and sub-groups, on evidence drawn from one case. The selection of one case as representative of the field is unsustainable. The single case could give the research an unrealistic emphasis through a particular community, theatre-making style or directorial approach.

A multiple case approach, with a sharp focus on the director in five single cases would provide a reasonable sample of perspectives, instances, techniques and relationships from which to draw. In addition,

single case studies are sometimes viewed as descriptive and lacking data applicable to other cases (Denscombe, 1998). Multiple case studies expand the scope of inquiry and, hopefully, make conclusions more reliable (Stake, 1995: 37).

A multiple approach, whilst risking an abundance of data, provides an investigation into the individuality of the cases with a breadth of evidence to form conclusions of greater validity. It was also anticipated that the contrasting nature of each case study would valuably reveal dimensions of the director role, doing justice to the case and producing findings that inform the central phenomenon.

1.14 Multiple perspectives

The research examines how artistic intentions are achieved, how directorial contributions are recognised and why dramatic form is used, within the parameters of the project location and participant need. Data-gathering from a multiple number of sources offered a procedure and methodology which could provide research validity. Triangulation as part of the data gathering, seeks different perspectives and perceptions of the same events and encounters (Denscombe, 1998). It was decided to gather data from company documents, conversations with artists, interviews with directors and observation of practice.

1.15 Thesis outline

The literature review investigates some historical developments in participatory theatre, by examining practice from the twentieth and twenty-first centuries. It also traces the evolving identity of the applied theatre director as part of a tradition of oppositional and alternative theatre practice. The key features of this practice were the need for directors to work in communities, outside the confines of mainstream

theatre, to develop experimental ensembles and to interrogate the potential relationships between actors and audience.

The design owed something to my experience of researching children's roles in TiE (1992) and to my experiences as a freelance applied theatre director. One part of the research complexity was that I was aware that I would be interrogating individual practice within a collaborative and social theatre-making context.

The detail and rationale for the design of the multiple case study is presented in chapter 3. The number of cases justified, the data–gathering techniques explained and the process through which three stages of data analysis are implemented is articulated. The criteria for the case selections are justified and the implications for the research analysed. The ethics of applied theatre intervention and the ethics of researching social contexts are considered in detail.

Five directors were invited to be the case studies and data was gathered about their practice from seven specific strategies. Conclusions are made on the basis of the analysis of raw data from which a model of directorial intervention is composed.

1.16 Delimitations

Amidst the array of theoretical debate, terminology and practice, it was necessary to focus this inquiry within certain boundaries and parameters. Therefore, the research is restricted to directors who work in applied theatre companies in the United Kingdom. It does not include individual practitioners or 'facilitators' in applied theatre projects (Prendergast and Saxton, 2009; Prentki and Preston, 2009). UK companies continue to use 'director' as their preferred term, and the thesis seeks to interrogate the suitability of 'director' as a title.

There are also areas of directorial practice that are not included such as duties relating to executive, financial or administrative responsibilities. Although they are significant dimensions of directorial practice these duties operate in a different forum from the central theatre-making and are outside the parameters of the research. For example:

- Company auditions;
- Theatre Board meetings, policy writing and day-to-day administration;
- Company business meetings;
- Liaison and networking meetings;
- Grant applications.

The other considerations in focussing the research are:

- The researcher's knowledge and familiarity of theatre companies in a UK context;
- Accessibility, terminology and context of likely projects.

Finally, the following theatre fields, often associated with applied theatre, were not included in the case study selection:

1.16.1   Drama therapy

Drama Therapy is a practice which often has a focus on the individual and the individual's needs. Its extensive and diverse fields of specialist theory and distinctive purpose place it beyond the confines of this research. It is not always seen as a field of applied theatre, although many of the methods and techniques are commonly shared; many applied theatre practitioners refute the fact that they are therapists claiming that the emphasis of their work is 'social transformation rather than individual pathologies or rehabilitation' (Prentki and Preston, 2009: 12).

1.16.2   Theatre for Development (TfD)

Theatre for Development tends to take place in developing countries and is usually led by individual practitioners. The significance of project negotiations with non-government agencies (NGOs), intercultural liaison, research access and ethnic performance forms indicate that it is too large a field to be given the attention it deserves in this 80,000 word thesis. In addition, access and distance place it beyond the parameters and resources of the researcher (Prentki and Preston, 2009: 13).

1.16.3   Community Plays

Community plays are concerned with full-scale performances, usually of local stories and events, enacted by members of individual communities. They reflect a rather different emphasis, purpose and procedure to that within the canon of applied theatre (Jellicoe, 1987).

1.16.4   Business and workplace theatre

This training-based theatre often draws upon techniques and methods associated with applied theatre. The exercises in this theatre are devised and used to develop skills and management processes in order to improve company efficiency, business effectiveness and, ultimately, profit margins (Sutcliffe and Theodores, 2006). The essential purpose and intention is markedly different to the social and community changes advocated in other theatre genres and, again, would require more description and analysis than the thesis could accommodate.

1.16.5   Drama in Education (DiE)

Drama in Education praxis is identified, along with Theatre in Education, Community and Alternative Theatre as a key influence on the growth of

applied theatre (Nicolson, 2005). Theoretical perspectives from the Drama in Education tradition will inform the research throughout. The writing of Gavin Bolton, Jonothan Neelands, Cecily O'Neill and Dorothy Heathcote has contributed significantly to such applied theatre developments as participation, learning through role and theatre sign. However, the role of the teacher in the classroom warrants a research study in its own right. To make connections with teachers in classrooms and directors working with applied theatre companies did not seem achievable, even though aspects of the process and concepts are shared. However, this decision does not relate to the questions surrounding drama's frequent omission from the applied theatre canon (Bowell and Heap, 2010: 580). It stems from the uniqueness of the philosophies and practices of the teacher using drama.

1.17   Chapter summary

The chapter begins with a prologue, in which Peter Brook establishes directing as a collaborative process with actors to create a shared understanding. Brook's quotation is contrasted with a description of practice in context, involving young people and the researcher some forty years ago. They both provide perspectives which interrogate the roles and responsibilities of directors. They articulate some aspects of an under-researched phenomenon.

The Chapter describes the background to the research area and examines the concepts within the research question. My positioning as a researcher identifies the following key influences: family; primary school; three directors; youth theatre directing; improvisation; Gavin Bolton and Dorothy Heathcote. It is suggested that the roles of directing and teaching became synonymous during my early years of teaching in the 1960s and 1970s. Personal theoretical articulation was developed in a context characterised by professional controversy and divided opinion. Some of these controversies feature in the review of literature.

The chapter suggests that comparative or quantitative methodologies are inappropriate for the research question and that the most appropriate methodological framework for data gathering is multiple case study (Stake, 2006). A dimension of this methodology will be triangulation, through observation, focussed group discussion and interview. The detailed rational for case study selection and the specifics of the research design is presented in Chapter Three. The Chapter explores some of the key definitions and concepts within the research proposal that will be examined further in the literature review, which will trace the emergence of the applied theatre directors within a tradition of alternative, interventionist theatre practice in the UK.

Brook's (1993) admonishment of the 'secrets' theory may, or may not, prove to be directly relevant to the philosophies and practices of the five case study directors, but an examination of the specifics of their directorial contributions within what he defines as a 'constantly changing process' is intended to provide an insight into their theatre-making and enhance understanding of a multi-faceted role.

Chapter 2 Literature Review

> *Everything hangs on the story; it is the heart of the*
> *theatrical performance. For it is what happens between*
> *people that provides them with all the material that they*
> *can discuss, criticise, alter* (Brecht, 1964: 200)

2.0   Introduction

The chapter investigates the literature through a series of analyses drawn from published descriptions of applied theatre practice and from theory linked to selected mainstream directors. The literature on the director's role in UK-based applied theatre companies is sparse. Therefore, the review draws from a wider-range of relevant sources of evidence to include historical, education and cultural theatre contexts which contribute to an understanding of directorial practice in applied theatre.

The evolving identity of the applied theatre director in the twentieth and twenty-first centuries is traced through literature associated with participatory, educational, alternative and political theatre practices. Theory from the closely-related field of Drama-in-Education (DiE) is included when it is deemed to shed new light on concepts that inform existing and developing directorial practice; role, participation and learning.

The review seeks to identify discrete directorial identities. It questions why this significant theatre-making role has received such minimal research attention; 'One function of the *critical literature review* is to locate the *positionality* of the research being reported within its field and to identify how that research is unique.' (Clough and Nutbrown, 2007: 104 emphasis added).

The following themes are explored:

- Mainstream articulations of directorial approaches;

- The influences on the director's role within participatory theatre;

- Theoretical developments in DiE that inform directorial practice in applied theatre;

- Ethical principles and responsibilities in community and rehearsal room contexts;

- The director's role in facilitating a critical audience-participant perspective;

- The constraints of community, location, identified audience and ethical parameters.

The series of quotations in italics that appear throughout this chapter are drawn from my previous professional contexts. They locate and position professional experiences within the emerging theory and practice identified in the literature. For example;

" *In September 1965, I had left school, completed my one season with the National Youth Theatre, appearing in Anthony and Cleopatra, and started a primary teacher-training course at Coventry College of Education, with Drama as my main subject. Directing was a strong feature of the course, developed through formal productions and small-scale practical projects. Children's theatre did not feature on the course. TiE emerged at the Belgrade Theatre in the same year and Adland (1964), Slade (1954) and Pemberton-Billing and Clegg (1965) had written books about practical drama teaching.* "

2.1   Mainstream directors and approaches

The review of literature begins with a consideration of how selected director-theorists in mainstream theatre define their approach to the directorial process. These selected articulations are not offered to the exclusion of other models of directing in mainstream theatre, but as prompts and provocations to determine the extent to which shared and different practices exist between mainstream and applied theatre directors.

In defining the essence of theatre, Mike Alfreds (2007) describes 'a collaborative act of the imagination, between actors and audience', one that is central to creating opportunities for interpretation, observation and reflection in a 'social and collective experience' (2007: 17). In his vision of an active audience role (not necessarily a physical one) audience, actors and characters collaborate in a transformative act of the imagination to create story. The in-the-moment transformation of actors into characters is the unique quality of theatre in which the director's role is to 'free the actor' (2007: 12). Actors in applied theatre are also endowed with particular responsibilities for decision-taking which directors support and facilitate. Hennessy (1998) argues, albeit from a TiE perspective, that differences in mainstream and applied theatre acting are largely defined by audience; one (mainstream) is more detached from the art form, the other (applied theatre) active within it. The responsibility of the actor in applied theatre is 'to nurture the participant audience […] towards intelligibility as opposed to […] determining meaning on the audience's behalf' (1998: 91).

Directors who also perceive their role to be concerned with empowering actors are; Peter Hall, Katie Mitchell, Peter Brook, Mike Alfreds and Debra Warner. Actors are deemed, according to these directors, to be at the centre of the theatre experience. It is the actor, claims Alfreds, 'through whom all other elements of theatre are mediated' (2007: 12).

Peter Brook (1979) insists that actors need rehearsal room conditions in which they 'explore and discover'; a process characterised by experimentation, intervention and intuition (Brook, 1993; 61). The precise nature of the 'experimentation' has not always been easy to monitor because of the confidentiality of many rehearsal rooms; this is unfortunate as it offers essential knowledge in understanding the director role.

Debra Warner (2001) articulates her directing process as 'enabling' actors' (2001: 1). She sees no benefit in formulating and shaping ideas in preparation for rehearsal and advocates the importance of a creative, dynamic process. The applied theatre director, working within an array of project constraints and community requirements, may not have the freedom to be so flexible and open in approach as Warner.

Peter Hall's emphasis is, similarly, on the 'immediacy' of the moment in both practice and theory; 'I start by saying let's look at *Hamlet* at this particular moment in time, with this particular cast […] what does it say to us? But, in finding out what it says to us, we mustn't abuse what it is (Hall, 2001: 8). Hall emphasises the personal and individual approach to directing, reluctant to acknowledge any allegiance to schools of theatrical theory or performance traditions.

The extent to which mainstream directors plan and prepare might indicate their willingness to facilitate an open process or, conversely, implement pre-conceived visions and interpretations. Brook (1968) emphasises the importance of directors being part of a developing process: 'the director who comes to the first rehearsal with his script prepared [...] is a real deadly theatre man' (1968: 119). He defines his own initial planning in terms of a 'formless hunch' and a 'shadowy intuition that indicates the basic shape, the source from which the play is calling to him' (1993: 119). However, for all of his ambition to permeate practise with experiment and intuition, Brook maintains the

importance of directors attending to 'visibility, pace, clarity, articulation, energy, musicality, variety, rhythm' (1993: 61).

In marked contrast, Katie Mitchell, a director associated with text-based theatre, advocates detailed planning, research and preparation before any meeting with actors (Mitchell, 2009). Alfreds (2007) also articulates a planning model, but one that is comprised of two extremes; directors who impose a concept and interpretation and directors who allow the 'text' to reveal itself. He argues that directors tend to 'practise their craft in endless variations on a spectrum between these two extremes' (Alfreds, 2007: xix).

What does this small, selective sample evidence? It illustrates that there are mainstream directors who theorise and direct with a high emphasis on process and with a flexible, facilitative and inclusive approach. They are concerned with qualities of the 'immediate', 'exploratory' and a 'feeling response'. These are words that unite, rather than separate directorial practise. They indicate common ground in applied and mainstream practice. There is no place here for the dictatorial director who implements his/her vision without dialogue or negotiation with company members. It appears that the attitude adopted by director and actor is what determines the approach and capacity for how they work together.

This short précis also indicates that the selected mainstream director-theorists reflect on process with no reference to community, location or participatory dimensions of theatre-making. The extent to which the role of the applied theatre directors is underpinned by different aims, criteria and practice to mainstream directors will be examined. However, is the essential difference between the directors in different fields related to intentionality, project constraints and procedures? Do such factors create a directorial identity in which artistic credibility is demeaned by context?

2.2   Participatory theatre

The director's role within applied theatre contexts is significantly influenced by the frequent inclusion of audience participation. Participatory theatre, in all of its various forms, has an established tradition in the UK, developed through the praxis of Theatre-in-Education (TiE), Political Theatre, Drama-in-Education, Community Theatre, Forum Theatre and Young People's Theatre (Rifkin, 2010: 6). Taylor (2003), Ackroyd (2000) and Wooster (2007) all view audience participation as a defining trait of applied theatre. Prendergast and Saxton (2009), drawing on the evidence of some thirty applied theatre projects, also argue that 'the practice of engaging the audience interactively (before, during or after the performance-and sometimes all three) […] is a consistent characteristic of all forms of applied theatre' (2009: 11). Their phrase 'engaging the audience interactively' places an emphasis on the relationship between actor and audience that is as relevant to text-based, improvised or devised performances as it is to other theatre-making.

Participation can take many forms; workshops, discussion (out-of-role or in-role), questioning characters, making decisions within the narrative or actively using drama conventions. The use of participation immediately re-defines accepted actor-audience relationships, creating a dynamic composed of collective voices. The theatre movement which most comprehensively embraced participation was TiE. O'Toole (1976), in the first book to be published on TiE, describes the rapid development of participatory techniques; audiences questioning characters, actors stopping the action to allow discussion to take place and TiE companies re-playing scenes 'according to the advice the children had given' (1976: 97). These sequences of participation, often director or facilitator led, created the need for directors to develop broader theoretical perspectives. Critiques by directors at the time Williams (1993), Pammenter (1993) and, retrospectively, Wooster

(2007) indicate that artistic directors in TiE sought social, pedagogic and communication skills in response to the emerging forms of participatory theatre.

In order to trace the influences on the development of participation in education contexts, the chapter includes a focus on two early directors of school-based participatory theatre, Peter Slade and Brian Way. These two recognised pioneers of DiE theory were also directors of companies that toured productions to schools that had little curriculum experience of drama or theatre. Their style of directing audience participation shared many of the pedagogical principles that their education theory espoused (Slade, 1954: 292). In a description of his company's process, under his heading 'Real Children's Theatre', the following phrases reflect Slade's liberal and romantic views; 'there are no script plays [...] It is all genuine *Child Drama*. Everything is improvised. [...] Everyone is happy here. There is no audience, no axe to grind, no stage, no grown-up titter to disturb the acting, no showing off, no worries, no clapping [...] we are absorbed in creating *Child Drama* because we love it, and because we believe that we are creating something wonderful and beautiful' (1954: 296). Although Peter Slade is likely to be remembered for his theoretical contributions on 'play' and 'drama', he promoted certain important directorial innovations which, as Redington (1983) argues, became essential features of later TiE companies. For example, Slade defined notions of: 'teacher-actor' (1954: 272); group devising (1954: 291); improvisation (1954: 272); as well as his own articulation of audience participation (Redington, 1983: 33). He advocated the value of arena staging as an artistic space that facilitated participation for personal exploration, as opposed to preparation for showing work (Slade, 1954).

Brian Way, as director of Theatre Centre, developed similar strategies which impacted on the nature of the actor-audience relationship. In a typical Way production, the audience of children sat on the floor, in-the-

round, and actors met their audience before the play began, sometimes as characters, and the plays were written by Way specifying his notion of participation. Way had developed his theories as a result of his unsatisfactory experiences touring Shakespeare with The Old Vic Company; he had identified insurmountable problems relating to unsuitable material and poor audience visibility (Redington, 1983: 34).

> " *In 1971, I directed The Island by Brian Way with a group of primary teachers for audiences of 9-11 year olds; audience participation included mime, preparing food and making the night sounds of the island. At one point, the whole audience helped to hide the protagonist from danger.* "

The nature of the participation in a Way play was that children would be invited to complete simple mime or vocal tasks, pretend to be 'things' and to make suggestions. The actor-teachers would create a relaxed actor-audience relationship and would occasionally suspend their fictional roles for a 'teacher role'. This made the facilitation of sequences of participation easier to organise for the actors and, perhaps, easier for the children to accept. Way was one of the first directors to create theatre that recognised children's age-related stages of development and his participatory activities were based on this (Redington, 1983: 33).

The involvement of child audiences meant that Way's directors needed to understand the demands of his participation and acquire the knowledge and expertise to help actors develop teaching skills. One extract from *The Hat* by Way will illustrate how participation typically featured and the nature of the challenges on the director role. One character has a speech that is intended to transform the class into the role of puppets. The character looks into her crystal ball and says: *I see wood; thin sticks of wood. Like arms and legs-yes-everybody feel yourselves getting stiff – and stiffer and stiffer – like puppets. Everybody is becoming a puppet* (Way, 1977: 11).

The extract illustrates the controlled, imposed and undemanding nature of the participation. Nevertheless, its effectiveness required a director who understood story-telling and recognised the importance of: changing the performance style economically; direct actor-audience contact; changes of attitude to signal new participatory sequences; actors maintaining dual qualities of character and teacher. Directors of *The Hat* would need to support actors to address these skills, which would not be part of the contemporary actor training.

> *In 1968, I was appointed to a primary school in Middlesbrough. In a matter of months I had made the decision to become a full-time drama specialist. It was the excitement of witnessing a whole class involved in drama that persuaded me. Development Through Drama was highly influential and The Ideas Game (Way, 1967: 39-41) characterised my drama teaching at the time.*

There can be little doubt that Slade and Way prepared some of the ground for the more radical TiE which was to later emerge. Way's theatre was nationally acknowledged for 'encouraging the planned participation of the children themselves in a production', indicating that participation was an innovation (Arts Council, 1966: 13). Although the theatre-making did not reflect the political or social conditions that were part of the children's real-life context they dismantled some performance barriers. By bringing actors into closer contact with children, meaningful participation became a possibility. Their contributions in respect of the actor-audience relationship sowed the seeds for the emergence of directors with different expertise (Redington, 1983: 33).

Reflection on their legacy brings one of the dilemmas of participation into sharp focus. If children are to do more than follow actors' instructions, then the learning focus and intention of the participation requires more informed treatment. If children's cognitive skills are to be

challenged through meaningful involvement, directors need to be aware of learning theory and understand the nature of the participatory experience.

In the Literature Review of *The Ethics of Participatory Theatre in Higher Education* (Rifkin, 2010), Hare argues that there have been three significant developments that are 'essential to the understanding of the practice of participatory theatre in the UK' (Hare, 2010: 29). These three factors are: i) 'the work of Dorothy Heathcote (and Gavin Bolton) in educational drama'; ii) 'the practice of Augusto Boal in Forum Theatre' and iii) 'the work of TiE companies in the UK' (2010: 29). These three contributions are examined with particular emphasis on the directorial contribution to participation.

2.3   Classifying participation

The number of participants, their cultural values, their reason for gathering as a group in a particular location all create a unique identity which requires audience-specific participatory strategies (Prendergast and Saxton, 2009: 21). O'Toole (1976) offered a classification of participation in TiE identifying three distinct categories: extrinsic; peripheral; integral. The classification continues to have validity and represents a valuable framework for directors to consider how participation can achieve intentions:

Extrinsic: where the element of participation is separated from the theatricality. <u>This might take the form of a discussion after a performance</u> (my example is underlined);

Peripheral: where the audience is invited to contribute in order to add to the theatricality without affecting either the structure or nature of the play or its own basic function as audience. <u>This might take the form of</u>

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making sea sounds to accompany a boat's journey or making eerie sounds when the ghost enters (my example is underlined);

Integral: where the audience perspective becomes also the perspective of characters within the drama, especially when the audience members act as well as being acted upon. This might take the form of participants adopting the role of medieval villagers who are making a decision about the expulsion of a villager suspected of witchcraft; any decision will be upheld and the consequences interrogated (my example is underlined) (O'Toole 1976: 88).

The 'integral' involves children adopting fictional roles in their interaction with actors, also in role, in an agreed context. They make decisions and influence the narrative from within the fictional context with the intention of deepening understanding. O'Toole argues that participation and theatre 'feed each other, growing together into a fusion of personal experience and projected identification, completely subjective but with its own sense of proportion, more complete and more thoroughly affecting than any presentation' (O'Toole, 1976: 88). Integral participation demands smaller audience numbers; individual and group contributions are 'registered, considered and acted upon' (1976: 104). Although O'Toole's classification results from research into young people's involvement in TiE, it offers a relevant framework for participation by other participants in other applied theatre forms (Prendergast and Saxton, 2009).

> *In 1970, I was appointed Head of Drama in a comprehensive school in Worksop. My preparation for the post was to attend a residential course on improvisation at Bretton Hall College, led by John Hodgson and Brian Clarke. Improvisation around text, social issues and historical events was presented as the essence of the secondary school drama curriculum.*
>
> *Directing and drama teaching were becoming synonymous in my thinking.*

2.4   Theatre in Education

The relationship between directors, participation and theatre form was acutely apparent in the TiE movement, as it fostered an innovative set of education and theatre practices, devised for specified age groups in pursuit of learning and artistic objectives. From its inception in 1965, at Coventry's Belgrade Theatre, this new branch of participatory theatre set out to involve audiences in participation which examined relevant problems and issues. It was a hybrid-theatre based on principles of education and theatre (Redington 1983). In the context of this thesis, it is relevant that the first director, entitled Head of Department, was a teacher and Youth Theatre director, Rosemary Birbeck. The appointment indicated expectations that the new team would contribute to curriculum drama, young people's theatre and teacher-training, as well as produce their own theatre-making (Redington, 1983: 95).

In 1965, no equivalent directorial models existed, other than Way at Theatre Centre and Caryl Jenner's touring theatre at the Unicorn. Directors who adopted alternative approaches in mainstream were more frequently acknowledged by the new TiE directors, such as Littlewood and Brecht (Redington, 1983). The new directors needed to create dialogue with schools in order to create new forms of practice which was relevant to school needs (Redington, 1983: 88). The Belgrade Company began the process of establishing practices that were to become identifiable characteristics of TiE in which 'participants are invited to engage physically and emotionally with the work by professional practitioners' (Nicholson, 2005: 10). Part of the radical nature of the artistic process was that companies began to work collectively. This was particularly apparent by the mid 1970s when many companies began to work as creative or 'group democracies' and the artistic and education role of the director often disappeared from company policy statements (Redington, 1983: 119). This may be one

reason for the lack of research critiques on the discrete identity of the role.

The Belgrade's wide-ranging development plans gave their director responsibility for a portfolio of practice. This dilution of directors' energies between teaching, administration and theatre-making within the context of developing job descriptions and changing directorial responsibilities, did not prevent different forms of participation being introduced. These new styles created the need for directors to appraise their contribution and re-define their role in a new theatre-making context. Directors could not remain responsible for the artistic dimension of the theatre only. They required knowledge of curriculum, an understanding of teaching methods, skills in facilitating and group planning strategies.

Theatre-making which involved the degree of participation that was employed in such programmes as *Troubled Water* (1976) at Nottingham Roundabout or *Pow-Wow* (1972) at Coventry Belgrade required directors who understood the new dimensions of theatre-making: questioning techniques; facilitation-in-role; group organisation. In these programmes, children were central to narrative events and given responsibility to 'investigate, interrogate and make decisions' (Jackson, 1993: 23). However, 'participation', as a generic descriptor, does not adequately define the nature of the children's roles in *Pow-Wow* or *Troubled Water.*

These were two very different experiences. A short description illustrates the directorial challenges which were immediately more political than the theatre of Way, inviting children to consider and make their decisions about socio-economic and humanitarian issues. If Slade and Way were concerned with personal development and self awareness, the directors of TiE were determined to offer theatre which

enabled children to question, challenge and take responsibility for social change (Wooster, 2007: 16).

In *Pow-Wow,* the children aged 6-7 years do not adopt a fictional role. They meet Mr Tex, an American showman who is lively and fun. He explains about his Wild West touring show, Black Elk. After the playtime interval the class return to see the show, with Black Elk, a Native American, trapped behind a cage. Mr Tex leaves to make a phone call. The children make friends with Black Elk and learn about his lifestyle. Mr Tex returns to find Elk out of the cage. He demands that 'the Indian' is put back and that the two symbols of friendship, a pipe and tomahawk, which Elk has given to the children, are returned. The class must now make choices about the ownership of the two objects, Mr Tex or Black Elk (Redington, 1983: 145).

In *Troubled Water,* two classes of children aged 9-10 years adopt and research their roles weeks before the performance. One class are members of an imagined Scottish island, the other are members of an imagined, multi-national oil company. The performance of the programme is kept secret until the day of the theatre company's visit. The two class groups then meet (in role) on what transpires to be the day of the island's festival. The islanders discover who their visitors from the south are and what they want. A decision must be reached about the prospective oil terminal which is to be placed on the island. The children, in role, as islanders or oil executives negotiate, discuss and, eventually, make their decision(s).

The participation in both programmes raises some interesting insight into the benefits and ethics of participation. In *Pow-Wow*, Mr Tex and Black Elk are both played with a significant degree of theatrical 'emphasis' as the children observe Mr Tex taking Black Elk through a series of circus-style 'tricks'. Although the children do not have a defined role, they are 'drawn into' fishing and hunting sequences by

Black Elk. In *Troubled Water*, the children are asked to go to the other extreme, learning biographical details such as the composition of their family, the location of their homes on the island, before the company arrive. The visit is part of a sustained curriculum project.

There are two questions that immediately arise from the children's roles in *Pow-Wow* and *Troubled Waters*. In *Pow-Wow* how ethically acceptable is it for children not to be made aware of the fictional nature of the context? In *Troubled Water* does the detail of the role restrict their freedom to discuss and make decisions about the oil terminal? Does the factual information constrain and restrict?

In *Pow-Wow*, is the class teacher's presence, the slightly presentational emphasis of some sequences of acting, the historical costumes and the 'rodeo-style show setting sufficient indication that a fictional story is taking place? The fact that they have no fictional role enables the children to make friends with Black Elk on a far more real and direct level of engagement; this is the pivotal moment of the programme. More ethically problematic, is Mr Tex's faked exit for a phone call, which places the responsibility with the children in an uncomfortably real way. It might have been more appropriate if a dramatic convention had signalled his 'exit' from the scene.

As evident in Chapter 1, ethical issues pervade all forms of artistic interventions. In addition to participant confusion or uncertainty, a lack of awareness of the fiction prevents productive reflection through which the children 'make sense and give meaning to their feeling experience' (Goode and Clarke, 1991). This ethical issue highlights one of the director's most significant responsibilities; the establishment of a clear 'contract' distinguishing fiction and reality and establishing expectations and understandings (Neelands, 1984).

In *Troubled Water*, the detail of the lifestyles enables the children to debate issues from a committed and knowledgeable level of engagement. This model of role-taking, the adoption of one role throughout the performance, does not necessarily restrict participants to fixed positions. They still have flexibility and manoeuvrability within that single role to make decisions, reflect upon events, evaluate different perspectives and make personal connections between the metaphorical context and the real world (England Their England, 1978).

As evident from the above, the adoption of role is central to the theatre-making, particularly in developing participation. The multiple layers of role-taking and their value to participation has been subject to research and analysis (Bolton, 1979; Heathcote, 1984; Neelands, 2000).

> " *In 1972, I attended a residential drama course at Loughborough University which was based upon Brian Way's philosophy of drama for personal and individual development. The course re-enforced the notion that 'there are two activities which must not be confused – one is theatre and the other is drama' (Way, 1967: 2). References to role were restricted to 'facets of personality' and the 'individuality of the individual' not relationships or social contexts, as evident in the emerging TiE programmes.* "

2.5   Directors and role theory

The breadth of publications about role-taking is indicative of its value in education, health, play, therapy, and community contexts (Vygotsky, 1933; Goffman, 1969; Bolton, 1979; Moreno, 1964). In DiE Bolton's analysis of children's role-taking through make-believe play provided the basis for an influential classification of dramatic activity that informed theatre and classroom learning. The development of role theory had a strong influence on the TiE movement and, thus, directorial practice.

In *Signs and Portents,* Heathcote (1982) offers an articulation of the features of role which illustrate its value to participatory theatre; it was initially a paper delivered to TiE practitioners. It locates the essential features of role-taking within the context of the signs of human presence and behaviour;

> Actual living and theatre, which is a depiction
> of living conditions, both use the same network
> of signs as their medium of communication; namely
> the human being signalling across space, in immediate
> time, to and with others, each reading and signalling
> simultaneously within the action of each passing
> moment (Heathcote, 1982: 18)

Heathcote identifies the value of role in simultaneous reflection on human relationships and engagements. The benefits and learning potential of role are considered within practical theatre contexts, and the significance of the adoption of fictional roles for directing is considered. TiE directors recognised their professional need to understand role theory. The adoption of fictional roles in participation became a focus of their analysis. In seeking theoretical clarity, they turned to the research in DiE; Vine (1993) describes how the TiE at Greenwich Young People's Theatre developed forms of audience participation which 'combined the power of the theatrical experience with techniques developed in the field of Drama-in-Education' (1993: 110). Invitations were extended to Heathcote, Bolton and, later, Neelands to make inputs into TiE conferences concerning learning through role. Comparisons between the learning potential of teacher-in-role and the practices of actor-teacher were critiqued (Bolton, 1993: 39-52). A vibrant body of pedagogic, political and artistic dialogue existed in the academy (Wooster, 2007: 24).

What are the dimensions of role-taking which are the responsibility of directors? The analysis of *Pow-Wow* and *Troubled Waters* recognises that considerable developments have taken place since they were first devised. However, within the both programmes, there are two significant directorial features that continue to have relevance:

i)   <u>Actor-audience engagement levels</u> must be appropriate for participation. In *Pow-Wow*, the actors do not portray Black Elk and Mr Tex in a totally naturalistic and believable way or attempt to convince the children that they are actually an American showman and a real Native American captive; this would frighten most six year old children and provoke unhelpful responses. Performances need to be more presentational and illustrative in character portrayal. Actors need to demonstrate they are behaving 'as if' they are a showman with his captive (Bolton, 1984: 165). The actors need to be aware of the impact that status within their role has upon participant response (Wagner, 1979: 128). If Black Elk is played with high status, in terms of being angry and indignant about the injustice of his captivity, then children are likely to adopt a more guarded, listening and passive role. Directors need to work with actors to achieve an appropriate engagement.

ii)   <u>Theatre structures</u> need the flexibility to enable spontaneous and immediate responses from actors or participants. This is essential in *Troubled Water*, in which the purpose of the actor-roles is largely to facilitate, organise and lead discussion. This directorial knowledge also applies to the roles of the children. Neelands (2000) offers a *Scale of Formal Participation* in which he identifies six potential roles; that of 'players, social actors, framed witnesses, active witnesses, passive witnesses, observers' (2000: 50). This classification represents a framework of participation and provides a vocabulary that distinguishes seemingly similar structures and levels of engagement.

Heathcote (1968) identified role as the essential dimension of her work. Her articulations of the roots of drama include 'anything which involves person's in active role-taking situations in which attitudes not characters are the chief concern, lived at life-rate' (1967: 24) and the 'ability of human beings to become somebody else to see how it feels' (1967: 17). Her concept of role as 'attitude' and 'feeling' is in stark contrast to the example above in which Way's participation involves the children becoming puppets in a physical or imitative sense.

> " *In the academic year 1975-1976, I studied with Heathcote for a year at Newcastle University. Person-in-Role was prominent. It was not, however, always confined to one actor with a director-facilitator. We adopted roles of military veterans, members of a family re-union, an isolated community suffering from malaise, a collection of animals needing to be cared for. All were Person-in-Role interventions which were delivered through different projects in different locations across the country during the year. As the year progressed, Mantle of the Expert became progressively more prominent in Heathcote's practice.* "

One dimension of Heathcote's teaching in the early 1970s was the development of the convention which became known as Person-in-Role. Person-in-Role anticipates some aspects of subsequent applied theatre-making, in particular Forum Theatre (Boal, 1979). Bolton (2003) describes Person-in Role as something of a 'sea change' in Heathcote's practice at the time of its emergence; the participants were engaged in a different way to her more familiar 'living through' drama experience (Heathcote, 1984: 81). In this convention, Heathcote would have one or more people in role, fully costumed in her early practice, to be the focus of a drama which she would facilitate. Her definition of the strategy (it was some time later that she began to use the word convention) is cited in one of her course handouts from 1975.

When you use a role you gain:

1. *a person for the whole class to respond to*
2. *a lifestyle which comes into the room-*
3. *a "holding" device which 'lures' interest-*
4. *Something to enquire into-a focus-*
5. *a specific example of emotional/intelligent life and attitudes to challenge-*
6. *a pressure exactly where you want it* (Heathcote, 1984: 205)

If one changes the viewpoint of these notes from that of teacher to director, the relevance of the practice to the thesis becomes more evident. This is a strategy which immediately evokes a sense of time, place and purpose. It does not involve re-enactment or showing work. It has no script and is viable and relevant for contexts other than schools. The role's lifestyle, dilemma or predicament is explored under the guidance of a director-facilitator who works moment-by-moment with the participants to create spontaneous theatre. The acting style required from the person(s) who is in role should be flexible and responsive to participant need and director guidance. The actor improvises in response to the director-facilitator's suggestions. The participants, who rarely adopt a fictional role in this convention, are more akin to being participants in a participatory theatre event than they are students in a drama lesson. The narrative emerges from the contributions of the participants in response to facilitator's questions, although the initial introduction is significant and influential. The facilitator asks questions which relate to feelings, opinions and attitudes. As O'Toole identified in 'integral participation' the facilitator ensures that individual and group contributions are 'registered, considered and acted upon' (1976).

2.6   *Albert* 1972

Dorothy Heathcote would not have described herself as a theatre director, but in this aspect of her practice her role can be viewed as directorial, making theatre which has the capacity to explore emotional and social contexts through participation and role-taking. In the following description of the practice, her aim is to give the participants a sense of empowerment, responsibility and authentic decision-making. It is theatre-making primarily designed for participants. The practice is analysed and proposed as a unique directorial model.

Albert is a role that Heathcote used on several different occasions. On each occasion it would develop differently according to the needs and responses of the children. Lawrence (1982) offers a vivid analysis of the planning and execution of *Albert*, and uses the descriptor a 'teaching partnership' (1982: pp. 4-22). The silent Albert, an oppressed, powerless and impoverished figure, is discovered under a pile of newspapers in a school hall. Lawrence, as actor, remains in role as Albert throughout the session. The drama has been planned for one class of children with special learning needs. The following extract from Lawrence's description captures the inner tensions and feelings of the actor as well as Heathcote's directorial role in guiding teacher-actor actions and gestures. There is no script and the story is not fixed with a beginning, middle or end. Heathcote works from the children's contributions. Her reading of their responses determines how she will structure, action, question, build context and, significantly, direct the actor in order to facilitate deeper engagement. See Table 2.1 Introducing *Albert.* This session, at Sheriff Leas School in Newcastle, was filmed by Concord Films entitled *Whose Handicapped*? (1972).

It is a school hall, with a very shiny floor. I am lying on the floor, with my cheek resting on the cold, polished wood. My whole body is covered over with newspapers, which crackle as I move. My feet, wrapped in rags tied with rough string, are just poking out. I wear a pair of old baggy trousers, an old shirt and an old, black, button less PVC coat with a string belt and large pockets. In one of the pockets is a small battered lozenge tin with a very old boiled sweet in it. I am clutching a small 'dolly' made out of newspapers and sellotape.

[…]

Footsteps! Children's voices, cries, clopping feet, a teacher's voice. Pictures emerge for me of the children from the sounds they make.

[…]

Their names come in excited voices, some very indistinct, but all repeated, made clear, by the gentle Yorkshire voice of the teacher leading the session, Dorothy Heathcote…

1 The session begins

CHILDREN: *Have grouped around teacher and are curious about newspapers.*

ALBERT: *Twitches newspapers, gently at first, then more firmly.*

CHILDREN: *One or more of the children has noticed the movement of the papers and discovered the man beneath. Debby has been careering round the hall excitedly.*

TEACHER: Debby. Debby. Come and look.

CHILDREN: *Gather round teacher who sits about 6 feet from Albert's newspapers. There is a sense of urgent fun and wondering in the class.*

TEACHER: Can you try? *(to lift the newspapers)*

BOY: Me? *(giggles)*

TEACHER: Go on.

CHILDREN: Go on. *General chatter*. *The boy lifts a corner of the paper very tentatively.*

ALBERT: *Snatches it back in an urgent manner.*

CHILDREN: *A look of wonder on their faces.*

TEACHER: (*loudly*) You're in our Hall! This is our Hall isn't it?

CHILDREN: Yes. *Some nod*.

TEACHER: We have our dinners here!
ALBERT: *Projects a look of being frightened.*
TEACHER: (*to class, in a low voice*) Is he frightened?
BOY: He must come up! *The boy's face indicates a close interest in Albert*
The noise level is very low now
Hey!
TEACHER: What did he say? (*low and urgent*) He looked a bit frightened.
BOY: What's your name?
GIRL: *Gets up and gently picks at newspapers*. Shall I help him?
TEACHER: Yes. You help him. See if you can get him to get up.
GIRL: *Holds papers*. Get up man. (*quietly) she moves the papers*. Get up!
(*louder*)
BOY: (*Still louder*) Gerrup!
GIRL: Gerrup man! *The newspaper is thrust off. Albert is exposed.*
ALBERT: *Looking frightened, he sits up.*
CHILDREN: *Are also frightened. Girl and boy back off.*

Table 2.1 Introducing *Albert*

The facilitator's function is defined by Lawrence; 'To manage the class, protect the role, maintain tension between class and role, focus the problem or issue, ask questions, indicate clearly to the role what is needed' (1982: 19). For the theatre-making to be successful, it demands a shared understanding, detailed planning and meticulous signalling between the actor and facilitator. It is a convention that grows from a 'passive' speculative involvement in which participants are drawn into the drama through a process of 'watching and listening' before becoming engaged in 'a more active involvement' (Bolton, 2010: 91). In that sense, it creates participant security and allows the 'willing suspension of disbelief' to be negotiated gradually.

As with all her work, her primary intention in creating *Albert* was learning. This analysis is slightly biased, in order to identify a directorial process. Six headings describe the director-facilitator skills and

knowledge evident in *Albert*. They are also presented in Figure 2.1 A model arising from Heathcote's practice.

Participation: The director-facilitator uses the teaching skills of questioning, organising and listening. Heathcote's actions and words build belief in the context, maintaining the integrity of the role and the dignity of the participants. The children are allowed to answer as they deem appropriate and, though purposefully challenged, are never corrected. The children's feelings are engaged; opinions and attitudes are valued. They choose to spectate or contribute; Albert's future is their decision.

Ensemble: *Albert* represents collective theatre-making in which decisions made by the participants are tested and reflected upon. Meaning is created through a process of negotiation. The aim is not to create theatre for others to watch, but theatre for all those present to experience and play a part in. Equality pervades the interactions, with two exceptions: Heathcote's leadership and the signing of the vagrant, Albert. Heathcote creates, and holds, an artistic space in which the children can contribute. This is likened to a theatrical ensemble, where every voice matters equally, under the guardianship of a lead facilitator.

Theatre form: Albert has been 'dressed' to demonstrate and signal vulnerability. His spatial positioning focuses attention. A piano is close behind him – Heathcote knows that this will restrict and focus the viewing space for children who might be tempted to rush 'around' Albert. She selects visual images which create curiosity; 'My feet, wrapped in rags and tied with rough string are just poking out' (Lawrence, 1982: 4). She selects two objects which are symbols of human need; the battered tin (food) and a home-made dolly (friendship and comfort). The objects offer the potential for exploration on many levels, symbolic and real. The preparation for the theatre-making involves decisions in which concrete theatre forms create opportunities

for further questions, discussion about human need and 'reading and signalling simultaneously within the action of each passing moment' (ibid).

Heathcote is part of the theatre form. She creates dramatic tension by her use of voice, gesture and positioning; her responses are in the 'here and now' - the 'imminent time' of the drama - 'You help him. See if you can get him up'; as Bolton (2003) suggests, 'moment-by-moment she must sustain the mystery' (2003, 104). She is an integral part of the class community and yet, at the same time, she offers them support, guidance and leadership. Heathcote uses theatre form to Identify and explore symbolic forms and highlight meaning. She makes one decision at a time to ensure the process has clarity, focus and an agreed purpose.

Role: Heathcote has created Albert and selected her own role to provide the suitable flexibility and manoeuvrability to structure the drama for the benefit of the participants (Wagner, 1979: 128).

In *Albert,* the children did not participate with the adoption of a fictional role, but as themselves. This fact was the subject of criticism at the time, as the children appeared unaware that it was drama (Bolton, 2003: 105; Lawrence, 1982: 8). Although a justifiable criticism in the context of special school children working with two strangers, the same structure has been replicated by TiE companies seeking to create a particular dynamic by introducing roles without establishing the boundaries of fiction and reality. This issue requires considered analysis in the context of individual programmes. There are many ways of informing participants that story is taking place.

It was unusual that the children did not experience Heathcote's usual contract-making; in her later uses of Person-in-Role the actors would

dress in front of the participants to indicate that they were becoming characters.

However, as in the *Pow-Wow* facilitation, I suggest that the children were aware of the narrative quality of the theatre-making through the exaggerated and enthused acceptance of their actions and words by Heathcote, in role as facilitative leader of the class'. She makes invitations, interjects and offers suggestions; 'He looks frightened'. She slows down the action. She allows opportunities for critical reflection and speculation. This is what Heathcote termed a 'shadowy role', a role betwixt the boundaries of fiction and reality (Wagner, 1979: 129).

Person-in Role: In terms of the actor's contribution, Lawrence, adopts a creative, responsive acting-style, listening to the facilitator and the children. He initially offers a fully-formed character the result of detailed preparation and planning; 'the only way it could work was for the person playing the role to know the character from the inside' (Bolton, 2003: 105). But, he also retains the flexibility to adopt changes of attitude, opinion or stance in response to both participants and facilitator. The way that the facilitator signals to the actor is, I suggest, a clear indicator of her directorial sense of theatre-making.

The facilitator might adopt an alternative fictional role in this convention but, in my experience, it was more common for individuals from within the participant group to adopt roles. In *Albert*, Heathcote invites two children to take specific action because, from her reading of the situation, she feels they are capable of taking responsibility: 'Can you try?' she asks, encouragingly. They become additional 'persons-in-role'.

Knowledge: Heathcote does not see learning in terms of information, but as a process of growth through questioning, decision-making and experiencing; a holistic sense of learning through doing and imagining. Heathcote acknowledges that she is seeking social change through the

drama; she envisages a process in which participants make self-determined decisions and personal choices (Heathcote, 1984: 196). Her concept of knowledge is 'how we think and feel and behave each day rather than the discrete 'pockets' of largely factual information' that children are so frequently offered (Muir, 1996: 22). Heathcote places knowledge in a context which is valuable for participants to explore and draw upon in their daily lives.

In order to facilitate this, she builds upon the 'community of the class' to create the 'community in the drama'; 'You're in our hall! This is our hall isn't it?' She presses the pupils to take responsibility for the narrative; 'What did he say?' (Albert has not actually said anything). She presents a problem to be explored in a narrative which is relevant to participant needs; 'He looked a bit frightened'. She recognises that fear is an accessible emotion for these children.

Her emphasis on process echoes the thesis Prologue. Like Brook, significance in the theatre-making is achieved through exploratory, open and interactive dramatic contexts. Albert is vulnerable; he has been carefully planned for his metaphorical significance. His social status reflects the status the pupils may feel in their real world. In this fictional context, the pupils are endowed with the responsibility to make decisions on Albert's behalf, give advice, plan and negotiate Albert's future. Their real-life role is reversed. Heathcote is presenting a social context which is planned for exploration. The 'person in role' can respond and evoke interaction. It presents a real problem which must be dealt with. If Albert cries because a child has pushed him, Heathcote will not offer the child an easy solution. The children draw upon their existing knowledge to deal with the fictional present, whilst anticipating the consequences of their decisions for future actions. Heathcote defines this as the 'relationship of past, present and future in any given moment' (1984: 182). This is theatre in which participants are their own audience.

Figure 2.1 A model derived from Heathcote's practice

Can this practice from a teacher-educator be genuinely compared to that of a director-facilitator? Are teaching skills valid contributions in directorial frameworks? *Albert* was planned as an intervention to meet the needs of a class of children. Is it an example of communal theatre which Neelands (1995) would recognise as belonging to a broader theatre spectrum? Does the practice represent 'social, communal and co-operative action' enhanced by the 'participatory qualities of DiE'? I suggest the answer to both questions is affirmative and that, as Neelands argues, this broader theatre spectrum can contribute to new possibilities and understanding of 'theatre's more generic role and

purpose' (1995: 1). Heathcote's practice can be viewed as communal theatre-making in which the participants are able to 'get a grip on decisions and their own thinking' through a process which 'slows down time' (Heathcote, 1982: 25).

The process she offers in Person-in-Role involves facilitating, acting, directing, teaching participating and signing. In the model, she uses particular skills, based upon the felt experiences of the participants; she is making theatre from inside and outside the narrative context in collaboration with the participants.

Hare (2010) suggests that Heathcote's three essential contributions to participatory theatre are a) setting the ethical boundaries with the participant group; b) empowering participants; c) open questioning (2010: 31). The analysis of *Albert* recognises these contributions but also indicates additional contributions in terms of her use of theatre form, ensemble community building and role-taking.

The following scenarios, from my own practice, are offered as further indicators of Person-in-Role as an interactive directorial model. They also introduce some of the ethical factors surrounding community interventions. The examples assume one director-facilitator working with one actor-in-role in specified communities:

1. Youth leaders' training workshop: a teenage boy with a sick baby seeks advice from the staff of a local youth centre who know the family circumstances. Participants are in role as youth workers of a fictional centre;

2. Social worker training: a senior citizen who suffers from Alzheimer's is lost in the street; the social workers participate as themselves, exploring communication skills and safeguarding principles;

3. Citizenship project for 11-13 year olds: a teenager, who is on probation, is caught shop lifting and awaits the arrival of the Police. The class are variously in role as shop workers, police, teachers and teenagers. They are invited to advise on the teenager's future.

These examples have been performed in the context for which they were planned; they illustrate the social, communal and healing relevance of Person-in-Role. Heathcote created many similar roles which were illustrative of this model (Bolton, 2003: 105). The examples again highlight the variety of possibilities for participants to adopt role and, as articulated by Neelands (2000), bring new perspectives to the theatre-making.

Hare (2010) links the praxis of Heathcote with the theatre-making of Augusto Boal, claiming that both practitioners offer models that are essential 'to understanding the practice of participatory theatre in the UK'; she cites participatory TiE as the third factor (2010: 29). Hare's inclusion of Heathcote in this context is unusual as her praxis is more commonly associated with DiE. In contrast, Boal, is always referred to as a theatre director, whether facilitating workshops, leading participatory theatre-making or operating as joker in Forum Theatre scenarios. The identification of Boal and Heathcote as catalysts in participatory theatre links two practitioners who sought social change through their distinctive practices. Boal was concerned with political change through theatre and Heathcote with change through learning in drama (Muir, 1996). Their participatory theatre practices offer distinctive contributions to directorial practice.

2.7   Forum Theatre

Boal's participatory techniques have influenced virtually every field of applied theatre (Babbage, 2004: 1). His thesis that participatory theatre can empower the vulnerable and facilitate personal and social change for people in oppressed circumstances has been established in numerous international community contexts. Chris Vine, as Director of Greenwich Young People's Theatre, claimed that Boal articulated 'the first coherent theory of the relationship between the actor and the audience (including a view of the social responsibility of the artist) to be propounded since Brecht' (Vine, 1993: 111).

Published descriptions and articulations of Boal's theatre are so extensive that it is necessary to focus this critique of his directing as evident in his celebrated innovation, Forum Theatre (1979). Forum Theatre offers directors particular challenges, as responsibilities are ultimately devolved to actors, audience and joker. It offers a unique opportunity for theatre-making with participants unused to theatre participation (Jackson, 1992: xxii).

In Forum Theatre a prepared scene(s), called a model, or a play is introduced by the joker who sets the tone and rules of the 'game'. The prepared model or play is enacted by actors. The performance reveals at least one example of oppression which is usually of direct relevance to the audience. The joker returns at the end of the performance and explains that the scene or play will be re-run and that the audience can

now intervene by calling 'stop'. The purpose of their interventions is to address the oppression(s) they perceive to be in the scenes and to suggest how the protagonist might have done things differently. They can become the protagonist; select a moment in a scene to become part of, to enact, demonstrate how it might change, or give advice to the actors.

Boal likens Forum Theatre to a game in which the purpose is not to win, but 'to learn and to train' (1992: 20). In the Forum, the audience become spect-actors as they try to change the world of the play and begin to understand the consequences of their interventions. Like Person-in-Role, forum theatre provides a secure and safe initial distance, as participants observe and speculate before participating in the dramatic context and focusing on the problem.

In fairness, there are many definitions, critiques and interpretations of Forum Theatre (Babbage, 2004; Neelands, 1990; Vine, 1993; Taylor, 2003). My definition takes account of recently observed practise and Boal's ten key points as outlined in *Games for Actors and Non-Actors* (1992). Boal's aim for the 'spect-actors' to take responsibility for the theatrical, social and political dimensions of the work is central. Spect-actors change events, create a new script and, crucially, engage with the actors to address the oppression: 'The spect-actor delegates no power to the character (or actor) either to act or think in his place; on the contrary, he himself assumes the protagonist role, changes the dramatic action, tries out solutions, discusses plans for change' (Boal, 1979: 138).

The director of a Forum play is aware that the audience will eventually be invited to interrogate issues within the security of the artistic space, created by the Joker. The responsibility of The Joker in managing the exploration adds further complexity in terms of drawing out meaning from theatre which the director has contributed to; the Joker can be

seen as an in-the-moment director spontaneously making new theatre from the material.

In the opening quotation to the chapter, Brecht indicates the significance of story. In Boal's theatre, stories emerge from the participants. He aligns his practice to Brecht's philosophy and theatrical theory. In his paper *Catharsis and Repose, or Knowledge and Action*, he highlights how the philosophy of Brecht reflects the kind of social change he himself strives for, drawing upon Brecht's proposition that theatre needs to be taken into the community because 'only there will he find people who are truly interested in changing society […] since they are its victims' (Boal, 1979: 105). Boal's social and political circumstances led him to become a theatre activist in different cultures, adopting and refining his methodology for 'social work, special education, health and human services professions' (Babbage 2002: 25). Boal's determination to locate his practice in a wider forum of community practice, in which the participant is at the centre, reflects an overall intention to make theatre through methods that are 'made for human beings, not human beings for them' (Boal, 1995: 188).

Forum Theatre is flexible and can meet different purposes. Directors and facilitators adapt the structure to examine specific social issues, sometimes as one strategy amongst many. For example, during a community intervention about teenage suicide called *Mel: Society at Risk* Taylor (2003), operating as a teaching artist, invites the participants to observe a scene in Mel's home before he has run away; the participants are invited to stop the scene, make suggestions or adopt the role of Mel to create new scenes. The purpose of the intervention is to examine how Mel might have acted differently and avoided subsequent problems. Taylor argues that 'both the intervention and the participants' interrogation of the intervention' are provocations that 'attempt a resolution in action' (Taylor, 2003: 23). In the example, there is no joker as such and the facilitation resides with a 'teaching

artist' whose role is directorial in that it focuses the meaning of the theatre by engaging participants in relevant enactment.

Forum Theatre results from Boal's development as a mainstream director. During his fifteen years at the Theatre of Sao Paulo, he discovered the benefits of ensemble playing and in-the-round staging. He explored collaborative theatre forms such as actors playing all the characters in a single play, sharing the narration and using an eclectic mix of popular forms (Babbage, 2004: 10). His response to the oppressive political regime in Brazil was to explore theatre forms which, he believed, would enable the oppressed sections of society to find a voice, and to develop theatre which was identifiably Brazilian. In one notable production, *Zumbi,* the concept of the joker role emerged, a figure that could 'mediate between characters and audiences, could comment critically on the narrative and, at certain points, intervene directly in the action' (Babbage, 2004:14). These innovations indicate his early directorial intentions and anticipate the distinctive theatre practices that Forum Theatre would develop into.

In Forum Theatre, the audience's identity, as audience, is sustained even when they have selected to participate as spect-actors; see Figure 2.2. The interrogation continues explicitly as the spect-actors 'pit themselves against the actors playing the oppressors' (Babbage. 2004: 69). This is in marked contrast to *Albert*, where the participants bond into a single identity in which audience and participant are one. The exploratory techniques of forum theatre appear to be relatively fixed, without the flexibility to include other methods, conventions and theatre forms, although the spect-actors do have unrestricted freedom with regard to narrative, text and action (2004: 69). In forum theatre the interventions belong to the spect-actors. In Person-in-Role, the facilitator is more collaborative in selecting and focusing. Joker and facilitator are fulfilling directorial functions, outside and inside the

narrative. Both are offering opportunities for the participants to investigate and change human behaviour through theatre.
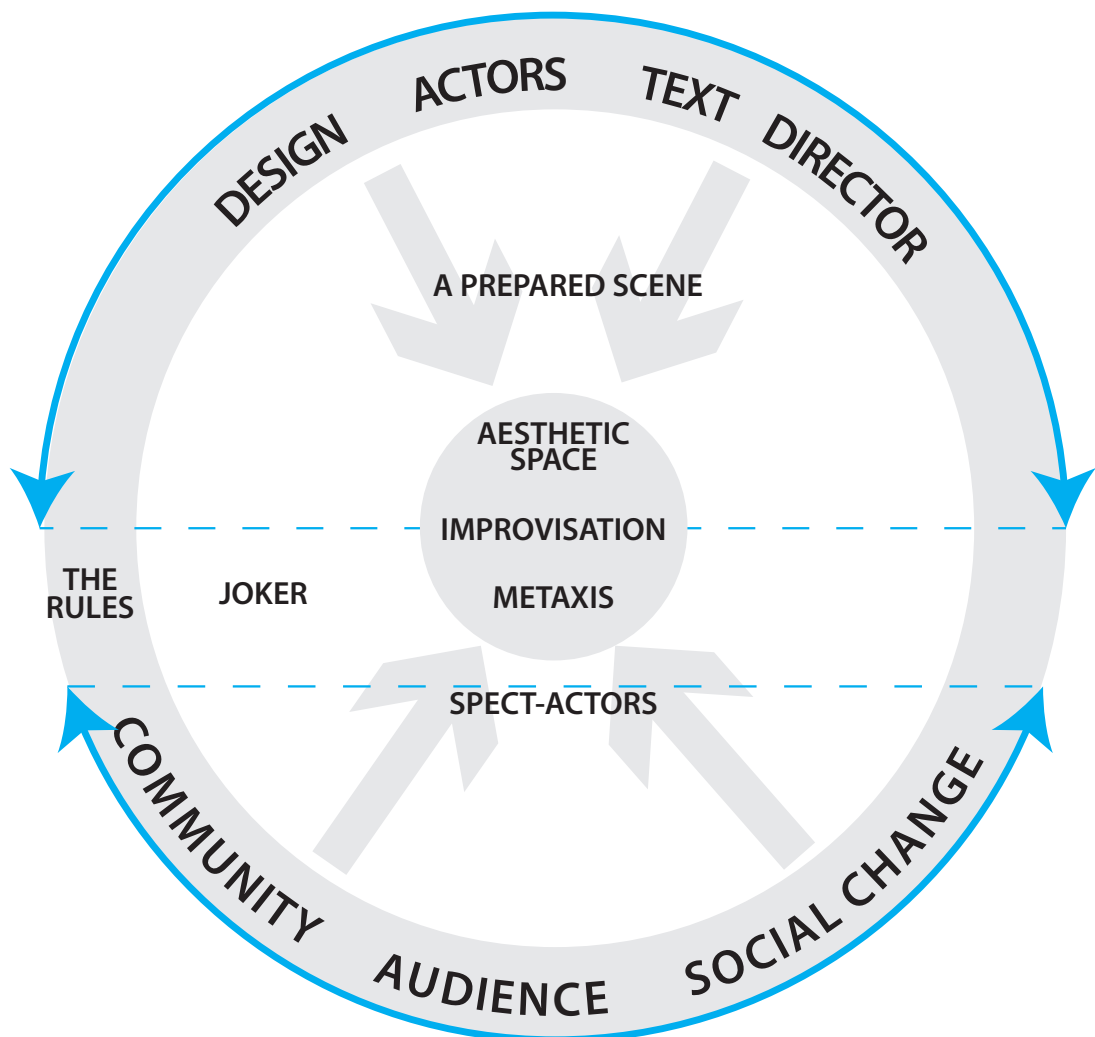
Figure 2.2 Forum Theatre Model

Financial constraints have reduced the amount of participation theatre companies are able to develop. It is poignant that Wooster's (2007) research into eight TiE companies in Wales, concluded that the financial climate has forced these companies to reduce the number of participatory programmes in favour of plays for larger audiences; only one of the eight programmes observed during the research period included participation and that was a version of *Pow Wow*.

Boal's contribution to participatory theatre stems from his intention to reverse the balance of power between actors and audience and to create theatre that relates directly to the real world inhabited by the audience-participants. He claims that perhaps 'theatre is not revolutionary in itself, but is surely a rehearsal for the revolution' (Boal, 1979: 122).

2.8   Intervention: in community and rehearsal room

2.8.1 Community

As evident in Chapter 1, the thesis defines two distinctive contexts for directorial intervention; the community location and the rehearsal room. In each of these contexts, directors manage ethical, artistic and procedural matters. Intervention can be a moment for the director to create critical reflection, mediate ideas, instruct, inform or define key objectives. In the academy, it is a 'feature of applied theatre practice', in which under-represented individuals and communities are supported through theatre (Prentki and Prendergast, 2009: 181).

Artistic community interventions require detailed preparation and sensitive negotiation. Interventions inevitably involve directors in ethical matters. Hare (2010) identifies two issues relevant to all interventions; participants must understand the boundaries between fiction and reality and theatre-makers must be clear about the extent to which they are promoting real social change (2010: 36). These concerns can be addressed by effective contracting; an 'explicit regulated public arena' in which behaviour has been negotiated and agreed (Neelands, 2000: 58). The beginning of a performance or workshop is crucial to establishing clarity of participant role and communicating expectations. Audience-participants require indicators and signifiers of their relationship to the narrative as both spectators and audience; that

understanding is essential and a 'pre-requisite for drama work' (Neelands, 1984: 27).

Ethical issues apply to all community projects. Winston (2009) attempts to resolve some of the difficulties by advocating that the artists' role should be to develop theatre which excites and interests them, asserting that 'it is only when they attend fully to issues of artistry and the aesthetic that devisers […] are being truly ethical in their approach' (2009: 95). Taylor (2003) also claims it is the artistic rather than the didactic or instructional or the intentional, which gives applied theatre its dynamic energy to provoke 'transformation and participation' (2003: 42). But the very notion of intervention challenges the viability of equitable relationships between artists and community. If theatre companies are working to support vulnerable and under-represented communities, is it realistic that responsibilities are shared equally? Thompson (2003) refutes the capacity of practitioners to fully understand the socio-economic, political and cultural needs of an identified community. He argues that practitioners 'are only ever visitors […] we may be familiar with the theoretical debates that inform the practices in these places but we exercise that knowledge from a particular position'. He views the status of being the 'outsider, the visitor and the guest' as strength (2003: 20).

In a regeneration project in Liverpool, the theatre company's initial arrival was negatively received by the local community. They were seen as 'cultural missionaries' with little commitment or investment in the community. The role of the director became that of negotiator, creating an ethos in which artists were viewed with less suspicion and their community contribution recognised for its integrity (Thornton, 2009: 165). The director took responsibility for creating a more positive community dialogue. Thompson's concept of 'visitor and the guest' was not a viable one in this context (2003: 20). Directors require discrete skills in negotiating interventions, particularly if they are explicitly

seeking to promote social change. They need to communicate to the community upon what basis and for whose benefit such change is sought. They have a responsibility to consider who their audience should be. Prentki proposes that intervention should be more frequently focussed on those who 'are best placed' to facilitate change and not necessarily on the 'victims of personal or social oppression' (2009: 182). The implication of Prenki's statement is that companies would be well advised to address projects on those who manage, administer or take responsibility for the vulnerable.

The first point of contact between director and community is sometimes euphemistically referred to as an 'invitation'. The extent to which an 'invitation' is a realistic aspiration is debateable, since the likelihood of offenders, refugees, or the elderly inviting theatre companies to provide them with personal or community support is slim (Prenki, 2009). By whatever means the first point of contact is arrived at, it is likely to result in a more effective process if informed by research and negotiation.

2.8.2 Rehearsal room intervention

The following articulation returns to the practices of mainstream director-theorists indicated earlier in the chapter; directors who place high emphasis on process and who develop experiential explorations of themes, ideas and contexts with actors. This meeting ground between directorial practice from mainstream and applied contexts can be illuminative. Although analysis of directorial action is very much the focus of Chapter 5, this short insert is intended to locate some of the epistemologies of mainstream directing within a specific rehearsal room context.

The rehearsal room is rarely open to external observation by academic critics (Schevtsova, 2012). The ambience of the rehearsal room can be

as significant as the production itself. It is a cultural, aesthetic and social space in which directors are 'simultaneously on two journeys: the one, overt, concerned with the life of the text; the other, sub textual, […] concerned with the life of the company' (Alfreds, 2007: 303). It is in the rehearsal room that directors ask actors to explore, experiment and reveal something of their personal values and attitudes. Brook (1995) is deeply committed to the notion of the rehearsal room as a place where confidentiality between actor and director is of paramount importance (1995: 100).

The following examples illustrate how two mainstream directors use 'living-through' drama improvisations to re-create, explore, and experience dimensions of the play-text in rehearsal. They establish this work within a creative ensemble. The practice is of twenty-first century theatre-making in order to locate more recent contemporary practice alongside the frequently cited examples of Littlewood and Brook's productions.

In the first example, Mike Alfreds helps actors to explore their characters through what he calls 'Group Etudes in Character', (2007: 225). In the example actors from a production of *The Seagull* are invited to adopt their roles and to imagine that they are sitting by the lake. They are not allowed to speak but must find ways of communicating to each other within the silence; 'they pursue objectives and play actions in the way they relate physically and spatially to one another' (2007: 225). Through such improvisations, Alfreds claims, actors and director are learning from each other and together; 'where they are now may be far from where they're headed' (2007: 224).

In the second example, John Abbott uses an improvisation he calls The Street (2009: 12). The improvisation is progressive. Actors are initially themselves in the imagined street. Then they adopt a role, imagining everyone else in the room to be a stranger. They begin to build the

social world of the street, making relationships and, eventually, creating events. The Street can be adapted to explore different locations. It might become Brooklyn in *A View from the Bridge* or the Rialto Bridge in *Merchant of Venice* (Abbott, 2009). The actors focus on the details of social situations, the changing dynamics and rhythms, the relationships within the outdoor environment.

The examples illustrate directors creating existential and parallel explorations of the world of the text. Themes, characters and fictional contexts are experienced in different ways to those offered in direct textual interpretation. They are both examples that involve the creation of a temporary world within the rehearsal room. They represent exploratory journeys in which actors adopt role and experiment with how role responds, interacts and feels in unplanned encounters.

One significant difference to Person-in-Role and Forum Theatre is that the director is a silent member of the ensemble; watching, observing and listening. This need not be seen as typical of one practice over another. The director in applied theatre might work outside the narrative context and the mainstream director inside.

In both examples, the directors are presenting actors with some constraints which will help them to explore, focus and address problems. Heathcote also introduces problems to enable groups to work together. 'Is he frightened?' she asks about Albert, indicating to the class that this is a problem they will all deal with. In an Alfreds' example he does not allow the actors to speak and Abbott imposes a structure on the development of the improvisation. The constraints are not intended to make the exercises more difficult, but more purposeful. Bolton (2010) argues that facilitators, working from outside the dramatic context, can provide participants with constraints which deepen the value of an exploration and enrich the theatre. Bolton identifies six constraints: physical; psychological; social; cultural;

procedural; formal or technical (2010: 82). The notion of 'constraints' offers directors a means of exploring the interpretation of the world of the play with actors or enabling them to discover how their roles beckon involvement and interrogation by participants.

The constraints add to the tension and the discipline of the exploration. Improvisation, used in this way, offers a rehearsal model in which the director can be both catalyst and supporter of the actor's journey. Rehearsal experiences that involve explorations through improvisational contexts and which are experienced existentially prepare actors for discovery and equip them to offer others such opportunities.

This analysis of mainstream practice indicates some of the benefits of shared theory and practice. The practice offers the opportunity for actors to enrich portrayals for the benefit of audiences. It also enables portrayals to be developed that create deeper and more relevant explorations for audiences who have common interests and needs.

> " *In 1983, my appointment to Nottinghamshire LEA as Drama Inspector included the responsibility for liaison with community theatre, Roundabout TiE and Mansfield Youth Theatre. This was a time when I became acutely aware of the lack of debate or theory about the directing process in community contexts: TiE, School, community and Youth theatre.* "

2.9 *Flight Paths* 2002

Flight Paths is a published description of directing practice in applied theatre. The report is written by the project director and writer Kathleen McCreery (2009: pp. 226-232). This analysis explores the importance of identifying principles and procedures of directorial practice in a community context. Key principles guide the theatre-making process towards ethical integrity. As Prendergast and Saxton (2009) argue, it is essential that directors endeavour to understand the socio-political

boundaries of communities that are to receive the theatre (2009: 25). Indentifying principles informs artistic intervention.

McCreery's written description of *Flight Paths* reflects different practice to that previously analysed. Participation features as preparation and follow-up to the performance of a written play. The play had the support of two preparatory workshops for teachers, a follow-up workshop for pupils and a teaching resource pack. The project eventually engaged with 10,000 pupils and adults. A number of descriptors of practice provide evidence of directorial principles. These are also identified and supported by published literature from the academy.

Flight Paths resulted from an invitation from Sunderland LEA to Flabagast Theatre Company requesting a theatre project to address issues of racism in local schools. McCreery researched the needs of eventual audiences by leading workshops in a selection of primary and secondary schools, inviting pupils to voice their feelings about how it felt to be outside/inside an experience: 'we were beginning the process of stirring, sharing and sifting' (McCreery, 2003: 226). The workshops resulted in the realisation that asylum seekers and refugees were the butt of the racist attitudes held by the pupils. The director made contact with groups of locally-based asylum seekers and refugees and, from these meetings, shocking disclosures of rape, violence, death and torture were disclosed.

Project discussions between instigators and providers were accompanied by community research. One early decision was that audiences should 'relate emotionally, viscerally, to the events and characters portrayed' and that information and argument were insufficient strategies to confront racist attitudes (McCreery, 2009: 228). This analysis does not focus on the artistic dimensions of the director's practice and the following summary from McCreery's account will suffice.

In the play each actor plays the roles of both a young person and the young person's respective parent. The narrative involves four characters' stories which are interwoven in an ever–increasing context of racist behaviour. One of the characters, a young asylum seeker, has his home destroyed by arson and both he and his Mother are killed. McCreery describes the theatre form: 'The episodic framework and the juxtaposition of narratives encourage spectators to see the connections between characters and to see how these particular events relate to the wider world. The play demonstrates through its very structure the fact that human beings are interdependent (McCreery, 2009: 231).

Figure 2.3 Principles and procedures of directing in applied theatre

The following critique considers the key factors and references in Figure 2.3.

Community knowledge

There is an ethical risk in regarding communities as fixed entities, particularly when considering specialist applied theatre projects; 'adults with learning difficulties', 'asylum seekers' or 'offenders'. Any temptation to *label* a community or to take a *short cut* in respect of selection could lead to individuals being excluded or inappropriate theatre forms being produced for the intended intervention. Knowledge of the community within which projects will take place is essential (Taylor, 2003: xx). Communities are groups of individuals who are not fixed by their composition or focus; even a class of children on an educational visit can become a very different kind of community to the one they represent in the classroom. The community of a Hostel for the homeless will vary in number, gender and degree of social cohesion but will respond according to their own 'cultural reference points' (Freshwater, 2009: 5). Labelling communities will block directors from identifying the very needs they seek to address.

The impact of *Flight Paths* exceeded expectations; performances went into venues and communities not specified in the original project brief (2009: 232). What began as an invitation to support curriculum development in schools became a wider scale community project involving such specialist groups as Working with Racist Perpetrators (WRAP) and Agencies against Race Crime and Harassment (ARCH), youth service workers, harassment counsellors and council employees. The director was clearly willing to interact with the living community.

Research and the community

Although the top-down invitation for the project came from the LEA to the theatre company, it appeared to be the director's willingness to research, interrogate and respond to live social issues which resulted in the project finding a specific focus on refugees and asylum seekers. She

recognised that schools do not necessarily comply with neat categorisations. They reflect the culture of their intake, their curriculum, resources and environment. Her principled determination to understand the roots of racism in this community provided the focus for the ensuing project.

Research was the key starting point for this applied theatre project, providing reliable evidence of young people's authentic experiences. In addition, McCreery's workshop-based research resulted in important indicators of potential theatre forms. 'We talked with health workers, the police, a psychologist and with professionals and volunteers working with refugees in a range of organisations' (2009: 228).

There are a body of research strategies suitable for understanding community need, such as those developed by the director Sarah Thornton who found that, in order to encourage community participation in a one-year regeneration programme, the most effective strategies were: recorded interviews; informal anecdotal conversations; vox pops in popular locations; street-based questionnaires; public meetings; one-off arts workshops; short term workshop programmes; psycho-geography trails (Thornton, 2009: 165). The least successful strategy was that of public meetings.

Rigorous research ensures a depth of knowledge which makes it more likely that project aims will be achieved.

Social actors

McCreery describes the benefit of a week-long exploratory workshop with the acting company. She includes a description of the ethnic heritage and background of the cast: 'two white female members from the existing company […] an Iranian asylum seeker […] a Kenyan/South African actress […] a Newcastle born actor of Indian descent' (2009:

229). Although this would be an unusual inclusion in descriptions of mainstream production casts, it indicates a recognition of the importance of including actors with actual, lived experience of the issues to be presented in the theatre. In a seminal analysis of actor-contribution to the devising process, Pammenter (1993) stresses the importance of personal values and attitudes being shared in theatre-making which is 'a forum for our values, political, moral and ethical' (1993: 59). As director, McCeery wanted to ensure that the project would begin with a shared company understanding of philosophy, but the exploratory week also provided opportunities for the actors to explore their cultural identity, present opinions and explore stereotypes in the security of the rehearsal room; 'Cross acting was especially productive; men played women, blacks played whites' (2009: 229). McCreery discovered particular actors' skills and expertise and, although none of the material from the week was included in the eventual play, her comment that she could 'hear and see them' (actors) whilst writing the text can be a feature of ensemble approaches. There is a conscious dialect between the performance and our existing knowledge of the performer in other social contexts which is emphasised rather than masked. This dialectical relationship between the participant's social and performance identities is suitably defined by Boal's term 'Spect-actor' (Neelands and Goode, 1995: 8).

Locations and venues

At first sight, the physical and social context for *Flight Paths* was relatively easy to anticipate. After all, most schools have a space with which participants are familiar and an ethos of drama approaches and routines. On the other hand, relationships, learning styles and priorities vary. As with all theatre, the space is transformed when the feelings and emotions of the spectators and performers explore or encounter the defined dilemmas; 'the dilemmatic space is the nature of applied theatre work, the capacity to *feel* it, *act* in it and the personal resources

to *work* in it (Preston, 2012: 222). Directors are mindful of a) ways of inviting participation which feels safe and secure in the 'dilemmatic space' and b) communicating the context of the drama through objects, symbols and people in the 'dilemmatic space'. Intuitive feelings 'play a crucial role in sensing and interpreting the complexity of emotion' in all levels of engagement (2012: 222).

The transformation of a community location into a space in which theatre-making takes place involves utilising the limitations and benefits of the location and transforming it into artistic space which facilitates both spectatorship and participation. The realities of the location vie with the narrative and the imagined to be a focus of participants' critical attention. The director requires strategies which enable actors and participants to visualise transformation, weaving 'the temporal, spatial and physical actions […] into the illusion of another world' (Neelands, 1998: 10).

Knowledge of participant-audiences

Directors in applied theatre generally have a commitment to a particular community, but, in this case, McCreery's interactive research workshops were an essential strategy to prepare her for the nature of age-specific attitudes and opinions amongst peers and families. The centre piece of the project was always intended to be a play for pupils, but the themes and forms began to be formed before writing began. The eventual characters were created from pupil statements and international political reports; one character was based on a victim of family abuse and another, a child from the Congo, who experienced torture (2009: 229). These were part of a determined attempt to connect national and international events with lifestyles from a local community.

Responsibility for applied theatre ethics

The participants in a theatre project are entitled to a company approach which is ethically sound in terms of aims, teaching strategies, content and form. Directing is an ethical responsibility. In this project, the invitation originated from the LEA, but there still needed to be ethical safeguards put in place by the company itself with regard to confidentiality and disclosure. In a project such as *Flight Paths*, procedures and policies are essential (Rifkin, 2010).

Social change and self-knowledge

In common with Boal, Heathcote and the TiE movement, McCreery enables participants to develop personal insights into problematic situations. She works towards social change by presenting complex problems in a play written specifically for a community context.

In *Flight Paths*, pupil's construct a personal perspective on racism as it exists in their local community. Attitudes are changed and opinions re-considered as a result of watching the play and participating in the workshop. McCreery's critique concludes with a quotation from a teenager:

> I've changed my opinion totally about asylum seekers.
> I think now it's not the asylum seekers which is the problem
> it's Great Britain what's the problem (McCreery, 2009: 232)

In Figure 2.3 Principles and procedures of directing in applied theatre, the significant dimensions of the hybrid nature of the director role are apparent. The analysis of McCreery's written evaluation has sought to illicit principles and procedures, not the artistic dimensions of the director role. The following selected features were evidently effective: community research; workshops with participants; liaison meeting with

community support groups; workshops with actors to examine attitudes, values and responses; casting for social identity. The analysis indicates a potential framework of directorial practice, built around knowledge, principles, ethics and procedures of community theatre intervention.

2.10 Critical spectators

In mainstream theatre, it can be argued, actors and audiences are the essential elements of theatre-making; 'everyone else in theatre (and therefore everything else except what actors do) is expendable' (Alfreds, 2007: 12). In applied theatre, the audience-participants are the priority but it is facilitators, actors, teachers and directors who make it work. In theatre, audiences are spectators who 'willingly suspend their sense of disbelief', an established aesthetic theory (Coleridge, 1817). But, within this definition, many categories of spectatorship exist. In mainstream, the nature of the spectatorship is often determined by the choices made by directors: light, sound, gesture, colour and texture, movement as befits the way she/he wants to interpret or tell the story (Mitchell, 2009: 75). In traditional, text-based models of directing the director is an interpreter who creates an appropriate actor-audience relationship. The director is often viewed as one who holds 'the whole picture of what the audience will see' (Mitchell, 2009: 4).

In applied theatre, directors are usually searching for a different kind of spectatorship, one which beckons involvement, interrogates and questions. It is a critical spectatorship that can arise from watching a written play or from participation in an event such as *Albert*. In order to interrogate this notion further, I draw upon theory from slightly different fields to clarify the relationship between fiction and reality in theatre forms. The relationship is particularly evident in creating theatre

forms which facilitate appropriate levels of 'protection' (Bolton, 2010: 87).

In theatre which examines contentious issues with groups for whom theatre-making is not their 'raison d'être', personal security becomes of paramount directorial concern. Decisions relating to the balance of reality and fiction, the physical proximity of participants to actors, character portrayal, genre, physical and eye contact all influence the nature of the engagement, the depth of the exploration and the degree to which groups feel comfortable with participation. Audience-participants are often exploring emotional contexts which are close to their own reality. Bolton (2010) suggests that the notion of protection enables participants to engage safely with emotion by using structures which never over-challenge or disturb participants with regard to 'self-esteem, personal dignity, personal defences and group security' (2010: 87). Bolton (2010) suggests three ways of achieving protection: i) performance; ii) indirect handling of the topic; iii) projection. When 'performance' has a focus on technique or form, it can distance the direct, emotional engagement of the audience-participants, as evident in the shoe-scratching in *Crossings*. 'Indirect handling' of material can be an oblique connection with the focus, such as asking the children to make recommendations, in role as social workers, for Albert. 'Projection' can be achieved through Person-in-Role, as audience-participants project onto the role. The significance of protection lies in directorial understanding of how appropriate invitations might be offered to audience-participants.

One of the ways in which participants feel exposed is confusion; there needs to be clarity with regard to the fiction and reality of the context. Boal's concept of 'metaxis' defines a dual consciousness, a capacity to hold fiction and reality together simultaneously; 'the state of belonging completely and simultaneously to two different, autonomous worlds'

(Boal, 1995: 43). Boal draws energy from this state of mind, in a dialectic rather than didactic engagement.

In the field of child play, Vygotsky (1976) identifies a similar state of mind which he terms 'dual consciousness' during which children are able to simultaneously sustain an awareness of the real and fictional worlds they encounter in their play. This theory underlines the value of role-taking and is a key concept in understanding the learning potential of dramatic play. Make-believe play is one of the ways in which children make sense of the world; an inherent human ability to explore the familiar and unfamiliar (Vygotsky, 1976). The relevance of Vygotsky's theories for directors and theatre practice relate to the implication of implicit rule-making, social networks and the ability of children to endow objects with symbolic meaning. These theories centre on a state of mind in which a child can play, adopt role and create a fiction. A mindset in which she/he 'weeps in play as a patient, but revels as a player' (1976: 549). The knowledge of play theory informs directorial processes in which participants, and/or actors, adopt and sustain role for the purpose of examining real issues, relevant to their personal lives; as in *Pow Wow*, *Troubled Waters* and *Albert*.

From within the applied theatre canon, Taylor (2003) articulates that participants simultaneously understand the nature of their real experience whilst remaining aware of their participation in the fiction (2003: 06). Neelands and Goode endorse participants' ability to 'respond in the moment' whilst recognising the implications of their (adopted) role's actions and stance. In attempting to connect these concepts with the role of participant-audiences, it has been apparent that directors seek to create a desire to question, change and reflect. Common ground is shared with Brecht's mainstream articulation of 'critical attitude' (1964: 190), and Bolton's DiE perspective 'I am making it happen; it is happening to me' (1983: 53). Heathcote's search is for a state of mind which reflects 'critical spectatorship'

through social, physical, emotional and intellectual engagement; reflection is explicit in the process; 'Drama teaches people by demonstrating interactive social behaviour, and encouraging critical spectatorship, because art releases the spectator/action possibility in people' (Heathcote, 1984: 192).

> " *The first week of my secondment to the University of Newcastle consisted of shared teaching, led by Dorothy Heathcote and Oliver Fiala during which the commonality of Heathcote's teaching and Brecht's theatre was explored. The findings were presented in Drama as Context (1980).* "

2.11   Brecht and social change

The articulations of critical spectatorship suggest that both Heathcote and Brecht aim for their audiences to take responsibility for the next stage of the narrative, that takes place in the real world, when participants apply and practice their experienced knowledge from the fictional world. This concept is echoed by McCreery's hope that children will make decisions of their own when confronted by racism, following their experiences on *Flight Paths.*

In published comparisons of Heathcote and Brecht (Muir, 1996), the common ground, shared by the two practitioners, is explicitly identified. The three dimensions which are most relevant to the facilitation of critical spectators are:

Knowledge: which both practitioners view as a process and ever-changing concept of change.

Participation: in which Heathcote seeks self-spectatorship through the use of role and Brecht asks his actors to perform whilst retaining 'a critical relationship to the character' (Muir, 1996: 40).

Epic: in which both practitioners seek to encourage participant-audiences to find connections between seemingly separate matters; the themes of the fiction connect with the real lives of the participants.

Brecht's conceptual framework in *A Short Organum for the Theatre* (1964), argues for a theatre in which audiences not only observe but also understand the social circumstances which have led to the human predicament they observe on stage (1964: 190). Although the directorial role is strangely absent from the theory, Brecht is explicit that if social change is to occur, it requires a process in which informed and thinking actors take responsibility on an equal footing with other artists. Brecht's Marxist ideology and recognition of the value of a more pro-active audience engagement led to the articulation of the following concepts:

Verfrumsdungeffect: which consists of transforming an object in the production from something ordinary, familiar and immediately accessible, into something striking and unexpected; one which the director intends to make the audience aware of (1964: 143). The development of this concept again stems from Brecht's determination to create a productive 'critical distance' through which the audience, engage in spectatorship which prompts judgement and 'debate'. It has a dual purpose: to interrupt and jolt the flow of the narrative and to highlight moments which warrant critical reflection (Bradby and Williams, 1988: 19).

Epic Theatre; in which scenes are self-contained, episodic and seemingly unconnected, thus creating a montage of meaning about a universal theme(s) which the audience must piece together to identify the social conditions which have produced the moment being observed. 'Epic theatre' is relevant to directors in devised and interactive contexts as well as text-based theatre. In epic theatre, the audience is invited to address questions of relationships, social circumstances, identity or

oppression through the balanced relationship of reality and fiction, developed by the director's craft. Brecht, as director, would use placards to critically comment on the events of the play and highlight comparable events that were taking place elsewhere in the world, in order to increase opportunities for the audience to make connections beyond the narrative and interrogate alternative courses of action (Mitter, 2005: 53).

Dialectical materialism: Brecht defines dialectical materialism as a process that 'regards nothing as existing except in so far as it changes, in other words it is in disharmony with itself' (1964: 193). It became the philosophy of a theatre process which Brecht envisaged would achieve his political aims, believing 'contradictions are the source of change and progressive development' (Mumford, 2009: 85). In Brecht's own words; 'I wanted to take the principle that it was not just a matter of interpreting the world but of changing it' (Brecht, 1980: 31).

The critical spectator transcends individual fields of specialist theatre practice. It brings together directors from different traditions. Greenwood (2001) interprets the concept as a shared mission in which theatre is 'an aesthetic event to activate human consciousness in unique ways' (2001: 193). In his analysis of achieving Greenwood's 'human consciousness' Taylor (2003) suggests 'action, reflection and transformation' as three key practical transitional stages which create possibilities for both facilitators and participants. He argues that artists are 'working in unison with participants to assist them to build a critical consciousness' (2003: 67).

Brecht's plays reflect the same sense of prompting audience awareness of issues beyond the immediate present that Heathcote's teaching addresses (Muir, 1996). At the end of *The Resistible Rise of Arturo Ui*, Brecht has the actor who is playing Ui speak to the audience in direct

address as his real self in the final speech of the play. The subject of his biting satire is Hitler and the manner of his rise to power:

Epilogue

Therefore learn how to see and not to gape.

To act instead of talking all day long.

The world was almost won by such an ape

The nations put him where his kind belong.

But don't rejoice too soon at your escape-

The womb he crawled from is still going strong

(Brecht, 1987: 213)

Brecht's theories, in respect of critical spectatorship, have influenced practice across the applied theatre field. So prominently, that Prentki (2009) declares *verfremdungseffekt* to be a 'key prerequisite for applied theatre' (2009: 365). Brecht was part of a tradition of mainland European theatre workers who aimed for politically engaging theatre in communities. Their theatre and influence was evident on directorial practice in the UK before WW1.

2.12   The evolving directorial identity in Europe

References to radical and mainstream European theatre contexts that are relevant to applied theatre directing are selective. Evidence will largely be drawn from literature describing alternative, participatory and devised theatre. The 'bond between actor and director and the research carried out by both' will be considered in order to discover more about the evolving identity of the applied theatre director (Mitter and Schevtsova, 2005: (xviii). It is suggested that the relationship between actor and audience is shaped by audience role, actor's interpretation and directorial decisions concerning purpose and intention.

The first director with 'overall artistic responsibility' for the interpretation of a play was the Duke of Saxe-Meiningen who, with the producer Ludwig Chronekg, directed the Meiningen Theatre Company at the end of the 19th century (Braun, 1977: 7). The role, if not the title, was not a new concept and there are references to directorial practise by Aeschylus in the theatre of 5th century Athens (Braun, 1977: 5). There are also references in descriptions of the role of actor-managers in theatres of the 17th 18th and early 19th centuries (Neelands and Dobson, 2000: 88). However, it was to be developments in the late nineteenth and early twentieth century that continue to be strong influences on contemporary directorial practice (Hodge, 2000). The emergence of the concept of a director radically changed the whole nature of theatre-making, bringing a 'seismic shift' in respect of textual interpretation and actor-audience relationships (2000: 2).

The productions of the Meiningen theatre company were inspirational for three directors who observed them, Konstantin Stanislavski, in Russia, Otto Brahm, in Germany, and Andre Antoine, in France. They were all committed to visions of new theatre practice and principles of artistic coherence through disciplined rehearsal processes (Read, 1992: 280). In striving to achieve their aims, Brahm and Antoine found it necessary to remove their work from the mainstream theatres and establish independent theatres in which artistic-experiment and theatrical-risk could be attempted. The social issues presented in the plays of Henrik Ibsen, unsurprisingly, were attractive material to both of these directors.

As new forms of approach and experimentation were adopted, there were signs of a more collaborative director-actor relationship. Directors urged actors to take more responsibility and draw upon their personal resources (Hodge, 2000: 3). The 'new directors' also began to adopt a teaching role, as studios, conservatoires and academies for actor

training began to be established (2000: 2). Stanislavski, Director of the Moscow Arts Theatre, was both a teacher and a director and his acting company were often referred to as 'students' and his system of rehearsal techniques were defined as teaching strategies, as well as a means of actor preparation (Benedetti, 1998: 15).

By 1909, Stanislavski had devised a formal, innovative system of actor preparation and training, with the intention of making performances more convincing and believable (Hapgood, 1967: 3). Stanislavski's theories linked physical actions to particular psychological states of mind (Mitter, 1992: 23). He aimed to develop techniques which would enable actors to portray characters in a more 'truthful way' in productions which took account of the historical and the cultural implications of the text. Stanislavski's techniques enabled actors to experience emotions that would facilitate a simultaneous fusion of actor and character. He wanted actors to develop a 'sense of self', developing character from a process of exercises, improvisations and mental preparation, based on textual evidence.

Stanislavski's legacy is that his exercises and techniques continue to be studied in international contexts of actor training (Hodge, 2000: 4). There are elements of the 'method' which continue to offer invaluable strategies for workshops: 'emotional memory'; 'circles of attention'; 'objectives'; 'units'; 'through-lines'; the 'magic if'; 'given circumstances'. All are invaluable facilitative strategies for textual exploration and character development (Martin, 2007). Stanislavski did not see the system as fixed. His hope was that actors would adapt and interpret it to meet their purpose. He wanted actors to be inventive with the system, to use the techniques as a way of selecting pathways which would enable them to discover the 'truth' about their character and the social context of the play (Carnicke, 2000: 33);

The System is a guide. Open and read.

The System is a handbook, not a philosophy.

The moment when the System begins to become

a philosophy is its end.

[…]

My lifelong concern has been how to get ever closer

to the so called 'System', that is to get ever closer

to the nature of creativity. (Stanislavski, 1990: cited in Hodge,

2000: 33)

Although analyses of Brecht and Stanislavski are often presented as oppositional, this is misleading. Division is based more upon their political ideologies than their theatre practice (Mumford, 2009: 43). Brecht openly acknowledged the value of Stanislavski's work, particularly in the early stages of rehearsal when character building is a priority; in his advice to the company about process and building roles, Brecht advocates a search for empathy, truth and perspective (Mitter, 2005: 54).

Brecht, as previously suggested, was not alone in explicitly seeking a more critical and questioning theatre. Vsevold Meyerhold, a contemporary of Stanislavski, also sought ways of revitalising the prevalent 'psychological naturalism' that was evident in the Moscow Arts Theatre (Mitter, 2005). Meyerhold found this acting restrictive in terms of audience 'contribution'. He (also) wanted audiences to be critical, to ask questions and to contribute via their imaginative interpretation of the narrative. He sought to instil an engagement 'in the material of the production in a consciously enquiring manner (Pitches, 2003: 3). The 'spectator mental state', Meyerhold's term, was to be achieved through a more individualistic and freer creative role for both actors and directors.

One of Meyerhold's theoretical actor-director-author-audience articulations is presented via two diagrams; Figure 2.4 Theatre triangle, which illustrates a restrictive model in which the director is the prime mediator and interpreter of the playwright's text. In this model, actors and authors are subject to the director's interpretation in equal measure.

The Theatre Triangle

SPECTATOR

DIRECTOR

AUTHOR   ACTOR

(Meyerhold, 1907: 266) Cited in Bradby and Williams, 1988: 14
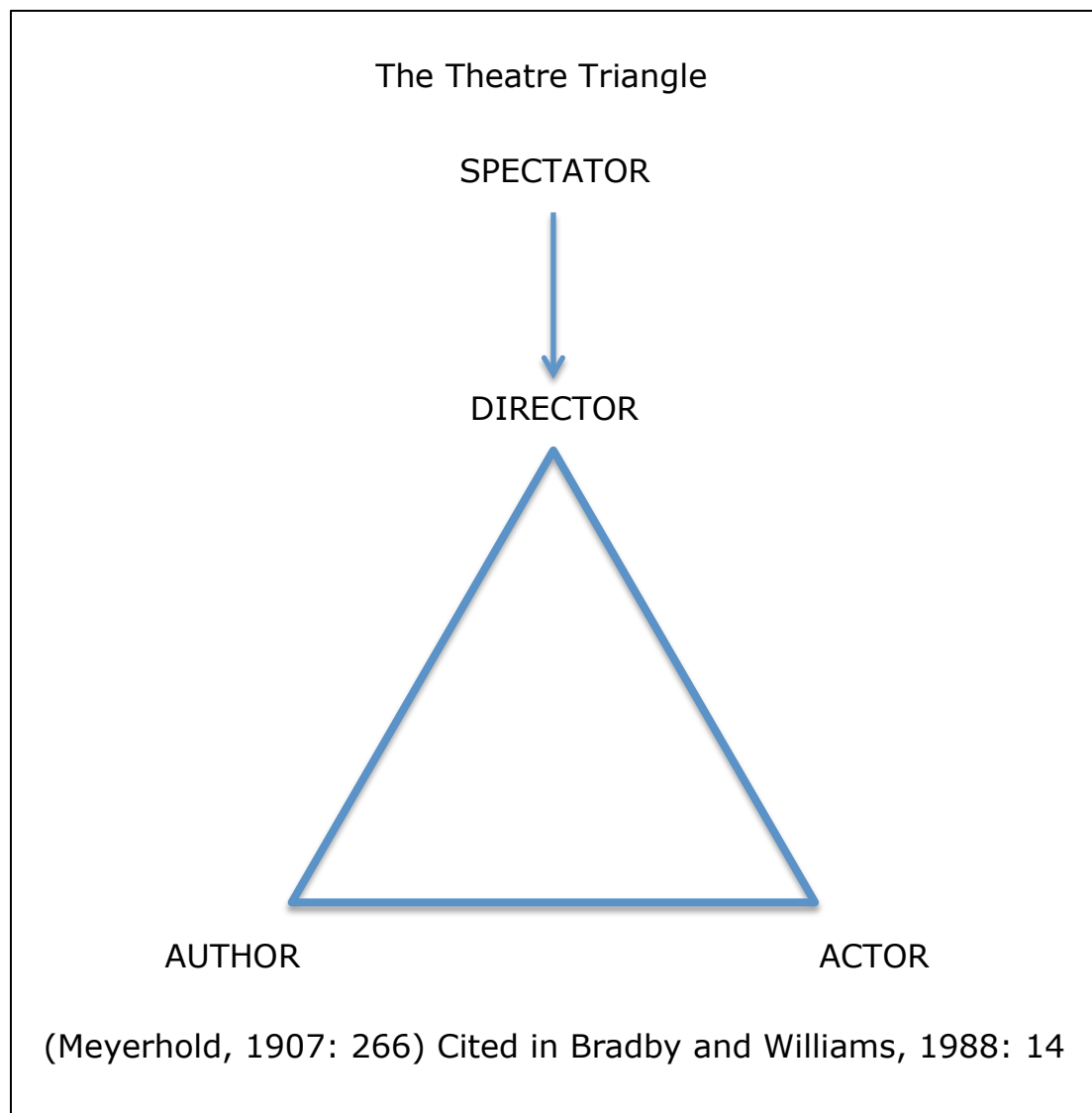
Figure 2.4 Theatre Triangle

In Figure 2.5 Theatre of the straight Line, the actor has more responsibility and independence, freedom to develop a more intense 'performance experience' for spectators. The director is more clearly one member of the artistic team. In Figure 2.5 the spectator

comprehends the author and the director through the prism of the actor's art – theatre is the art of the actor (Meyerhold, 1913). The implication of this change of emphasis is the increased responsibility for the actor in terms of responsibility.

The relationships in Theatre of the straight line mark a radical change in the director-actor-audience relationship to that being proposed, at the same time, by Stanislavski (Bradby and Williams, 1988). The relationships present an oppositional approach to mainstream theatre directing which centres on the director as sole interpreter of the text. The theatre of the straight line offers a model in which greater equality of contribution prevails and in which the director's role is to develop a style of theatre in which 'every element became a significant bearer of meaning' (Bradby and Williams, 1988: 15);

Theatre of the straight Line

AUTHOR   DIRECTOR   ACTOR   SPECTATOR

(Meyerhold, 1907: 266)

Cited in Bradby and Williams, 1988: 14
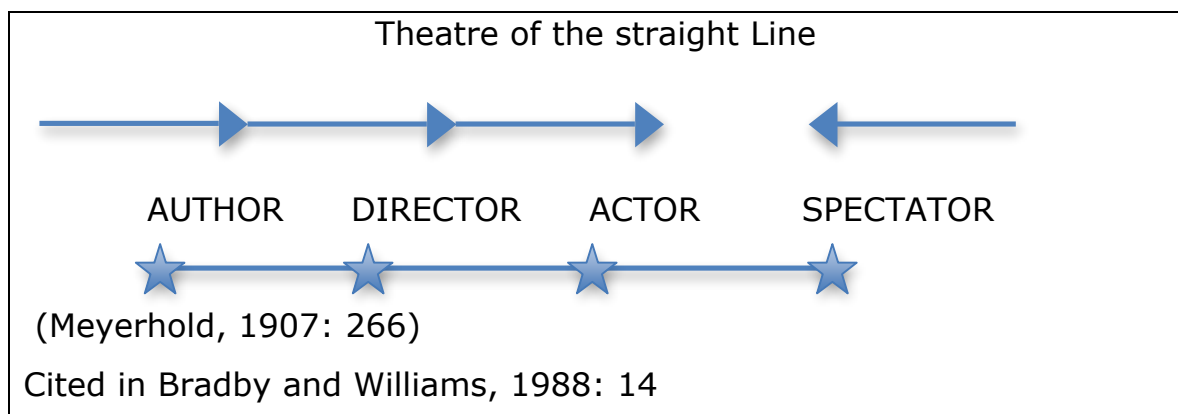
Figure 2.5 Theatre of the straight line

Meyerhold's criticisms of actor training led to him devising of a physical regime of exercises which he defined as 'biomechanics'. Biomechanics were developed as a means of exploring and creating relationships in performance; they involved actors acquiring balance, rhythmic awareness and responsiveness to other actors, audience and external stimuli (Leach, 2000: 43). Meyerhold's philosophy acknowledged the influence of physical performance styles such as commedia dell'arte, masks, clowns, marionettes and the comedic film performances of the silent movies (Leach, 2000: 42). Meyerhold's writing was confiscated in

Stalin's regime and he was murdered in prison in 1940 (Pitches, 2003: 42). In 1955, he received official 'rehabilitation' and his directorial process has been disseminated by previous students. Much of his innovatory work has continued relevance. His affiliation to popular forms, the collaborative relationship of actors and directors and the centrality of the actor-audience-director relationship were qualities strongly recognised by later generations of alternative theatre workers.

2.13   A *propertyless theatre for a propertyless class*
The Workers Theatre Movement (WTM)

In the UK development was slightly different to mainland Europe. The term 'director' was rarely used in the UK until the mid 1950s; 'Producer' was the preferred title for the directorial role (Banks and Marson, 1998: 336). There were some attempts to establish 'director' as a title in 1906, notably by Edward Gordon Craig, whose theories defined directors as unique contributors in a holistic production process.

In 1930s Britain, an alternative and political tradition was in embryo. Recognition of what was taking place in European theatre with regard to the director role and title and political influences on theatre-making, resided not with mainstream theatre, but with WTM which was committed to work both within and for identified communities (Holdsworth, 2006: 45). In the movement, ideas and theories of such directors as Meyerhold Piscator and Brecht were acknowledged and studied from political perspectives, with recognition of process and location of the theatre-making.

Meyerhold was viewed as a practitioner whose philosophy offered a model to which they could aspire; one which could facilitate 'a total break with conventional dramaturgy' (Samuel, 1985: 42).

Piscator, a politically-driven director, produced theatre which aimed for revolution and change. He made significant use of elaborate staging and

film, believing that the inclusion and juxtaposing of film enabled the facts to be presented unambiguously (Mitter, 2005). His 'Proletarian Theatre' toured the working class districts and communities of Berlin. He replaced hierarchical theatre-making with collective working methods: 'The directing team, actors, writers, designers and the technical as well as the administrative staff were bound together by their common interest in the work' (Stourac and McCreery, 1986: 94).

Brecht's contribution to educative theatre is well documented by Jackson (1981). Brecht also sought to make theatre which offered a forum for debate in community contexts. Jackson describes how, in The *Lehrstucke* plays, Brecht explored changes of relationship between actor and audience and experimented with different forms of participation. Relevantly, Brecht was 'devising productions and writing *Lehrstucke* to be performed by various social groups' (Jackson, 1981: 5). Several precedents of educational theatre were being established; this was theatre which drew audiences into an interrogation of contemporary issues.

These ideas served as a catalyst for the various manifestations of worker's theatre. The WTM consisted of various acting troupes who developed new techniques and performed in socially-deprived community locations and at political conferences. They explored theatre forms such as revues, sketches, cabaret and ballads (Stourac and McCreery, 1986). Following his return from an International Workers Theatre conference in Germany in 1931, Tom Thomas proclaimed 'Instead of a theatre of illusion, ours was a theatre of ideas, with people dressed in ordinary working clothes. No costumes, no props, no special stage: 'A propertyless theatre for the propertyless class' (Thomas, 1977: 89). The WTM had overt political intentions. They wanted their political messages to be at the centre of the theatre. Jackson (2007) points out that, in some performances, actors were carefully positioned to rally audiences with interjections and cries of 'We are hungry' or 'Yes

strike'. 'Audience participation – whether induced or spontaneous, simplistic or sophisticated – was […] a vindication of their socialist agenda' (2007: 77).

> " *In teaching undergraduates at Bishop Grosseteste University, the 'small company' concept (4-6 students per company) permeated the practical work. The potential for students to discover new theatre forms and develop practical understanding of role change and adoption illustrated the benefits of the ensemble approach. The discovery of the rich potential of episodic narratives, role changes, multi-casting and new theatre forms was made possible through ensemble.* "

2.14 Theatre of action

One particularly influential company in the WTM was Theatre of Action, lead initially by Ewan MacColl and later joined by Joan Littlewood; many of their early performances were based on texts by director-writers such as Brecht, Meyerhold and Piscator. Littlewood and MacColl were both intent on creating theatre which combined artistic excellence with political understanding. Their published aim was to 'create a theatre which would be more dynamic, truthful, and adventurous than anything the bourgeois theatre could produce' (MacColl, 1990: 211). The Spanish Civil War, The Munich Pact, pacifism and unemployment were all subjects for their theatre collaborations. Their ideas met with opposition and both received suspended prison sentences for their production of *Last Edition*, which contained scenes calling for the working class to join forces in a revolution against capitalism (Holdsworth, 2006: 11).

In their theatre-collaborations, MacColl and Littlewood remained committed to the notion that contemporary politics should be at the heart of their work: 'the better the politics, we reasoned, the better the art and the nearer we would be to achieving our goal of a truly popular theatre' (MacColl, 1986: 15).

This affiliation with political ideology foreshadows the political aspirations of the TiE movement as articulated by Romy Baskerville (1984); 'only a political fight for socialist demands and principles is actually going to allow us to maintain what we're doing' (1984: 12). Littlewood and MacColl were pioneers of a touring political and radical theatre-making tradition which grew rapidly in the 1960s and 70s. Companies such as 7.84 and Red Ladder were part of a tradition that had social change, under-represented communities and political challenge as priorities (Bradby and Williams, 1988).

Joan Littlewood was one of the few directors to work within the alternative theatre community both pre and post WW2. Her radical contributions to theatre-making provided the foundations for developments in the alternative theatre field. She is perhaps best celebrated by Tynan's statement that 'other's write plays, direct them or act in them: she alone *makes theatre*' (1989: 179). In the touring years, 1945-1953, before her move to the Theatre Royal, Littlewood championed alternative theatre forms, theatre for new audiences and, through artistic collaborations, developed new staging designs to accommodate the non-theatre venues (Bradby and Williams, 1988). Littlewood always acknowledged the title director, even though her interpretation of the role was markedly different to how others saw it, combining it with co-writing, teaching and acting. She also had aspirations to take theatre beyond the building. In some ways, she foreshadowed the 'still-to-be-defined' applied theatre director, reflecting a hybrid identity and strong affiliation to community involvement and change.

Key features of Littlewood's contribution to directing are presented in Figure 2. 6 A model derived from Littlewood's practice. The concepts are necessarily selective: collaborative theatre-making, creative ensemble, improvisation, episodic theatre forms and community participation. Like Brecht, her innovations grew out of her socialist principles. These

principles place collaborative processes at the centre of her practice (Holdsworth, 2006; Littlewood, 1994; Barker, 2000).

The figure shows a circular diagram. Around the outer ring are the words: COLLABORATION, ENSEMBLE, PARTICIPATION, COMMUNITY, CREATIVE. In the star shape are: episodic theatre form, living the role, folk forms, improvisation, devising, documentary theatre, political knowledge.
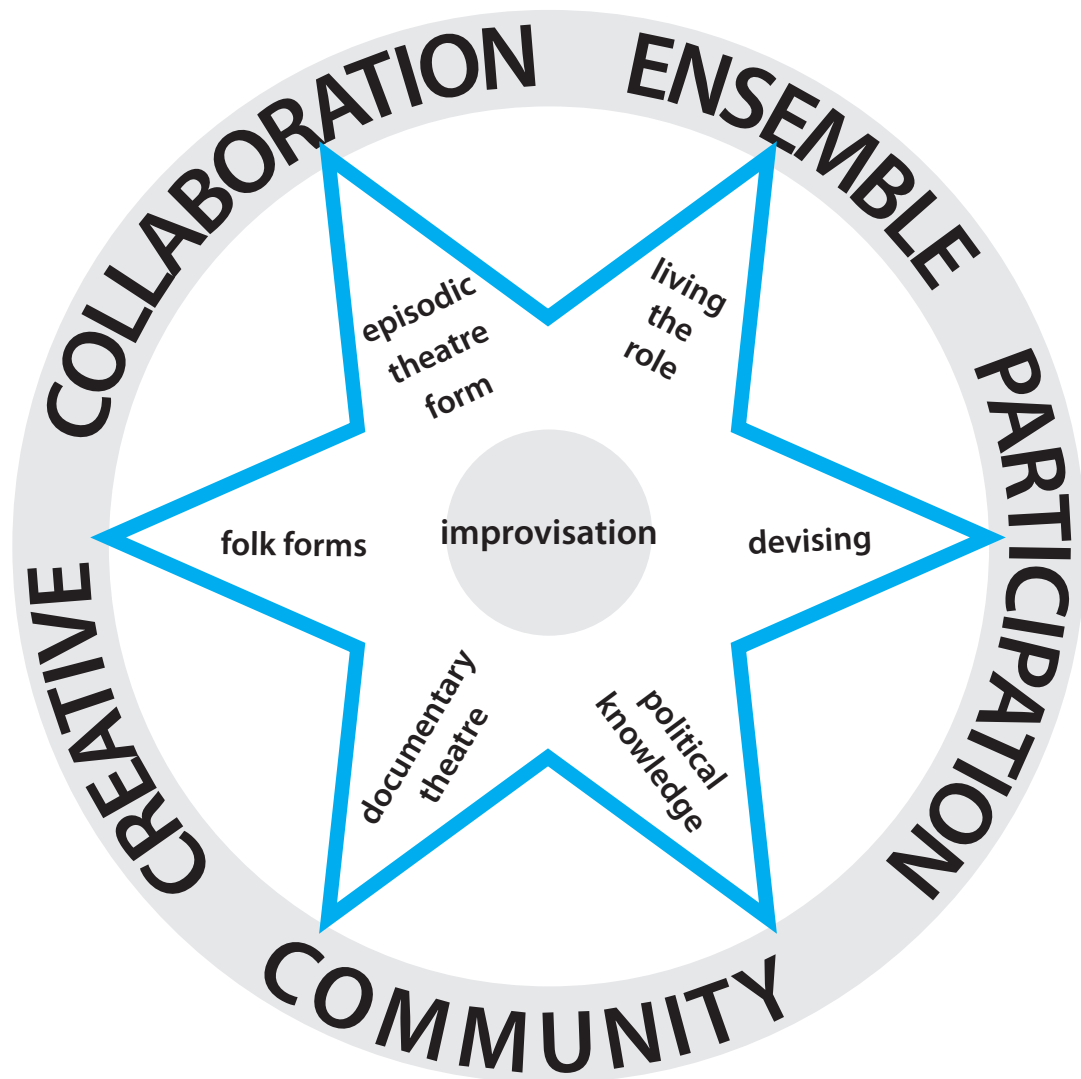
Figure 2.6 A model derived from Littlewood's practice

Collaborative theatre-making

Littlewood rejected notions of the director as a central decision-maker in a hierarchical structure of theatre-making. She argued for a new alternative directorial role in which the director was part of a collective process of realisation. She claimed 'I do not believe in the supremacy of the director […] it is through collaboration that this knockabout art of

theatre survives and kicks' (Littlewood cited in Bradby and Williams, 1988: 28). It is a process in which diversity of opinion is valued. She was insistent that innovation was a product of group energy not individual creativity (Holdsworth, 2006). As director, she viewed herself as an equal contributor to the theatre-making as any other company member; Theatre Workshop was organised as a Worker's Co-operative. It is through collaborative approaches that Littlewood believed genuine discoveries are made. She rejected the concept of a single directorial vision; involving instruction, blocking, planned moves, characterisation and motivation. Designers, musicians and technicians were part of the collective creation of the theatre (Holdsworth, 2006: 48).

A creative ensemble

Littlewood argued vehemently for the benefits of a permanent theatre ensemble. Her vision was for an 'ensemble' in which actors develop 'skills, a shared vocabulary, a common theatrical vision and knowledge of each other […] a rapport born of familiarity in the rehearsal room and on stage' (Holdsworth, 2006: 49). It is important, I think, to note that concepts of ensemble can be interpreted in different ways: improvisation ensemble; collective ensemble; physical ensemble. Littlwood's vision was of artists contributing through experiment and exploration. In Littlewood's definition, she would always fulfil the role of director. She sought actors who were willing to experiment, collaborate, share ideas and take collective responsibility for the whole process. In return, actors were endowed with opportunities to contribute to the creation of work and to experience a training regime in which they would be free to experiment.

Littlewood also espoused the principle of casting 'against type', a policy that is so significant as a strategy for creating critical distance and exerting an unexpected provocation in the minds of participants; challenging social stereotypes with images contrary to expectation

(Joyce, 1983: 28). The role of the actor in Littlewood's theatre is characterised by the same qualities as the Brechtian actor, revealing their social and cultural function to the audience. It is noted that the benefits of integrated, cultural casting, which were possible and open to McCreery and so well developed in *Flight Paths* are not possible under a permanent ensemble policy.

The ensemble became the aspiration of later TiE companies who were to fight long and hard for such a structure arguing, like Littlewood, that the benefits would be evident in the artistic, theoretical and community relevance of their theatre (Joyce, 1980: 25).

It is to be regretted that written evidence about her work at Theatre Workshop is largely comprised of reports from those who were part of the ensemble (Barker, 2000) or theatre commentators (Bradby and Williams, 1988) rather than her own theoretical perspective.

Improvisation

Improvisation is an accepted dimension of the rehearsal room. Littlewood's vision of improvisation was both as a rehearsal process and 'as an integral part of performance' (Holdsworth, 2006: 62). Her creative approaches to text, particularly in respect of *A Taste of Honey* and *The Quare Fellow*, were acclaimed (Shellard, 1999: 68). In 1961 she devised *Oh What A Lovely War*, entirely from cast improvisation, original stories, authentic documents and popular music from WW1. It was acclaimed as documentary theatre: 'one that attacked all those collectively responsible for the deaths of ten million people' (Billington, 2007: 159). Improvisation was not new, but Littlewood used improvisation as a way of helping the actors to understand the world of the plays, particularly those they had little experience of. An actor describes how 'the dreary routine of washing out the cell, standing to attention, sucking up to the screws, trading tobacco, was improvised

and developed' as a means of exploring prison life in preparation for rehearsals of *The Quare Fellow.* Improvisation became an established directorial technique for Littlewood, exploring characters, narrative and context. The process, as expressed by one company member, 'began to seem less and less like a game and more like real' (Hodgson and Richards, 1966; 5).

In a slightly different rehearsal context, one which again acknowledges her commitment to the collective, Littlewood would invite the ensemble to engage in improvisations that led to the creation of a social world. In one example, she asks the actors to create a social location where people meet, such as a market square. The aim is to represent a world of comings and goings, ebbs and flows depicting incidents and exchanges. The emphasis is on the collective, not the individual. As facilitator, she reflects and questions the actors, inviting 'participants to pay attention to the details of social situations and the ways in which people inhabit environments' (Holdsworth, 2006: 133). The intention to create an authentic and convincing context in which the actors have responsibility is evident.

Episodic theatre forms

Although Littlewood directed many classic texts, her use of form, improvisation and documentary theatre played a large part in her work with Theatre of Action, Theatre Workshop and Stratford Theatre Royal where, most famously, she devised *Oh What A Lovely War* in 1963. Littlewood consistently drew on an eclectic range of forms and techniques for her artistic realisations:

> Like a magpie. She devoured, stole, and reconstituted
> ideas from the great popular traditions of Greek,

> commedia dell'arte and Renaissance theatre, alongside contemporary ideas on staging, compositional strategies, performance devices and acting styles from Stanislavsky, Laban, Meyerhold, Piscator, Appia and Brecht
>
> (Holdsworth, 2005: 77)

In spite of the diversity of her form selection, several theatre critics point to the recognisable company style that emerged from her partnership with MacColl (Billington, 2007; Holdsworth, 2006). In a review of *Johnny Noble,* Billington (2007) comments 'Already the Theatre Workshop trademarks are there: the fluid mixture of speech and song, expressive use of light and sound, the suggestion of the stage as a metaphorical world' (2007: 25). The following extract is the opening of MacColl's play and illustrates some of the style and episodic nature of the writing:

The curtain opens on a completely dark stage draped in black curtains. On either side of the stage stand two Narrators, a man and a woman dressed in black oilskins. They are pinpointed by two spotlights. Very simply the man begins to sing.

1st Narrator: (*Singing*)

    Here is the stage-

2nd Narrator: (*Speaking*)

    A platform twenty-five feet by fifteen.

1st Narrator: (*Singing*)

    A microcosm of the World.

2nd Narrator: (*Speaking*)

    Here the sun is an amber flood and the moon a

    thousand–watt spot.

1st Narrator: (*Singing*)

    Here shall be the space,

    Here we shall act time.

2nd Narrator. (*Speaking*)

                From nothing everything will come

1st Narrator: (*Singing*)

                On this dead stage we'll make society appear.

An acting area flood fades up, discovering three youths playing pitch-and-toss.

                The world is here

2nd Narrator: *(Speaking)*

                Our World

Up boogie – woogie music. A woman enters, dances across the stage and off. Fade out.

[…]

1st Narrator: Come back to the early thirties, to the derelict towns and the idle hands, the rusting lathes and the silent turbines.

An unemployed man enters, stands left centre, yawning.

Unemployed Man: Time to sign on. *(He exits)*

                                   (Goorney and MacColl, 1986: 36)

Table 2.2 *Johnny Noble*

The text reflects a familiar style for subsequent, documentary, devised theatre-making; MacColl describes *Johnny Noble* as 'an episodic play with singing' (1986: 35). It is a love story set within the background of The Spanish Civil War, 1930s unemployment and WWII. The setting of the scene by juxtaposing the singing and speaking voices, the archetypal unemployed man who is given no name, the narrative that ensures the audience are in no doubt of location and genre, would all become features of theatre for community, political documentary contexts. The episodic form resembles Brecht's epic theatre. The value of episodic structuring extends to DiE, TiE and applied practices. One of its values lies in its potential to create focussed reflection on specific

issues, in self-contained scenes. Brecht (1980) suggests it should be possible to 'take a pair of scissors and cut it [text] into individual pieces, which remain fully capable of life' (1980 pp.28-35 cited in SCYPT Journal). The episode prevents over involvement with chronological narrative and distances deeply empathetic responses.

Taylor's (2003) description of a project called *Mel: A Society At Risk* illustrates some of the qualities of episodic form as he presents a series of vignettes to a group of audience-participants who are exploring teenage suicide (2003: pp. 9-17). The vignettes allow the participants to see different pressures on one teenager from different perspectives.

Littlewood's direction of *Oh What a Lovely War*, which did not involve MacColl, reflects many of Brecht's dialectic principles with regard to the episodic structuring of scenes. It combines music, slides, humour and dance to tell the story with a bitter irony. Its success is attributed to Littlewood's 'mastery of method and materials' (Bradby and Williams, 1988: 44). Many of the episodes (scenes) contain dialectical tensions that have a focus on issues beyond the immediate narrative.

Community participation

In addition to her mainstream theatre responsibilities at *The Theatre Royal*, Stratford East, Littlewood's political principles of inclusion through theatre extended to the community. At the heart of Littlewood's ambitions in community work was *The Fun Palace* a community space where ordinary people could experience theatre and act out their own stories. In directing MacColl's plays, she created, like Meyerhold, sequences of movement that reflected the world of manual work, believing the movement of the everyday had its own unique rhythm and aesthetic (Bradby and Williams, 1988). In a similar vein, she hoped that the working community would participate in a sharing of memories, stories and experiences through theatre. She describes her vision for a

community-friendly building in which. 'An acting area will afford the therapy of theatre for everyone: men and women from factories, shops and offices, bored with their daily routine, will be able to re-enact incidents from their own experience, wake to a critical awareness of reality, act out their subconscious fears and taboos and perhaps find stimulus in social research' (Littlewood, 2003: 704).

Although the project never transpired, she presents a vision of community-based theatre which would have required her role as director to be redefined with an even stronger focus on process. As Nicholson (2005) articulates, this episode illustrates her concept of 'the relationship between theatre practice, social efficacy and community building. Joan Littlewood […] saw no distinction between these modes of cultural practice - for her they were all part of the same political project' (Nicholson, 2005: 02). Littlewood envisioned a context in which ordinary people would tell their stories and the stories would define the cultural and theatre form.

Littlewood's practice in adopting a new approach to each production was a challenge to the formal actor-training of the conservatoires and the working processes in which actors' moves and gestures were fixed in response to the director's vision. Barker (2000) identifies certain features which characterised Theatre Workshop rehearsals: the absence of line-learning (never used a prompt), actors bringing research books to rehearsal, a rejection of pre-conceived or planned ideas and a willingness to experiment with new approaches. Littlewood's use of improvisation and games were not simply intended to build the community of the ensemble or prepare actors for working on the text. They were 'a laboratory through which Littlewood was able to explore such qualities as time, weight, direction and flow […] and the rhythmic patterns of the performance were established' (Barker, 2000: 119).

Littlewood is unlikely to subscribe to notions that her practice constituted a directorial model or, indeed, that 'exemplary approaches' were appropriate for theatre-making (Barker, 2000: 114). Nevertheless, her practice represented a set of principles and aspirations that would inform subsequent theatre-making that placed process, collaboration, social relevance and experiment at its centre.

2.15   Directing, improvising and devising

The political reforms that led to improved arts, health, community and education provision in the years following WW2 have been well documented (Billington, 2007: 6). These initiatives contributed to significant experimental, alternative theatre developments. The thesis considers two of the working processes that were not rooted in the written script and which developed into significant strategies for directors in applied theatre-making; devising and improvising.

They are both prominent in rehearsals and performances of Community Plays, Playback Theatre, Documentary Theatre, Forum Theatre, Drama-in-Education and Theatre-in-Education (Neelands and Dobson, 2000: 171). They are in no sense pre-requisites, but are processes with the capacity to make theatre that fulfils social, communal and artistic intentions in their own right (Heddon and Milling, 2006: 28). The two concepts, often connected, are valued for their impromptu, intuitive and creative qualities. They can both function as exploratory processes and as performance genres in theatre-making.

It is acknowledged that an international canon of diverse and experimental theatre practice exists in respect of devised and improvised theatre-making. However, the focus here is concerned with the enhanced experience devising and improvisation offer directorial process in applied theatre practices, where it is pursued in relation to

participant or community need, in equal measure to aesthetic experimentation.

2.15.1   Devising

Devising shares a natural affinity with ensemble and democratic collaboration. It offers directors and artists a process of theatre-making in which form, context and content can be brought under close scrutiny. A company using devising may have different roles and responsibilities, but they recognise the value of democratically-agreed intentions and objectives. In the most effective practice, structuring, improvisation, discussion, research and collective decision-making are dimensions of the process (Oddey, 1996).

However, even within the parameters of applied theatre, devising does not fit into a neat definition (Heddon and Milling, 2006). For example, companies that devise theatre may do so using authentic documents, paintings, diaries or memories. They might have a writer, but no director, a location, but no designer. They may write individual scenes or improvise the text totally. They may combine workshop with performance, and so on. It is suggested in this thesis that the key criteria are that devising is a group-orientated structure in which the directorial role is recognised by the company.

The devising process requires a particular style of directing since, unlike other fields of theatre, the starting point and journey are not so apparent. Baldwin (2002) suggests that in devising 'rather than being at the top of a hierarchical structure, the director is at the centre of the rehearsal fulcrum, ensuring that everyone is working together' (2002: 13). If this is the case the director's roles become more facilitative, more concerned with melding the ideas of others and offering challenge and support.

It is the number of options and choices which devising offers to a director, in terms of addressing audience need, which makes it so viable. Devising enables directors to facilitate original and relevant narrative in relation to age-specific, cultural, educational or socio-economic objectives. The fact that this is achieved through a process of collaboration, allows strengths and weaknesses to be addressed from within the company context. In theatre shaped by devising it is unlikely that company members will be asked to fulfil any task for which they are not yet ready; singing, leading discussion or playing particular roles. One of the actors in Belgrade TiE recalls 'We had to work out what the aim of the piece was, what sort of narrative the piece would need, and what were the conflicts that would best serve its aim' (Chambers and Steed, 2006:141).

Devising presents greater freedom in terms of style, in that it can vary and change within moments of theatre-making. The style and structure of applied theatre narrative is typically concerned with 'beckoning' or inviting audiences into an exploration of issues and stimulating 'conversations' by presenting different viewpoints. In this respect, it is important that actors have been involved in the process, since they are the ones who will be required to adapt, adjust or change in response to audience-participants or location. Enactments that evoke responses with one group may require a different treatment with another. This again underlines the need for a director-actor relationship that extends trust and empowerment.

It is not surprising that devising was a central strategy in the work of TiE companies concerned with age-specific learning objectives: 'TiE's whole history has been one of self-devised work either with or without writers […] although the process has differed much from company to company' (Pammenter, 1993: 53). TiE concerned itself with theatre-making in which creative collaboration combined with considered, theoretical and reflective planning. In the field of DiE, Heathcote used

devising as a distinctive dimension of her Diploma course for experienced teachers, asking them to devise group teaching programmes. This enabled course members to clarify aims, objectives and strategies in the same way that TiE companies did. The devising led to strategies such as person-in-role, unfinished scenes, teacher-in-role and whole class role plays, all of which were taught in schools or colleges.

2.15.2   Improvising

Improvisation is an established process across most fields of theatre and is as much part of theatre vocabulary as text, cues or projection. Improvisation is a means of theatre-making that might include dance, mime, music or visual abstractions. By the 1960s, it had also become a visible dramatic activity in training teachers, health workers, professionals in the Criminal Justice System and business management. The major benefits revolved around communication, relationships and spontaneity 'first, the spontaneous response to the unfolding of an unexpected situation: and secondly, employing this in controlled conditions to gain insight into problems presented' (Hodgson and Richards, 1966: 3).

It is evident that directors use improvisation for many purposes (O'Neill, 1995: 8). It is a process of deepening, exploring or creating context. It also represents a stringent part of actor-training for warm-up, community building and developing trust and self-awareness. As applications of theatre practices have grown during the twentieth century, improvisation is commonly used by directors to 'give life' to issues identified in the devising process. In other words, improvisation creates theatre to fulfil intentions.

For example, in a participatory theatre piece on the Kinder transport, the devising process led to the company decision that a series of short scenes showing how the Nazi's imposed progressive restrictions on Jewish children in 1939 Germany should be shown: restrictions on owning pets; prohibited from attending sports centres; forced to wear the Yellow Star of David. These three scenes were improvised many times to ensure authenticity and accuracy but, more significantly, to create the desired actor-audience relationship in terms of a questioning, critical response. The actor-teachers needed to discover the most appropriate attitudes, signals and emphasis to illuminate the horror in an age-specific way.

The relationship between improvisation and devising does not always follow the format I am proposing. It is suggested, however, that a) devising establishes the intentions, boundaries and structure and b) improvisation tends to explore given text, develop character, create and interrogate relationships, establish social contexts and examining productive tensions. It is also common for improvisation to be the strategy to examine how participation might be received and developed.

Devised and improvised theatre, whether text-based or not, enables directors to examine and create contexts that are directly relevant to participant need. The practices remain at the centre of applied theatre process because they facilitate company strengths to be developed, company members to create theatre and companies to develop the flexibility to be responsive in contexts which are more familiar to the audience–participants.

> *During six years living in Hong Kong and another four years visiting Hong Kong University, I witnessed an array of community theatre work. The theatre reflected a naïve directorial sense of message-giving and statement-making. The theatre community had not yet explored such political and social concepts as critical spectator, audience specific theatre, participation.*

2.16   Chapter summary

The literature search has indicated issues which warrant further analysis through the case studies, such as a precise observation of techniques and processes, which have traditionally proved difficult to access (Schevtsova, 2012). In the broader context of applied theatre interventions, the role of the director and their working processes would benefit from a re-definition which locates their practice within an evolving conceptual framework. Interestingly, a similar claim is made for research into the actual practice of individual applied theatre practitioners (Hughes and Ruding, 2009). The diversity and combinations of artistic forms suggest that an alternative, hybrid directorial role might be articulated within the applied theatre canon; traditional definitions have not always included contemporary participative practice (Schechner, 1988: 146). There are continued claims to affirm theatre's social purpose and to reconnect it with its original community role, which can be seen as predominantly 'popular and oppositional' (Neelands, 1995: 1).

The analysis of *Flight Paths* indicates certain directorial principles in community theatre interventions. The principles are as much part of an ever-changing social context as the interventions themselves are. The need for clarity with regard to intention and the kind of knowledge being facilitated continues; the identification of a 'critically reflective mindset' may well facilitate that clarity. How directors facilitate such a

mindset and accommodate resulting responses will be part of the fieldwork.

The significance of how people learn and develop knowledge and understanding through participation has been evident in the literature. However, the director role in planning participation requires further interrogation. Similarly, the significance of 'devising' and 'improvising' as part of the directors' repertoire requires more detailed analysis. It is suggested that participation has the potential to create a unique aesthetic, which results from the dynamics and responses of interaction. This is particularly evident in participation that is informed by theories of Brecht and DiE practitioners Bolton, Heathcote, O'Neill and Neelands.

The applied theatre director is seen as part of an historic and political tradition of British community based theatre which grew from The Worker's Theatre Movement, before reaching fruition in the early sixties. It appears that in the current context of rapid social change, the time may be right to articulate a framework of directorial intervention which reflects the identities of applied theatre at this early stage of a new millennium.

Chapter 3 Research Methods and Methodology

It is useful to begin by making a clear distinction between research methodology, the theoretical questions that inform our research and how it is done and research methods, the actual tools and techniques used to gather evidence, information and data. (Grady, 2006: 84)

3.0   Introduction

The Chapter presents a research design suitable for the interrogation of directorial praxis in distinctive rehearsal and performance locations. The design takes account of the practical, day-to-day realities of a director's work within five scheduled theatre projects of varying length and duration.

The *Research Log and Data from Five Case Studies* which accompanies this thesis contains the totality of raw data that resulted from the data-gathering. References in the Log are identified first by line and then by page number as shown in this example: (10-15: 200). Data from the three observation days is by page only, as in this example (p. 100). See Appendix 5 for the full contents outline.

Qualitative case methodology interrogates the individual cases before seeking evidence from all caseS to inform the phenomena, or quintain, of directorial intervention.

The stages of data-gathering are designed to collate information about the philosophies and practices of directors. They examine the lacuna of directorial action from different perspectives and from multiple sources of evidence.

The approach to the data analysis comprises three distinct and progressive stages of analysis which elicit new emerging theory and conceptual understanding of dimensions of directorial praxis.

The chapter is divided into three sections which are entitled:

3.1   Section One: Research Design Methodology

3.2   Section Two: Stages of Data Gathering

3.3   Section Three: Approaches to Data Analysis

3.1 Section One: Research Design Methodology

3.1.1   Articulations of the director's social role

In his opening address to launch the research project *Contemporary Directions* at Rose Bruford College, Sir Richard Eyre suggested that the role of the director in the rehearsal room was to create a healthy 'model of society'. He went on to suggest that directors must be free to facilitate without fear of failure and should, in turn, encourage actors to explore, invent and play (Eyre, 2012). *Contemporary Directions* is an eighteen-month research project designed to explore the director's role in twenty-first century theatre. Almost twenty-five years earlier, Kenneth Rea (1989) in the research report *A Better Direction* (1989) had proposed that directors are primarily concerned with 'setting up conditions in which people can do their best work' (1989: 19). Rea also discovered that directors variously define their role as 'catalyst', 'enabler', 'co-ordinator', 'chairman', 'team leader', the one who 'stands outside', the 'trustee of the writer' and 'a person who creates an atmosphere in which other people can create'. Rea's evidence, drawn from contact with over 1000 directors at the time, indicated that although directors have distinctive working styles their most frequently defined qualities are a) 'the ability to communicate the play' and b) to 'recognise the collaborative nature of the job' (1989: 19). Simon

Dunmore (1994), in *Recommended Guidelines for Ethical and Responsible Behaviour by Theatre Directors* also states that directors should recognise 'Theatre is a collaborative art-form' and 'we cannot direct alone' (1994. 1). Although Dunmore, Eyre, and Rea were, largely, describing mainstream directing their comments provide useful indicators of how many directors view their role. The two published reports, by Rea and Dunmore, foreground the social and collaborative imperatives of theatre-making and Eyre's metaphor of a 'model society' will surely reference procedural matters relating to how people live together and agree decision-making processes (although these were not stipulated in the keynote). Eyre's comments indicate the significance of social dynamics and Rea's the multi-faceted nature of the role; both will be integral factors in addressing the research question.

3.1.2   The research question

What does the Applied Theatre Director do?

The question focuses on the discrete contributions of an individual's actions within a collaborative art form. My primary intention was to discover how and why actions, techniques and skills are employed by the director in her/his role as artist. Mouly (1978) suggests there are three essential ways of discovering the truth of social situations: 'experience, reasoning and research' (cited in Cohen et al, 2007: 5). The combination of Mouly's three concepts informed the design: my previous 'experience' in the field forewarned me of the dangers of assumption; my 'reasoning' did not benefit from an abundance of published research; the 'research' needed to take account of applied theatre ethics which could prevent access to confidential projects. In short, the research design needed to be capable of interrogating individual action and group dynamics within a community context safeguarded by ethical polices. These factors provided a firm basis from which to begin the design.

The four research aims specifically seek knowledge of practice, processes of negotiation, creative interventions and evolving directorial identity:

1 *To critically interrogate the directorial practice in applied theatre;*
2 *To examine the competing agendas in applied theatre practice and how they are negotiated by the director;*
3 *To construct a theoretical framework for directorial intervention in the creative process of applied theatre;*
4 *To chart the evolving identity of the applied theatre director as an alternative model.*

The dynamics of applied theatre directing fluctuate and change as each project evolves. Directing is subject to variables which influence the work; unavoidable changes of schedule, illness, executive and administrative demands and, occasionally, unexpected changes of personnel. The role is, by its very nature, one which must have the capacity to respond to changing priorities at various stages of the theatre-making process. The director's personal intentions can be adapted and changed frequently during the process. Peter Cheeseman (1974), a director renowned for documentary theatre, claimed that in the same way that the teacher adapts her/his approach and focus within an extended curriculum topic, so too does the theatre director have 'emerging and differing priorities within the evolvable theatre-making process' (1974: 32). There are benefits to be gained from comparisons of the rehearsal studio and the classroom in that education research methodology is concerned with behaviour and interaction in a social context. Cohen et al (2007) suggest that in social encounters, theory develops best from systematic monitoring and analysis of 'concepts, systems, models, structures, beliefs and ideas' that make it possible to define, analyse and present theory productively (Cohen et al, 2007: 13).

The research design was constructed to sustain the focus on the director's specific interventions; it aimed to collect data over a period of time and within contexts in which directors and artists interact with communities. The data was gathered from events, actions and relationships at different stages of the projects because of directors' evolving priorities, which were impossible to anticipate. The design took account of the social and hybrid nature of the role in seeking to understand its evolving identity.

3.1.3 Research objectives

The complexities of the social context in which the research took place were such that particular aims and objectives required more than one data-gathering technique. See Appendix 3.1 Research Proposal. Denscombe (1998) argues that the benefit of collecting data from a range of sources is that a more complete understanding is established, based on 'different facets of the thing being studied' (1998: 138). A single interview, a conversation or a timed observation would not necessarily produce the data required to examine the layers of meaning in an objective relating to 'planning, preparation or research', but a combination of all three techniques might provide a more comprehensive understanding of the priorities given to these concepts.

The following analysis of three of my research objectives, randomly selected, illustrates some of the implications of data-gathering in a context subject to such variables as individual company priorities, contrasting levels of artistic emphasis and changes via day-to-day interactions.

Objective 1.4 Examine the influence of planning, preparation and research on directorial practice

The terms 'planning, preparation and research' constitute different activities and reflect contrasting styles and emphases. A director's methods of 'preparation' might or might not include specific planning. 'Preparation' can reflect a state of readiness or an intention to be responsive and receptive to audience-participants or a resolve to remain resistant to personal theatre-making preferences. Definitions of 'planning' were as likely to involve private reflection as they were details of tour schedules. Director-planning might involve making rehearsal notes, researching historical contexts or writing a theoretical paper. It might be as managerial a task as planning agendas for company meetings.

The term 'Research' is, similarly, open to differing interpretations. Some companies perceive 'research' as a process in which actors share their conducted research through exploratory improvisations (Williams, 1993: 98). In other companies, it is concerned with critical debate of the selected historical, social or political content of selected material (Pammenter, 1993: 63). The point here is not whether the company emphasis was practical exploration or academic analysis, but that interpretation resides within individual companies and therefore this research design needed to recognise the existence of variable interpretations in this and other dimensions of practice.

Objective 2.1 Examine the tensions between the artistic and instrumental imperatives

It is evident in the literature review that tensions exist between some applied theatre practices and prescriptive target driven theatre; artistic and instrumental imperatives also emerge inside and outside the theatre-making process. Some occur unexpectedly as the process unfolds and some can be anticipated. The following two examples indicate the nature of the tensions which i) naturally emerge and ii) can be anticipated:

i) In a school-based applied theatre project involving the use of drama conventions, a number of children do not understand how one convention is to be implemented. The director's problem is that this requires instruction which will result in a loss of artistic impetus. Such eventualities can be contemplated in advance, but need to be dealt with in the moment of the practice.

ii) In a performance-based project about the environment, a director is faced with a requirement to present information. (S)he needs to find strategies which do not detract from the artistic form. This can be particularly difficult if funders have expectations with regard to the audience receiving information.

Consequently, in order to further unlock some of the complexities of 'artistic and instrumental imperatives', methodology that enabled the observation of practice in both planning and realisation stages of theatre-making was required; methodology which provided opportunities for reflection and analysis with both the director and the artists.

The involvement of audience-participants in data-gathering was not considered on the grounds that they were unlikely to be aware of directorial decisions. One possible exception might have been if a project involved the director as facilitator in forum theatre. However, the ethical dilemmas of asking audience-participants questions about theatre experiences that had been designed to address their specific needs would not be acceptable.

Objective 4.2 Discover and articulate if applied theatre directors locate their work within a particular paradigm of practice; such as the pedagogic, social or political

The choice of terms 'pedagogic, social or political' related to theatre traditions. The extent to which these movements were relevant to directors in applied theatre was examined through data gathering that included: company mission statements; published articles; director interviews; monitoring practice; reflection on practice.

This objective acknowledges that many directors align their practice to particular communities. However, few commit to traditions of practice (Tulsa, 2001). The most economic way to identify alignment to paradigms would be through interview, but this would only address part of the objective's purpose, which was to discover both how directors position and practise their theatre-making. This required both observation and interview to consider the ways in which the paradigm and the directing were evident in the living, interactive context.

3.1.4   The ethics of applied theatre

It was argued in Chapter 1 that ethical responsibility informs all aspects of applied theatre directing. The research design and methodology, from the outset, took account of the principles of confidentiality, informed consent and the right of participant withdrawal. As argued in Chapter 2, ethical responsibilities concern, at least, three dimensions of directorial practice: a) procedural, b) within the process of theatre-making and c) as a defined outcome of the theatre-making.

a) Procedural concerns relate to the community, institution or the host organisation's policies and safeguards which the director needs to be aware of. They include the company policies relating to community practices.

b) Theatre-making concerns and dilemmas relate to issues which might occur within the theatre–making, such as sexist language, inappropriate touching between participants or bullying. Such

issues require ethical diligence and knowledge on the part of the director.

c) The third area of ethical sensitivity relates to the intentions and purpose of the theatre. For example, one of Boal's central aims is to liberate the spectator to 'think and act for himself!' (1979: 156). This aim, no matter how principled in intention, raises ethical dilemmas when practised in particular cultural contexts and with groups who are the recipients of oppressive actions. The construction of the design and the data-gathering techniques sought information and discussion of such issues.

Diligent monitoring of national developments, throughout the research period, was adhered to, since central government frequently review and update ethical procedures with regard to safeguarding the rights of individuals.

3.1.5 Applied theatre's community locations

The community, the location and the identified participants are priorities for practitioners in applied theatre (Thompson, 2003: 15). The term 'audience-participant' reflects both spectatorship and physical participation (see chapter 1). The identity of the audience-participants and the location of the event combine to create an 'aesthetic identity', which emanates from the 'social and cultural' dimensions of the community context (Nicholson, 2005: 12). The director's role in decision-making to influence and give artistic shape to the social and cultural responses of the community required unobtrusive data-gathering.

It should be noted that directors themselves selected the community projects for the research. The case criteria identified directors and

companies, but the choice of project was entirely theirs, depending on availability for interviews, observations, schedules and discussion.

My intention was that every dimension of the research context received consideration in advance of producing the research design (Yin, 2003: 26). This required anticipation of problems and constraints. It proved helpful to speculate on projects that directors might select. The process constituted useful preparation for case selection and transforming initial ideas into useful data-gathering techniques (Cohen, et al, 2007). Potential projects might be as diverse as: Reminiscent Theatre (Schweitzer, 2006: 2), involving support staff, director and residents in a Residential Home for the elderly; Forum Theatre (Boal, 1992: 224) facilitated by a director in a church hall with young people exploring matters of immigration; Theatre in Education (Bennett, 2005: 14) with a director devising theatre with teacher-actors on curriculum issues; Prison Theatre (Prendergast and Saxton, 2009: 5) with a director leading a workshop on ethical concerns with offenders in a prison; Person in Role (Lawrence, 1982: pp. 4-22) a director-led workshop using an actor in an anti-vandalism project.

The eventual projects would take place in locations that were 'specific or relevant to the interests of a particular community' (Prenki and Preston, 2009: 9). This is the norm for applied theatre-making; the majority of Boal's theatre-making, for example, took place in locations associated with 'education, therapy, prison, health, management and local government (Babbage, 2004: 1). In addition, it was also likely that project planning and rehearsal would be executed within the company's rehearsal space. These locations constitute a second location for directorial intervention. They reflect their own unique ethos, requiring careful research, cognisance of relationships and actions that take place within such an environment. Stake (1995) argues that 'the physical space is fundamental to meanings' and that the ethos of that space is communicated through signs and symbols which communicate the

'historical, cultural or aesthetic' (1995: pp.62-64). The process of rehearsals, planning and performance required detailed data-gathering that took full account of the location ethos. Field notes and observation were likely strategies. The design anticipated research eventualities and practicalities of dynamics, research ethics, community context and a diversity of potential applied theatre forms.

3.1.6   Research reflexivity

The implication of researcher presence in research that takes place in social and interactive contexts was considered. The established theories of 'reflexivity' (Taylor, 2006; Cohen et al, 2007; Denscombe, 1998) acknowledge that the qualitative researcher is an integral part of the research in which she/he is engaged and that researchers should be prepared to acknowledge their presence and influence on the research process and data analysis (Denscombe, 1998: 301). The researcher is part of the 'world' in which the research takes place, a context in which 'selectivity, perception, background and inductive processes and paradigms shape the research' (Cohen et al, 2007: 172). Being part of the social and cultural ethos, presents some difficulties in recording accurate evidence, whilst continuing to maintain a clear view of events. Recording data accurately in the field was a key requisite for the design.

3.1.7   Qualitative and quantitative paradigms

Published definitions regularly define 'qualitative' as an approach to researching relationships and processes and 'quantitative' as a means of measuring causal relationships. This polarisation of definitions is not always helpful. As Hawthorne (1992) suggests, a paradigm represents a framework which can hold and focus the investigation at the expense of other possible strategies or inquiries. Perhaps it is this exclusion of alternatives and possibilities that has prompted researchers to argue for more eclectic and varied approaches within methodologies (Bell, 2005).

Many researchers of social behaviour are inclusive in their selections. Clough and Nutbrown (2002) challenge the whole premise of fixed definitions; arguing that research in the fields of education and the social sciences is rarely based upon one specific research paradigm capable of accommodating all of the inquiry questions. They also express little preference for being described as either 'qualitative or quantitative' researchers. They make the point that they 'adopt their research stance' as it becomes appropriate to context and purpose (2002: 20). Their argument continues; inquiries which locate particular methodologies within specific paradigms can lead to the creation of 'false dichotomies' and, potentially, a separation of theory (2002: 16).

Bell (2005), adding support to this argument, proposes that each research approach has its own 'strengths and weaknesses' and that the researcher should be willing to adapt and change methodology in response to the emerging needs of the research. She advocates the benefit of using different paradigms within the same inquiry (2005: 8). Bassey (1999) prevents the argument from becoming a 'qualitative verses quantitative' debate by neatly handing over the responsibility and ownership of the design to the researcher, with one concise recommendation - 'work out your own methods' (1999: 81).

However, a qualitative paradigm was more appropriate for gathering data about processes and relationships that exist in theatre-making. The raison d'être of this research is to discover more about director's actions in natural and real settings (Denscombe, 1998).

3.1.8   Propositions

The design needed to take account of the policies and priorities of the theatre companies and organisations involved in the project. How would directors' actions be influenced or affected in respect of policy

connecting with practice? I constructed a number of research propositions, outlined in Table 3.1 Research propositions.

Research Propositions

- The research methodology needs to focus on the specific practice of the individual director working in the process of theatre-making with others;

- The director's practice exists within an environment and location which comprises variable factors which influence the site of enquiry;

- The applied theatre project in which the director is engaged will have a distinct and unique identity, shaped by cultural, political and social factors;

- The identity of the participants will be integral to the theatre-making process;

- Methodology which enables the researcher to record and analyse social interaction will be relevant to the research objectives;

- Methodology which facilitates and records emerging theory is required;

- Access to the director's thinking, pre and post project will be required;

- Research methodology will likely encounter theatre practices as varied as written plays, participatory theatre, drama workshops or interactive in-role encounters.

Lingering questions

- Will the research be capable of monitoring non-verbal communication?

- How will the research record questions asked by directors in interactive, in the moment contexts of theatre-making?

- Will it be possible to gather useful evidence of acting behaviour?

- Will the influence of planning be evident?

Table 3.1 Research propositions

Yin (2003) advocates the benefits of 'propositions' as guidelines which ensure the research remains in focus. His principle is that 'only if you are forced to state some propositions will you move in the right direction. The proposition 'begins to tell you where to look for relevant evidence' (Yin, 2003: 22). The process of developing and refining propositions clarified some of the implications of the research. They located the research in a broader societal context. They were strong reminders of how the research would be influenced by factors beyond the immediate intricacies of the theatre-making, such as community events, priorities of support organisations or ethical codes of the host location.

3.1.9   Selecting paradigms

Methodologies which examined practice, including those from the field of Drama in Education (DiE) were considered. As suggested in the literature review (see Chapter 2), there are several theoretical concepts which overlap and inform practices from both fields, such as role taking and participation; theory from education and social research traditions informed the design. Taylor (2006) suggests that DiE research has developed rapidly from a 'general commitment to naturalistic inquiry and ethnographic approaches, to a study of action research, reflective praxis and classroom-based inquiry' (2006: 1).

However, although the roles of director and teacher share common concerns, the director's work operates in a broader, more diverse context involving people with varied levels of commitment to the project. The director does not usually have the level of daily contact and sustained responsibility that a teacher has with pupils. Nor is a director bound by statutory regulation, institutional constraints and national agendas, at least not in quite the same way. Directors, typically, work with adults in most projects.

The research perspective adopted in viewing social behaviour is integral to the selection of the research paradigm. Cohen et al (2007) suggest that there are 'two conceptions of social reality' which significantly influence the selection of research methodology. On the one hand, there is the perception that views the social world as 'hard, real and external' (a positivist view) and, on the other, there is the perception of the social world as 'personal and humanly created' (an anti-positivist view). The first conception is likely to lead to the selection of methodology from a quantitative paradigm, such as seeking numerical evidence through experiments, whereas the second conception is likely to seek understanding and explanation of the uniqueness of individual behaviour; 'The choice of problem, the formulation of questions to be answered, methodological concerns, the kinds of data sought and their mode of treatment, all are influenced by the viewpoint held (Cohen et al, 2007: 9).

It was necessary to take full cognisance of all of the factors and the four research aims' focus on practice and process. Qualitative methodology with the capacity to systematically investigate artistic and intuitive dimensions of practise was required. As Bell (2005) argues, qualitative approaches lead to 'insights rather than statistical perceptions of the world' (2005: 7). Bearing in mind the totality of research factors from research questions, focus, anticipated constraints, location and community expectations, the benefits and advantages of case study methodology were considered.

Case study offers interpretive methodology that has the potential to: monitor and record interactive human behaviour in actual contexts; accommodate a variety of variable factors relating to the phenomenon; monitor and record events over an extended period of time; monitor stages of a process in which discrete concepts are practised with researcher presence; accommodate a systematic gathering of evidence; enable the phenomenon to be viewed from different perspectives and

potentially involve various data-gathering strategies. Case study is an approach with the capacity for 'organising, accounting for and explaining the data […] making sense of the research […] noting patterns, themes, categories and regularities' (Cohen, et al, 2007: 462). The procedures and approach of case study methodology seemed to be both relevant and appropriate. The director would be the case, which would ensure the inquiry focus. The single case is an entity with discrete boundaries and a unique context identity. Its advantage over surveys, action research, accounts, questionnaires, ex post facto or other social research methodologies is that it can accommodate contextual variables whilst continuing to monitor the research 'phenomenon'.

One of case study's recognised strengths is its potential for facilitating research of complex phenomena within the place where it operates. The phenomenon in this research is, by its very nature, concerned with relationships and interactions within the boundaries of the project and its location. A case study framework offered the facility to use a diverse range of data gathering techniques; each section of the case study is a significant element which contributes to a developing 'theoretical formulation' (Cohen, et al, 2007: 263). Qualitative methodology which gathered data that contributed to emergent theory was precisely what was required. However, arriving at clearer perceptions of directing will not arise from data gathering skills alone. It will require, as Cohen et al (2007) articulate, the adoption of particular kinds of researcher attitudes and perspectives.

3.1.10   Case study in other fields

The broader applications of case study were considered, particularly in relation to notions of: 'critical reflection on practice'; 'the development of professional skills'; understanding 'practice in context'. Through this

consideration, case study's value in data-gathering in context and collating descriptions of complex directorial actions became evident.

For example, research into decision-making processes in the professional development of nursing students concluded that 'it would have been impossible […] to have a true picture of nursing student decision-making without considering the context within which it occurred' (Baxter and Jack, 2008: 545). Similarly, Simons (1996) in her investigations into curriculum innovation found that case study enabled observation of practice captured the complexity of interactions (1996: 229). Winston (2006) advocates the benefits to teacher development, commenting on a 'process of discovery' in which unexpected forms of knowledge and understanding emerge (Winston, 2006: 44).

Case study is seen as a means of arriving at decisions and formulating generic conclusions from specific and particular evidence. It's validity for rehearsal room monitoring is evident. Robson (2003) endorses its value in monitoring reflection, arguing that it creates the opportunity to 'look, listen and evolve understanding of a particular context' (2003: 113). These concise examples, provide support for the value of case study as a means of enabling theory to be generated through actual practice, 'rather than through a process of explaining events from a theoretical perspective' (O'Connor, 2003: 98). They validate its value in arriving at conclusions through a systematic process of research.

3.1.11   Case study types

It was necessary to consider which of the different case study types were suitable for the research needs and which were most relevant. The definitions of type are described differently by two of the international case study experts; each uses their own terminology. Yin (2003) categorises them into: 'explanatory, exploratory and descriptive' (2003: 1). Stake (1995) defines them as 'intrinsic, instrumental, and collective'

(1995: 3-4). This research design is characterised by a combination of the 'descriptive' and the 'intrinsic'; the descriptive communicates interventions into real life contexts (Yin, 2003: 1) and the intrinsic concerns understanding the phenomenon for its own discrete value, rather than advocating it as representative of other cases (Stake, 1995: 3). Intrinsic case studies focus on the essence of the phenomenon with no blurring of issues or attempts to draw conclusions, generalise problems, define trends or make comparisons. In contrast, 'instrumental' case studies involve a search for understanding about issues beyond the single case itself (Stake, 1995: 4).

3.1.12 Multiple case study

The suitability of case study appeared to be evident. However, whilst one detailed case study of a single director would produce insight into certain dichotomies, the examination of the same phenomenon in different contexts would produce substantial benefits and provide evidence which extends and supports the 'generalisability of the findings' (Yin, 2003: 53). The selection of a group of directors working in different theatre projects would allow me to consider: a more extensive range of themes, a variety of influences from different contextual factors, a more reliable evidence base and a greater diversity of practice to support potential findings. In order to justify new theoretical and conceptual models of directorial practice, evidence from more than one director increases the likelihood of reliability, validity and credibility. There would be no attempt to compare cases; the aim was to gather evidence that discovered discrete and generic directorial identities.

Approaches associated with single and multiple-case study are viewed as 'two variants of case study design' (Yin, 2003: 14). In multiple case studies several cases are selected, researched and examined on an individual basis before data relevant to the phenomena is categorised.

Stake (2006) defines the term 'quintain' to depict the 'phenomenon', in multiple case study research. The 'quintain' in this research is the action of the director, described more precisely by the descriptor that supports the thesis question: *Directorial intervention in theatre-making for social change.*

As evident in the literature review (see chapter 2), intervention can be a community regeneration project, directorial action in rehearsal rooms or theatre-making with audience-participants. A multiple case study approach constitutes a research journey in which new theoretical discoveries become possible through the interrogation of both the single cases and the 'quintain'. Any attempt at comparison, or identifying direct points of similarity and difference, will undermine the integrity of the analysis in each individual case (Stake, 2006: 83). The validity of the findings will be greater if the analysis of each single case is completed before contributions to the 'phenomenon' or 'quintain' are considered. Stake (2006) argues the importance of taking 'one case at a time' (2006: 1). That said, it would be naïve not to recognise the influence of memory, performance impact or personal preference as one conducts the research process case by case.

3.1.13   Case study limitations

Case study is not without its critics or limitations. The validity of findings from single cases is frequently challenged on the basis that evidence is reliant on data from a small sample of instances or events. Other criticisms relate to the descriptive nature of the data in contrast to data gathered from quantitative or statistical strategies. Recommendations, even when based upon three or four cases, are not always recognised as having sufficient substance; the objections being that each case reflects its own unique features rather than characteristics which can necessarily be applied to other cases (Denscombe, 1998: 43). Other criticisms question the degree to which

any one case can be representative 'of its type' and that findings can prove to be inaccessible to audiences 'who are unable to relate to the specialist nature of the analysis and description' (Bassey, 1981: 85).

3.1.14   The selection of cases

The breadth of the applied theatre field makes the notion of case selection that is representative of the whole field unsustainable. The questions: 'how to select?' and 'how many to select?' were more influential in arriving at the research design.

There are, essentially, two ways of approaching a multiple case study enquiry:

1. To know something about the quintain which is to be investigated and select the cases according to their perceived relevance to the quintain;

2. To select the specific cases first, according to defined criteria, with a view to discovering if and how the cases inform the quintain, either collectively or singly (Stake, 2006: 06).

In areas of social science and education research, it is common for multiple case designs to comprise cases known to the researcher; doctors, social workers or schools (Stake, 2006: 23). Such cases are not randomly selected but are chosen for their contribution to the quintain. This seemed an appropriate model to consider as directors with established track records are more likely to make a significant contribution than directors selected on a random basis. In addition, the benefits of my specialist knowledge of the field and the selection of directors who have published about their work would be utilised. Directors were selected for their individual contribution, not to create a typology. Directors who were able to offer a discrete contribution to the

'quintain' and offer a specialist perspective to the field of applied theatre were invited.

Stake (2006) poses three questions to facilitate effective case selection:

- Is the case relevant to the quintain?
- Do the cases provide diversity across contexts?
- Do the cases provide good opportunities to learn about complexity and contexts? (2006: 23)

The selection of directors from different theatre-making contexts enhanced the validity of theory and the credibility of the findings. It developed knowledge of how different contexts influence practice and how practice responds to different contexts. As Stake (2006) argues, 'qualitative case study was developed to study the experience of real cases operating in real situations' (Stake, 2006: 3). The benefits of adopting a multiple case study approach is recognised, but findings that emerge from single-cases will, equally, be valued. After all, the directors worked in specialist fields of applied theatre and their selection considered the discrete nature of the field.

In terms of access and ethical policies, the following practice had already been identified as difficult or inappropriate due to issues of confidentiality, location, timing and duration: Drama Therapy, Community Plays, Theatre for Development and Business and workplace theatre; Drama in Education.

However, it was criteria that specifically applied to directors that ultimately determined the identity of the cases based on 'relevance', 'diversity' and 'complexity' (Stake, 2007). The process of formulating criteria ensures a systematic process of data-gathering, a sharper focus on addressing research questions and may well increase the likelihood of new knowledge.

3.1.15   The selection criteria and number of case studies

Five directors were invited to participate. The specific criteria are shown in Figure 3.2 Criteria for the selection of case study directors. There were generic considerations and theoretical articulations that led to this number of cases, not least this strong recommendation from Stake (2006):

> The benefits of multi-case study will be limited if fewer than, say, 4 cases are chosen, or more than 10. Two or three cases do not show enough of the interactivity between programs and their situations, whereas 15 or 30 cases provide more uniqueness of interactivity than the research team and readers can come to understand (Stake, 2006: 22)

The other factors which endorsed the selection of five cases as an appropriate cohort, were that five represented a large enough sample for the research to continue, with credibility, in the event of one, or even two, cases going array due to unforeseen circumstances. Five were judged to be manageable within personal, time and travel constraints; these factors were only taken into account in decisions between 'equally suitable alternatives' (Denscombe, 1998: 41). Five avoided the risk of creating an assumed typology, as they could be selected from contrasting fields of theatre practice. Five would still ensure the achievable focus on directorial intervention, whilst offering a variety of circumstances, projects and theatre forms from which to test propositions and hypotheses in authentic contexts (Yin, 2003: 40).

The case studies needed to take place in accordance with the timing of selected projects. It was intended that the research of each case would be for the duration of a single project. Once invitations were accepted, there were details to be resolved and negotiated in preparation for the field work, including precise dates for visits and interviews. Although

five cases constituted something of a challenge in terms of the breadth and wide-ranging nature of the contexts, my 'hunch' was that the single focus on directorial intervention would ensure that data-gathering remained manageable and systematic across the five case studies.

Criteria for case selection
The invitations would go to directors who: • publicly acknowledge their role as an artistic director working with a theatre company in the UK;   • would make a distinctive contribution to the 'quintain';   • welcome opportunities for professional development;   • recognise that the research focus will further the applied theatre canon;   • create theatre which intends to facilitate social change for individuals or groups;   • recognise the contribution of participatory forms in applied theatre;   • consider their work to be 'intervention' within identified contexts.

Table 3.2 Criteria for selecting case study directors

3.1.16   Research ethics

In considering the ethics of the research, I was mindful that the eventual projects would not be created for research purposes. Projects would happen with or without my presence and were part of the day-to-day programming of the company. As such, the ultimate responsibility for ethics resided with the directors who, in turn, would be bound by the ethical practices and procedures of the community or institution in which the theatre happened. Whilst this is 'entirely in accord' with the theory of case study methodology, I proceeded with cautious diligence in respect of the ethical implications of the research.

Following the confirmation of their willingness to participate, each director and participating artists received:

- A written research rationale;
- An explanation of the parameters and duration of the observations;
- A statement indicating the implications of their potential contributions;
- An agreement to safeguard confidentiality and anonymity, if requested;
- A record of thanks and appreciation at the end of the research period.

The research documentation included the right of withdrawal from the research at any time. This right was also extended to the artists. The audience-participant group were not be offered the right of withdrawal, since their point of contact and 'contract' resided with either institution, community organisation, theatre company or director. Forms of consent for all observations and interviews were signed in advance of the research visits and all interview transcriptions were subsequently verified.

3.1.17 The five research projects

Once invitations were accepted, the directors proposed which project was most appropriate for the demands of the research and best suited to company schedules. The five projects happened in different contexts, for varying durations and at different calendar times; they were site and audience-participant specific. The research procedure was discussed with directors prior to the commencement of the whole research process because it necessitated meetings, observations, the involvement of colleagues, negotiated dates and times. Directors were in full possession of all the facts; their annual programme, the likely

response of company personnel to involvement in the research, community ethical issues and their intended directorial contribution within the selected project.

Thus, the foundations of the design were as follows: multiple-case methodology; five cases; one project in each case; a process of data gathering that involved observation; a precisely-defined quintain.

3.1.18   Onlooker presence

From the outset, the research focus and process was explained to company members, freelance artists and technical staff. The research procedures were clarified; there was no attempt by the researcher to 'feign invisibility', which would be an imposition on company dynamics (Cohen, et al, 2007: 410). The sharing of the design created a positive response. The presence of an onlooker appeared to be best accommodated by open communication. The presence of an observer could result in problematic changes in behaviour within the rehearsal room or community location. The recognition of the sensitivities of the research environment contributed to a trust of the process. Artists felt sufficiently secure to continue their natural practice of experimentation. The decision for the artists to remain anonymous was taken to remove any anxiety which might exist during discussion, observation or interview concerning directorial process and/or style.

3.1.19   Triangulation and validity

In order to discover the directors' project intentions, purposes and reflections, I decided to have more perspectives than those of the director and the researcher's fieldwork notes. I needed to test the validity of observations by placing them alongside evidence from other sources. Triangulation facilitates perspectives of the same situation from different perspectives (Denscombe, 1998: 135). Data from a

combination of director-thinking, actor's perspectives and research observation, all relating to the same moment of theatre-making was more likely to discover the truth of given circumstances. Indeed, the need for a valid and reliable process of data–gathering about such an ephemeral quintain appeared best served by triangulation from multiple sources of data (Yin, 2003: 99).

The benefits of triangulation to the design were that it did not involve the adoption of a fixed position; it facilitated and affirmed an accurate view of the phenomena. It provided a fuller picture which incorporated 'different facets of the thing being studied' (Denscombe, 1997: 138). Triangulation may produce an abundance of data, but it also provides a procedural structure (Denscombe, 1998; Bell, 2005).

Triangulation features regularly in drama education research; it was highly valued in the early 1980s as a means of identifying pupil learning; observer, teacher and pupil would offer perspectives on learning experiences. Its value was illustrated in a research project which examined the precise nature of pupils' audience response to the 'theatrical' dimension of a Theatre in Education project on teenage pregnancy (Jackson, 2007). The research into *Forever* included a) observation of the programme in schools, b) semi-structured interviews with artistic director, actors, stage manager and facilitator, c) small-group interviews with groups of pupils from four schools and d) interview with members of the commissioning body, the Teenage Pregnancy Unit of the local education authority. The process revealed that the pupils valued the experience of the theatre medium and its performance qualities as much as they did the issues within the play (Jackson, 2007: 230). Jackson's use of triangulation developed a clearer understanding of responses, critical reflection, and identification with theatre form.

The example also re-introduces some of the ethical concerns that characterise interviews in case study research. Clearly the pupils in Jackson's project were willing to engage in a discussion about *Forever* and, presumably, had the safeguard support of their school. Applied theatre often involves vulnerable or under-represented adults with who direct data collection would not be appropriate. As argued by Cohen et al (2007) any research which attempts to explore social action is 'inescapably an ethical exercise' one in which the rights and needs of the participants must be safeguarded (Cohen, et al, 2007: 49). This indicated that the involvement of audience-participants in the research would be questionable. The benefits of triangulation outweigh the disadvantages; it will gather data in a reliable way which 'enables moments of behaviour to be viewed from different perspectives, giving greater validity to the emerging theory (Cohen et al, 2007: 141).

3.1.20 Contributor anonymity

The implication of case anonymity was duly considered. Yin (2003) supports the disclosure of identity on the grounds that selected cases have usually made significant contributions to developments in their field. He also argues that knowledge of case identities enhances the readers' understanding of the research issues and facilitates connections between the case and a broader body of theoretical understanding (Yin, 2003: 157). This was precisely the case with the five directors. The directors standing and reputation in the field would make their identity apparent. It was unlikely that they could remain anonymous.

On the other hand, it was decided that artists' identities would remain anonymous. The five companies variously comprised students, freelance actors and permanent company members. These factors could prove significant in discussions about directorial styles and decisions. In addition, it was felt that artists would welcome the freedom that

anonymity would bring in discussion. No artist actually expressed any preference for anonymity or confidentiality in any of the companies. The selected directors accepted the invitation and were content to have their real names used throughout.

The five directors are:

Case Study 1: Deborah Hull, Artistic and Education Director The Playhouse Birmingham.

Case Study 2: Andy Watson, Artistic Director and CEO Geese Theatre Company Birmingham.

Case Study 3: Tim Wheeler, Artistic Director and CEO Mind the Gap Theatre Company Bradford.

Case Study 4: Anthony Haddon, Artistic Director and CEO Theatre Company Blah Blah Blah Leeds.

Case Study 5: Tony McBride, Artistic Director for *Three Blind Mice* and Head of Projects Cardboard Citizens Theatre Company London

3.2 Section Two: Stages of Data Gathering

3.2.1 Preparation for the research

Prior to inviting the directors to be part of the research, a number of internet searches were undertaken to ascertain which companies articulate their theatre-making on their website, acknowledge their work as applied theatre and publically acknowledge their artistic director.

The searches clarified how directors perceived their theatre-making within the company's declared mission within any website descriptions of projects. The research provided an opportunity to locate particular companies within 'loosely-defined' categories of applied theatre. The following categories were created. Companies that make theatre in or with:

Criminal Justice System;

Health and community support;

Schools and education;

Museums and heritage;

Specified cultural and community groups;

See Appendix 6 Applied Theatre Companies in the UK

From these categories, potential case studies were considered. The focus became more specific, with the examination of company statements, published articles, and descriptions of previous work. In line with Duffy's (2005) articulations, this preliminary document analysis enabled me to formulate emerging research questions, plan data gathering strategies and consider the implications of issues from the documents (2005: 123). Personal and professional knowledge of companies had led to an awareness of nationally-known directors in the field, but this review located philosophies within the context of their artistic policies.

3.2.2 Multiple sources of evidence

It was evident that multiple sources of evidence increase validity and reliability of findings; see Triangulation. However, multiple data-gathering is not a case study requisite and some case studies have relied totally on 'interview' or 'observation' (Yin, 2003: 97). All data-gathering can meet intentions, providing techniques are 'fit for purpose'

(Cohen et al, 2005). 'Fit for purpose' involves considerations of time, willingness of people to participate, methods of recording, unexpected changes and the information sought. Yin (2003) suggests that there are, in total, six data-gathering techniques suitable for collecting information in case studies:

- Documents (letters, agendas, progress reports)
- Archival records (Service records, organizational charts, budgets etc.)
- Interviews (typically open-ended, but also focused, structured & surveys are possible)
- Direct observations (formal or casual; useful to have multiple observers)
- Participant observation (assuming a role in the situation & getting an inside view of the events)
- Physical artefacts   (Yin, 2003: 86)

The aim of the data-gathering was to discover director intention in implementing director action. In order to examine the relationship between directorial action and audience-participant experiences, I sought techniques that enabled me to 'catch the dynamic nature of events, to see intentionality, to seek trends and patterns over time' (Cohen et al, 2007: 397). The most frequently adopted technique for research of human behaviour in social contexts is observation. The observation techniques were intended to be empathetic and avoid intrusion. The design respected the fact that case study monitors the multiple realities within an observed context; an interpretive, rather than an interventionist, process.

3.2.3   The seven stages of data-gathering

The research design comprised seven stages of data-gathering. Each stage was chronologically positioned within an overall time-frame that

would be applicable to any (hypothetical) applied theatre project. In other words, the stages would be relevant for a three day project or a five week project. This is outlined in Figure 3.1 The stages of data gathering. The diagram indicates the ideal chronological stages of data-gathering; the duration, timing and intention of each approach is outlined.

In the initial stages of the design, some of the schedules were trialled during a TiE project called *The Last Train*. Questions and strategies were interrogated with the actors. It helped to clarify potential pitfalls and ambiguities. The opportunity provided a rich context within which to refine, focus and reflect on the design.

Figure 3.1 The stages of data gathering

The following critique follows the order as presented in Figure 3.1.

3.2.4   Review of documentation

This was the second document review. The first was prior to the case selection and had focused on the websites of applied theatre companies. It contextualised the director's contribution and interrogated published material about or by director and company. The documents were preparation for the fieldwork. All case directors were invited to guide me to significant company documents or publications. Their responses are the named publications outlined in *Research Log from Five Case Studies* (p. 6; pp. 67-68; p. 135; pp. 195-196; p. 226).

A project brief and 'performance text' existed in all cases and provided valuable background information throughout the five projects. On occasions, directors would provide company members with handouts, teaching materials and rehearsal schedules, which were made available to me.

Table 3.3 Review of documentation indicates the documents gathered during this second document review, supported by my purpose in requesting them. No documents were requested in advance of the project, mindful of Duffy's (2005) warning to be wary of documents prepared in advance, as they may attempt to create an impression 'for others' (2005: 126).

DOCUMENT	PURPOSE
Director's biographic details	• Personal philosophy; • Indicators of style or tradition; • Previous locations of directed projects; • Indicators of community preference;
Company Mission Statement	• The philosophy, values and declared intentions of the company; • Information about staffing structure; • Preferred working process;
Project Description	• Aims and expected outcomes; • Identified community/participants; • Political and artistic constraints.

Table 3.3 Review of documentation

Documents can appear definitive. They can inform the reader about the values and attitudes of those that composed or developed them, rather than shed new light on the intricacies of the director role. Documents 'construct social reality and versions of events […] it is not assumed that documents are neutral artefacts […] they are now viewed as media through which social power is expressed (May, 1997 cited in Tight, 2003: 188). The document review provided information about the director and the company. It did not represent an appraisal of philosophical practices, but a valuable context-setting exercise.

3.2.5   Introductory interview with the director

The design included two interviews with the director, at the beginning and end of the project. The purpose of both interviews was to gain insight into their thinking at two significantly different stages of the process. The introductory interview focused on planning and preparation and the reflective interview offered the director an opportunity to critique the project in its entirety.

The interviews were one-to-one encounters and responses were audio-recorded. To offset criticisms of the 'interview' as a research strategy and to anticipate ethical dilemmas which can emerge when researchers are in receipt of 'privileged information' the questions were trialled and amended in advance (Denscombe, 1998: 176). Kitwood (1989) argues that 'no matter how hard an interviewer may try to be systematic and objective, the constraints of everyday life will be a part of whatever interpersonal transactions he initiates' (cited in Cohen and Manion, 1989: 312). The risk of interviews including bias I sympathise with, as bias is more likely to occur when 'carried out by individual researchers, […] who have strong views about the topic they are researching (Bell, 2005: 166).

The first interview used semi-structured questions. A copy of the schedule was given to the director prior to commencement, inviting them to take any opportunity to elaborate on evident 'points of interest' (Denscombe, 1998: 176). They had already been informed that both interviews would be audio-recorded, transcribed and returned for verification. Agreements concerning the principles of: process; consent; confidentiality; and data access were made prior to commencement.

The interview schedule was structured into four sections enabling the director to: a) introduce the project; b) share aspects of their planning and preparation; c) explain their particular vision of the directorial role; d) have open agenda time in which they might discuss research procedures, their director role or any matter of their choosing. The semi-structured approach ensured data could be analysed in an orderly format, whilst still allowing personal commentary or anecdote. 'Interview' was integral to the whole research design.

Purpose of interview
To discover how the director prepares and plans;
To understand the nature of research;
To hear about project constraints, aims, objectives, outcomes;
To gain director's perspective of intended community;
To gain insight into director's priorities;
Perceptions of the directorial role;
Procedure for Interview
Semi-structured;
Schedule available prior to interview;
Audio recorded, transcribed and verified;
One-to-one;
Approximately one hour;
Ethical procedures were clarified in advance.

Table 3.4 Introductory interview with director

3.2.6   Day one observation

Observation enabled monitoring and recording of 'why' and 'how' directorial interventions evolved in authentic working contexts. Fieldwork observation is recognised as a significant strategy with which 'to gather live data from naturally occurring social situations' (Cohen, et al, 2007: 396). The style of observation could have taken different forms: participant, non-participant, structured or unstructured. Whichever style chosen, the presence of the observer needed sensitive handling. The impact of the 'observation effect' had been previously considered and decisions taken in the design (Denscombe, 1998). All forms of observation can be beneficial, when selected for an appropriate context and linked to research aims (Bell, 2005: 185). As Cohen and Manion (1989) argue 'Whatever the problem or the approach, at the heart of every case study lies a *method of observation'* (1989: 125)*. However, the gathering of data within community contexts by observation and interview can be susceptible to subjective judgement and personal interpretation (Bell, 2005: 48). Agreement, with regard to

procedure, would be required. There would need to be understanding of the two positions; researcher and artist.

A non-participant approach was selected for practical reasons. Practically, it would be difficult to participate and record actions at the same time and there could be no guarantee that participation would always be convenient, since theatre-making would continue between visits. If the company was devising theatre, then any researcher contributions would disrupt continuity. Participation in such a process would make monitoring, reflection and recording very difficult to achieve; accurate recording was essential. In addition, quite long intervals might exist between the observation days and accurate field notes would be an important reminder of previous visits.

The rationale for the inclusion of three full days of non-participant observation stemmed from the following suppositions:

- Theatre-making can involve unpredictable changes of plan. It seemed prudent to allow for full single days of observation, as opposed to shorter periods of time, in order to glean a sense of the variations within the natural setting of the theatre-making. Shorter periods of observation could be more of an imposition at times when unforeseen matters needed to be addressed.

- Three days of observation within a project would facilitate research of contrasting stages of project development; beginning, middle and end (Brook, 1987: 17). Observations were negotiated with the director and three days offered a unique opportunity to observe development, priority changes and a variety of artistic and social responses.

- The realities and circumstances of the working context and social dynamics tend to make a full day easier for a) the company to

accommodate b) researchers to become less of a disruption and c) the potential to gather data from a comprehensive range of directorial action.

The three full days were calendar-flexible and allowed for adjustment and changing agendas.

A more positive view of observation recognises that it is a way in which researchers can experience the phenomena and gain a genuine sense of location and interaction. The need for clarity in respect of why observation is used and how data is gathered is essential. An observation schedule ensured focus. Bell (2005) recommends that researchers devise new recording approaches appropriate to the context of their research and recognise their existing knowledge of the situation. It was also an aid to achieving procedural consistency and objectivity.

The data was to be subject to analysis within and across the cases, therefore data-gathering needed to be systematic in each distinctive context. The observation schedule was constructed using key headings to maintain focus on directors' actions, make recording manageable and prevent any temptation to observe everything that was happening. The two inherent difficulties of recording field notes accurately, misinterpretation and personal assumption, combine with the risks of personal interest, particularly 'when it involves a single researcher observing work in their specialist field' (Bell, 2005: 185).

The headings that were used are illustrated in Table 3.5

Time	Narrative	Invitations	Interventions	Techniques	Decisions	Form	Other Activities

Table 3.5 Headings on the observation schedule

The justification for the selection of the headings was as follows:

Time: To record the time at which an activity begins and ends. It provides an accurate record of the chronology of activities and can prevent memory from distorting the degree of attention given to activities by maintaining a factual, descriptive record of the day (Denscombe, 1998: 211).

Narrative: This tells the 'story' of the day's events. The director's actions and activities are recorded in chronological order. The written text describes all the director's interventions, without analysis. It provides a descriptive account for subsequent analysis.

For example:

10.30   Worked in groups to create images of house-searching.

10.55   Company discussion took place about the context of the images.

11.15   Director asks the actor-teachers to re-run the images, requesting they remain mindful of how children might 'read' the characters in the images.

Invitation: A moment facilitated by directors to encourage participant contributions It might involve: expressing personal feelings; exploring themes; creating dialogue; developing new techniques.

For example: A director asks two actor–teachers: "What do you think your roles will offer the children, in terms of their learning and participation? Are there ways in which the children might have more control?"

Interventions: These are moments of critical reflection, mediation of ideas, instruction and clarification. Interventions provide data on how

directors interject and communicate ideas: through advice, theory, guidance or craft. In a sense, 'invitations', 'techniques', 'form' and 'decisions' are part of spectrum of 'intervention'. A specific monitoring of each intervention facilitated an understanding of the structuring of interaction and how ideas are shared and generated.

For example: A director wanted to determine the identity of the six characters within the programme and to examine their relationships and motivation. In order to facilitate a consideration of each character, the director placed six sheets of paper on the floor, each paper represents a character. She positioned them spatially to locate and express relationships. This was followed by a discussion in which information and suggestions were placed on the six sheets by the whole company in discussion.

Techniques: This included established strategies and approaches that instigate, deepen, support, challenge and facilitate and further theatre-making. They enhance the process and, perhaps, focus on the development of new skills and understanding. Their value resides both outside and inside the fictional context.

For example: The director wanted the company to discover the 'playable actions' within a particular stimulus and asked them to divide the story into separate episodes and run-through the whole sequence using key episodes. The eventual analysis resulted in a classification of why techniques were used; see p.296.

Form: This category related to the use of theatre form by the director to create an experience for the audience-participants or actors. This recorded how form was used within the fiction. It was assumed that the director's sense and selection of form permeates all theatre-making, but the recorded examples locate moments when form was introduced for a particular purpose.

For example: A director decided that the audience-participants (children) would be in role as anthropologists exploring a community that once lived at the foot of a giant mountain. Remains and maps have been found depicting where and how the people lived. The director asked the anthropologists to create stories which tell of the famine depicted in the parchment drawings. The story-telling form has been selected in accordance with the age of the children.

Decisions: The recording of decision-making monitored action which promoted settlement, agreement or resolution, including occasions when directors' preference was imposed.

For example: A director worked on 'actioning' the text. The company sat around the table placing titles and headlines on the text to mark key moments. The director made a very explicit decision which changed the energy of the rehearsal by asking the actors to interpret the 'headlines' through action.

Other activities: This was an important 'catch-all' when actions and events occurred which had not been anticipated. This included additional notes, questions, interruptions and changes of plan. In fact, anything which did not fit into the seven defined headings was recorded here.

For example: The playwright of a Forum Theatre play attended a read-though of her text. After the read-through, the director focused on the need for authentic materials in the production; a tenancy agreement, social worker letters, a statement about squatter's rights and notification of a Health and Safety inspection. This indicated an important emphasise in director thinking.

The same observation schedule was used in all fifteen days of observation. There were other, equally valid, directorial activities that

might have been allocated a specific heading and there are other sophisticated approaches available for observations of behaviour (Bell, 2005: 189). However, this process and the schedules allowed me to record events without restriction and with the flexibility to observe action at the same time.

3.2.7   Day two observation

This day happened at a middle point of the process. The procedure was the same as for other observation days. To reiterate:

- Observed directorial practice in its entirety
- Recorded action through 'field notes'
- Held a short discussion at the end of the day for points of information and clarity

3.2.8   Day three observation

This day happened at the end of the process. The procedure was the same as for other observation days. To reiterate:

- Observed directorial practice in its entirety
- Recorded action through 'field notes'
- Held a short discussion at the end of the day for points of information and clarity

The fifteen days of observations made it possible to locate the director's practice and theoretical perspective within the context of their written articles, company statements and the introductory interview. Following the observations, the large quantity of raw data from the completed stages of research data-gathering began to be collated.

3.2.9   Focus group conversation with artists

The focus group conversation happened after several performances, when the project had had time to 'bed in'. It used a semi-structured question format and involved all of the performing artists from the company, with the exception of the director. The timing of the discussion was negotiated at the first meeting with the director. It was agreed that any quotations and comments were to remain anonymous, in order to safeguard artists who felt hesitant about discussing the director's process. The group conversation lasted approximately forty to sixty minutes in all five cases. It was audio recorded, transcribed and sent to each member of the group for verification.

Four factors influenced the shape of the artist's conversation:

- participants were assured that the research focus was directorial action;
- Key examples of directorial action were requested;
- Techniques which were particularly effective were requested;
- The researcher operated as *facilitator* during the conversation (Denscombe, 1998: 178).

Table 3.6 indicates the procedure and purpose of the conversation.

Purpose of conversation
▪ To clarify the perceptions of the artists with regard to directorial interventions; ▪ To clarify perceptions of directorial decisions; ▪ To create the opportunity for the artists to reflect on the theatre-making process; ▪ To hear artists' views about audience-participant response(s);
Procedure of conversation
▪ To take place towards the end of the project; ▪ To take place as a group without director presence; ▪ To last about an hour; ▪ To be audio recorded and transcribed; ▪ To be checked and verified by all group members.

Table 3.6 Focused group conversation with artists

3.2.10   Director's reflective Interview

The purpose of the Director's Reflective Interview was to give directors an opportunity to reflect on the effectiveness and ramifications of the completed project. The directors were invited to place items of their own choosing on the agenda for this meeting. The interview was largely unstructured, with the following headings as guidance:

- The overall effectiveness of the project;
- Consideration of different directorial approaches;
- Reflections on potential project changes or modifications;
- Matters which might have received different treatment;
- Any other thoughts.

Bell's (2005) definition of the 'guided interview' seems an apt description of the structure used in which 'certain questions are asked, but respondents are free to give their views in their own time (2005: 161). This interview could prove to be lengthy. It was anticipated that directors might offer the following agenda items:

- directorial responsibility amongst and within the company;
- day-to-day management pressures;
- the importance of maintaining the core principles;
- the needs of the identified community.

The interview brought together themes, descriptions and statements about the director's work and project. All interviews were audio recorded, transcribed and the transcription made available to the director for verification.

Purpose of interview
To gain insight into the director's view of:
- The effectiveness of the directorial process;   - The reception of the project by the audience-participants;   - The perceived impact and effectiveness of directorial decisions;   - The extent to which objectives were realised;   - Open agenda time for the director to discuss ad hoc issues of personal choice.
Procedure of interview
- It took place close to the end of the project;   - It was audio-recorded, transcribed and verified;   - It was approximately an hour in duration;   - It was one to one.

Table 3.7 Director's reflective interview

Following the completion of each of the seven stages of data-gathering, I recorded any immediate thoughts and reflections in the Researcher's Reflective Evidence section of *Research Log and Data from Five Case Studies*.

3.3 Section Three: Approaches to Data Analysis

The approaches to the analysis were systematic and progressive. The data within each individual case was analysed, followed by further analysis across the five cases. Just as interpretative methodology reflects degrees of subjectivity and personal experience so too does the process of data analysis. The analysis describes and interprets theories of directing by interrogating 'problems' which are present and apparent in the cases (Winston 2006). The analysis might remain susceptible to interpretation and inference, but a systematic approach enables the process of arriving at conclusions to be transparent and credible. The process should not only reflect viability, but also demonstrate it.

Qualitative research traditionally produces an abundance of data and therefore relies upon systematic structures in both data collation and approaches to analysis (Cohen et al, 2007: 462). Case study researchers have at least two sets of agendas in their minds as they engage with the analysis of raw data; one relates to their previously formed research questions and the other focuses on the emerging evidence and methods of recording it (Stake, 1995). Winston (2006) summarises these two case study perspectives as a 'dialogical relationship, the one encouraging us to reflect upon and reconsider the other' (2006: 50). In order to counter-balance what might become rapidly-formed conclusions or early assumptions on the part of the researcher, approaches that focus on different dimensions of data analysis and with varying degrees of emphasis and perspective were used.

3.3.1   Guiding principles of analysis

In order to ensure the design reflected a flexible framework with the capacity to respond and take account of emerging issues, a number of guiding principles were constructed, drawing from a much fuller thesis by Cohen et al (2007). These principles were intended to maintain consistency and a balanced state of interpretation and objectivity. The construction of principles, albeit from personal perspective, demonstrates the intention to base the design on well-considered foundations and practices appropriate to qualitative analysis. See Table 3.8 Guiding principles.

Principles
▪ Conclusions will be evidenced from the data;
▪ A considered balance of objective analysis and personal interpretation will prevail;
▪ The approach will be designed on the premise that there is no 'right' way to approach qualitative data analysis;
▪ New and emerging theory will require re-examination and re-validation;
▪ The analysis will focus on directorial action, interactions and relationships within individual cases.

Table 3.8 Guiding principles

The principles indicated that a cyclical pattern of approaching the data might be appropriate. It is not uncommon for case study data to be initially considered in its entirety, before being subjected to a process of sifting, 'sorting, reviewing and reflecting' (Cohen et al, 2007: 462). Review and re-examination of personal interpretation were likely to be features of the process because the data had been gathered from such an extensive range of strategies over an extended period of time. However, the concept of 'directorial intervention in theatre-making for social change' remained central to the process.

The diagram in Figure 3.2 The process of analysis reflects the research considerations in arriving at a process that would give the analysis shape and progression. The reader begins with number 1 on the outer rim of the spiral, follows the spiral round in numerical order, finally arriving at the central research concept and focus.

1. Noted emerging concepts and theories as each of the seven fieldwork strategies were completed
3. Colour coded references in data according to research aims
5. Constructed summary statements to identify initial patterns and themes
7. Created block graphs from the codes

Directorial intervention in theatre-making for social change

8. Identified categories and concepts
6. Created codes and categories
4. Collated specific data references alongside research objectives
2. Mapped data according to concepts in title

Figure 3.2 The process of analysis

Once the direction, pattern and emphasis of the approaches became clear, the specific detail of the analysis and the purpose of each

approach defined. The circles of Figure 3.2 were re-interpreted and re-visited; they constituted three progressive and distinctive stages of analysis. These stages are presented in a table format in Appendix 3 Three Stages of Analysis.

3.3.2 Stage One Data Analysis

Stage 1 consisted of four approaches. See Table 3.10 Stage One Data Analysis. The first two approaches ensured that the data was collated in a manageable format and could be analysed with consistency.

Then, the entire data was examined using the three concepts contained within the thesis title. The raw data was collated into three sections under the headings: 'directorial intervention'; 'theatre-making'; 'social change'. Phrases and actions relevant to each concept were identified. For a completed record of this colour coding exercise see Appendix 5.2 Intervention, Theatre-making and Social Change. The process resulted in a valuable map of the directors' practice. It denoted philosophies, techniques, skills and theories in accordance with individual directors. When feasible, precise quotes from directors were used, making concepts and practices more precise. In completing the process, it became apparent that there were some valuable references about practice that did not connect specifically with one of the three concepts, such as responsibilities linked to the main company. A fourth grouping was thus created entitled 'Not allocated'.

The comments, notes and questions which had been made during the fieldwork were re-considered; these notes had been recorded upon the completion of each of the seven stages of data-gathering and appear under the heading Researcher's Reflective Evidence throughout *The Research Log and Data from Five Case Studies.* The intention of re-examining these notes was to reflect if any significant issues had been recorded during the fieldwork that did or did not appear in the analysis

map in Appendix 5.2 The re-examination identified emergent themes, concepts and potential lines of further enquiry. The following example in Table 3.9 Researcher's Reflective Evidence illustrates one example from the process.

Researcher's Reflective Evidence	Raw Data Search
Researcher's Reflective Entry The rehearsal reflected a strong emphasis, led by the director, on achieving convincing and authentic portrayals of people from the homeless community (p. 282).	Subsequent Data Search After searching raw data, the following references were noted: 'each of the characters we portray has a function […] and that function is paramount' (34-35: 94). Actor's Focus Group Conversation 'Theatre is behaviour, so let's hook you in with some behaviour that you recognise. (37: 104) Director's Reflective Interview

Table 3.9 Researcher's Reflective Evidence

Once a potential theme was identified, other related and connected data from the single and the other cases was examined to clarify the broader context from which it emerged, the levels of evidence that endorsed it and the extent to which it was relevant to other cases.

Stage One Action	Purpose
Collated data into five separate cases;	To gather five discrete and distinct examples of practice and facilitate analysis;
Created one document which included the entire raw data: *Research Log and Data from Five Cases;*	To create one collection of all data that is referenced in one compatible format. The hard copy was used to mark and highlight reflections and observations;
Mapped the data in terms of the three concepts in the research title: 'directorial intervention'; 'theatre-making'; 'social change' according to the five directors;	To critically reflect on the data in its entirety and select recurring phrases, generic and unique points of philosophy and practice;
Searched all the data in the section Entitled Researcher's Reflective Evidence in *Research Log and Data from Five Case Studies.*	To re-familiarise myself with the concepts and theories observed and noted during the fieldwork data-gathering.

Table 3.10 Stage One Data Analysis

Stage one provided an initial insight into patterns and features for future analysis. Stage two was designed to examine the data in direct relation to the research proposal's aims and objectives. See Appendix 1 Research Proposal.

3.3.3   Stage Two Data Analysis

This stage consisted of three approaches which aimed to ensure that both quantity and quality of data existed in accordance with the four research aims and to interrogate the relevance of the data in relation to the research objectives. The approaches are presented in Table 3.11 Stage Two Data Analysis.

Stage Two Action	Purpose
Colour code all data according to the four research aims;	This offered a clean and concise approach to begin to categorise actions;
Collate data text according to research objectives;	To offer a new perspective on the data, which interrogates direct quotations and examples of practice according to each research objective, noting the data gathering approach from which they emerged;
Create summary statements from the evidence in the data text.	To write short summaries which are drawn from the text according to objectives. The summaries will synthesise, categorise and reinterpret the data.

Table 3.11 Stage Two Data Analysis

In this exercise, each of the four aims was allocated a colour and the raw data examined in its entirety. Any data-text judged to be relevant to a particular aim was highlighted. The four aims reflected particular positions in the research journey, which included 'critical interrogation' (Aims 1 and 2), 'a theoretical framework' (Aim 3) and, ultimately, the articulation of 'an alternative model' (Aim 4). Colour coding provided useful insight into patterns and preliminary themes. Although it cannot capture the fuller details and implications of the data, it represented a broad sweep which provided another vista from the personal, reflective analysis that constituted the approaches in Stage One.

The second exercise, collating data evidence alongside specific research objectives, provided evidence of concepts and themes within single cases. Connections between the director's practice, theory, working style and artistic vision offered a more coherent perspective on the totality of directorial practice. See Table 3.12 Collating data text according to objectives for further illustration.

Objective	Data Text
Identify frequent examples of intervention from the case study data	The metronome exercise: the director asks for the whole play to be performed without words via a chronological sequence of images; set to the pace of a metronome; Observation Day 1 (pp. 160-161) Director asks actors to 'play' on the set, without touching the floor. This developed a sense of spatial ownership; significant to the performance style in which roles and locations, are re-imagined simply and economically; Observation Day 2 (p. 167)

Table 3.12 Collating data text according to objectives

The third exercise involved summary-statements. These were written on the basis of text attributable to each of the research objectives. It is not suggested that the summary-statements are definitive, only that they created a synthesis of data in a way which highlighted potential theory; condensing the data. They offered a summary from which other meaning could be interpreted or become apparent. Significantly, they transformed the analysis process from one of describing and collating data to one of theory generation.

The process of writing summary-statements followed these stages:

- Text was refined and condensed into a clear statement which summarised a particular dimension of practice, evidenced by data;
- The data-gathering strategy from which the data was produced was noted for future investigation;
- When feasible, direct quotations from the director were included;
- The summary-statement was drawn from the text and recorded against each objective;

- Further questions which arise from the summary-statement and which offer the potential for investigation were recorded. In the following example, the 'further questions' are presented beneath the statement.

Research Objective	Summary-statement
Identify frequent examples of intervention from the case study data	'The sequence which transforms the children from their real context into the fictional world of the programme is achieved through a process of contracting: watching a video clip; examining objects in role; moving physically from the mobile classroom to the museum. At this point in the rehearsal, the director asked the teacher-actors for a walk-through of the sequence in real time, imagining the moment the children will arrive on the bus. The director breaks down the information that the children require into specific points and explains how the entry into the museum must be a 'mixture of moving, observation and gradual absorption'. In the walk-through, the director assumes the role of a child, responding, questioning and listening' (pp. 41-43).
Further Questions	How is the directorial vision being communicated? What are the key moments in the contracting process, between actors and children? How do directors enable actors to facilitate and remain in role? Were there alternative ways of preparing the actors for this stage of the programme? Does the director become an 'outside eye'? What dimensions of the actor role exist, as the children 'move, observe and become absorbed'?
	How helpful is the technique of modelling children's responses? Is it a process which allows actors to

	develop their own skills or does it produce standard responses, as actors follow the director's example?

Table 3.13 An example of a summary statement

The technique served a number of purposes: it collated large amounts of text; it created a coherent statement; it sustained an objective distance between researcher and the data; it produced valuable, unforeseen questions about theory and practice.

Stage Two began the process of theory generation. Writing statements and summaries created a new phase of analysis in which I became more detached from the raw data. Stage Three developed a further level of objectivity through the analytical process of coding.

3.3.4   Stage Three Data Analysis

The entire data was now subjected to a more detached, objective and specific process of analysis, which involved coding the data within each case study. Codes represented units that reflected actions, concepts, roles. They were both specific and general. Codes could be nouns, verbs or adjectives. They could be defined by events or opinion. Therefore, the first task was to establish a definition for each code. The definitions were subject to constant amendment as the process unfolded. See Appendix 4 Definitions and Meanings of Codes. One's skills in coding improved with practise; it is an expertise that is acknowledged to require time and development (Bell, 2005: 20). The codes were defined from the data.

Stage Three comprised four approaches which are presented in Table 3.14 Stage Three Data Analysis.

Stage Three Action	Purpose
Code the data in its entirety, using the text from objectives, summary statements and any new, distinctive findings to create the code titles;	To create manageable units of analysis. These can be verified, re-analysed and re-defined in the process of analysis;
Create block graphs which register the frequency with which each of the codes appear within individual cases;	To create a visual representation of each director's practice, referencing the frequency with which codes appear in generic and discrete practice;
Create categories and concepts from the block graphs;	To envisage and connect categories and draw conclusions;
Create new theory.	To contribute to knowledge.

Table 3.14 Stage Three Data Analysis

The process was systematic and rule-based. It provided specific and tangible evidence of trends and patterns. The use of codes made it possible to re-consider previous findings and identify data which might have been overlooked or missed.

The approach recognised that each of the five cases reflected a discrete identity; the coding began with the data not a set of pre-determined codes imposed on directors. I began with Case 1, moved to Case 2, Case 3, Case 4 and Case 5. In this way, the individuality of the case was identified by the coding and the discrete identity of the practice became evident. The codes from Case 1 were initially used for Case 2, but new ones needed to be added as distinct and unique features of practice became apparent. Some codes rarely featured in some case studies, whereas in other cases new codes needed to be created.

In this way, each case was analysed in its own right. Codes were transferred to each case to enable the researcher to identify any patterns. Some codes, as anticipated, were more relevant for certain directors than others. Once new codes had been created, say for Case 3, I returned to Case 1 and 2 and re-analysed the data in respect of the

newly created codes. The whole process of creating and merging codes was slightly 'messy', sometimes requiring what appeared to be relevant codes being changed from verb to noun, title to role, or occasionally subsumed by other codes. It was a positive process in which data needed to be re-visited and re-examined as codes were developed and refined (Denscombe, 1998: 292).

The practicalities of recording the process were straight forward. Data was given a simple mark to identify the code, with no qualitative judgement of any kind.

Denscombe's (1998) model of qualitative analysis outlines a clear approach and development to coding; see Figure 3.3 Qualitative data. It offers a progressive structure which transforms the first point of gathering raw data into concepts and theory. The model offered a suitable framework for the culmination of the analysis.
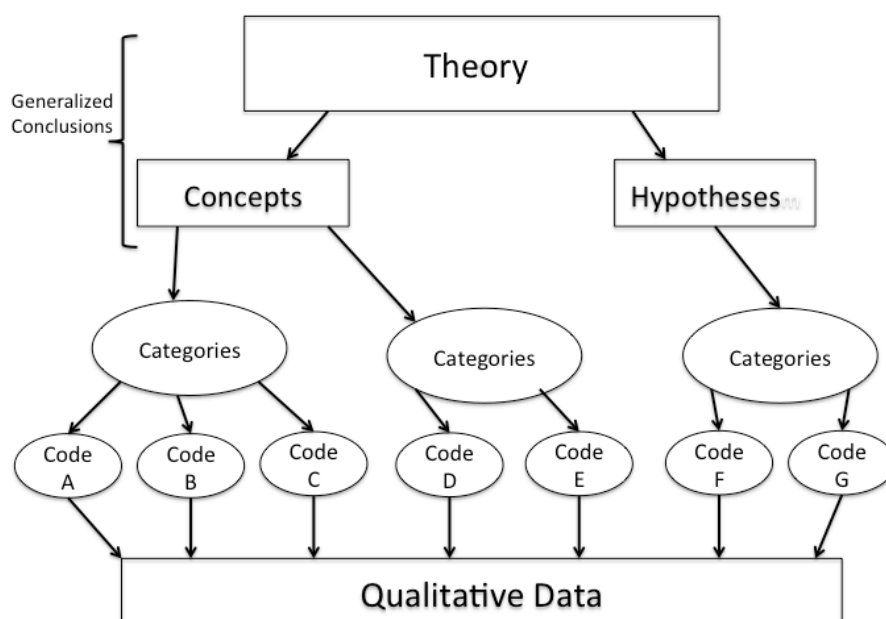
Figure 3.3 Qualitative Data (Denscombe, 1998: 294)

Once the creation of codes reached a point of saturation, the five block graphs were created from the codes as evident in each case study. The graphs offered a visual representation of the frequency each code was

referenced across the entirety of the data; interview transcripts, observations, artists' conversation and documents were all searched. They began to indicate both generic and discrete practice. The graphs provided the basis for the creation of categories and concepts.

'Categories' is a term which denotes a number of codes which share something in common. The creation of categories is not dissimilar to the process of creating codes. They can also be changed, amended, added to and even deleted (Denscombe, 1998). They are holding devices, created by the researcher, for the purpose of furthering theory. Like codes, categories can be specific or general. Some categories were immediately apparent, such as Directorial Intervention. Some of the codes constituted categories, such as Ensemble or Participation. The following codes: Learning; Pedagogy; Theoretician, Philosophy, Questioning; were eventually judged to constitute one category named Social Change.

All 36 Codes were eventually allocated to 7 categories on the basis of the concepts, tasks, actions or theories they represented. There remained codes that required amendment and re-definition even after the categories had been created.

The three stages of analysis are presented in their totality in Appendix 3 Three Stages of Data Analysis.

3.3.5   Chapter summary

The three sections of this chapter, Research Design Methodology, Stages of Data Gathering and The Approaches to Data Analysis, present a design which recognises the ephemeral nature of directorial intervention. The design seeks to discover the true nature and actuality of the director's role, through qualitative research methodology. The chapter indicates how theory emerged from the various approaches to

analysis: colour coding data; locating data text; constructing summary-statements; coding the data; block graphs of each case; creating categories; forming conceptual theory on the basis of the categories.

The raw data was the direct source for the culminating categories and concepts.

The most frequent criticism of theory from qualitative research concerns 'validity and credibility' (Denscombe, 1997: 298). If this research is to result in valid theory, then the reliability of the evidence and the rigours of the process need to be transparent and clearly demonstrated. In an attempt to achieve validity and credibility the data was collated systematically and categories and concepts were defined from the entirety of the raw data.

Triangulation ensured that the quintain was informed by multiple approaches and that findings were supported by adequate and relevant data. Triangulation from five case studies should provide the levels of data to give the research validity and produce an authentic articulation of the quintain.

The design borrowed from Yin's (2003) case study 'protocol' and from the theories of education research articulated by Cohen, Manion and Morrison (2007). Densombe's (1997) approach to qualitative research was also significant. Although I did not maintain a 'case study data base' in the design, brief notes, or memos, were recorded and conversations, readings and meetings which were relevant to the quintain provided additional data to further inform and influence the research perspective.

I remained cautious about 'early decision-making' and endeavoured to approach the data armed with experiences from the fieldwork, remaining open to new possibilities and discoveries.

The findings from the research were subjected to a number of quality assurance measures which ensured the process was rigorous. A substantial amount of evidence remains available: the raw data from the seven stages of data-gathering in *Research Log and Data from Five Case Studies;* the collated data text according to objectives; and the summary-statements. In addition, the following analyses are available: codes and categories as evidenced in the analysis; block graphs analysing discrete and generic practice. All findings and conclusions can be traced back to the raw data and transcriptions of interviews and artists' conversations were transcribed and verified.

Chapter 4 presents the five directors and the projects in detail. It identifies the potential knowledge and insight which each director could contribute to the research. The unique features of the projects and their location are described.

Chapter 4: Introducing the Five Case Studies

We are interested in cases for both their uniqueness and commonality. We seek to understand them. We would like to hear their stories (Stake, 1995: 1)

4.0 Introduction

The research phenomenon is the role of the director within theatre companies that make theatre for social change. The research is designed to produce data which contributes to knowledge of how directorial interventions might be conceptualised. The research design and field work process are informed by two considerations: information will be derived from objective analysis of data; data will be analysed with the explicit intention of understanding how directorial interventions define applied theatre praxis. These considerations hopefully go some way to ensuring the integrity and reliability of the research. The director is the focus for each of the case studies.

There are, inevitably, some variable factors to be anticipated in each of the five contexts. These factors are largely the result of the distinct and unique nature of the five projects which the directors offered; each project had different aims, rehearsal schedules, company compositions, contrasting audience-participants and distinctive locations. Stake (2006) argues, that multiple case study is invariably concerned with demonstrating how the 'phenomenon appears in different contexts' (2006: 27). Although comparison across cases is not an objective, the validity of data in multiple case research can be stronger when drawn from cases with distinctive features than data from cases selected for their commonalities or allegiances to particular fields; the study of single cases operates with acknowledgement of other cases in the same category or quintain (Stake, 2006: 5). The ultimate aim of a case study

approach is 'to illuminate the general by looking at the particular' (Denscombe, 1998: 36).

Indeed, it is because applied theatre projects reflect so many variable factors that arguments for cases to be defined as 'representative' or 'typical' of any one field of work is unsustainable. The significance of the context of the project is acknowledged as both a strength and limitation (Prentki, 2009: 364).

The five case study directors all met the criteria for selection and all five willingly accepted the invitation to be part of the research, following an informal discussion on the research aims and parameters. All five directors recognised the potential contribution of this research to new knowledge and all concurred that the director has been a neglected and under-researched role within the applied theatre canon.

Initial contact with directors related to their 'known attributes' and to an informed hunch that they would have something 'intrinsically interesting' to offer (Denscombe, 1998: 39). Evidence for this was drawn from publications concerning the works of companies, their specialist theatre field, their identified communities and indicators of their view of participation. Press releases concerning the tenure of selected directors as artistic director, website mission statements and/or personal or company conference presentations provided further valuable insight.

The five cases are now presented using the same headings and format. In conducting the research, one director, Andy Watson, worked on two, very different, projects during the period of the research observation; the other four directors worked on one single project. The data that was collected in the field work visits is presented in the booklet *The Research Log and Data from Five Case Studies.*

4.1.0   CASE STUDY 1 DEBORAH HULL

4.1.1   Director's background

Deborah Hull was Artistic and Education Director of The Playhouse, Birmingham, at the time of the research. She trained as a secondary drama specialist teacher in 1996, at Moray House College, and taught Drama in a Middlesbrough secondary school for three years. She joined The Playhouse in 2001 as a teacher-actor. In 2006 she was awarded an MA at the University of Warwick; her thesis *Using Participatory Theatre and Drama to Engage Children in Storytelling and Story-Making* was based upon her work with The Playhouse. She has directed or overseen some forty TiE programmes, developing learning resources and liaising closely with Birmingham schools and community groups.

In 2007 she was appointed Artistic and Education Director. The Director's job specification identifies responsibility for the facilitation and leadership of 'a dynamic and varied range of projects in line with the Artistic and Educational Policy of The Playhouse'. However, there is also an extensive range of other tasks relating to communicating the company vision, the oversight of ten programmes a year, teaching academic courses, oversight of staffing, legal and personnel issues, as well as income generation.

4.1.2   Theatre Company

The Playhouse is an established TiE Company which was founded 25 years ago. 'It provides a dynamic and accessible theatrical resource that brings the curriculum to life … for teachers and participants alike' (The Playhouse Website: 2011). 'The Playhouse' is an umbrella title for three unique and distinct theatre education initiatives:

a) 'Language Alive', which creates participatory TiE programmes, mainly for primary schools in Birmingham.

b) 'Catalyst Theatre' which creates interactive drama and theatre to promote social and physical health issues, usually in response to commissions from government bodies.

c) 'Projects', which extend the themes and ideas within the TiE programmes beyond classrooms into training, teacher development and community projects.

The policy statement for the company indicates an intention to develop a national and international profile by '…engaging participants in the creative and imaginative process of drama to enable young people to make sense of the world they live in' (Artistic and Education Policy Statement, 2011). 'Artistic and educational' standards are given equal status in devising bespoke theatre for identified age groups. In their primary TiE programmes, the company have a principle of engaging children in one role throughout a programme.

The company is committed to purposeful liaison with schools and community groups. They acknowledge the importance of creating work which complements and enhances the curriculum, drawing upon the DiE tradition, in which 'children voice their opinions, express their feelings and make genuine choices' with no concept of right and wrong solutions (The Playhouse, 2011: 2 Company Handout)

4.1.3   Project description

In aiming for consistent terminology, the theatre-making in each of the five case studies is called a project. This term becomes slightly contentious in TiE, where 'programme' is the more usual term (Jackson, 1980: ix). The term programme was adopted as an alternative to 'performance' 'production' or 'workshop' because the early British TiE companies often included all three activities as part of their curriculum

inputs, in addition to teaching resources. However, in the case of Language Alive, the term project still has relevance because it is used in descriptions of the diversity of their work.

'*All Good Things*' is a half day participatory theatre project for one class of 10-11 year old children. It took place at Birmingham Museums and Art Galleries Collection Centre; also called 'The Collection'. This site-specific project involved six teacher-actors, technician, designer and director. The teacher-actors comprised one full-time member of the company, one freelance teacher-actor and four students from The Birmingham School of Speech and Drama Applied Theatre Course. Teachers who booked the programme had the benefit of a substantive range of classroom resources and activities, which they could access via the company website.

Deborah Hull's commitments to other aspects of the company's work meant that, from the outset, she was aware that her input would be more evident during the first week of the schedule, but that some responsibility for direction would need to be delegated to the full time company member (a teacher-actor) during the second week. In common with other 'Language Alive!' programmes, the children adopted an active, fictional role throughout and, as a result, numbers were restricted to 35 per performance.

4.1.4   Project aim and objectives

Aim: To engage pupils in a participatory and theatrical experience that provides the stimulus for the consideration of issues relating to history and its ownership.

Objectives:
- To enable participants to examine how and why objects from the past should be preserved and their contribution to the shaping of the future;
- To allow the participants to explore the relationship between heritage and identity;
- To promote the use of heritage sites as a local living resource for schools. (The Playhouse, 2011)

4.1.5 Project structure

The children arrive by bus and are greeted by three teacher-actors who are in role as 'training supervisors' and who work for the 'Phoenix Foundation'; the Foundation is managing a special project concerning the importance of museum objects. The children are enrolled as trainee-agents; they watch a video introducing 'The Phoenix Foundation', are given badges, allocated to one of three groups and then guided on a tour of The Collection. During the tour they experience various happenings and events; they meet a mysterious man called Cade, the lights go off unexpectedly, they hear stories and they are gradually drawn into a debate concerning the preservation of historical artefacts and objects. There are two history experts working for the Foundation, Dr Autolycus and Dr Frederick, who express opposing views about the significance and importance of preserving the past. The two Doctors present their views to the children at different times during the narrative. The children, in their role as agents, are encouraged to arrive at their own decisions about the significance of heritage.

4.1.6 *All Good Things* text

All Good Things had been devised and performed in 2008. In 2011, it was allocated two weeks of rehearsal and re-devising time; Deborah Hull had been a member of the original devising company.

Consequently, although they were aware that they would be given responsibility for re-devising, the directorial process began with a reading of the text of the original version of the programme. It is standard company policy to maintain and update scripts for the company archive, in order to facilitate subsequent re-devising of successful projects by different groups of personnel.

Table 4.1 indicates the first lines of the 2008 programme, an extract which illustrates the introduction of the fiction alongside the management of the pupils.

All Good Things

(As new agents arrive, Agent Miranda passes out badges and directs them to tables.)

Agent Miranda: Hello, my name is Agent Miranda, and welcome to the Phoenix Foundation. We're just waiting for Agent Reagan and Dr…oh gosh, what's his name? I shouldn't forget him, he's an important person. Anyway first things first. Could you please take off your coats and put them under the table, along with your bag? We wouldn't want them to get contaminated.

Table 4.1 *All Good Things* text

4.1.7 Project location

The Collection is a 1.5 hectare site containing a diverse collection of historical, social artefacts from the last three hundred years; cars, cycles, cookers, paintings, sculptures, street signs, statues and machines from the industrial heritage of Birmingham. These artefacts are not normally accessible to the public. Consequently, the site reflects objects 'in storage' rather than 'on display'.

Figure 4.1 *All Good Things*

The photograph shows pupils touring The Collection at an early stage of *All Good Things*

4.1.8   Rehearsal context

The company were based at 'The Collection' for the entire rehearsal period. This offered opportunities to explore strategies which facilitated safe and secure participation; the location could be a somewhat threatening and foreboding environment for some children. Uninterrupted access to the 'space' also meant that different theatre techniques could be explored, such as lighting and sound; features which are not possible within the company's normal school touring schedule.

Summary

'Title' used by Director: Artistic and Education Director

Company: Language Alive! The Playhouse, Birmingham

Project: *All Good Things*

Participants: 35 pupils from one primary school, who were in a fictional role of 'Trainees' for the duration of the half-day programme

Location: 'The Collection' museum

Company composition: 1 x Actor-teacher; 1 x Freelance; 4 x Placement students; 1 x technician

Aim: To engage pupils in a participatory and theatrical experience that provides the stimulus for the consideration of issues relating to history and its ownership

Table 4.2 Deborah Hull

4.1.9   Research relevance and case attributes

The three educational components of The Playhouse: a) Language Alive! b) Catalyst c) Projects, aim to create meaningful learning experiences for Birmingham's communities of children. As such, they offer a unique case study of theatre-making practice that aims to facilitate new understanding for individuals and groups of children during the school day. The company members decided to be known as teacher-actors, rather than the more conventional TiE title actor-teachers. Deborah Hull has developed her practice with the company for over ten years, in which the effectiveness and quality of the learning from curriculum and theatre stimuli has been a regular focus of evaluation, feedback and analysis. The company have a Teacher's Advisory Panel which meets each half term; each single performance is evaluated by both the performance company and by the teachers who receive the programme and the resulting reports are discussed by the whole company. The company regard evaluation highly and academic evaluations have been commissioned from the University of Warwick.

Deborah Hull acknowledges that her theoretical influences are largely from the DiE tradition. Her contribution to the research as a case study offered the unique opportunity to interrogate directorial interventions in relation to the following concepts:

a) The learning potential of children adopting fictional roles and interacting with actors, who are also in fictional roles, in an agreed context (Bolton, 1980: 72);

b) The director's use of participation in devising theatre for educational objectives (Pammenter, 1993; 55);

c) Devised theatre for one class of children within the context of age-specific learning activities (Jackson, 1980: ix);

d) Ethical considerations in theatre-making in a context when children collaborate in a process in which the performers have more extensive expertise in presentation, facilitation and pedagogy (Rifkin, 2010);

e) How the actor–audience relationship operates when children explore structured dilemmas and problems in the 'here and now' of their adopted role (Wooster, 2007: 25).

These features have been evident in Language Alive's programmes during Deborah Hull's tenure as director. For example, in *Fit for a King*, one class of five and six year old children, in the role of Royal Advisers, plan a healthy banquet for their Prince. The programme explores the importance of healthy eating and physical exercise. In a critique of this programme, Winston (2009) describes Language Alive! as a company 'with a strong reputation for participatory work that skilfully addresses learning outcomes whilst always placing the issues of artistry at the forefront of its concerns' (2009: 95). In other programmes, children have wrestled with such problems as environmental waste, superstition and the Nazi Holocaust; all explored through the perspective of a

specific role and involving moment-by-moment interaction with actors in role in 'now and imminent time' (Heathcote, 1984: 161).

Deborah Hull has contributed to a theoretical framework that definines the participatory possibilities children have in Language Alive programmes. She approaches the work with a desire to facilitate learning through a sustained fictional context within which the children will make decisions. One of her directorial priorities is to devise 'space' in the narrative in which the children can contribute their ideas and have an impact on the shape of the drama; this structuring device she defines as 'creative gaps' (2011: 1). A feature of Deborah Hull's directing is her insistence on integrity and authenticity of response, by teacher-actors, to children's ideas. It is integral to how children are empowered through decision-taking in drama contexts.

She recognises that her responsibilities are characterised by other professional demands such as training placement students, providing inductions for freelance artists and brokering new projects; she has no hesitation in delegating directorial responsibilities in order to accommodate these demands if it will benefit the project or the company.

4.2.0   CASE STUDY 2 ANDY WATSON

4.2.1   Director's background

Andy Watson's undergraduate training was at the University of East Anglia in Drama and Performance. He then studied at the Le Coq School in Paris from 1995-1996. He was appointed as an actor with Geese in 1997 and has been the artistic director of the company for 10 years. He is committed to the concept of applied theatre; a term which he finds useful in describing the company's theatre-making. Andy Watson defines Geese theatre as having the potential to 'reduce recidivism,

criminality and the number of victims' (Jackson, 2007: 214). On a day-to-day basis, he is a performer, director and deviser within the company. He is also the company's Chief Executive Officer with significant responsibility for gaining project contracts and leading negotiations for grant aid. Artistically, he has a particular interest in experimenting with story-telling in confined spaces and in exploring the potential of transforming space into different locations and environments through physical theatre.

4.2.2   Theatre Company

Geese Theatre was established in 1987; the name was adopted from the American company Geese USA whose members, particularly the director John Bergman, contributed to the establishment of Geese UK (Baim, Brooks and Mountford, 2002: vii). The mission of Geese Theatre is 'To use drama and theatre practice to enable choice, responsibility and change amongst offenders and people at risk of offending in order to reduce crime and re-offending and create safer communities' (www.geese.co.uk). The company members work in partnership with Criminal Justice Staff. Their current portfolio includes:

- Issue based performances;
- Group work inputs into a range of probation, prison, secure hospital and youth offending programmes;
- Workshops and residencies;
- Staff training events;
- Performances and workshops for Criminal Justice conferences.

The company make theatre which acts as a 'catalyst for promoting personal development and change' (Geese Theatre Company, 2011). In *The Geese Theatre Handbook* (2002) the key working concepts and strategies are identified as: mask, role, degrees of distance, games, exercises, interactive techniques and drama-based work (2002: iv-v).

In 2008, Geese was selected to be a pilot for the Arts Council England's Young People's Participatory Theatre Project, which investigated a range of theatre practices relating to young offenders. Company members are active researchers and are connected with The Centre for Forensic and Criminology Psychology at the University of Birmingham. In 2011, they worked with Professor Steve Bottoms and Professor Gemma Hurst to evaluate their work in the context of theories of social change.

The company is perhaps best known for the particular way in which members use mask. They have created their own half-masks, which signify what they define as 'typical attitudes' which prisoners often assume in order to prevent dealing with reality. To quote from *the Geese Handbook*:

> **Mask** A metaphor for the 'front' we present to others, with our private thoughts and feelings underneath. Leading to the well-known Geese Theatre phrase, 'lifting the mask', used to describe attempts at deeper personal disclosure and communication (Baim, Brookes, Mountford, 2002: iv).

The fieldwork visits involved two projects, the first a play entitled *Previous* and the second a day's workshop with The Birmingham Royal Ballet (BRBC) entitled *Safeguarding*. They are described in the order in which they occurred.

4.2.3   *Previous* project description

Previous is a devised play for three male actors. The target audience is male offenders in Category C prisons. It is not typical of the company's theatre-making in that it does not include audience interaction or utilise masks. The performance is not usually preceded or followed by a workshop, although one has been used on occasions. Audiences of sixty are accommodated and the 1 hour production is easily staged in a

rectangular room. The minimalist set represents a cell. *Previous* had already had a successful run and, during the time of the research, was re-worked with a new cast member. Andy Watson was a member of the original devising company and the director of this re-rehearsal.

4.2.4   Project aim and objectives

Previous explores what it means to play roles like 'offender', 'prisoner', 'user', and 'aggressor' and how these inevitably clash with other roles like those of 'father' or 'partner' (Geese Theatre, 2011: *Previous* Handout).

The play challenges attitudes and responses to prisoners' relationships with their families and the significance and influence of memory. The themes which are explored in the story-telling are described by the company as 'Responsibility; Education; Employment and Training' (Geese Theatre, 2011: *Previous* Handout).

4.2.5   Project structure

The action takes place in the cell of a long-stay prisoner, known, in the script, as the 'Prison Joker'; not in the sense of Joker as defined by Boal (1979), but as a character type. The other two characters are a) VO, a violent offender and b) a Prison User. They recall and enact stories, adopting different roles and characters. The play 'explores the impact that telling these stories has on each of the three men and how their stories, or rather their versions of them, sometimes conflict with reality' (Geese Theatre, 2011: *Previous* Handout). The men, often unwittingly, challenge each other's perceptions of the roles they have played in their lives and the impact this has had on the people close to them' (Geese Theatre, 2011: *Previous* Handout).

4.2.6   *Previous* text

The directorial process began with the text of the original production but, as the following extract indicates, it is a text that depicts characters in terms of their attitude and function. They are not necessarily allocated specific lines and it offers the actor opportunities to develop not only personal interpretation, but also to devise social circumstances. The rationale behind the company's improvisational approach to character is articulated as 'the character serves as a conduit for the audience's ideas, fears, frustrations…the actor extracts the collective knowledge of the audience …and filters the ideas through the character (Baim, Brookes and Munford, 2002: 182). The text:

| **The landing of a prison** |
| VO-phone call. Talks to wife about getting the car fixed. He is interrupted and tells the other men to 'keep it down' a couple of times-more aggressively each time. Brief conversation with child - "Hi Jase…what do you mean 'Who's that?' It's your Dad". He's gone. "Shut the fuck up mate." Back to wife - "no not you love - yeah, me too - speak soon". |

Table 4.3 *Previous* text

4.2.7   *Safeguarding* project description

Geese were commissioned to lead a workshop with the whole of the Birmingham Royal Ballet Company (BRBC). The focus was on safeguarding procedures which exist within the BRBC. The workshop comprised a series of scenes which introduced contentious safeguarding issues. The scenes were concluded with key questions about the characters and circumstances; these questions are then put to the audience for discussion:

What might Chloe be concerned about? What could she do about her concerns? What is the BRBC safeguarding policy around touch when working with students or young people?

Or

What would you have liked Philip to have done differently?

The questions are presented to the audience by 'The Fool', who on this occasion was portrayed by Andy Watson. 'The Fool' is a character unique to Geese theatre-making; The Fool can be seen as Master of Ceremonies, a facilitator or a warm up comedian. 'The Fool' is a direct point of contact between the audience and the narrative. Her or his task is to be provocative, adopting a deliberately confrontational line, both with the protagonist and with the audience themselves. The actor has to be a good facilitator and have a secure knowledge of offending behaviour in order to ask the right questions and maintain a productive level of provocation. Andy Watson describes 'The Fool' as having a key function, provoking emotional responses from the protagonist through a series of character 'flip-flops' which change her/him from supporter to antagonist (7-12: 110). In discussion, Watson clarifies other Fool roles: 'facilitating, audience engagement, on-stage director, creator of the metaphor, bringing in new characters'. He comments further that 'The Fool represents victims in a way which is safe for interrogation. The unique on-stage directorial implications of 'The Fool' will be analysed in Chapter 5.

At BRBC, 'The Fool's' questions were discussed by the audience in twos and threes, before the actors joined sections of the audience to facilitate and support their discussions. The actors returned 'to the front', and their feedback took the form of summaries and quotations of some of the responses they had heard in discussion, without personal judgement or comment. This style of feedback is company policy.

4.2.8 Project aim and objectives

Aim: To illuminate issues of safeguarding policies.

The following objectives were negotiated in a preliminary meeting between a member of the BRBC and the Deputy Artistic Director of Geese, who subsequently prepared the workshop scenario: to explore problems of student 'hero worship' of dancers; the dilemmas of physical contact between teachers and students; the role and responsibility of chaperones; the lack of understanding about appropriate and inappropriate behaviour; personal relationships when on tour.

4.2.9 Project structure

In the scenarios, Kyle is a fourteen year old school student on an outreach project with BRBC (Geese chose to use the real company name for the day's workshop, though the characters are fictional). Kate is a seventeen year old on placement to BRBC. Kyle is innocently touched by Philip the tutor in a scene when he is in a distressed state; Kate is touched by Tony a senior dancer. The performers wear masks which indicate their personalities, but their real and inner thoughts are revealed and spoken when the mask is lifted to reveal the actors' face. Participation and discussion amongst the audience is essential for the success of the project.

4.2.10 *Safeguarding* text

The 'text' for this project comprised a series of scenarios. Table 4.4 offers an example:

Kate
Kate is in rehearsal. She is talking to some of the dancers in a break. She says that she has cramp in her calf muscle. One of the male dancers, Tony, offers to massage it. She looks a bit embarrassed but lets him. Tony asks her if she is enjoying her time at BRB. She says that she 'loves it' and that she can't wait to go on tour. Tony agrees and says they'll have great time.

Table 4.4 *Safeguarding* text

4.2.11   Two projects' locations

- *Previous* toured Category C prisons for male offenders. The most common performance space offered was a large communal room or hall. The audience was an invited one with Prison Officers on duty.
- *Safeguarding* took place in a large performance studio at the BRBC's Headquarters in Birmingham, with a sixty plus audience on raked seating. The audience comprised dancers, administrators and teachers. The photograph below gives an indication of audience relationship and the setting.

Figure 4.2 *Safeguarding*

The Photograph shows The Fool introducing how
the masks will work at BRBC.

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4.2.12   Rehearsal context

Previous and *Safeguarding* were rehearsed in the company's studios in Mosely, Birmingham.

Summary

Title used by Director: Artistic Director and CEO

Company: Geese Theatre Company, which works nationally within the Criminal Justice system

Project 1: *Previous*; a play

Participants: Male offenders; maximum of sixty per performance

Location: National tour of Category C prisons

Company composition: three male performers, director, designer

Aim: To explore the tensions of prison and home life

Project 2: *Safeguarding*: a workshop on safeguarding with Birmingham Royal Ballet

Participants: Members of the Birmingham Royal Ballet Company

Location: Theatre in BRB Headquarters

Company composition: Five actors

Aim: To explore some issues of safeguarding within a ballet company

Table 4.5 Andy Watson

4.2.13   Research relevance and case attributes

Although there are other directors and theatre companies working in the Criminal Justice System, Geese is probably the most established. In addition to touring prison theatre, they lead workshops on an individual basis, make inputs into major conferences and offer INSET courses for teachers, probation officers and social workers. They also disseminate their work in books and academic journals. Their office and studio is in a side street off Moseley High Street in Birmingham, although a Birmingham Prison is no more a location for their work than Wormwood Scrubs; they work nationally and internationally and since 1987 estimate that they have worked with 160,000 offenders (Geese, 2013).

The ethos and working atmosphere of the administrative office can be likened to a 'meeting place', into which actors return from leading projects in other parts of the country, plan new projects, give informal feedback to Andy Watson, sort out schedules, diaries and administration before retreating to the rehearsal room to work on the next interactive theatre project. It is evident that company members each have considerable responsibility in ensuring that individual projects are efficiently organised.

Andy Watson freely admits that he does not have the planning time to prepare for rehearsals, even those that he is directing, due to the pressures of his other responsibilities as director of the company. He defines the ability to improvise and learn quickly as key requisites for Geese company members. The need for speed is in part due to the number of conference invitations the company tries to respond to. The current funding context is difficult and has resulted in the company deciding to re-run established work rather than create new theatre projects in 2011-2012.

Evaluations of the company's work and academic analyses are encouraged. Watson recognises that it is the interactive and participatory elements which most strongly define Geese theatre, in which 'audience members are positioned not as passive observers of a narrative which unfolds before their eyes but as active participants who are integral to the development of the characters and the direction of the narrative' (Watson, 2009: 51). In conversations and in rehearsals, the concept of 'function' is referenced; in all Geese theatre, a significant dimension of 'function' is to create and mirror the world of the prisoner audience (Watson, 2009: 49). Geese's theatre is devised to address identified issues of criminality. The work reflects aesthetic qualities and 'a belief in the sheer power of theatre in its elemental form to provoke imaginations and trigger different ways of seeing the world, and by

extension to influence attitudes and, where possible, behaviour' (Jackson, 2007: 212).

4.3.0   CASE STUDY 3 TIM WHEELER

4.3.1   Director's background

Tim Wheeler trained in theatre in the early eighties at Dartington College. He describes his school learning experiences as a pupil as 'not good' and feels he 'struggled with the school environment'. Upon leaving school he worked in numerous jobs before pursuing a Foundation Course at Harrogate College of Art. This was followed by the degree at Dartington College and then a Master of Arts at Bretton Hall. In 1988, he formed Mind the Gap Theatre with Susan Brown and has been the artistic director and CEO ever since. He has directed over 100 productions for the company. The company began their work by performing in 'residential homes, in skips, and anywhere else they found interesting' (Mind the Gap, 2011).

4.3.2   Theatre Company

Mind the Gap create theatre based on company principles. The directorial processes are informed by the composition of the cast, the demands of the play-text and the company mission statement:

> Our work is driven by high quality standards. It's more than drama about disability. It's professional theatre by disabled people. No other company tells stories like we do. Our world is diverse and it's important that audiences see professional actors with learning disabilities on their stage'

From 1988 onwards, Mind the Gap has developed various strategies to enhance opportunities for disabled actors. They instigated an extended

project with Augusto Boal (1992), established a policy for national touring (1993) and created a full-time actor-training course for people with learning disability (1998). The actor-training, called 'Making Theatre', is a full-time course that involves acting, dance, technical and Front of House training. The company also offers consultancy and taster-workshops. The statement which appears on the website and in company publicity, emphasises their primary intention of making theatre: 'with learning disabled actors and non-disabled artists as equals'. The company is situated in up-to-date theatre studios in Bradford, which were designed by company members.

4.3.3   Project description

The company employed the playwright Mike Kenny to adapt the story *Stig of the Dump* by Clive King for an acting company which would include actors with and without learning disabilities. The production toured nationally and had the support and input of a sizeable creative team. There were four actors in the company, a writer, production manager, director, assistant director, designer, musical team, tour manager and stage manager, as well as costume, finance, programming and marketing support. *Stig of the Dump* offered a narrative that could be interpreted or 'read' as focussing on the concept of being outside conventional contexts; characters who face similar situations to those frequently encountered by the cast. However, the story was not selected with that particular factor in mind. It offered dynamic character relationships, fun, playful episodes and magical moments of transformation; Wheeler indicates that 'We don't go out to look for a story that already has a character that, say, has a learning disability in it…it's much more a kind of resonance really than a direct identification' (16: 136).

4.3.4   Project aim and objectives

The aim for the project was to create theatre suitable for a paying family audience in which labels associated with disability were not evident; 'we are not wanting to create that type of absolute distinction' (Wheeler, 2011). Tim Wheeler views interaction as a more effective strategy than the much-quoted 'integration'.

4.3.5   Project structure

Stig of the Dump built upon the company tradition of adaptations of established novels. The writer Mike Kenny knew the actors well and wrote the text mindful of their performance qualities and with individuals in mind. He also participated in three intensive workshop weeks, which involved music, design and technical explorations. The assistant director also led practical sessions and was a close support for the actors once rehearsals began, leading warm-ups and ensuring administrative arrangements were in place.

Although the production did not involve the audience adopting fictional roles, they were invited to make paper hats before the show began and interacted with the actors in a relaxed, informal way. During the performance, there was singing and chanting for the audience to join in with. The play is described by the company as 'an enchanting tale of a unique friendship. Stig wears rabbit skins and speaks his own language…in his world the outsider is King' (Mind the Gap, 2011; publicity leaflet)

4.3.6   *Stig* text

The text reflects the original novel. Mike Kenny ultimately wrote the adaptation separately, returning to present it in a more 'completed' form to the company. He subsequently attended rehearsals and was

always open to change and amendment through discussion with Tim Wheeler. The text in Table 4.6 is from the introduction to the text by Mike Kenny:

The actors' default as themselves. They will have characters with whom they are more associated but underneath everything they are storyteller/narrators. During the Research and Development we discussed the three basic positions they move between. Storyteller, Character, Puppeteer. There may be times when they are all three at once. There are often times when they adopt a different persona as teller. All hunters, all cave people etc.

Table 4.6 *Stig* text

The text reveals the style and manner through which it might be interpreted and performed. However, it was left to individual actors to create their characters in situ and to interrogate them in their settings and scenarios to challenge their imagination, emotional and physical conditions.

4.3.7 Project location

The production toured nineteen Middle Scale venues across the country from October to December 2011.

4.3.8 Rehearsal context

All rehearsals took place in the Mind the Gap Studios in Bradford. This enabled the company to build and use the set at a very early stage of the four weeks rehearsal.

Figure 4.3 *Stig of the Dump*

The photograph was taken during a performance of *Stig of the Dump.*

Summary

Title used by Director: Artistic Director and CEO

Company: Mind the Gap, Bradford based theatre for actors with learning disability

Project: 'Stig of the Dump' by Clive King adapted for theatre by Mike Kenny; a play of approximately one hour.

Participants: paying family audiences

Location: national Middle-Scale touring

Company composition: Four actors, a writer, production manager, artistic director, assistant director, designer, musical team, tour manager and stage manager, costume, finance, programming and marketing support.

Table 4.7 Tim Wheeler

4.3.9   Research relevance and case attributes

Tim Wheeler works nationally and internationally to promote theatre-making in which disabled and non-disable artists work as equal partners. Any discussion and conversation with Tim Wheeler reflects a wealth of political and social understanding concerning disability, Knowledge that has been refined and developed during some twenty–

five years of practice. He is secure in his developing and evolving philosophy, as evident in his willingness to challenge concepts currently being promoted in the company's mission, such as 'inclusion' and 'integration'; it does not take long to recognise that Tim Wheeler is a director constantly critiquing his professional aims and direction. He readily acknowledges the weakness of previous educational special needs terminology and the negative political rhetoric which he himself had once subscribed to. His self-appraisal is both illuminating and challenging.

Mind the Gap's portfolio of work includes: full-time actor training; middle-scale touring; conferences; music and new media performances; street theatre; studio-based productions.

The Studios have been created inside an enormous Victorian silk mill. Ideas were discussed and researched with Mind the Gap members and their opinions sought regularly. Tim Wheeler compares the building to an interchange, in which 'people arrive and depart in a different direction' (33-34: 148). Although security is as stringent as one would expect in a public building which caters for children and vulnerable members of society, inside the atmosphere is warm and welcoming, with a participants' coffee bar at the centre of the building.

Tim Wheeler's relationships are encouraging and welcoming. He appears to know exactly what is happening in the building at any one time and he gives leadership to the whole company with a quiet clarity and assurance. In his theatre-making, he prepares the ground diligently, as evidenced by the three weeks of research and development for *Stig*, which included the writer, actors, designers, musicians and entire technical team. He is unwilling to be aligned to particular traditions of practice, quickly rejecting suggestions that his theatre belongs to Theatre of the Oppressed, though publications cite his work in this forum (Babbage, 2004: 88).

4.4.0   CASE STUDY 4 ANTHONY HADDON

4.4.1   Director's background

The Theatre Company Blah Blah Blah! Website (2011) describes Anthony Haddon as a director, performer, writer, and deviser. Anthony Haddon has published articles about the company's work and presented at national conferences. He co-founded the company in 1985, together with Sarah Westaway and Steve Day. They were all graduates of King Alfred's College Winchester and the formation of the company was prompted by their mutual interest and excitement in educational theatre. Only Anthony Haddon remains in the company from the three founding members. He became artistic director in 1994. The company is regularly referred to as The Blahs. They are based in Leeds.

In an extended article for RiDE (2006) Anthony Haddon describes some of the fluctuations of his long tenure as artistic director as a dialectical process in which 'agencies and young people have shaped our work and our company as much as we have impacted on them' (2006: 186). The development of The Blahs has resulted in more focussed and extended work with teachers and children and generated theatre on stories that genuinely excite and stimulate the company (Haddon, 2001: 205).

4.4.2   Theatre Company

The current company mission statement states that they specialise in: 'making theatre for and with children and young people. We do residencies, touring and youth theatre and all of them combine our interest in making theatre with how people learn'. Their published aims emphasise principles of inclusion, participation and experiment in three key activities;

a) Residencies in schools: include teachers in a dynamic relationship of teacher-artist-pupil, described as a "mutual learning triangle".

b) Touring theatre: flexibly staged with audience interaction and support workshops which explore different art forms.

c) Theatre Academy: a Youth Theatre for 11-16 students that exists to create original contemporary theatre

On their website, the company offers an interesting description of their process; 'Working in a participative method allows us to invite the audience to step into the story with us and experience it from different viewpoints and encounter characters at crucial dramatic moments' (The Theatre Company Blah Blah Blah, 2010).

4.4.3 Project description

'*Hide and Seek: The Story of the Gunpowder Plot*' is a half day participatory theatre programme for children in Years 5, 6, 7 or 8. It is described as: 'A participatory theatre event for primary and secondary schools'. It is devised and designed for one class (maximum 40 pupils) who participate not just as themselves but in role in order to experience and explore the fear of the hunted Catholic priests as the 'King's Seekers' try to track them down. The company offer schools support resources, via their website, that provide teachers with preparatory and follow-up activities.

Hide and Seek had been performed previously and the company undertook a rigorous review of the original programme before starting the re-work and revision with new company members.

4.4.4 Project aim and objectives

Aim: The programme asks the participants to consider: 'Should we ever harm someone to achieve something we think is right?'

Objectives: Pupils actively make meaning of the story for themselves through watching the drama; responding to questions; questioning characters and creating dramatic interpretations of their ideas using freeze frames and many other dramatic conventions (*Hide and Seek,* 2011: Company Hand out).

4.4.5 Project structure

The narrative tells the story in a way that captures the intrigue and prejudice of the historical context. The pupils are involved in a variety of roles. At certain points the performance is paused and the pupils work in four groups with one actor-facilitator. They are asked to interpret feelings, make images of searching Catholic houses and imagine the scene in The Houses of Parliament on November 5 1605. The actors provide the drama convention for each piece of participation and the sharing is given status and focus by Anthony Haddon who facilitates participants' exploration of their thoughts and ideas through various narrator roles, sometimes with percussion accompaniment, to create dramatic tension and focus.

4.4.6 *Hide and Seek* text

Any new text which emerged from rehearsals was recorded by Anthony Haddon, either during the rehearsal process or away from the rehearsal room. In the following extract, the pupil-audience is asked to imagine the scene when a catholic house is searched. The actors provide a sound track as the pupil-audience close their eyes and imagine the scene:

> **Luke**: You are going to hear what Father Garnet would have heard from his hiding hole. We are not going to give you any pictures we will just give you sounds. We want you to make the pictures in your heads. So as I close the lid, close your eyes and see the pictures in your mind now… *(closes the box).*
>
> **Voice overs: House Search Part three**
>
> **S** = Three Seekers
>
>
> **S2 (Luke)**: Open this door in the name of the King
>
> **LG (Pavla)**: Don't show them you are scared William. Open the door
>
> **S3 (Steven)**: We have got a licence to search this House
>
> **LG (Pavla)**: Hello gentlemen
>
> **S1 (Ant)**: Get out the way
>
> **S2 (Luke)**: Stand to one side
>
> **S3 (Steven)**: Move that child out of the way
>
> **S1 (Ant)**: Did you hear what he said move him out of the way
>
> **LG (Pavla)**: William you can move. He doesn't want any harm to come to me or the house.
>
> **S1 (Ant)**: Quite the little master of the house. You need to start obeying the law. What's up stairs? Answer or do I see a traitor before my eyes?
>
> **LG (Pavla)**: You are terrifying him, he can't speak

Table 4.8 *Hide and Seek* text

4.4.7   Project location

Hide and Seek was performed in 25 primary and secondary schools, mainly in Leeds. The performance was typically allocated the main hall.

4.4.8   Rehearsal context

Rehearsals took place at West Park Centre, Leeds, where the company have their studio space.

Figure 4.4 *Hide and Seek*

The photograph shows the company rehearsing
on set for *Hide and Seek.*

Summary
'Title' used by Director: Artistic Director and CEO
Company: Theatre Company Blah Blah Blah
Project: *Hide and Seek*: 'The Story of the Gunpowder Plot'
Participants: Pupils from Year 5, 6, 7 or 8
Location: Mainly Primary schools with some Secondary
Company composition: Four actor-teachers, one also as director, designer
Aim: 'Should we ever harm someone to achieve something we think is right?'

Table 4.9 Anthony Haddon

4.4.9   Research relevance and case attributes

'The Blahs' have created an eclectic mix of theatre during their twenty-eight year history; a repertoire of theatre which has developed in different ways, sometimes influenced by practitioners who the company have commissioned: Mike Kenny the young people's playwright; Eileen Pennington, drama-in-education specialist; Geoff Gilham, Theatre in Education practitioner. The repertoire has included performance-based theatre, participatory theatre, main house productions, invisible theatre, school-based workshops, community projects and youth club theatre.

Anthony Haddon is a director committed to the principle of making theatre which raises questions. His most recent projects have involved creating theatre with small groups of practising teachers, a project which has become known as The Company of Teachers (3-25: 201). In this work, actor-teachers and classroom-based teachers work together to create a programme in which the motivation for teachers is to 'open new channels of communication with their children' (Haddon, 2006: 196).

The Blahs have made contributions at national and international conferences. Anthony Haddon has contributed articles to academic journals such as RiDE (Haddon, 2006). They are a company who search for new challenges in education and community contexts. In making appointments, they seek actors who will contribute to the company's overall praxis and ethos, not simply apply themselves to the project they are currently involved in.

Haddon adopts a quiet and assured leadership style. He is welcoming and open about the process. In rehearsal he diligently records new material and takes responsibility for editing text. He is reflective and willing to give time to matters of detail. He speaks passionately about the company's theatre-making projects in which artists, teachers and children learn and work from each other; a 'mutual learning triangle'. In a description of one of the projects, he explains 'The triangle refers to teacher, pupil and artist in a mutual learning process together' (2013: 3).

4.5.0 CASE STUDY 5 TONY McBRIDE

4.5.1 Director's background

Tony McBride is officially Director of Projects at Cardboard Citizens and has been a theatre-maker for over 25 years: 'He specializes in the techniques of Forum Theatre and other creative and participative ways of working' (Cardboard Citizens, 2011). He also leads workshops for community groups, including the visually impaired, and he explores the 'theatre making process as a site for learning' (Cardboard Citizens, 2011). He has directed fifteen shows for the company.

Tony McBride trained at The University of Northumberland studying a course in which community theatre placements were essential features. His tutors were Tony Goode and Baz Kershaw, both experienced, pioneer community theatre workers. This was followed by numerous acting roles with companies such as Red Ladder, Roundabout, Theatre Centre, Coventry Belgrade and New Perspectives at a time when political theatre encountered severe cuts in public spending.

Tony openly acknowledges his allegiance to Philip Osment and Mike Alfreds for introducing him to a directorial process characterised by 'discovery, unearthing, excavating, mining' a process which he has faith in. The four concepts indicate the constant search for deeper level portrayals that characterises McBride's practice, which he locates within the applied theatre canon.

4.5.2 Theatre Company

Cardboard Citizens was established in 1991 by Adrian Jackson, who is still the artistic director and CEO. The company mission statement claims: 'Cardboard Citizens changes the lives of homeless and displaced

people through theatre and the performing arts'. Their vision is expressed by a series of claims relating to theatre as a catalyst for:

Change, growth and learning;

Understanding how life is lived on the margins;

Learning about issues of displacement and homelessness;

Audiences and participants;

Sustainability;

Campaigns;

The website also states 'Cardboard Citizens is the UK's only homeless people's professional theatre company and leading practitioner of Forum Theatre in the UK. We work with people who have experience of or who are at risk of becoming homeless. Cardboard Citizens marries the creation of high quality, innovative and interactive theatre with social objectives' (Cardboard Citizens, 2011). One of the company's policies is to build a community of support for the homeless community. They use the performance event as a strategy to invite homeless citizens to join or attend subsequent drama workshops at the company headquarters, called Crisis Skylight. Such workshops are led by professional tutors: 'Participants who want to perform in public will be given the opportunity to do so at a variety of public events, from theatre shows to street festivals' (*Three Blind Mice*, 2011: Programme).

4.5.3   Project description

Three Blind Mice is a play written for the Cardboard Citizens Hostel Tour, by Bola Agbaje, a writer who also works in a London Housing Welfare Department. The company for the project are composed of four actors, The Joker (Boal, 1979) a Stage Manager, Designer, Musical Director, Project Manager and Director. The play is described as: 'A New Forum Theatre Play' and was written with the concept of developing a 'Forum' from the outset. The company is committed to the work of

Augusto Boal and to the techniques described in books such *Theatre of The Oppressed* (1979) and *The Rainbow of Desire* (1995), both of which were translated by Adrian Jackson.

The company's performances are staged to suit individual hostels' spaces and schedules and can be performed anytime; afternoons, mornings or early evenings. *Three Blind Mice* comprises three stories about the dilemmas, crises and pressures of displacement and homelessness; exploring how these conditions can create or accentuate mental health issues.

4.5.4 Project aim and objectives

The Hostel Tour is a key part of the company's annual calendar. The company ambition is to 'enable every hostel resident in London to be able to access the company's work, as audience or participant'. The specific aim for *Three Blind Mice is*: 'Through trying to solve the main character's problems hopefully everyone can learn from each other how to better handle issues that might affect their own lives' (Cardboard Citizens, 2011: Programme Note).

The objectives for *Three Blind Mice* are:

    To create opportunities for 'audience participation';
    To provide information to audience members about other Cardboard Citizen's support events and groups;
    To stimulate the possibility of a conversation between actors and audience.

4.5.5 Project structure

Three Blind Mice tells three stories of different kinds of homelessness, each resulting from particular dilemmas, crises and pressures upon the characters. After watching the play, the audience is invited to select one story to explore. The Joker then explains that the play will be re-run and that the audience can intervene when they think they can affect the way events are going for the Protagonist. The audience can step into the shoes of the characters. The Joker fulfils a narrator function, framing the audience at the beginning of the show and advising 'Whilst you are watching the play, ask yourself what do the characters want and what are the obstacles?'

Boal (1979) devised the term 'Joker' to describe a role within his Theatre of the Oppressed practice which had the function of mediating between 'actors and spectators and in all ways possible assist the latter's participation within the dramatic action' (Babbage, 2004: 142). In Boal's terms, the 'Joker' should not manipulate, influence or draw personal conclusions; it is the audience who should make the decisions. Jokers 'spell out the rules of the game, but in complete acceptance …that the audience may alter them' (Boal, 1992: 232). The manner in which the 'Joker' directs sequences of theatre will be further analysed in Chapter five, alongside some of the responsibilities of 'The Fool'.

4.5.6 *Three Blind Mice* text

The text includes a 'mouse' that, as a character, narrates, comments and, eventually, transforms into the joker of the Forum. The extract in Table 4.10 indicates the ambiguity and symbolic representation of the 'mouse' role.

A mouse monologue
Mouse Look at this place it's a complete mess. A mouse could hurt themselves in a place like this, it's a health hazard. I'd never keep my place this messy. It never used to be like this you know. The family that lived up here…oh I loved them. Didn't get along with the Dad, he caught me in here once with his wife, she was only making me a meal but he got the wrong end of the stick. Before I could explain he chased me around the house with the slipper. Don't understand you humans sometimes, do everything backward. If only he listened…all you humans have that problem.

Table 4.10 *Three Blind Mice* text

4.5.7 Project location

It was performed in Hostels for the Homeless in and around London. The audience attendance for Cardboard Citizen performances is traditionally variable, numbering somewhere between ten and twenty; attendance is free of charge and advertising takes place within the Hostel itself.

4.5.8 Rehearsal context

Figure 4.5 *Three Blind Mice*

The photograph shows a rehearsal of *Three Blind Mice* at The Brady Arts Centre, Brick Lane, London. The set is suggested by the chair and screen in this rehearsal.

Summary

'Title' used by Director: Artistic Director of *Three Blind Mice*
Company: Cardboard Citizens, London
Project: *Three Blind Mice* by Bola Agbaje. A Forum Theatre Play
Participants: Members of Hostels for the Homeless
Location: Hostels and conferences
Company composition: Four actors, director, stage manager, set and sound design and writer.
Aim: 'Through trying to solve the main character's problems, hopefully everyone can learn from each other how to better handle issues that might affect their own lives'.

Table 4.11 Tony McBride

4.5.9   Research relevance and case attributes

The work of Cardboard Citizens is renowned for its inclusion of Forum Theatre in touring productions with homeless citizens. The company are also recognised internationally as advocates of Boal's techniques and processes of empowerment through theatre. Adrian Jackson, Artistic Director and CEO of the company is the translator of Boal's key texts and regularly leads courses on aspects of Boal's practice for social workers, students, teachers, workshop leaders or political activists. The company's remit goes beyond theatre-making with and for the homeless. Their programme includes training for theatre and related skills and they also offer opportunities for education and employment (Babbage, 2004: 70).

In his role of Head of Projects, Tony McBride is an integral part of the company's support and training network, called The Engagement

Programme. He runs workshops on acting skills and will sometimes take the role of Joker; in one publication Tony Mcbride's practice is described as skilful and lauded for the sensitive way in which he worked with a young audience; 'they were drawn into participation almost without realising it' (Babbage, 2004: 81). Tony has been part of the UK alternative and political theatre-making tradition, through his contributions to companies such as Coventry Belgrade, Nottingham Roundabout, Theatre Centre and New Perspectives, amongst others.

As a director, Tony is reflective and considered. He is detailed and meticulous in his textual analysis, identifying motives, units, and objectives. He aims to enable actors maintain spontaneity and authenticity in performance. He is insistent that the actors are familiar with the publication *Actions: The Actor's Thesaurus* a book which 'aims to clarify a widely used rehearsal and performance technique' called 'Actioning' (Calderone and Lloyd-Williams, 2004: xi). His process in developing character and narrative is specific and collaborative. He recognises that audiences in the hostels can be unused to theatre and that, although the plays are based on what he terms 'authentic experience' they need to have a measure of humour and fun (10-16: 298).

4.6   Chapter summary

The individuality and commonality of the case study contexts were both positive and productive factors in the fieldwork. The different 'voices' within the process, be it participants, location, project or researcher were open and uninhibited. The data from the five cases provides a body of knowledge which gives validity to findings and conclusions. Each of the cases make a unique contribution towards understanding the 'quintain' but each remain 'a complex entity located in its own situation' (Stake, 2006: 12). The distinctive director identities are brought together by the phenomenon and the phenomenon is more

richly informed by data from each discrete case. The next Chapter disseminates the data and findings.

Chapter 5 The Lived Analysis

> *It is important in case studies for events and situations*
> *to be allowed to speak for themselves, rather than to be*
> *largely interpreted, evaluated or judged by the interpreter.*
>
> (Cohen, Manion and Morrison, 2007: 254)

5.0   Introduction

The data analysis follows the design described in Chapter 3. It comprises three distinctive stages of data analysis.

The *Research Log and Data from Five Case Studies* which accompanies this thesis contains the totality of raw data and provides the basis for the analysis contained in this chapter. Quotations are identified first by line and then by page number as shown in the following example: (10-15: 200). Data from the three observation days, however, is by page only, as in this example: (p. 100). See Appendix 5 for the full contents outline.

The directors have given permission to be identified by name, but all other participants, except the researcher, remain anonymous. The design, data-gathering and case descriptions have all been prepared and implemented with due recognition of the researcher's background, experience and perspective. The analysis focus is on data that has been gathered from five interactive contexts of theatre-making. As such, the analysis process reflects a lived experience that is characterised by qualitative research methodology, practices that extend over the five projects' variable durations and direct engagements with the cases.

Given the quantity of data I had gathered from each of the three stages of analysis, I chose to bring the analysis and the findings from the seven data-gathering stages together, presenting them under just three

organisational headings and used within each of the three stages of data analysis:

- ***Introduction to data***

- ***Generic themes, concepts and practices***

- ***Discrete concepts and practices***

5.1.   Stage One Data Analysis

5.1.1   *Introduction to data*

In the colour-coding analysis, as shown in Appendix 2 Intervention, Theatre-making and Social Change, the following six generic themes were identified through a process of distillation. The specific references applicable to each theme were then recorded. The themes were identified on the basis of practices and philosophies that were most evident across the five case studies. They were not selected on the basis that they necessarily represented conformity or commonality of practice characteristic of each director. The themes are;

Articulation of director role;

Audience-participants;

Collaborative approaches to theatre-making;

Location and site;

Relationships and social health;

Training Responsibilities;

The raw data and evidence from this process is contained in each of the tables 5.1-5.7 which contain references, quotations and examples in accordance with each of the themes.

The implications and significant factors for directors and for directing are now analysed within each of the six identified themes. The tables that contain the extracted data are presented, in alphabetical order, to introduce each theme.

5.1.2 *Generic themes concepts and practices*

<u>Articulations of director role</u>

Director	Articulation of director role
Deborah Hull	A clear articulation of the director role: 'vision, facilitation, shaping and then outside eye' (38: 11)
	Time manages the daily schedule and project development (p. 23)
	Points out that integrity will reside in the quality of the learning, not structure, narrative or character (p. 30)
	Acknowledges DiE's theoretical influence (p. 14)
	'A director and facilitator…looking at it from both points of view so that's the theatrical director head …and then you're facilitating understanding amongst the teacher-actors
	(26-37: 9)
Andy Watson	Illustrates how 'function' is a criterion to examine scenes, characters and events (18: 108)
	Observed rehearsals for long periods of time (p.78)
	Director roles noted by researcher: arbiter, editor, outside eye, ethical guardian, blocking, character development
	(p. 89)
	'Just because I have the role of director, doesn't mean I have all

	the power and knowledge…we are incredibly democratic' (31-34: 103)
	We believe people have the potential to make different choices, a belief in the potential for change (9: 107)
Tim Wheeler	'Exposure is the only way to start to dismantle the barrier' (35: 137)
	Understanding how 'power works within the room; **with** people not **over** people' (23-30: 154)
	Directing depends on the place in the process […] 'it depends on the actor and where they are at, what they require and what they need' (4-14: 146)
Anthony Haddon	'Directing is holding the space for others to contribute' (4: 203)
	He is insistent on creating authentic and economic text (p. 218)
	Out of the room directing concept (12: 231)
Tony McBride	'Director is a conduit a facilitator' (8-10: 262)
	'The intuitive director is unlikely to have a process' (22-24: 262)
	Commitment to political theatre and social change (p. 257)
	Theatre-making is, by its very nature, nurturing, inviting, demanding … 'it encourages transformation' (13-16: 263)

Table 5.1 Articulations of director role

The articulations about the role highlight leadership, philosophy, power and process. Leadership is apparent in each case. Directors are implicitly accepted as leaders in all companies. All directors take administrative responsibility for schedules, daily agendas, feedback and organisation both outside and inside of the theatre-making. They describe leadership in terms of process. Leadership is perceived as a process composed of many roles; facilitator, arbiter, manager, amongst others. In the fieldwork data the verb 'directing' is more commonly used than the noun 'director'. 'Director' appears to reflect such a multi-faceted identity that no single interpretation is satisfactory.

Definitions of directing were offered with the following caveats:

- Hull: it is 'facilitating a collaborative process (37: 9);
- Watson: 'I will be the final arbiter' (37: 103) but 'it's the piece of theatre, it's the workshop process, it's the group work, it's the questions, it's not about who you are, you're just serving the work' (27-20: 119);
- Wheeler: a process of 'meeting actor needs' (4-5: 144);
- Haddon: 'holding the space for others to contribute' (4: 203);
- McBride: the 'facilitator of a process' (8: 262).

Philosophy is more tangible; the underpinning philosophy of directing concerns the social implications of the work. One philosophical view is articulated as an invitation to participate. There is strong consensus concerning questions and questioning and a resistance to providing pre-determined answers, delivering messages or working towards social outcomes. Deborah Hull is insistent that the role of teacher-actors is not to seek 'right and wrong' answers from children, and that genuine integrity resides 'in the quality of the learning' (p. 30). In her articulation of process, Hull defines four sequential stages; 'vision, facilitation, shaping and outside eye' (38: 11). She argues that although the director should be deeply involved in the process, they should also 'observe, crystallise, refocus, pose questions, shift direction' and 'maintain a critical distance' (4-8: 10).

Tony McBride's emphasis is on process, firmly rejecting the notion of an 'intuitive director'. McBride describes how, when he was an actor, 'intuitive directors' would encourage him with such phrases as 'that seemed to work, so try it again…I liked that…not sure about that, let's do it again' (23-24: 262). He dismisses the value of such personalised, superficial feedback and, in his directing, has replaced the notion of 'intuitive' with 'systematic'. His process is designed to enable actors to

form their own interpretations and to make personal, informed decisions.

The more established descriptors of directing do not appear in the data; terms such as 'Interpreter' (Hatlen, 1962), 'authorial function' (Bradby and Williams, 1988), 'holder of vision' (Bruch, 2007) or 'Craftsman' (Craig, 1968). However, there is some evidence of these roles being practised and fulfilled during the course of a project in all five case studies.

Tm Wheeler, one of the two directors who worked from a written play text, articulates directing in terms of moments of interaction between actors and director; his directorial philosophy places the actor at the centre of the process. Like Mike Alfreds (2007), Wheeler seeks to develop a shared language with actors in a collaborative and coherent journey, one in which each strategy has a clear purpose. Wheeler defines his approach as one that is constantly re-positioned and determined by actor need. It moves from facilitating, supporting, delegating or listening. Decisions are made in accordance with mutually shared perceptions of in-the-moment interaction between actor and director. Wheeler's vision is for learning-disabled actors to become equipped 'to work with non disabled actors (and vice versa) in a way that is complimentary to the theatre' (7-10: 138). He describes his goal: 'If I am working with somebody who is deaf, blind or hearing impaired, then my role is to try and find a way of adapting processes or procedures in a way that makes that not an issue' (6-7: 137). He is opposed to disability becoming a label or Mind the Gap's theatre being perceived as political awareness-raising. Wheeler's process values all contributions.

Anthony Haddon acknowledges the responsibility of leadership in the devising process. It is a feature of his direction warmly acknowledged by the actors in the company (21-30: 233). He views leadership as

'ever-present' through a role that establishes the boundaries and conditions for productive contributions. His notion of 'holding the space' unifies decision-making and leadership. His 'holding the space' indicates the responsibility to facilitate the involvement of others. It would sit very well into Rea's list of directorial roles (1989: 19). Haddon's practice is characterised by facilitation skills, which in *Hide and Seek* are linked to devising and writing text; 'I hold the responsibility and I give them (actors) the space to make those contributions' (34-35: 201).

The facilitation is not finite for Tony McBride. There remains a constant search for authenticity in which actors' remain open to new ideas throughout both rehearsals and performances. McBride defines his leadership style as; 'nurturing, inviting and demanding' (16: 263).

In one day of observation with Andy Watson, field work notes reveal the wide-range of his directorial roles and goals: 'arbiter, editor, outside eye, ethical guardian, spatial blocking, and developing character' (p.89). Watson is a director who regularly uses observation. I could not determine if he distinguished between types of observation. It is a quality valued by the acting company; one actor commented 'He watches the performances from a director's point of view but he also watches from an offender's point of view. He likes to see it through their eyes, the messages they are going to take away' (16-18: 92). The quotation crystallises the duality of a) the responsibility for the artistic and b) the responsibility for the intentionality of the theatre-making.

In their articulations, the five directors are reluctant to acknowledge affiliations with directorial traditions. However, all mentioned at least one person who had been a source of influence or inspiration; Emma Rice, Bertolt Brecht, Jacques Le Coq, Augusto Boal, John Berger, Keith Yon, Philip Osament and Mike Alfreds were all cited. However, the distinctive nature of the techniques and conventions were more significant than origins. The directors freely admitted to being eclectic

artists, borrowing freely from many sources. If qualitative differences in the style of directorial contributions exist, they appear to stem more from the location and identified community than artistic aspirations. The qualities of leadership and interactivity are perhaps all evident in Wheeler's concept of a flexible process of 're-positioning' in response to on-going need.

Audience-participants

Director	Audience-participants
Deborah Hull	One fictional role throughout for the children (13: 5) 'Without participation what you have is fixed' (22-29: 14) Director faces a complex process of selection with regard to role, task, audience (p. 60)
Andy Watson	Director knowledge and understanding of prison context, locations and audience-participants essential (pp. 84); Is the function of The Fool akin to directing-in-the-moment? (p. 122);
Tim Wheeler	'It depends upon the actor, where they're at and what they require and what they need' (4-5: 146);
Anthony Haddon	Envisages a mutual learning triangle of artist-child-teacher (11-13: 210); Maintains focus and priority on children (p. 218); We 'invite the audience to step into the story with us and experience it from different viewpoints' (p. 199);
Tony McBride	Theatre is seen as making the 'invisible visible' – 'putting up the issues and oppressions' for a 'conversation from a different perspective' (35-39: 296); 'We are not befriending. We go and change it (oppression) together' (p. 300);

Table 5.2 Audience-participants

The term 'audience-participants' is defined in Chapter 1. No single term has the capacity to describe the communities who participated in these

five projects: a class of children on a visit to a museum; male prisoners in the main hall of their prison; a group of hostel residents; a class of pupils in a school; family audiences visiting a theatre. Attempts to define such diverse social traits, cultures and values are unsatisfactory and inappropriately superficial for applied theatre. Audience-participants bring their politics, personal history, sexual identity, preoccupations, dreams and hopes to the theatre event. They respond according to their own 'cultural reference points' (Freshwater, 2009: 5). It is audience-participants who are the raison d'être for the theatre-making. It is the audience-participants who present the directors with early challenges. See Table 5.3 Audience needs. The list of audience needs, far from being exhaustive, presents examples from the case studies.

Audience-participant need	Director
Age specific learning;	Hull;
Gender specific audiences of offenders;	Watson;
Site specific requirements which are part of audience-participant's needs;	All;
Complement and enhance curriculum concepts;	Haddon;
Social and political change;	McBride/Watson
Create a supportive network and community;	McBride/Watson
Personal development, choices and change;	All;
Theatre-making by learning-disabled and non learning-disabled actors;	Wheeler;
Giving voice and presence to the marginalised;	All;

Table 5.3 Audience-participant needs

If directors are to create theatre that is responsive to changing contexts and relevant for evolvable communities, then a directorial process that is adaptable and flexible is required, one that also encourages the community to inform and contribute to the process. As McBride points out, the stories which are being experienced by the community Cardboard Citizens works with are shared and explored through a

research and development process that guarantees that their theatre rooted in authentic experience (27-37: 258).

Discrete and specialist approaches to audience-participant needs are addressed at different stages in the thesis. In this section, the focus on theatre for learning is through a critique of one example of directorial practice. The example is drawn from Deborah Hull's data, and illustrates the priority she gives to learning.

Hull directs teacher-actors with the children at the forefront of all her considerations. She sits, walks and stands where she anticipates the children will be. She participates, questions and answers as a child in order that teacher-actors are 'prepared' for potential questions and responses (p. 36). The audience-participants are integral to the creation of a 'theatre form' which, in Hull's terms, is unique to participatory theatre (p. 14). Hull's focus is learning. She facilitates learning through decision-taking, story-making, interaction and role-taking in devised narratives. In her 'Notes' to the company following one particular rehearsal, she referenced the nature and depth of the learning; she emphasised the need for teacher-actors to be clear about the distinction between reality and fiction; to give children 'chance to breathe'; urging teacher-actors to facilitate children's involvement in 'in-the-moment experiences' and to allow the children to play and explore (p. 59). Her directing reflects pedagogical and educational priorities with the teacher-actors as well as in the project realisation with the audience-participants.

In one particular walk-through, she adopted the attitude of a nine year-old archetypal child. This gave her the opportunity to indicate the need for certain teacher-actor skills: clarity of instruction; age-specific vocabulary; facilitating the spatial focus; personal contact and interaction (p. 35). She constantly changed from child to director asking questions from one perspective then another. 'What are the roles for

the children here?' Hull asks, challenging the relevance of an improvisation sequence (p. 38). 'How did you meet him?' she asks in role as a child, subtly indicating the teacher-actor's responsibility to be clearer. Hull's skill in questions and questioning emerged as an essential trait of her direction, reflecting a pedagogy that facilitated decision-making by both teacher-actors and children alike (p. 36).

Although the devised narrative of *All Good Things* offers an exciting mystery story, it was the depth of the children's personal responses to a contemporary ethical dilemma which was Hull's prime concern. In one rehearsal, the teacher-actors presented a prepared scene. In the scene, the characters toyed frivolously with the artefacts which had been secretly hidden in a den. The actors' intention was to provoke a response from the children about the rights and wrongs of touching other people's belongings, but their interactions and acting were so heavily focussed on each other, that there was no space for the children to respond, other than as spectators. Hull dissected the improvisation, breaking it into units, ensuring that the children were offered 'creative gaps' for critical thinking. She instructed the teacher-actors to allow their characters' motives to **emerge** from the action as opposed to characters **stating** their aims. Hull's intervention transformed the children's perspective from one of watching characters, unaware of an audience presence, to one of watching interactions between characters who displayed self-doubt about the wisdom of what they were doing in the den. Hull's scene 'invited' participant comment, indicated the possibility of participation and created critical spectatorship. The acting style now offered ambiguities to be read, critiqued and interpreted.

This was an example of teacher-actors needing to learn skills in improvisations which offered provocation and invitation. Their first improvisation blocked possibilities of participation. Applied theatre always has an intention beyond the theatre. In this case it was learning. The teacher-actors needed to understand the intention. Hull argues that

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intentions are most effective when hidden and 'young people are just engaging with the theatre' (14: 24).

Collaborative approaches

Director	Collaborative approaches to theatre-making
Deborah Hull	'We work in a collaborative process…but it's not a democratic process from beginning to end' (37-39: 13);
Andy Watson	Actors are given the liberty to make artistic decisions concerning 'character, context content, even dialogue';
Tim Wheeler	'Theatre is a collaborative art form, a social art form, it's necessary to relate to others' (23: 146);
Anthony Haddon	'We've got the potential in this room to make it better' (12: 203); Someone must 'hold the space' otherwise 'its complete chaos' (18: 206); 'I see people coming in (company) who get a sense of ownership' (26: 207);
Tony McBride	Through the research and development processes, the writer, actors, and members are brought together to share 'experienced stories' (32-37: 258); Theatre is a 'collaboration, investigation and discovery' (34: 294);

Table 5.4 Collaborative approaches

In all five cases people, the actor and audience-participants are central to the theatre-making:

- Hull: Encourages the actors to facilitate the children's ideas from within the role;
- Watson: Encourages the actors to create personal circumstances which work for them;
- Wheeler: Works from moments of interaction in which he makes decisions based upon actor's needs;

- Haddon: Empowers the actors through improvisation to create new text;
- McBride: Questions and challenges actors to discover authentic behaviour that replicates the world of the homeless.

The complexity of collaboration is seen as both process and principle which all five directors acknowledge as part of their theatre-making. The interviews and observations reveal their distinctive ways of implementing collaborative approaches. In each of the Focus Group Conversations, the artists, in different ways, expressed their appreciation of collaboration as a 'vital ingredient of the director-actor relationship' (p. 241).

Collaboration is frequently referenced in descriptions of ensemble theatre, in which individual voices are valued for their collective influence (Holdsworth, 2006: 49). Collaboration can feature at a level of invitation, with directors asking for responses and comments; it can involve democratic procedures that involve voting. It can be actions that assist or support colleagues. Collaboration is not necessarily a leaderless process. As Deborah Hull points out, the theatre-making in Language Alive! might be collaborative, but this does not mean that it is consistently democratic; 'if it was wholly democratic you wouldn't have a director or a programme' (1-3: 14). Haddon shares this view, claiming that without someone 'holding the process' there would be 'complete chaos' (18: 206).

Tony McBride articulates a collaborative process in which 'director' and 'actor' constitutes identifiable roles. He seeks responses and opinions from his actors. He likens his role to that of a 'conduit', through which new ideas are facilitated. His primary aim is creating truthful behaviour through 'collaboration, investigation and discovery' (34: 294). The qualities his philosophy endorses, make theatre through which issues

and oppressions are highlighted and presented in order for participants to have 'a conversation from a different perspective' (35-39: 296).

Does collaboration have a more challenging dynamic? Does it create the need to compromise or acquiesce? Does it result in theatre that does not quite reflect values or original aims? Does the collaboration draw to an end with the rehearsal process? Do directors adopt more instructional roles in the final stages? On the evidence of the five cases collaboration continued to be an aspiration throughout the duration of all projects.

Tim Wheeler asserts that theatre-making is both a 'collaborative and social art form' which requires that participants are able to relate to each other (23-25: 146). During the directing of *Stig*, he asked the cast to play a game, in which they have to pat a ball to each other; the rules are that they can only hit the ball once per person, they must say the score aloud and, if the ball hits the ground, the game must begin again and the count return to zero. He likens the game to 'working with power'. He perceives 'power' and the processes through which 'power' is transferred and made manifest, as key dimensions of collaboration and interaction. He views directing as ultimately trying to use that power in a positive way by 'having power **with** people rather than power **over** people' (23-25: 146). He also applies the metaphor of the ball game to directing; 'when you can't control the ball, where it's going, you just have to recover and pick up the ball and carry on'. Wheeler's view of collaboration is as a process of shifts in position, stance and role, according to the demands of the context (20-35: 146).

In an unusual example of collaboration, which falls outside the practice of the rehearsal room, Andy Watson identifies a direct connection between the value of workshop leadership and artistic collaboration. In Geese, actors are continuously increasing their knowledge and understanding of the Criminal Justice System through a heavy schedule

of national projects. Watson feels that the nature of this responsibility makes collaboration an essential component in theatre-making; 'I can sit as an outside eye looking at how it works as a piece of theatre. But, in terms of the decisions that they are making around character and characterisation, content and context, even dialogue, I am more than happy to let people do that' (8-10: 104). In this context collaboration is more than a productive working process; it is delegating power to the actors for artistic decisions.

There is a tendency to assume collaboration is inherent in all definitions of applied theatre (Saxton and Prendergast, 2009). One of the actors in Mind the Gap succinctly summarises her/his personal experience and points to potential misunderstandings in respect of collaboration; 'some directors are scared of collaboration because they feel like they're losing power but strong directors use the people around them to pool ideas […] and bring them together in one vision' (35: 18). She/he recognised the benefits of working with a director who had a secure directorial vision, but who created a collaborative process to realise it.

Location and site

Director	Location and site
Deborah Hull	'Site and theatre work synergistically (1-3: 9); The stimulus of the space and the stimulus of the theatre (38-39: 8);
Andy Watson	Geese Theatre tries to reflect the offender's world accurately (24-32: 107);
Tim Wheeler	'In touring theatre, at what point does the director's work finish? This is work that gets seen by strangers: issues of quality need to be discussed with the actors' (5-7: 140);
Anthony Haddon	'I do my theatre in educational environments and not theatres usually…you can be experimental as a theatre maker (in school contexts) (27-31: 209);
Tony McBride	'This is theatre for venue and audience' (7-10: 294);

Table 5.5 Location and site

Inextricably linked with the audience-participants, is the location or site of the project. The logistics of getting in and out of the venue is essential knowledge for directors if they are to anticipate, prepare and transform community meeting places into artistic spaces. The agenda for one technical meeting illustrates how location can dominate the director's focus: transport, van loading, van size, risk assessments, props, footlights, safety requirements (p. 162).

The ability of directors to manipulate space is common to all theatre-making, but in applied theatre it offers particular challenges and requires specific expertise. Typically, applied theatre takes place in restricted, limited spaces that are far from ideal. Directors have the challenge of equipping actors with skills to adapt and transform any space into one that will transport audience-participants into a temporary world.

The following three examples focus on directors exploring spatial potential. The three locations, from which the examples are drawn, were familiar to the audience-participants in different ways: school, theatre buildings and hostels for the homeless. The three directors ensured that the set, or some semblance of it, was in place from the early stages of the process in the rehearsal room.

Drama and theatre consist of behaviour, which takes place in defined space; the way the space is manipulated is one of the key conditions in which the temporary world of the fiction is established (Neelands, 1998). It is essential that actors understand how the manipulation of space creates meaning, relationship, motivational factors and communication. Directors need to know how to help actors to create another world, weaving the 'temporal, spatial and physical' (Neelands, 1998: 10).

In Anthony Haddon's case, the re-devising, re-writing and experimentation which *Hide and Seek* requires is developed with the set in place throughout the process. The floor of the rehearsal room is taped to denote both where the children will be seated as **audience** and where they will be positioned as **participants**. Haddon is able to maintain a holistic vision of the children's developing involvement. He is able to explore the spatial implications of inviting children to transform from spectator to participant. He is able to instruct the actors on group management, questioning skills and help them to explore the proxemics and dynamics of the space (p. 214). He anticipates the school environment and how it might be transformed into artistic space.

Haddon uses the circular construction of the set to develop an acting ensemble (see Chapter 4). Within the design, actors change roles, become musicians, create scenes of conspiracy and murder, fight battles and devise sequences of participation. The ensemble process is integral to the creation of the social identity of the scenes. Haddon's ensemble resembles descriptions of Littlewood's 'creative ensemble' (Holdsworth, 2006: 132). Haddon asks the ensemble to experiment with creating environments, such as the cellar in the Houses of Parliament, Priest Holes in a catholic mansion and the torture rack in the Tower of London. The actors explore the space to discover effective ways of transforming locations and actor-audience relationship(s). When the children are spectators or audience they are seated in a semi-circle, witnessing the character and scene changes. When they are participants they are grouped and standing in different areas of the space. The inner coherence and understanding that exists is essential. The company are fully aware of the intentions for each stage of the performance. The space is an influential 'voice' in the devising process.

In the second example, Tim Wheeler uses the set as a rehearsal strategy. It is an ingenious design consisting of re-cycled objects, also used as props and symbols throughout the show. A puppet, UV light,

music and dance also contribute to the story-telling. The set is one single structure (see Chapter 4). On this occasion, Wheeler tells the cast that his aim for the rehearsal is to 'imagine locations…and explore possibilities'. He invites the actors to play on the set, but 'without touching the ground' (p. 166). Through this exercise, the actors gain a different sense of the 'possibilities' of the physical environment and fictional world of the play. The exercise is metaphorical of both text and production. The actors make new discoveries about their character and, discover their physical potential as story-tellers. Wheeler then invites the actors, in their characters, to demonstrate where they might be at various times of the day. The actors position and re-position themselves on the set in response to his questions; 'Where would you be at 18.00 hours? Can you show me?' The exercise is extended: 'Where would you be at 11.30 on a wet day preparing for a party?' (p. 167). This is developed through discussion and reflection in which the actors share their new perceptions, gained from the experience. Wheeler encouragingly invites them to 'let the exercises fuse into our story-telling' (p. 167). This is not stage positioning in the accepted sense, but experiencing the meaning and spatial implications of the set as story-telling. The value of this playful acting style was endorsed by the writer, Mike Kenny, who also observed this particular rehearsal (p.169).

In my third example the actors in *Three Blind Mice* convey the characters and locations of three different stories. Although the actors are aware of hostel environments, either through direct experience or previous tours, the spatial exploration which McBride invites from the company enables them to communicate the claustrophobic dimensions of the three living spaces, the emotional and social context within which the characters are living and the changing dynamics of the environments within the plays. In rehearsal, McBride was meticulous in locating doors, furniture and the connecting apartments. The floor of the rehearsal room is taped to indicate the environments of the three stories.

In one rehearsal, McBride employs a particular technique to develop a more truthful portrayal. The final scene of the play is in rehearsal. Erica's mental illness has caused her to imagine that rats are coming into the apartment. Her social worker, Rachel, is trying to calm her and recognises that Erica needs her medication. Rachel searches for Erica's Pills. McBride intervenes. He wants the search for the pills to be more 'truthful'. He chooses to (actually) hide them on the set, as a rehearsal technique. The impact is immediate. The actors discover different gestures, moves and feelings. The sparse furniture, the taped lines marking the boundaries of the room, the mat to mark the door are all essential contributors to this delicately balanced portrayal of anxiety and mental illness. Truthfulness is an essential criterion. Some of the audience-participants may well have experience of this illness.

McBride's exercise explores the challenges of dependency and addiction without demonization. By looking at the character and engaging mentally with her search, the participants and audiences experience her condition vicariously and are in a position to understand her motives and weaknesses. They engage subtly by seeking alternatives to the character's action and, in the process, equip themselves with both the knowledge of the situation and the emotional and psychological skills to handle similar potential threats in the future.

The actors experience this moment of anxiety and discovery in the same spatial setting in which they will subsequently play the Forum Theatre. Investigating through forum is best done by actors who have a connection and experience with the environment that is depicted in the space, particularly when the environment is part of the oppression being investigated. Actors need to visualise the influence and impact of the space on their character's actions.

The three examples enable the actors to discover the implications of spatial meaning from both real and fictional perspectives; teaching or

performing, instructing or participating. The actors are learning and anticipating how the dynamics of the space can be used to establish appropriate contact with the eventual audience-participants, for whom the space might constitute familiar, welcoming or alien territory.

Locations have unique cultural identities. Directors anticipate how intervention can be handled. A primary aim is to engage communities in conversations and interactions. The manipulation of the theatre space in achieving such engagement is essential.

Relationships and social health

Director	Social Health
Deborah Hull	Trust between teacher-actors and director (p. 24) The day begins with group-led social games, rhymes and warm-ups (p. 39);
Andy Watson	Combines new staff induction with warm up games (p. 78) New company member is offered advice and support from the whole company; (p.89);
Tim Wheeler	The 'keeping up ball' game is used as a metaphor for theatre process and to stimulate discussion (p. 165); He provides structures for energetic rehearsals to support cast needs (p.161); Provides Musician to support still images (p.165);
Anthony Haddon	Uses a ritual routine of warming up for the day ahead (p. 223);
Tony McBride	Check-ins signal a rehearsal room intimacy and code of trust (p. 271); The theatre-making process draws on all sorts of skills and qualities, nurturing them… inviting them, and us, to discover within ourselves and in each other…by its very nature it encourages transformation (12-16: 265)

Table 5.6 Relationships and social health

All directors take responsibility for the social relationships within their company. They often begin each day with a 'check-in', which provides an opportunity for each company member to share their thoughts and feelings about the project since the last meeting/rehearsal. The check-in is often ritualistic and an occasion for actors to be honest about issues ranging from domestic crises, script interpretations and evaluations of performance progress. In all companies, their contributions are received without judgement. The check-ins represent a symbolic bridge which links the outside world with that of the rehearsal room, establishing focus for the day ahead.

The check-in is often preceded or followed by a warm-up, which serves slightly different purposes for the five directors. For Anthony Haddon, the warm-up is a ritual of varied exercises that the company know well and which model his leadership responsibility (p. 223). Tim Wheeler uses games as a warm up and invites actors to organise games themselves. Andy Watson uses the warm-up as training for new company members, offering them the opportunity to prepare themselves for the rigours of leading workshops nationally; games such as 'Grandmother's footsteps' are metaphors for prison experiences (p. 78). Tony McBride mainly delegates warm-ups to the Stage Manager; these are highly physical, demanding precise coordination (p. 276). Deborah Hull invites company members to lead games and exercises, which are usually socially-orientated and non-competitive, such as action songs and rhymes (p. 39).

The drama game is a well-established part of theatre practice. A rule-bound activity used to develop social communication, personal self esteem, spontaneity, trust or a sense of community (Brandes, 1982; Johnston, 2006; Johnstone, 1981). It has a recognised social value and is often used to develop improvisational and creative skills and/or to prepare mentally, physically, vocally and emotionally for the work. During the fieldwork, directors used games for many purposes, but the

strongest intention appeared to relate to social well-being of the company and to the establishment of productive relationships.

<u>Training responsibilities</u>

Director	Responsibility for Training
Deborah Hull	Training for student company members, particularly influential and arduous (p. 60);
Andy Watson	Games are used as training for prison life (p. 89); Speed of planning essential and part of the training in the company work pattern (p. 121); Trusting actors; a different concept in Geese. Actors are given responsibility for workshop leadership, which requires training support (p. 133);
Tim Wheeler	Mind the Gap have their own training school called Making Theatre, which prepares actors for the rigours of national touring (25-35: 145);
Anthony Haddon	A recognition of the need to train new actors and to give them opportunities to grow (9-18: 232);
Tony McBride	Cardboard Citizens actors are mentors for the company; they engage in conversations with audience members encourage debate between homeless people and provide access to other support opportunities…within the company and beyond (13-15; 258);

Table 5.7 Training responsibilities

The responsibility for training is a dimension of directorial practice that was not anticipated. Mind the Gap and Cardboard Citizens both offer permanent training and support strategies which are integral to their company mission. Geese have a rigorous induction programme for new company members. Language Alive! maintain strong links with Higher Education involving student placements and The Blahs draw company members from a network of well-established known artists. Training

featured in all five cases as a significant responsibility and was valued as a means of ensuring the development of company practice.

There is a tradition of directors recognising actor-training as a strategy for directorial innovation: Littlewood (Holdsworth, 2006), Brecht (1964), Stanislavski (Benedetti, 1998) and Meyerhold (Bradby and Williams, 1988). These mainstream directors instigated actor-training strategies in which they could interrogate and develop both practice and theory (see Chapter 2). However, the influence of training on the theatre-making in the cases was not an issue I expected.

Two specific dilemmas arise from endeavours to provide authentic training experiences in devised theatre contexts: creating theatre with new colleagues and casting without the benefit of auditions. Devising typically involves ensemble processes, collective decision-making, creative collaboration and structuring theatre for particular intentions (Heddon and Milling, 2006). In order to contribute to such a process new company members require induction, support and guidance. In *All Good Things,* Hull accommodated four students from The Birmingham School of Speech and Drama and a freelance actor. The four students received instruction, guidance and support as Hull ensured that they felt valued as full company members, insofar as it was realistic to do so. This excellent authentic training experience had the drawback of requiring the least experienced cast members (the placement students) to facilitate the most in-depth sections of discussion and debate with the children (19-23: 56). Thus the programme shape and structure was heavily led by training demands.

The matter was further compounded by the fact that the experienced freelance actor also needed to learn about the techniques, identifying participation as her/his biggest challenge (2: 51). The presence of new company members inevitably influences artistic, pedagogic and ethical decision-making. Colleagues new to the field cannot be expected to

have the skills of facilitation or the immediate grasp of the company's established pedagogy.

In the reflective interview, Hull identified the difficulty of asking students to create roles that combine educational function with theatrical interest; the combination of 'role, task and response to audience' (15: 56). She recognised that the intended depth of participation was being restricted by a lack of experience and expertise (12-27: 56). There are several dilemmas here relating to the rights of children to high quality learning, public funding for education projects in school time and HE responsibilities for assessment purposes. The students were provided with authentic training opportunities, but the theatre-making risked compromise (see Chapter 1).

As evident in Chapter 2, *Flight Paths*, a distinct advantage of ensemble devising is the potential of multi role-taking, positive casting, casting against type and other strategies which have celebrated individual identity in matters of heritage, ethnicity, gender and disability through the identity of the actor. Devising enables the performance strengths of the company personnel to be developed. However, it is a performance dimension which is not always possible when training needs arise. The whole company need time to explore and clarify casting issues. The risk of labelling or stereotyping is considerable if decisions are taken in a hurry or, as sometimes happens, without audition. Time can be at a premium in the rigours of project delivery. In these circumstances, training becomes a constraint. Directors can be severely restricted if there is no possibility of auditioning or interviewing. If actors with the combined capacity to teach, facilitate, plan, lead and act are to continue to work in applied theatre companies, then a high level of professional training needs to be offered that will involve extended working relationships and the involvement of companies themselves.

A brief summary of the findings from **Stage One Data Analysis** are recorded in Table 5.8 Generic themes, concepts and practices Stage One Data Analysis.

	Generic themes, concepts and practices
Stage One Data Analysis	➢ Articulations of the director role reflects leadership, process and philosophy; ➢ Collaboration is shaped and determined by directors; ➢ Audience-participant needs are central to the theatre-making in both spectating and participating; ➢ Audience-participant need requires directorial specialist knowledge and expertise; ➢ The spatial, temporal and artistic are essential director skills in theatre for specified locations; ➢ Productive relationships and social health are actively promoted; ➢ Casting from within the ensemble pose directorial responsibilities; ➢ Training impacts upon both artistic and instrumental decisions;

Table 5.8 *Generic themes:* Stage One Data Analysis

5.1.3 *Discreet concepts and practices*

In this section, one example of discrete practice is identified for each director, drawing upon an increasing knowledge of the totality of each director's practice and analyses of the raw data. One quotation is selected from the interview transcripts which reflect a particular

dimension of individual theory or practice. The quotation is cited under the name of the director to whom it belongs. The extent to which the quotation connects with other data concerning her/his discreet directorial identity was the focus of the data interrogation.

Case Study 1 Deborah Hull

'I think it is about the double stimulus, the stimulus of the space the theatre and finding the balance between the two so that they are working synergistically' (38: 8)

Deborah Hull was the only director working towards site-specific theatre. The other directors were making theatre to tour different venues. Hull aimed to bring together the uniqueness and potential of both the museum and the theatre-making. At a very early stage of the rehearsal process, she invited the company to 'walk the site', in order to experience it as the children would experience it, asking; 'What did you see?' What potential is there in the site? (p. 27). Hull recognised that the museum context offered a positive challenge, requiring a company vision of facilitating the 'stimulus of the space and the stimulus of the theatre' (38: 8).

One intervention illuminates Hull's directorial intention. The intervention related to the inclusion of improvised story-telling that was intended to foster an emotional identification with museum artefacts and create a stronger empathetic audience response. It is decided that Dr Autolycus, a character who firmly believes that the museum must be preserved 'for the sake of civilisation', will tell several stories about some of the museum vehicles: a sports car; a 1930s fire engine; a WWII refuge cart; a WWI motor cycle. As he moves from vehicle to vehicle, his stories tell of heroic acts which involve the vehicles during times of crisis: burning homes in WWII; journeys to freedom; skirmishes in WWI

trenches. The stories also bring out the technological innovations which make the manufacture of the vehicles possible.

The children are invited to participate in some of the stories by acting out fire drill, playing Victorian Street-games and pretending to drive the motor cycle across 'No Man's Land'. The aim of these participatory sequences is clear and they prove creative and enjoyable activities for the children.

In her intervention, Hull makes the following three points to the company, articulating some of the complexities of making 'site and theatre work synergistically'; particularly in relation to the role that the children are expected to adopt (p. 38). The children are in role as Trainees of a Historical Foundation up until this point.

- The language of the story-teller needs to indicate fact or fiction. The ethics of this are important. There should be no confusion in the children's' minds; confusion can be avoided with a simple line such as '**Let's imagine** what might have happened...' Confusion will prevent the sequence achieving its aim. It is essential that audience-participants are aware when contexts are fictional or real (pp. 37-39)

- There can be no assumption that the stories will engage the children because they are drawn from emotive periods of history. Companies can make no assumptions about children's pre-programme knowledge; it cannot be guaranteed. (pp. 37-39).

- The manner of the story-telling changes the nature of the children's participation, their relationship with teacher-actors and their contribution to the programme. The street games, the pretence of riding the motor cycle and the fire drill are asking for an activity-based response, which are in sharp contrast to their

previous, more considered, in-role, adult reflections as trainees (pp. 37-39).

The three points are a précis derived from Hull's company notes and my field notes.

Hull is identifying that interaction between teacher-actors and children must be based upon an understanding of the demands of form, role and participation in relation to the children's experience. She firmly states that 'integrity will reside in the quality of learning, not structure, narrative or character' (p. 30). Her definition of learning is drawn from the DiE tradition.

Case Study 2 Andy Watson

'Theatre is behaviour so let's hook you in with some
behaviour that you recognise' (37: 104)

The narrative had been negotiated between the Assistant Director of Geese and BRBC. *Safeguarding* communicated dilemmas through a series of carefully considered episodes or scenarios, improvised by Geese. The events and circumstances had been selected to ensure that the audience of ballet professionals were presented with issues they could identify with. The theatre was facilitated by The Fool, played by Watson, who, through his interactions with the audience, negotiated a balance of intention and theatre form. The Fool's actions are not based on her/his choice, but are subject to the agreed intentions of the scenario, the workshop objectives and company principles.

The following analysis foregrounds the Fool as an alternative directorial model. As the presentation begins, The Fool introduces scenes, brings characters in, sets the tone, advises the audience of issues to note and clarifies the 'where, when, who and why' of each scene. In one scene, a

young boy dancer, distressed that his mother has not turned up for his community dance performance, discloses to his tutor that something must be wrong at home; he also discloses that his father is often violent to his mother. The Fool pauses the action, intervenes, and explains to the audience that, rather than listening to the boy's memories, the scenes will be re-enacted–'Let's go back in time!'.

The Fool takes us back to three specific incidents, when the boy is five, eight and eleven. As the audience-participants observe the violence in the family they are noticeably tense and focussed. The Fool sets the scene, steps aside and watches the violence alongside the audience.The Fool's interventions enable the audience to focus on the attitudes, relationships and social conditions in the scenes, ensuring they know why they are watching. Brecht's use of narrative techniques are relevant; 'it is what happens between people that provides […] the material that they can discuss, criticise, alter' (Brecht, 1964: 139).

At the conclusion of the disclosure scene, the boy's mother enters and, seeing the tutor holding and touching her son, immediately makes accusations against him. The tutor explains what the boy has told him, the mother says it is all a pack of lies and that she should never have allowed her son to be involved with 'a bunch of pervs!' (p. 130). The tutor stands alone. The Fool intervenes at this high point of tension to ask the tutor how he is feeling, but there is no response. The Fool then turns to the audience and asks 'What do you think the tutor should do?' They are not pressured to speculate publically, they discuss with the people next to them and no judgement is made on their answers or responses during the plenary.

The audience-participants identify vicariously with a situation they themselves could find themselves in. The behaviour in each of the scenes has served a particular function in the build-up to this moment. The theatrical provocation causes them to engage with the situation in a

different way to mainstream theatre, as The Fool transports them from engagement to reflection. The Fool 'floats' between the fiction and reality, more overtly than Heathcote in *Albert*, but nevertheless evoking similar levels of attachment and detachment in fostering an attitude of critical spectatorship.

Questions and questioning were structural features of this workshop; scenes culminated in a key question to the audience. The company's guidance on The Fool is included in *Research Log and Data from Five Case Studies* (pp. 132-133).

Case Study 3 Tim Wheeler

I have a fear of people being forced to do stuff (9-13: 145)

The audience for Tim Wheeler's project was paying, family audiences. The theatre-making was characterised by inventive collaborations involving specialist theatre practitioners and Mind the Gap actors.

The quotation connects with Wheeler's doubts about the value of taking theatre to captive audiences. A challenge based upon many years of experience working in a field permeated by professional interventions and the separation of people with disabilities.

The ability and ambition to respond to immediate personal and group needs is an essential part of Wheeler's directorial identity. It is not a surprise that he balks at 'captive audiences' or organised interventions; his direction builds and grows from the interaction **with** and the perceived needs **of** actors. He invites audiences to make their own connections about the relationships and circumstances of theatre which explores 'outsiderness and otherness' on a 'social and artistic level' (19-27: 136). In a comment on the value of feedback, he recalls a mother claiming that having watched Mind the Gap, she subsequently had the

most significant conversation she had ever had with her daughter (8-12: 148). Wheeler is more comfortable with self-selected reflection such as this than structured post-production workshops (1-2:148).

His 'fear' is also related to notions of providing people with theatre that is deemed to be 'good for them'. His policy is, quite simply, to place learning disabled actors at the centre of a 'dynamic process' of 'story-telling' with non-learning disabled actors (16-19: 188). The central tenet of his directing is 'meeting actor needs' (p. 199). He is at pains to point out that his process is as valid for the RSC as it is for Mind the Gap. Actors in both companies have needs which require forms of directorial support.

His intervention concerns an occasion when he recognises that the actors need to consolidate the chronological order of events in the play's narrative. In response to this need, he creates an improvisation which involves actors and a musician. He asks them to present some twenty still images that re-tell the story. He invites them to walk around the studio in response to the improvised keyboard soundtrack before creating each image in chronological order (p. 165).

The actors and musician engage in exciting improvisational theatre-making which consolidates their grasp of the narrative and extends their array of skills and techniques. They create new theatre forms and explore existing forms. His technique achieves the theatre-making his philosophy warrants; theatre which reflects artistic integrity, rather than political messages about disability (36: 186).

Case Study 4 Anthony Haddon

> *What informs us is always the mutual learning triangle;*
> *teacher-artist-child; and there's learning going between*

the artist and the child and back both ways;
child and teacher both ways and artist teacher both ways (11-13: 210)

The 'learning triangle' is a phrase which has become a philosophical cornerstone for Anthony Haddon. It celebrates the contributions of child-artist-teacher, recognising that learning can begin with any one of them and proceed in a seamless, evolvable learning process (11-13: 210). Haddon values school-based company residencies as a way of developing this triangle of learning relationships. *Hide and Seek* constitutes the essential principles, but residencies can go further. The 'learning triangle' reflects Haddon's awareness of the learning ethos and 'deeper level thinking' he aims for through his theatre. He recognises the strength of the school context for experimental theatre-making.

Haddon selected the programme content for its suitability for curriculum and marketing potential during the autumn term, to coincide with the annual Gunpowder Plot 'commemorations'. The school context is beset with learning constraints and teacher expectations. Haddon recognises the realities of devising theatre for school contexts. Many teachers require assurance that a visit from a theatre company will guarantee that children will know more about the historical topic and, as a result, Haddon claims 'you have to be true to the period' (8-14: 202). As an artist, Haddon was determined not to simplify 'the complexity' of motives, relationships and oppressions in the story (17-26: 202). The need for historical accuracy and the need for stimulating theatre are not mutually exclusive. Haddon's philosophy is that children learn important historical concepts through engagement in theatre that involves participation.

Haddon embraces the benefits of school-based theatre-making enthusiastically. He likens his work to showcasing the abilities of children, demonstrating to teachers to 'use your children as a resource' (7-10: 248).

In his intervention, Haddon emphasised to the actor-teachers that the planned involvement of children was key from the outset. He introduced the sequences of participation on the first field work visit. Actors rehearse their own transitions from actor to facilitator and the skills of enabling children to transform from spectators to participants. Haddon sets rehearsal tasks for the actors to understand how to involve groups of pupils. He explains that questions are central to the interactions and invites the actors to 'think like directors', to 'take suggestions', 'offer alternatives' and, most importantly, learn from the children. His purpose is to enable actors, teachers and children to take responsibility for learning from each other and he draws on appropriate theory to facilitate this.

Case Study 5 Tony McBride

The theatre-making process is drawing on all sorts of
skills and qualities, it's nurturing them…
it's inviting them and us to discover within ourselves and in each other…
(13-16: 263).

Tony McBride is the only director to acknowledge a specific directorial process, albeit one that is open and exploratory. It is a process which he has refined and developed over a number of years having worked with Mike Alfreds and Philp Osment (15-18: 262). He describes the process as 'discovery, unearthing, excavating, mining […] an organic journey' (6: 260). McBride has an array of techniques. Questions are continually placed before individual actors, working on character-response and behaviour: 'What are you thinking?' 'What happens when you are angry?' 'What is your objective?' he asks (p. 273).

One discrete feature of McBride's practice is his recognition of the connections between the artistry of the play and the pedagogy of the forum theatre. He focuses his energy on the text with a rigour and an

approach which, he argues, he would apply to any other theatre-making context. Forum theatre rarely featured in the field work observations; perhaps because it is so intrinsically woven into the company's working processes. It is certainly present in McBride's directorial intentions; he explains that he hopes potential spect-actor interventions will be available in every scene of the play when it is performed with the community for whom it is intended, acknowledging that it will work best in hostels because 'that's what it's been created for' (9: 294).

McBride's search for authenticity is rigorous. In a scene in which a maintenance man arrives to carry out a property inspection, McBride models the behaviour, walks through the moves to gain a sense of spatial significance, motivation and response as the character; all strategies designed to enable the actors understand the triangle of power which exists in the scene (pp. 277-279). At no point does McBride indicate a directorial vision for the scene. He explores and searches for the actors to find their truth. McBride's direction empowers inexperienced and experienced actors alike (23-38: 286). As Alfreds (2007) argues 'Theatre is not about directorial concepts. Directors should create the circumstances in which actors can flourish' (Alfreds, 2007: 343). McBride's interrogation of the text, his techniques and his detailed attention to individual traits are greatly appreciated by the actors he works with (1-38: 286).

This analysis of Stage One Data, relates to the first trawl of the raw data, but nevertheless produces genuine insight of individual practice. The short statements in Table 5.9 Discrete concepts and practices reveal one dimension of discrete practice as evidenced in each case study:

	Discrete concepts and practices
Stage One Data Analysis	➢ The director defines and re-defines participant roles and the demands of the participation to deepen the learning; ➢ The 'Director-Fool' establishes episodic sequences that focus reflection and interrogation; ➢ The director's responsibility is to provide for actors' needs, offering appropriate theory; ➢ Ensemble facilitates the strengths of actors artistry and pedagogy;

Table 5.9 Discrete concepts and practice

5.2 Stage Two Data Analysis

5.2.1 *Introduction to data*

The analysis now focuses on data collated from approaches that were designed to be progressively more detailed and to connect directly to the research aims and objectives: highlighting data in accordance with aims; collating data-text according to objectives; creating summary-statements from data.

5.2.2 *Generic themes, concepts and practices*

The three approaches provided a concise summary of directorial actions and illustrated certain distinctive features of practice with direct reference to research aims and objectives. Data was relevant to more than one aim. For example, Tim Wheeler's comments concerning national policies for people with learning disabilities that include words like 'barriers' 'inclusion' and 'integration' proved relevant to all four aims. His comments provide a combined theoretical, philosophical and practical stance: 'inclusion and integration have haunted this kind of

work…I'm much more interested in interaction' (11-14: 138). This was echoed in other cases where there appears to be boundaries preventing the work from developing.

The collation of text alongside research objectives resulted in surprising dimensions of directorial responsibility becoming prominent. In the example in Table 5.10, the objective relates to director definitions, but it is the transcripts that reveal responsibilities. The analysis of the transcriptions of the Artists' Focus Group Conversations and Interview with directors reveals perspectives that were not anticipated: a recognition that artists must take responsibility for their own development; the mutual learning that grows between artist and child; the concept that one of the roles is to be a 'conventional director' in relation to motivation, presence and proxemics. This recognition that there was a 'conventional' dimension of directorial practice might not have appeared. See Table 5.10 Collating data text alongside objectives.

	Aim 1 To critically interrogate the directorial practice in applied theatre
First Objective: Articulate a definition of the applied theatre director	'The director has the overview, the outside eye, makes the final decisions, and has 'the authorship' of the final event but there is a significant degree of self direction Artists' Focus Group Conversation (32: 54) One director presented the following; 'you have to be able to be one step removed, to observe and crystallize, re-focus, pose questions, shift direction. You've got to have that critical distance from the process' Interview 1 (5-8: 10). Directors lay out the principles, but we must learn to facilitate ourselves' Artists' Focus group conversation (p. 54) 'In this context, one is 'creating theatre as a so-called

	conventional director – motivation, discussion, presence proximity, etc –but also enabling children to contribute and interact within the fictional context and also facilitating a growing understanding amongst the actor teachers' Interview 1 (27: 9) 'Innate in all our work and integral to all our conversations is the aesthetic dimension' Interview (12: 14)

Table 5.10 Collating data-text alongside objectives

The construction of summary-statements similarly identified the unexpected and provided a different perspective on the director role. In the following example, it was the summary–statement that crystallised a most significant dimension of directing through data concerning the actor. The summary-statement was:

The evidence indicates a director role in which s/he enables the artist to develop participatory techniques in which participants can explore concepts for themselves. The choice of the word 'conversation' indicates a willingness to engage in a collaborative learning pedagogy, in which the actor is to provide indicators and signs which 'invite' interrogation; the director is a link between actor and participant.

The data that had been extracted for the objective concerned an actor describing how the importance of discovering a 'voice in the character' that stimulates a genuine desire for audience-participants to 'want to start a conversation' (12-14: 234). There had been no mention of director, only the role of the actor, but the question that arises is how do directors enable actors to find the means to invite interrogation and the desire for conversation? Does it demand a different director-actor relationship?

In the literature review, the benefits of devising are linked closely with improvisation, which is defined as a technique that is typically used in support of the devising process (in applied theatre). The three analytic stages identified two significant moments that can be seen as director knowledge or director expertise in respect of ethical dilemmas as manifest in the theatre-making. In the two examples, the depth of directorial knowledge in respect of audience-participants, context and theatre craft is evident. The two examples relate to the interpretation of historical events and the representation of vulnerable adults through theatre; they are now considered in that order.

In *A Short Organum for the Theatre*, Brecht (1964) suggests that great stories of the theatre can be reduced to single sentences. He provides the example; 'Richard Gloster courts his victim's widow' (1964: 200), which summarises Richard III. The Gunpowder Plot can similarly be reduced to 'A Catholic terrorist plot to murder the King'; it is an episode, from history, which reflects religious hatred and oppression. The story still has resonances today; effigies of Guy Fawkes are burnt on November 05 and there are annual pro-protestant processions in places like Lewes in Sussex. Haddon expressed his own concerns about creating theatre from this contentious material. Some of his anxiety stems from the complexity of cultural and national heritage; he suggests 'there's a responsibility there because it's about what has made us who we are' (30-32: 202). Haddon describes this sense of responsibility as a tension between wanting to manipulate his version of the story, and, conversely, 'not telling it the way history tells it' (12: 202). His concern was such that during the rehearsal period he expresses doubt about making theatre from history in the future (22: 202).

The specific scene that provides a focus for the analysis, taking due cognisance of Haddon's comments, involves Robert Cecil, a prominent protestant dignitary, enlisting the children to become secret police

seeking out Roman Catholics. The speech has been devised from improvisation research and then crafted by Anthony Haddon; an extract is contained in Table 5.11. Cecil is speaking in direct address to the children, calling them 'Seekers' a fictional term used in the play.

> **Cecil:** *(beating the stick)* Seekers when searching Catholic houses I want you to look for objects; hidden objects. I want you to look for Bibles written in Latin; I want you to look for crucifixes; I want you to look for prayer beads. Look under the floorboards. Tear them up if you have to. The most important thing is I need you to look for priests. These people hide priests in their houses and we need to get rid of them. Because if we don't get rid of them they will threaten our Royal Family. We must get rid of these priests. Search the chimneys. If you think someone is up there light a fire under them. If you hear screams make the fire bigger. Roast them. Check beds for warm mattresses. Count how many people are in the house and how many beds are warm. If there are more warm beds than there are people then you know there is a priest hiding in the house. And always check the walls (starts tapping). Some of them are hollow. If you find a hollow wall then you will find a priest. Knock on the floorboards. Tap tap on the walls, *(Leads knock chant) Say it!*

Table 5.11 Enlisting Seekers

One of the positives of making theatre in historical contexts is that it can provide a protective distance for the examination of contemporary controversies (Brecht, 1964: 97). It also offers some pitfalls in devising such sequences as this when aiming to transform the children from spectating to participating using powerful, attractive language and a high status role. Can it be seen as manipulation?

There was no confusion in the children's minds about fiction and reality. The children were aware of the fictional nature of the experience. However, when the actor portraying Cecil addresses them, two ethical questions arise:

- How does the director ensure that the theatricality, language and status do not obscure the significant issues of persecution in the speech?

- How can the director remain confident that audience-participants are not disturbed by the imagery of the language?

As the children respond to Cecil's words, some silently, some enthusiastically, others uncertain, a significant moment of negotiation was taking place within the theatre-making. The director faced a number of tensions relating to historical authenticity, exciting theatre and cultural exclusion.

Cultural exclusion is a risk when teaching many historical contexts in multi-ethnic schools. A number of questions emerge: How will the speech be received by children recently arrived in Britain? Does the speech contain particular connotations for practising Catholic or Protestant families? Would there be different implications if the speech was performed in Belfast rather than Leeds? The speech is rooted in religious hatred and Cecil's intention is to provoke murder; 'if you hear the screams make the fire bigger' he cries. This is a moment when it is difficult to endorse 'the way history tells it'. The ethics of encouraging children to adopt feelings of violence and hatred, without discussion of the issues, are problematic. For a child to resist Cecil, in the fiction, would take considerable confidence, particularly as there is no indication of what the consequences of joining the 'Seekers' might be.

Haddon's structuring and manipulation of form enables the excitement of this moment to be experienced safely. He allows the children to see both sides of the Catholic-Protestant divide by introducing participation in which the children project forward, anticipating the feelings of the persecuted Catholics at the receiving end of a 'Seekers' visit. At the culmination of the speech, the children are invited to meet with the

actors (out of character) to discuss the circumstances of the search and make images of the moment the 'Seekers' enter a Catholic house. This structural safeguard allows the Cecil speech to be delivered in a way which is appropriate to the historical context, in the knowledge that the children will subsequently have opportunity to speculate and reflect on the implications of their actions.

In the second example, representing vulnerable citizens, the ethical issue of devising scenes that represent the victims who have been hurt by convicted offenders is considered. One of Andy Watson's aims is to develop theatre in the Criminal Justice System which can 'reduce recidivism, criminality and the number of victims' (3: 115). In his directing, Watson recognises the difficulty of representing the victim's experience to audiences who, typically, want to avoid such representations. It is, he admits, a delicate dilemma; how to present the victim viewpoint in ways which do not ridicule, minimalise or become confrontational for the audience: 'One of the things theatre can do is breathe life into those people that get hurt, but an offender audience will always find that difficult, so you have to find a way of doing it which is safe and allows them to understand the victim's perspective' (35-38: 115).

In one of the story-telling scenes from *Previous*, the story explores the Mother's response to her sons' addictions; he is the archetypal 'prison user'. In the midst of the story-banter, the 'prison user' is pressed into adopting the role of his Mother whilst another character, the 'prison joker' adopts his 'prison user' role. The scene is played with great sensitivity and emotional engagement. As the Mother (portrayed by the 'prison user') looks at her son (portrayed by the 'prison joker') she says; *I don't know what else to do*.

The scene is a difficult one for the male audience; they watch a mother in despair of her son's addiction. It is made more poignant by the way

the 'user' portrays his Mother and manages to communicate that he is looking at the consequences of his own addiction, portrayed by the 'prison joker'. The actors must judge the appropriate duration for 'holding this moment'. It will depend upon the nature of the audience, time and occasion. When the actors judge it has been sustained long enough, they quickly snap back to their original roles. The prison joker then says provocatively and knowingly to the user; *It's not up to her* (referring to the Mother's *I don't know what else to do* line*). It's up to you isn't it?* The user says *Yeah* and leaves.

The audience observe the user confronting his addiction, acknowledging he should address the problem. The one word *Yea* symbolises a painful exposure in the fiction before his three cell mates and a painful resonance, on different levels, with many of the male audience.

An actor reflected that the audience relate closely to the pain the Mother feels. They have 'been in those situations' and, when presented with that level of emotion, they can feel vulnerable and 'humiliated' (92: 97)

In devising *Previous*, the ensemble had explored techniques involving 'immediate' changes of role; 'dropping into character on a beat, becoming one sort of person and then dropping straight out of character' (34: 96). This technique enables the company to address the ethical issue of presenting vulnerable victims. The dropping of role removes the tension which extended exposure can bring; the actors have the skills and are given the responsibility to make decisions, by the director.

The example illustrates considerable directorial knowledge and craft, enabling actors to be sensitive to role-changes for both the benefit of the theatre and the well-being of the audience. Devolving responsibility to the actor to make decisions recognises the inherent need for actors

to take responsibility for their contribution to the artistic, social and philosophical purposes of the scene.

A summary of some features of generic practices, as evident from Stage Two Data Analysis are recorded in Table 5.12.

	Generic themes, concepts and practices
Stage Two Data Analysis	➢ Directors endow actors with powers to make decisions; ➢ Director-knowledge of the ethics of devising historical contexts extends beyond content; ➢ Director's understanding of role representation of the vulnerable;

Table 5.12 Generic themes: Stage 2 Data Analysis

5.2.3 *Discreet concepts and practices*

An important dimension of the director's role was their discrete approach to text. The term 'text' incorporates such concepts as script, scenario, mise-en-scene, play, prepared and impromptu improvisation, vignettes and other forms which bring shape and order to enactment and theatre-making. Text in devised theatre can be defined, and created, in different ways, but it is the directors' relationship to text which is the focus here. I consider the unique approach and response of each of the five directors with regard to text.

Case Study 1 Deborah Hull

There is too much text and not enough interaction (p.17)

Deborah Hull used a previously devised text for *All Good Things* to introduce the programme to the new company. The text included key speeches, scenes and sequences of participation. The text for the scenes does not reflect the length of the participatory sequences. In the first meeting about the project, Hull expressed her doubts that the text

contained structures which would facilitate 'enough interaction' (p. 16). Following the first read-through, her meaning became clear. She questioned what each of the characters could offer in terms of knowledge. She posed three questions to the two company members who were in attendance that first day about characters in the script: 'Who is present? Why are they there? What are they enabling the programme to do?' (p.17). The two characters she was referring to were to be the focus of the programme, Dr. Autolycus, deeply committed to the preservation of the museum, and Dr. Regan, a representative of the new wave of business-conscious historians who wanted everything in the museum to be recorded digitally and all the artefacts disposed of.

Hull created an improvisation to explore the learning potential of the two characters further. In preparation, she first asked for pithy slogans which defined what the two roles communicated about heritage issues. She then asked the actors to define their character in relation to 'dynamics, impulse and physicality (p. 19). She began the improvisation with a journey; the two characters were to symbolically travel across the rehearsal space. The actors created their 'fictional locations' for their characters' journeys and, eventually, they met. The focus of the improvised conversation became an imagined bicycle owned by Dr. Autolycus. Dr. Regan had been previously looking at objects in her Grandmother's house before the chance meeting with Dr. Autolycus. The improvisation created two interesting characters and lively dialogue.

However, there could be no doubting that Hull's priorities were educational, as she presented both actors with the following questions: What is it that these two roles do in relation to: the children's function? The children's roles? The children's contributions? How will children 'use their own understanding and experience to interpret and participate?' (20: 61).

As new text began to emerge, Hull ensured that it had a clear intention and purpose. Her approach to the new structuring was consistent and rigorous; she remained determined to view it 'through the eyes of the children'.

Case Study 2 Andy Watson

Theatre has got to be about hope and possibility (7: 107)

The devised text for *Previous* consists of a series of scenarios which are intended to be improvised and brought to life by the actors. Actors are able to make decisions relating to their characters' social standing, personal circumstances, back-story attitude and relationships. Watson's rationale is based on a principle that Geese theatre is about 'finding the version of the character that you might be, if you were in such situations' (13: 104). In spite of the openness of this invitation, he demands a disciplined performance with precise physical motifs in the story-telling style (p. 71). He asks for the silences to communicate meaning and he demands accuracy with regard to prison routines such as 'frisking prisoners'.

One of the actors is new to *Previous.* Watson sets an exercise to help character development. The purpose of the exercise is for the actor to gain an understanding of the complexity of the character's relationships outside the prison context. Watson places six chairs in a row; each chair represents someone from the character's life; his wife, father, son, friend, etc. The role of the other actors in the rehearsal is to ask questions as the actor concerned moves from chair to chair adopting the various family roles and answering questions about the person he is portraying. The exercise gives the actor an awareness of roles not present in the play and an understanding of the character's biography, a technique also used in interpretations of classical texts (Mitchell, 2009: 156). The exercise heightens the actor's knowledge of the 'wider

community' of the character's world. He adopts the role of his Mother and is asked:

- 'Do you remember when the police first brought him in?'
- 'Why did his father leave you?'
- 'Did he get in trouble at school?
- 'Do you think he did it?'

Although this directorial intervention deepens the actor's sense of 'living the role', as Stanislavski's improvisations intend, its primary purpose is to enable the actor to communicate the relationships and responsibilities which exist beyond the play; including victims. Watson's philosophy determines that portrayals must communicate possibilities for change theatre cannot simply present negative endorsements of the audience's social context. For Watson, there must always be an indicator that change is possible; 'theatre has got to be about hope and possibilities (7: 107).The director, aware of the social make-up of the audience, is thus devising character and context for a very different purpose to Stanislavski, though the exercise may look similar.

Watson articulates the functions of the characters to the actors. He illustrates how 'function' is a criterion to examine scenes, characters and events. He describes characters in terms of their functionality: 'we have the drug user, we have the violent guy, we have the prison bull-shit guy, we know them – so the characters are functional for us in terms of being a cross-section of our audience' (28:108). He explains to the new company member; 'There is no audience involvement (participation), but the audience members are invited into the cell' (p. 71). This concept of acting which signals 'invitation' is understood by both actor and director.

Watson's relationship to the text is, like Hull's, focussed on the audience-participants; to create a world which mirrors that of the

audience, but which, at the same time, indicates the possibility of change.

Case Study 3 Tim Wheeler

The issues are the barriers people face and the issue might be learning barriers or social barriers or how to go about addressing them
(26-27: 138)

Stig was written by one of the UK's most prolific writers of theatre for children, Mike Kenny. Kenny attended workshops with director, designer, musician and actors on several occasions before beginning the writing. He was familiar with the actors he would be writing for. As a result of one workshop, he and Wheeler changed the casting (30-32: 145). The casting process is an evolvable process, one which centres on the performance-relationship of non-disabled and disabled actors. Wheeler's description of the historical journey that the company casting policy has undergone began with having non-disabled actors serving the needs of disabled actors in performance, then progressed to the removal of all non-disabled actors from the performance, to the situation which currently exists. The *Stig*, cast comprised one non-disabled actor and three disabled actors (11-35: 142).

Wheeler knows that the writing must complement and celebrate the cast's needs. He stresses the importance of casting and how the company are arriving at a point of equity, seeking actors who 'through life experiences have an ability to adjust their performance to work alongside different actors who have different levels of experience' (25-27: 142).

The barriers which Wheeler hopes to dismantle concern perceptions of difference. On her own volition a cast member made the comment 'Don't fear difference, because there's nothing to be afraid of' (11: 182).

Case Study 4 Anthony Haddon

I will take responsibility for putting the bones of the script out there

(10: 204)

Anthony Haddon was diligent in recording text resulting from improvisation, a process which he feels suits his directorial style; 'I write from devising…devising plus research' (8-9: 202). Updating the text sometimes involved working on it away from the studio. One of the actors referred to this as 'out of the room directing (12: 231). Haddon constantly asks actors to comment on the text, recognising their need to feel comfortable with the rhythms, authenticity and nuances in the lines. He uses the ensemble to maximum benefit to interrogate the text, testing ideas, questioning motivation and inviting members of the ensemble to direct scenes in which he is acting (p. 222).

The *Hide and Seek* text includes the participation and here Haddon adopts a distinctive approach. For his facilitation of the participation, he has written text to set the scene, create mood and enable the children's presentations to be more dramatic than a conventional sharing of ideas. In fact, the children's input became an extension of the theatre ensemble.

In one sequence, the children have prepared words to describe the mutilation and horror which would have occurred if Guy Fawkes had succeeded. They are asked to imagine being the barrels of gunpowder. They stand in a circle, with Haddon at the centre, holding a 'gun'. He makes the sound of a ticking clock, and moves around the group pointing the 'gun'. When he stops at a particular group, they perform the words and phrases they have created with the actor-teachers. The impact of the participation was to communicate the sense of destruction and heighten the awareness of the plotters' actions, presented in a context of increasing tension.

Haddon describes 'holding the space' in relation to actors, but in this case he was holding the space for children. On reflection, the children are perhaps not an extension of the acting ensemble but a new additional ensemble created within the theatre-making process.

Case Study 5 Tony McBride

I work with these actors […] in the same way that I would approach any other piece of theatre which is worth its salt and is rooted in truth

(28-31: 295)

The text remained a central focus throughout my observations with Tony McBride. Although he made editorial changes, with the playwright's agreement, his overall intention was to enable the actors to find their personal meaning in the existing text by his facilitation, interrogation and analysis using techniques that developed 'convincing and authentic characters' (8: 282).

McBride remained central to the analytic process. The techniques he used included asking actors to define units, objectives and actions. One of the sessions began by studying the preface to *Actions The Actors' Thesaurus,* a book which sets out the whole process of actioning text. Actors were invited to articulate sub-text.

The process which had produced the following three moments of theatre was not observed. However, they were moments which communicated the oppression encountered by the protagonists in the stories and were presented in a way which overtly placed the cause of the homeless community before the audience, in a manner which invited reflection and interrogation (16-29: 293). As each of the protagonists faced their weakness or temptation, McBride used slow motion and sound to distance, accentuate and highlight the three encounters between protagonists and the cause of their oppression. The moments were: a

protagonist with a drink habit being presented with a can of larger; a recently released prisoner being tempted with money as payment for committing crime; a woman with mental illness contemplating burning the apartment down.

	Discrete concepts and practices
Stage Two Data Analysis	➢ Directors ethical responsibility for performance imagery; ➢ Director's craft of structuring narrative that removes 'barriers'; ➢ Director's role in preparing actors to both challenge and present audience members with issues from their own lives;

Table 5.13 *Discrete concepts and themes*

5.3 Stage Three Data Analysis

5.3.1   *Introduction to data*

The analyses in Stages 1 and 2 consolidated and extended understanding of directors' discrete and generic identities. The stages were significant building blocks. Denscombe's (1997) argument that data and analysis are integral to social situations, open to contradictions and ambiguities and capable of producing valid explanations from specific circumstances, determined a resolve to subject the data to further objective analysis.

Some practices and themes continued to reflect ambiguity. For example, it was evident that 'participation' defined a different kind of activity in Deborah Hull's data, to that in Anthony Haddon's. 'Participation' in Hull's case involved children adopting one fictional role throughout; interacting with teacher-actors, also in role. In Haddon's case, the children prepare their drama out-of-role, to create small-group presentations supported by the actor-teachers. In Hull's

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structure, the children are compelled to think in 'the moment' whereas in Haddon's, they select, distil information and plan 'as themselves' before making their presentations.

Stage Three analysis seeks to address this ambiguity and similar issues using 'coding' to gather further evidence with which to interrogate existing and emerging themes. Mindful of Stake's (2006) 'case-quintain dilemma', in which the researcher might be tempted to allow the quintain to become a focus, before individual cases have been fully exhausted, I was determined that 'coding' would contain the focus on the raw data, working through each case in turn.

The first task was to identify codes and to define precisely what I meant by them. See Appendix 3 Definitions and Meanings of Codes. The definitions resulted from four sources:

- review of the literature;
- articulations of directing by the five directors;
- evidence from fieldwork observations;
- experience in the field.

I endeavoured to identify every aspect of directorial intervention which was evident in the data. I allocated each code a letter, to mark it in the raw data. The process led to the identification of thirty-six codes across the entire data.

It was the process of defining that shed new light on the data. The process was characterised by re-assessment and reiteration as codes were refined, amalgamated and modified (Denscombe, 1997: 295). Codes which were created during one case study often required amendment during the analysis of subsequent case studies. To illustrate, the colours in Table 5.14 indicate which codes were created during individual case analyses:

- The codes in black were constructed and defined in readiness for the analysis of data in Case 1 Deborah Hull;
- The codes in red were added and defined during the analysis of data from Case 2 Andy Watson;
- The code in green was added in analysing data from Case 3 Tim Wheeler;
- The codes in blue were added in analysing data from Case 4 Anthony Haddon;
- The codes in purple were added in analysing data from Case 5 Tony McBride.

A] Research	J] Broker	S] Questioning	$] Philosophy
B] Learning	K] Policy	T] Acting	*] Blocking
C] Devising	L] Theoretician	U] Modelling	**] Observing
D] Improvisation	M] Editor	V] Contracting	***] Ensemble
E] Location	N] Decision-	W] Extraneous	****] Personal
F] Techniques	taking	Tasks	Response
G] Instruction	O] Inviting	X] Critical	X1] Authentic
H] Notes	P] Audience	reflection	Response
I] Planning and	Participation	Y] Artistic	A1] Identified
Preparation	Q] Pedagogy	decision-taking	Community
	R] Functional	Z] Listener	A2] Craft
		%] Reviewer	A3] Critical
			feedback

Table 5.14 The codes and their distinguishing marks

5.3.2 *Generic themes, concepts and practice*

During the analysis of data from Deborah Hull and Andy Watson, it appeared that certain codes were contradictory. For example, Audience Participation, so integral to the practice of Hull, did not appear to feature regularly in her data. Watson's data indicated Location was not a priority and yet locations are central to his theatre-making. The

reason for these and other contradictions probably resides in the fact that such integral dimensions of practice are embedded within company theatre-making and not explicitly referenced on a day-to-day basis. The situation also arose with Devising in the data of Andy Watson and Tony McBride.

Blocking and Observation needed to be added to Case 2 Andy Watson; neither code had featured in Case 1 Deborah Hull. Hull's programme was essentially in promenade, with Blocking rarely featuring in the participatory sequences. Hull defines moments when Observation becomes important but, more typically, her directorial style is to make herself part of the programme. Watson, on the other hand, in preparing a new actor for *Previous*, needed to block moves because they were well-established with the other actors; in addition *Previous* was an end-on performance space requiring visual clarity for audience members.

The term 'outside eye' was included within the code Observation. It is a term referenced by Hull, Watson, Haddon and Wheeler. It proved difficult to evidence when and why some directors choose to adopt this role. It is a concept that would benefit from further research.

There were certain codes that were unique to individual directors. For example, it was necessary to add Personal Response and Craft during the data analysis of Case 3 Anthony Haddon. Haddon was one director who referred regularly to his professional need to have an excited and enthusiastic artistic response to content and stimulus material; he needed more from the material than simply to recognise its potential benefit for audience-participants (22-25: 201).

After the analysis of Haddon and McBride's data, the prominence of theatre craft became apparent. Haddon's detailed contemplations on the precise use of drum beats, the representation of a portrait of a young Prince and the design of a torture rack. McBride's crafting of the

script, exploring power through the metaphor of a boxing match and his exercises to enable the actors to play the objective of the scene. The data from the first three cases was re-analysed following the identification of theatre <u>Craft</u>. This process of re-visiting data was illuminating and revealing in terms of understanding dimensions of practice.

<u>Policy</u>, <u>Identified Community</u> and <u>Theoretician</u> were three codes that reflected the working ethos of companies. Andy Watson illustrated much of his practice with references to company practices (9-29: 108). Deborah Hull constantly drew attention to DiE theory to inform her instructions and suggestions (30: 56). Tim Wheeler referenced his arguments with the language of national policies (11-15: 138).

The addition or removal of codes does not necessarily indicate that directors do or do not recognise or practise particular concepts. For example, <u>Ensemble</u> appears little in Deborah Hull's data but features in Andy Watson's; this indicates only that <u>Ensemble</u> is a feature of the vocabulary of Geese and is a recognised descriptor for their working process. Hull acknowledges that the company work as an ensemble but the concept is less explicit in their day-to-day language, at least during my fieldwork visits.

Once Case 5 Tony McBride had been completed, I returned to the data to examine if all of the codes continued to be relevant and appropriate. As Denscombe (1997) suggests, 'if the initial codes are incorrect, later versions will be refined and improved' (1997: 295). The creation of new codes proved invaluable in highlighting important dimensions of practice which had, sometimes, been blended into other codes or obscured by actiions. For example, in Case 1 Deborah Hull, <u>Philosophy</u> was recorded fifteen times on the second analysis, thus demonstrating its relevance and indicating the degree to which the philosophical perspective had

been 'hidden away' within the code <u>Theoretician</u>. There were other examples, which will be referenced in the single case analyses.

Once the codes were defined and recorded in the raw data, block graphs were created according to each of the five directors. The block graphs reveal the frequency that codes appeared in the data and thus the significant dimensions of the director's contributions to the theatre-making, within the timescale of the research. See the following Figures:

Figure 5.1 Case 1 Deborah Hull

Figure 5.2 Case 2 Andy Watson

Figure 5.3 Case 3 Tim Wheeler

Figure 5.4 Case 4 Anthony Haddon

Figure 5.5 Case 5 Tony McBride

The analysis achieved through the block graphs is conducted within an interpretative paradigm and does not attempt to present a statistical or scientific research analysis. The values on the graphs indicate only the number of times a code was noted. It was valuable and visually informative to have a sense of the numerical values during analysis, sustaining a focus and perspective on practice:

0-10 rarely feature

11-25 sometimes featured

26-40 regularly featured

41-50 featured highly
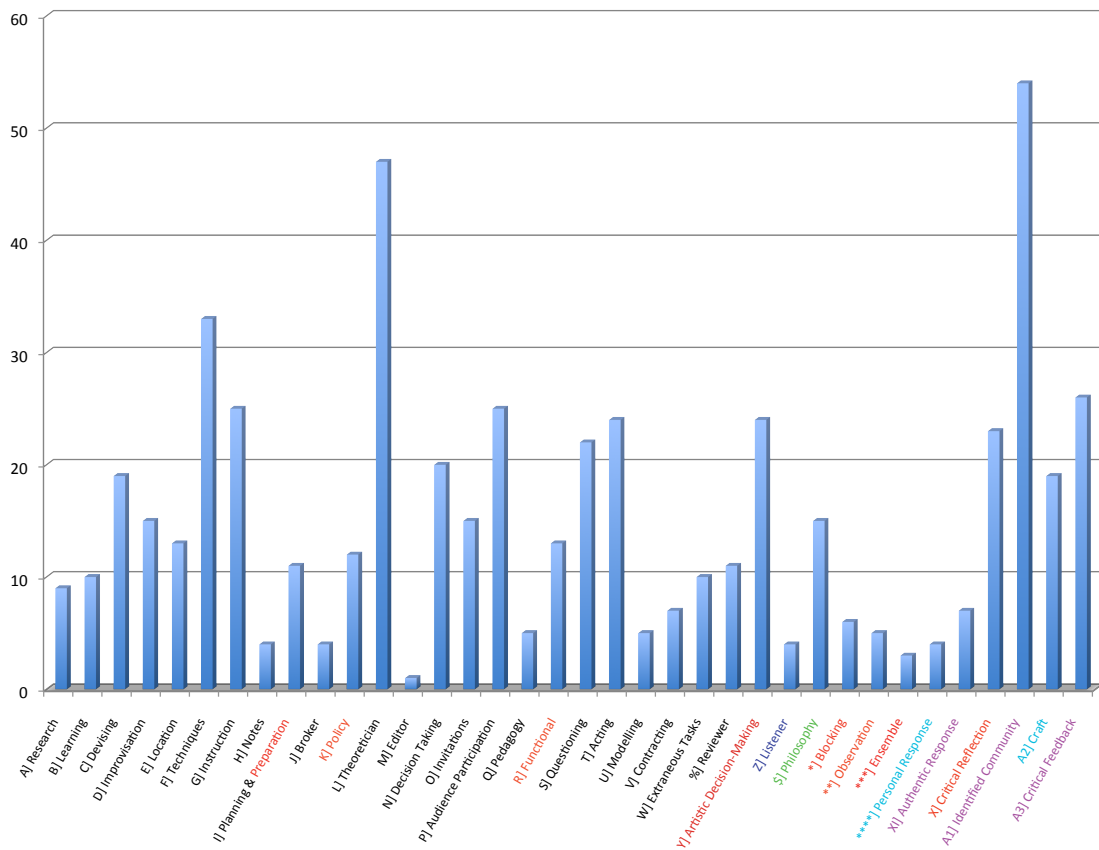
Figure 5.1 Case 1 Deborah Hull
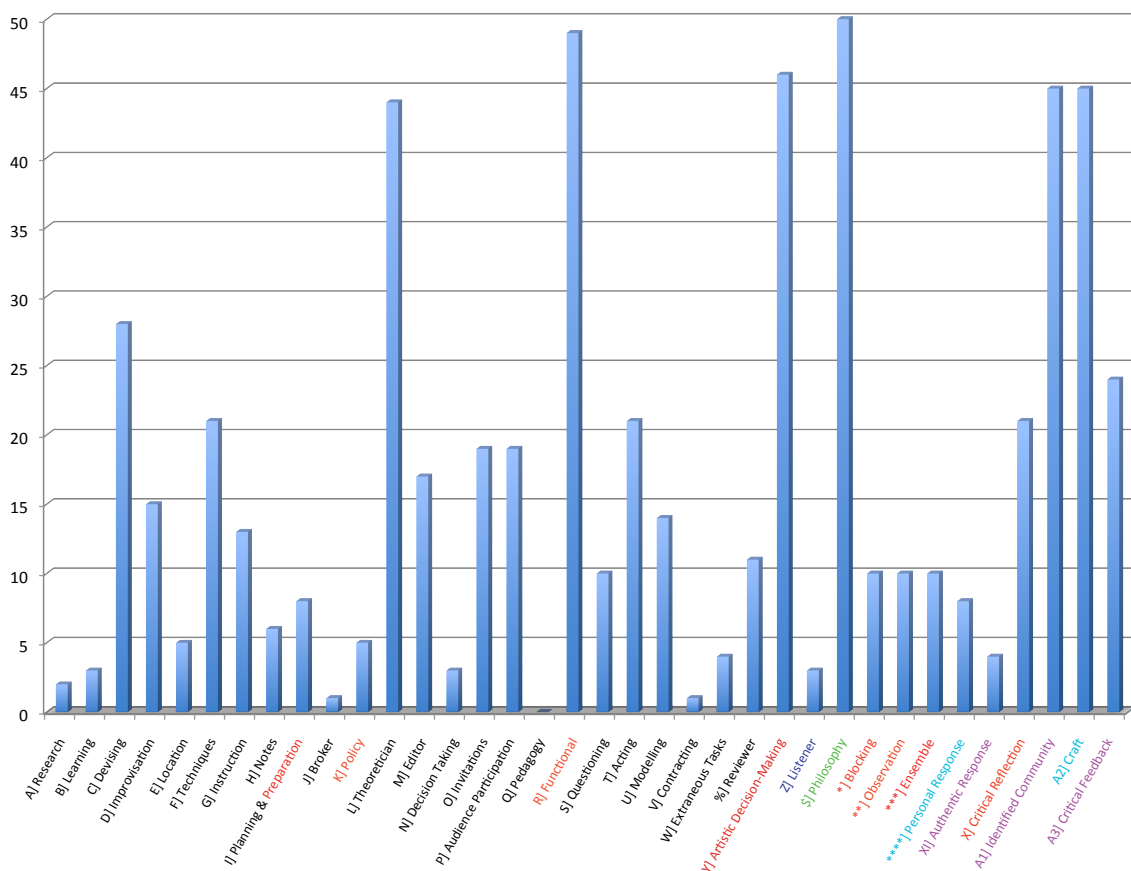
Figure 5.2 Case 2 Andy Watson
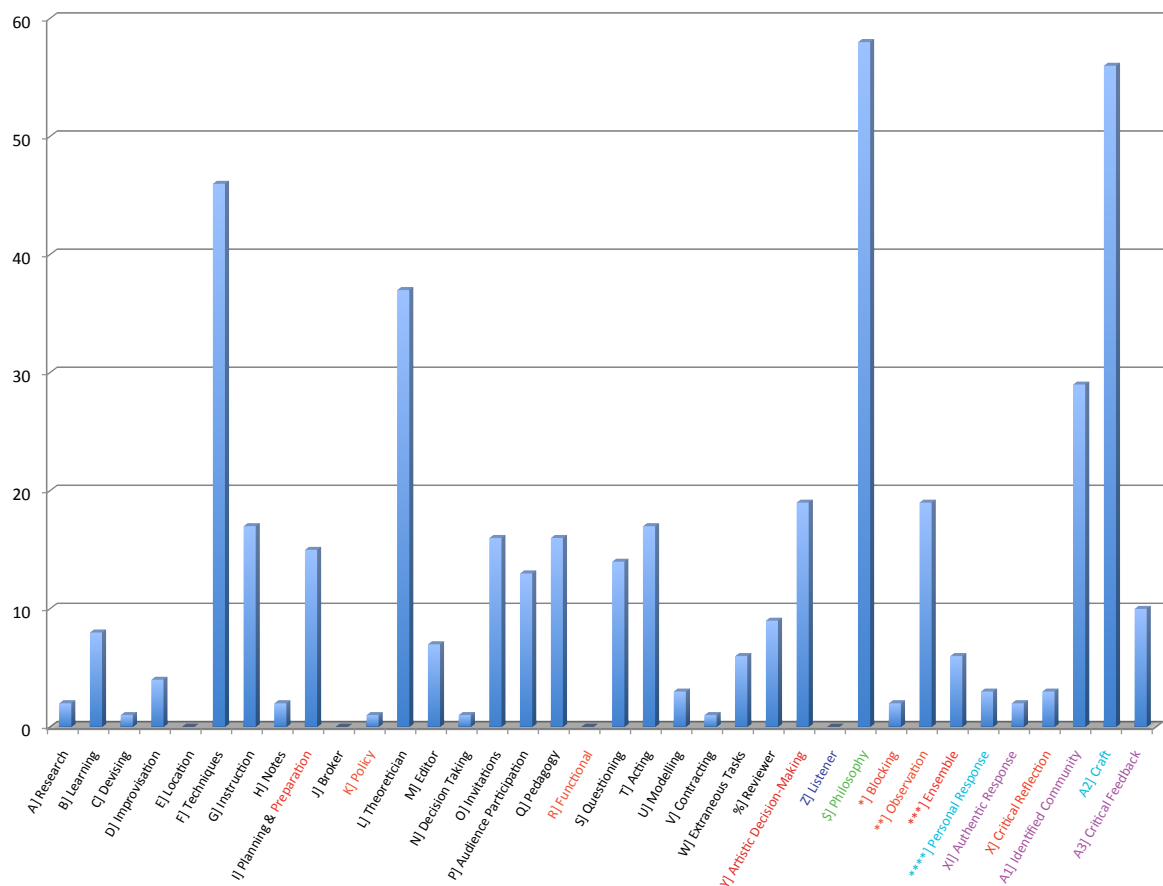
Figure 5.3 Tim Wheeler
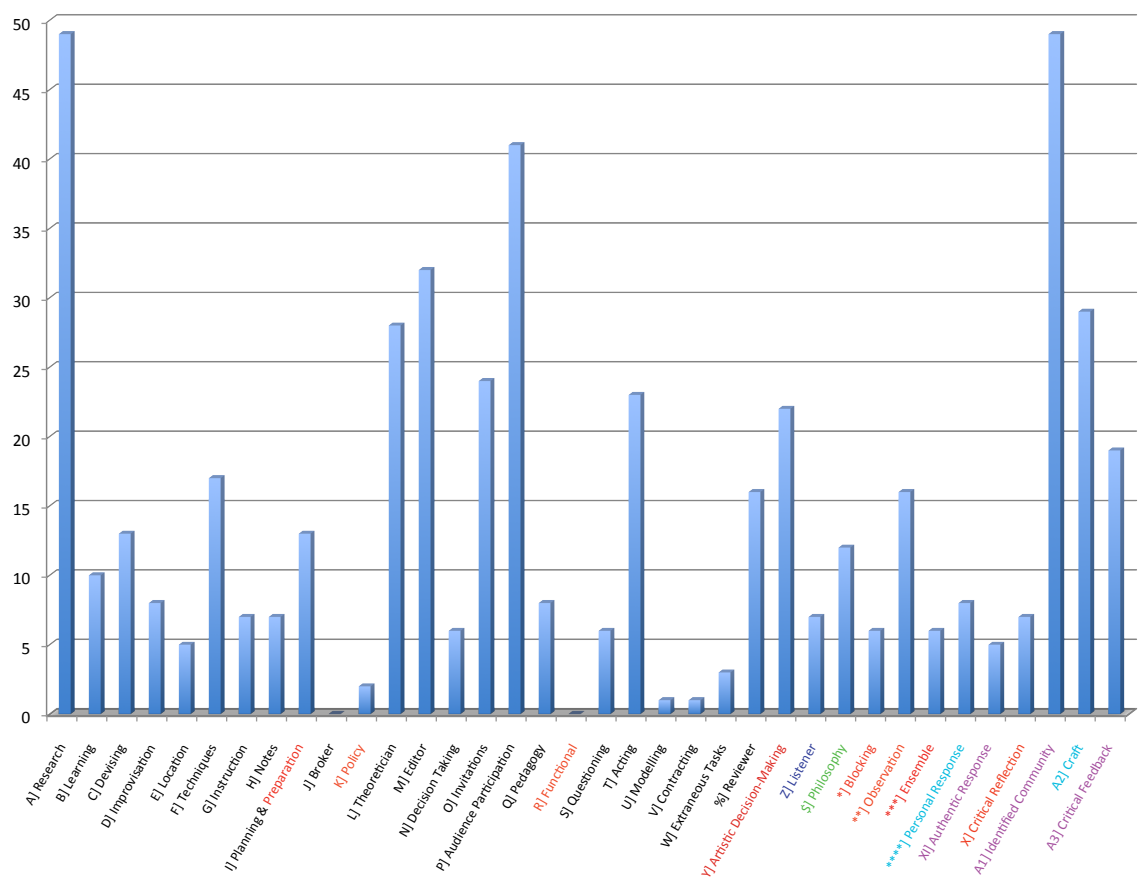
Figure 5.4 Anthony Haddon

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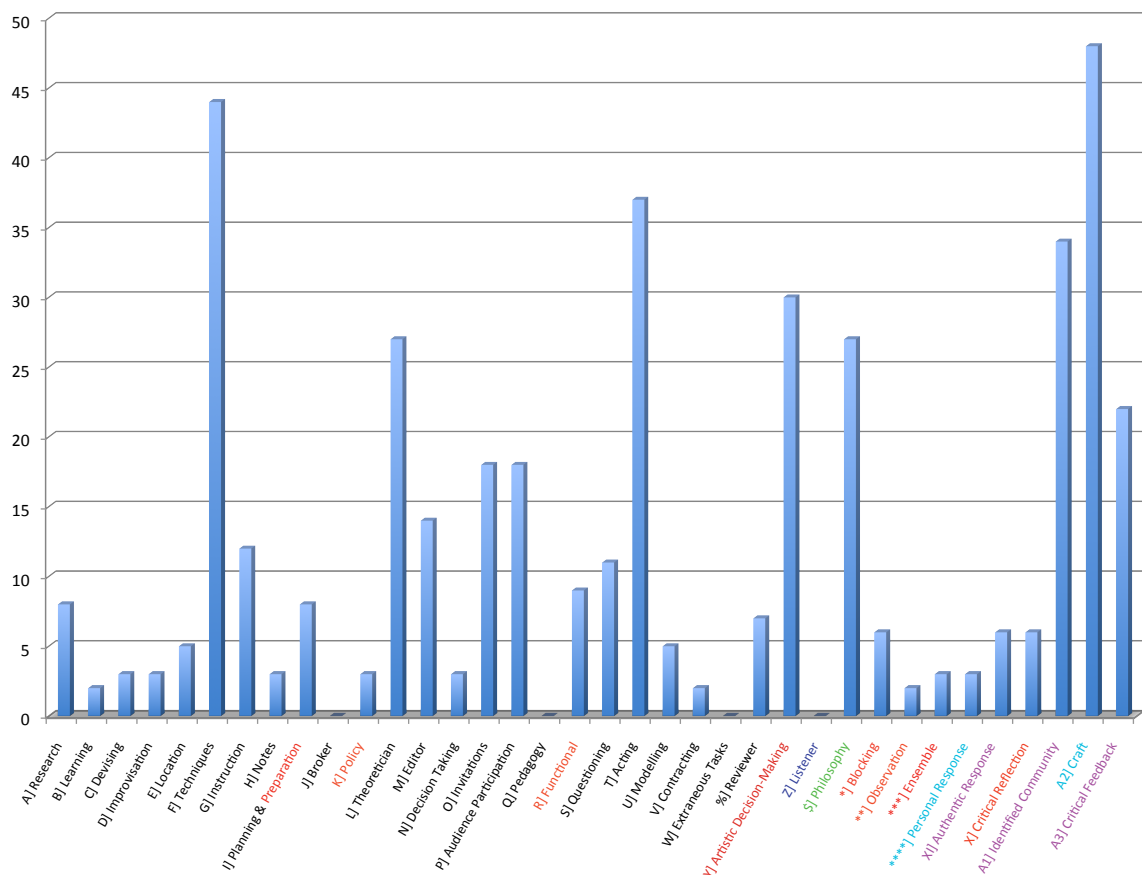
Figure 5.5 Tony McBride

The block graphs revealed a visual representation of generic directorial actions; the graphs endorsed many of the previously identified themes, but also specified individual directorial action. The most noticeable collective feature was the high profile of Craft, Techniques, Philosophy and, understandably, Identified Community. Directors also had high individual codes which defined discrete profiles of their practice: Hull Theoretician; Watson Functional; Wheeler Philosophy; Haddon Participation; McBride Techniques. One of the dangers of an exercise such as this is that it can suggest conclusions on evidence that is interpreted and collected in a relatively short period of time. It is also evidence based upon how individual projects were approached.

The process of clustering codes to create categories began. The purpose of creating categories was not to make the data manageable, but to examine the extent to which categories reflected new themes or theoretical identities (Denscombe, 1998). In the process, codes were

clustered on the basis of type, similarity and frequency. The codes were then sub-divided into groups. The criteria related to their influence on theatre-making. It was not intended to create a hierarchy of higher order codes, simply to distinguish the nature of their relationship to interventions.

After reviews, refinement and re-grouping, seven categories accommodated thirty-six codes. See Table 5.15 Categories

Social change	Learning
	Theoretician
	Pedagogy
	Philosophy
	Questioning
Directorial intervention	Craft
	Preparation
	Editor
	Invitations
	Modelling
	Review
	Listening
	Blocking
	Observation
Community	Participation
	Critical-reflection
	Contracting
Theatre form	Research
	Artistic Decision-making
	Instrumental Tensions
	Personal-Response
	Techniques
Ensemble	Acting
	Authentic-response

| | Improvisation |
	Devising
Leadership	Instruction
	Planning
	Brokering
	Policy
	Decision-taker
	Extraneous
	tasks
	Facilitation
Ethics	Location
	Notes
	Functional
	Identified
	Community

Table 5.15 Categories

The most striking feature of the analysis in Stage Three Data Analysis is evident from the block graphs which, generally, either describe a) actions (Devising), b) denote a title (Editor) c) depict task (Instruction) or d) present a concept (Critical Reflection). The diversity of the codes indicates the complexity and hybrid nature of the director role. The graphs also reveal commonalities. The generic features, which have been well referenced previously, are as follows:

Identified Community: 'featured highly' across all five cases. The community of audience-participants was a priority in the theatre-making for all of the directors and provided the basis for their intervention.

Location: the location of the theatre, surprisingly, 'sometimes featured', perhaps indicating that locations were implicit to practice and procedure.

Learning: it had been anticipated that learning would feature highly in all five cases. However, learning, a contentious concept even amongst TiE companies, is subject to interpretation: skills, knowledge, curriculum content, transformation, behaviour, etc. Jackson (2007) presents six categories of educative theatre in which the aims and learning perspectives are quite different (2007: 17).

Philosophy: this code 'featured highly' for Wheeler, Watson and McBride. For Haddon and Hull, it was the code Theoretician that 'featured highly', suggesting a slightly different emphasis in the way that theatre for children and theatre for adults is articulated.

Research: the research code 'sometimes featured' although, unsurprisingly, in Anthony Haddon's history-based project it 'featured highly'. In some of the cases the research had, of course, been conducted before the start of the project, as is evident in interview transcripts of McBride, Wheeler and Watson.

Devising: understandably, this code 'rarely featured' in the raw data of Wheeler and McBride, who were directing texts written by playwrights. However, it 'regularly featured' in the data of Haddon, Hull and Watson, which related to different theatre forms that were underpinned with similar directorial intentions.

Editor: the code was used to describe more than text editing. It was used to define tasks when sequences were edited by the director to create impact, to reduce the length of a scene or to create a greater sense of ambiguity to invite interpretation. It sometimes featured across the cases

Blocking: the code was rarely recorded beyond 'sometimes featured'. This may have been partly because it was executed with the utmost sensitivity and subtlety or because it emerged from explorations or

because experienced actors were constantly dealing with positioning as part of their artistic responsibility and were capable of 'making the action clear for the audience' (Mitchell, 2009).

The following generic actions are considered in more detail; <u>Techniques</u>, <u>Critical Feedback</u>, <u>Questioning</u> and <u>Critical Reflection</u>.

<u>Techniques</u>

There were a considerable number of techniques used by directors that appeared to have different intentions. This analysis classifies the observed techniques into five criteria; see Table 5.16. The criteria depict directorial action when working with actors, although sometimes this is continued with participants. Three observed techniques used by directors are offered as examples for each criterion:

Inner exploration	Outer exploration	Reflective exploration	Formal exploration & instruction	Participatory techniques
Hot Seat (pp. 21-27)	Sculpturing (p. 160)	Walk-through of museum site (p. 27)	Silent observation (p. 74)	Freeze frames (p. 215)
Modelling (pp. 76-77)	Puppet and each actor (p. 163)	Pithy Slogans (p. 18)	Changing character (p. 70-71)	Creating phrases (p. 216)
Arena of inner thoughts (p. 267)	The Boxing Match (p. 266)	Objectives (p. 274)	Transitions (p. 168)	The House Search (pp. 225-226)

Table 5.16 Directing Techniques

Inner exploration: the techniques in this category involve a direct engagement with the theatre-making. They often involve 'in the moment' exploration with actors adopting fictional roles.

Outer exploration: were slightly more distanced or once-removed from the encounter, allowing the actors more space and critical perspective in the engagement.

Reflective exploration: usually did not involve role adoption, inviting reflection and decision-making to further understanding of experiences or engagements.

Formal exploration: concerns the effectiveness of theatre form to communicate with audiences. Techniques involve the director considering how the theatre will be received and the nature of the responses being sought by the artists.

Participatory: techniques which create and invite participation in the theatre-making.

This classification is drawn from the data and is not comparable to the seminal publications on conventions, techniques and exercises by Boal (1992) Heathcote (1982) Neelands and Goode (2000) or O'Neill and Lambert (1982); the intention is to collate and classify the observed techniques to explore if any pattern exists.

Feedback

The constancy and continuity of feedback as it featured in the five projects risks such expertise being assimilated into the totality of directorial practice. Although Critical Feedback was recorded on each of the graphs as 'sometimes featured', if it had been considered as

Review, then, in all cases, it would rise to 'featured highly'. Critical Feedback operated in a number of ways:

1. The traditional and formal convention of 'directors notes' continued to be practised in every case (p. 221).

2. One-to-one dialogue between actor and director occurred (p. 89).

3. Group appraisal and discussion was frequent (pp. 88-89).

4. Critical feedback was often achieved through questions (p. 274).

Questions and questioning

Questioning was a feature of the applied theatre-making. It served a number of purposes, both between actor-director, actor-participant and as a structural, pedagogic device for producing deeper level thinking. It was:

1. a directorial technique to facilitate collective understanding (p. 21);

2. a specific invitation to actors to explore character and motivation (p. 278);

3. a means of enabling actors to be responsible for their learning and conclusions (p. 278);

4. a means of promoting deeper thinking and critical reflection (pp. 86-87);

Questions were also a significant strategy in the interactions between actors and the identified communities. In the Geese *Safeguarding* workshop, they were a structural device to;

1. develop audience-participant conversations (p. 214);

2. explore knowledge and exchange information (p. 38);

3. interrogate social contexts (p. 167);

4. organise audience participation and feedback (p.128);

Critical Reflection

This code, although introduced during the analysis of Watson's work, is considered in the literature review as an audience-participant perspective that valuably describes how directors in applied theatre hope audience-participants will engage with the process. It communicates, or defines, principled attempts to invite the audience to reflect on personal opinions, attitudes or observations of the theatre. Directors draw upon various techniques to facilitate Critical Reflection; slow motion, sound, direct address, inner thoughts, and changes of role are offered as examples.

The data suggests that one important directorial role is to enable the actor to discover their own styles, techniques or gestures that evoke curiosity and prompt exploration by audience-participants 'to get involved and want to ask questions' (1-2: 234). It is a theoretical stance which is informed by the theories presented in Chapter 2. A summary of the features of generic themes and practices as evidenced in Stage 3 Data Analysis is recorded in Table 5.17.

	Generic themes and practices
Stage 3 Data Analysis	➢ Theatre Craft: blocking, critical feedback and exploratory techniques; ➢ Questions. Questioning, and critical reflection; ➢ Authentic: performance, behaviour, language and response; ➢ Critical reflection in: devising, rehearsing, acting; ➢ Director's use of theoretical, instructional skills.

Table 5.17 *Generic themes:* Stage Three Data Analysis

5.3.3   *Discrete concepts and practices*

The block graphs were re-analysed and those codes which featured highly, and uniquely, for individuals analysed. The numerical values were used as indicators of the discrete practice, not as evidence. The unique code is denoted under the name of the director in the following critiques.

Case Study 1 Deborah Hull

<u>Theoretician</u>

The two codes that featured most strongly on Hull's block graph, Figure 5.1, were <u>Identified Community </u>and <u>Theoretician</u>. Her clarity concerning stages of directing, her recognition of an evolving directorial focus and her willingness to cite theory from DiE to inform practice endorses this. For example, on the first day of rehearsal, Hull presented the teacher-actors and placement students, with an introductory paper (p.61). The content indicates an overtly theoretical position. The paper emphasises learning experiences through concepts such as 'creative gaps, synergetic performance and participation, tension, imperatives, a sustained fictional context and children as decision makers' (p. 61). The ethical issue of contracting children into the fictional world is recognised by Hull, who identifies the stages of contract-making in meticulous detail (pp. 40-45).

In rehearsal, Hull advises and instructs from theoretical perspectives. Theories which are part of the tradition of Language Alive! are influential and part of professional dialogue: 'role-based facilitation'; 'in the moment' facilitation. These concepts are valued by the artists who work with the company (1-25: 49). Perhaps the most distinctive concept is that of 'implicated witness'. Hull's definition of this role is 'a staging post en route to more active participation by the audience, where their initial implicated position can be challenged or shifted (10:

60). It is a complex layering of fiction, reality and task. Theory, manifest in a strongly principled framework, enabled Hull to explain, develop and instigate practice coherently.

The overt use of theory enabled the placement students to avoid moments of participant confusion, maintain productive tension and stimulate reflection in the minds of the children.

Case Study 2 Andy Watson
Functional

One of the discrete features of Andy Watson's theatre-making is the manner in which character, narrative and relationships serve specific functions. Although Philosophy featured most frequently, it featured as a means of informing the Functionality and purpose of the theatre-making. This was evidenced through the artists' conversation (7-9: 95), the days of observation (p. 81), the block graph Figure 5.2 and the director's reflective interview (9: 108). The concept of Functional permeates Geese theatre. Watson states unequivocally that 'applied theatre necessitates there being a function to it' (p. 108). He uses function to critique the over-arching aims of the theatre, citing such intentions as encouraging offenders to consider their victims plight and inviting reflection on possibilities of personal change (17: 108). The conceptual value of function was a criterion during the devising process for the *Safeguarding* workshop for BRBC.

The code Functional encapsulates a dimension of Watson's commitment to theatre-making which mirrors the world of the audience. He believes that the most economic and effective way to engage a captive audience, who have neither knowledge nor expectations of theatre, is to offer them a world with which they are familiar. One of the actors also offered an example of Functional. In a scene a child confides to a teacher that he is being abused. Although the teacher must be

convincing in her/his response, she/he should, at the same time, communicate neutrality or lack of commitment. It is the teacher's response that is intended to invite the audience to wrestle with the dilemma: 'What does the child need to hear right now from the teacher? What might stop the teacher saying that? What do they need to do next?' (7-16: 95).

Watson directs *Previous* for a specified context and with aspecific perspective; the audience-participants are a captive group of men observing theatre which has been devised to represent familiar 'versions of themselves' (1: 105). They will watch the story in the hall of their prison; in the background they will themselves be watched by prison officers. Theatre in these circumstances is devised to be <u>Functional</u>. The aim is to invite critical reflection about personal responsibility. One actor commented 'the function of the character is to highlight the issue and invite the audience to discuss and debate' (7-16: 95).

Watson offers practice which recognises that responses result from multiple combinations of 'response, context and environment' (Freshwater, 2009: 5). An awareness of the diversity of these three combinations is essential in theatre-making that invites interrogation, critical reflection or personal responses.

Case Study 3 Tim Wheeler
<u>Philosophy</u>

It is a striking feature of Tim Wheeler's practice that he is so ready to locate his theatre-making within the broad development of society. As with Michael Boyd, he brings political and philosophical values and practices to the ensemble. The following example from *Stig*, offers an insight into ensemble practice. One of the features of this production was the relationship between the grandfather and the puppet, Stig. Tim

Wheeler describes the effectiveness of the relationship as one of exploration and growth; the actor taught the director and designer alike how to 'articulate the puppet' (23:187). The puppet had been made in stages for the actor by the designer, who attended most rehearsals. It was a process of 'evolution' in terms of the physical operation, relationships and interactions. Wheeler encouraged the actor to play with the puppet and, on one magical occasion, having started the rehearsal with the statement 'we are going to breathe life into this puppet', the actor made the puppet jump on to his shoulders effecting a transformation from 'presenting a puppet' to 'being the lifestyle of the puppet' (1-3: 188). Wheeler explained that what made all of this possible was the ensemble. The actor was selected from the company of Making Theatre, the writer, musician and designer had been directly involved from the beginning of the project and were able to celebrate and recognise the 'gifts and opportunities' that this particular actor brings to the process.

It is Wheeler's willingness to 'stand back' and trust the ensemble that helped to build and allow the actor to bring his special qualities to the theatre-making. Wheeler is making theatre from existing social connections; between artist, community and theatre in a process of 'dialogic and social meaning making' (Neelands, 2009: 183). One observed feature of Wheeler's directing is that he communicates a belief that the actors have qualities that are 'yet-to-be-discovered'. He has a strong commitment to 'telling the story' in ways that allow interpretation and self-reflection, avoiding any temptation to use the theatre to make political statements concerning disability. His commitment to developing the qualities that everyone brings to the process exemplifies this; 'impairment has positive qualities which illuminate' (34:136).

Case Study 4 Anthony Haddon

<u>Research</u>

Anthony Haddon fashions and shapes theatre from a process that combines <u>Research</u> and <u>Craft</u>; the word research is used to include his strong sense of reflection and analysis relating participants' needs to participative theatre. In *Hide and Seek*, the children are asked to close their eyes and to listen to the sounds and voices that a Priest in hiding might hear from within a 'Priest Hole' as the 'seekers' search the house for him. The 'Priest Hole' is an actual space on the stage into which he climbs to hide. He cannot be seen. The children's perspective is a fascinating, and unusual, combination of being 'part of the narrative' whilst remaining 'observers' to it. They are invited to imagine what it was like to 'be there', to speculate on the implications for the Priest and to make critical predictions. <u>Craft</u> and <u>Research</u> combine to structure a moment of critical thinking.

The moment is a fusion of participation and observation. It is realised because of directorial decisions which have preceded and informed it. Haddon has identified a communal experience which will interest, bond and challenge the audience of children. He has identified a theme they can relate to; hiding in darkness. However, the experience of hiding in darkness is with the actor portraying the Priest. The children create the tension and menace of the scene.

Haddon has crafted a technique and provided a theatre form that combines age-appropriate levels of challenge, reflection and engagement. Significantly, he has created a scene of tension and secrecy which allows the feelings of the theme of religious persecution to be explored and experienced at both real and metaphorical levels.

Case Study 5 Tony McBride

Craft

Tony McBride's two featured codes are <u>Craft</u> and <u>Techniques</u>. He draws upon an array of techniques to empower the actors and to enable them to have ownership of the theatre-making. Perhaps of all the case studies, one is most aware of the precise and considered nature of McBride's actions and interventions when observing rehearsals.

'Remain open to discovery-even if you have to discard what has gone before'. This is how McBride advises an actor. To what extent can actors remain open? How possible is it for them to discard their previous achievements? This is particularly difficult for actors playing the same text, with company members, over an extended period of time. However, it is no less difficult for director-facilitators to resist repeating strategies or techniques that have worked particularly well. With this in mind, I make connections between Mc Bride and Heathcote.

I suggest that questions of flexibility and openness are as significant in participation, as evident in *Albert,* as they are in the rehearsal process of *Three Blind Mice.* McBride's directorial intentions focus on actors interpreting text, constructing dramatic episodes and communicating oppressive environments, but the inner intention can be seen to concern similar, universal issues as *Albert. Albert* has no written text, no fixed moves, and Heathcote is making theatre based upon the responses, feelings and dynamics of the children. McBride is interrogating what the text is communicating and searching for the moments that will connect so resonantly with audience-participants that they will want to speak out and influence the narrative. Heathcote and McBride both seek a critical response, a consideration of issues that deeply impact upon the lives of the audience-participants.

Descriptions are complicated by the fact that McBride and Chris Lawrence, who wrote the critique and descriptor of practice, use similar words; 'play the moment', 'what is most useful?' or 'react in the moment'. They both describe an experience which is made possible by the fictional circumstances of theatre; both seek to create the opportunity for authentic experience to be in the 'here and now' (Heathcote, 1983).

One significant difference is that McBride is seeking authenticity for a watching group of audience-participants. In *Albert,* Heathcote ensures that the participating children are made aware that they are the creators of the sequences of the narrative, endowed with a responsibility for the implications of what will happen to Albert. McBride will ensure that the same principle will inform the Forum Theatre that will take place after the performance.

McBride brings a unique perception of craft and technique to the process, on that recognises the deficiencies of directorial intuition, individual vision and directorial interpretation.

	Discrete concepts and practices
Stage Three Data Analysis	➢ Directors craft for authentic experiences through participation and observation;
	➢ Directors create theatre that offers metaphorical experiences that connect with age-appropriate themes;
	➢ Directors facilitate transformations in rehearsal through a belief that actors have qualities still 'to be discovered';

	➢ In applied theatre, directors draw upon functionality as a proactive agent of dramatic tension and resonance; ➢ Theory of techniques and conventions facilitates practice.

Table 5.18 Discrete concepts: Stage Three Data Analysis

5.4   Chapter summary

The emergent themes and findings from the Three Stages of Data Analysis and from the findings in the Literature Review are presented in Figure 5.6. The diagram attempts to reflect the concepts, practices and philosophies that are both unique and generic to the five cases.

Figure 5.6 Research Findings

The yellow centre circle records those themes which were shared across all case studies, the green rim reflects concepts which inform those actions and the outer dark blue rim indicates responsibilities that are given different emphases by particular directors. It is not intended that the diagram should reflect a model of directing that is scientifically justified, but a summary statement of findings and concepts.

The seven categories which were created from clustering the codes: social change; directorial intervention; community; theatre form; ensemble; leadership; ethics; are also significantly positioned on the diagram. As Codes were clustered, some categories became apparent

immediately: Directorial Intervention, Community, and Theatre Form. There were also codes which required amendment and re-definition since they did not quite match the categories: <u>Broker</u>, <u>Policy</u> and <u>Reviewer</u>, for example.

In spite of graphs and definitions constituting the slightly more formal method of analytic coding, the value resided in the discovery of rich and multi-dimensional directorial processes that were not as obvious in initial searches of the data. This analysis lens provided an objective distance from which to consider the data.

The next Chapter presents the research conclusions, based upon the case findings and the literature review. It identifies some research omissions and topics that would benefit from further investigation. It also identifies related research possibilities.

Chapter 6 Research Conclusions

The work has been about the restoration of dignity, the reclaiming of rights and the rediscovery of the person beneath the label. (Prentki, 2009: 364)

6.0   Introduction

In Chapter 5 The Lived Analysis, generic and discrete directorial practices were identified from raw data. The findings are summarised in Figure 5.1 Research Findings. The diagram reflects the complexities of creating categories, definitions and theories about directorial action in applied theatre. The terms do not fit neatly into categories but permeate concepts such as knowledge, ethics, education, arts, social relationships and community.

This is partly explained by the fact that there is no fixed or single theory of applied theatre directing. What is of more significance, however, is that the directors referenced in this thesis endorse directing as a living, changing phenomenon which is characterised by facilitation, collaboration and interactive relationships. Published models of directorial practice from mainstream practitioners often reflect an autobiographical and anecdotal tone. For example: Alfreds, 2007; Mitchell, 2009. However, features which strongly define 'directorial intervention' in applied theatre emanate from the context in which it takes place, rather than from individual directors.

As suggested in the first chapter, directing in applied theatre and directing in mainstream theatre share certain practices and theories; these often relate to actors, leadership, text, and approaches. However, the thesis findings highlight that there are also distinctive differences which characterise applied theatre directing relating to, for example, community locations, audience-participants, participation, spectatorship

and intention. Theories from mainstream directors are not presented in detail in the literature review but are included selectively for their emphases on exploring actor-audience relationships, radical and political theatre forms and innovative theatre-making, as evident through the practice of Brecht, Littlewood, Alfreds, Brook et al, who represent a genesis of applied practices.

As Prentki (2009) indicates above, applied theatre exists to benefit the dignity and identity of individuals. The research concludes that directors in applied theatre companies make theatre to suggest alternatives, provoke dialogue and invite participants to consider possibilities of change. As such, their directorial process is responsive, seeking new forms for new contexts in order to pose relevant questions.

The analysis of the data from the case studies and evidence from the literature review indicates a potential directorial model that contributes to knowledge.

The referencing of raw data and published sources in *Research Log and Data from Five Case Studies* follow the same format as earlier Chapters.

The conclusions are organised under the following headings:

6.1   What the research reveals
6.2   The distinctive characteristics of directing in applied theatre
6.3   Directorial Spectrum
6.4   Reflections on the research process
6.5   Further research requirements
6.6   What is significant about this research?

6.1   What the research reveals

- Director's place high value on productive relationships;
- Theatre ensemble(s) and the collective voice
- The centrality of the director-actor relationship
- Spatial awareness and theatre form
- Improvisation as established practice

The initial focus is on conclusions that concern shared practices and philosophies between mainstream and applied theatre directors, as evidenced in the literature review and data from the five case studies. The focus foregrounds the applied theatre director.

Applied theatre directors define theatre-making as a collaborative, social art form, through which they seek to create reflection and discussion in accordance with their working contexts. The role is perceived to be a process of negotiation and facilitation. In each of the case studies, directors provide actors with support, instruction or guidance by means of self-selected strategies that enable actors to arrive at collective and individual interpretations and understanding of the theatre-making.

The title 'director' is rarely used when directors describe their practice; facilitator is used more frequently. The actions of directing are more typically articulated as shaping, facilitating, 'outside eye' or power-sharing.

One central intention is judged to be social change, both personal and/or communal. The process through which it is to be achieved is couched in terms of invitation, choice or self-determination, not prescription. Directing is identified as a process in which directors establish the conditions that enable other people to contribute; a concept evident in both literature and field work research.

6.1.1 Directors place high value on productive relationships

Richard Eyre (2012) used the metaphor of a 'temporary society' to describe the ambience of the rehearsal room. A metaphorical society distinguished by decision-taking, social responsibility and participation. It is also a context in which directors aim for effective relationships, trust, exploration and mutual respect. Productive relationships are not just desirable, but are essential.

Directors have their own style of facilitating groups and, in the case studies, they adopted the mantle of leadership in different ways. Leadership was apparent, via action, instruction, position-in-room or simply through a sense of the director's presence. However, leadership was as integrally part of practice as was reflection and positive relationships (1: 14; 18: 206). The theatre-making, in its entirety, was inclusively open to collective interrogation.

Directors were active in promoting productive relationships. This continued to be the case in contexts when deadlines needed to be achieved (pp. 222-223). The social health of the company was facilitated by warm-ups, daily check-ins, social and non-competitive games. Individual and collective critical feedback was central to practice and celebrated in the artists' transcribed conversations (7-33: 50; 14-32: 92; 23-30: 233). Directors facilitated development by questioning throughout the process, encouraging and challenging responses (14-27: 92).

In terms of organisation, rehearsals began with directors setting out the day's agenda and concluded with directors' reflections and summaries for development (1-31: 59). There were occasions when directing was delegated, but, even then, directors maintained an oversight of the creative journey.

Theatre craft was largely through negotiation and creative interaction; one rarely witnessed directors instructing actors to adopt particular 'stage' positions. There were some exceptions in projects focused on scripts, but, even here, positioning was the product of exploration and not prescription. Character, relationships and status were discovered through tasks, exploration and improvisation rather than the intuitive instruction of individual directors. Reflection on practice was as much part of the practice as practice itself. In summary, leadership was provided through questioning, challenging and exploring, rather than the force of personality or artistic vision.

6.1.2   Theatre Ensemble(s) and collective voice

One of the strategies for addressing Eyre's 'model of society' is the establishment of an ensemble. A working ensemble offers a framework through which productive relationships and new ideas can be facilitated. It is a unique process of creative collaboration. The ensemble quality is defined in philosophical terms by Michael Boyd (2010) who, as director of the RSC, suggests that it offers the theatre-making a 'better version of the real world on an achievable scale'. For Boyd, ensemble is also built on 'the virtues of collaboration'. Similar to the aspiration of Littlewood, Boyd envisages the ensemble as both a creative theatre process and an employment structure; Littlewood established Theatre Workshop as a permanent ensemble and workers co-operative. Boyd introduced longer-term actor contracts at the RSC.

The perspectives of Eyre and Boyd in comparing the value of rehearsal room experience to societal development deserve further research interrogation in terms of the contribution of ensemble to applied theatre and education contexts. In all five case studies, the ensemble had its own discrete dynamic, which was generated by the director; each had an identifiable energy and structure.

6.1.3   The centrality of the director-actor relationship

The director-actor relationship, acknowledged in both mainstream and applied theatre contexts, was subject to different emphases, depending upon context. Boal sought to transfer status and power from the actor to the spectator in forum theatre and so he needed actors to be secure in both facilitative and performance modes. Heathcote required the actor in Person-in-Role to have a shared understanding of the learning intention and to remain sensitive to her spontaneous suggestions and challenges, whilst communicating the feelings and status of role authentically. Brecht wants actors to adopt 'socially critical' attitudes, which invite spectators to be critical of the portrayal (Brecht, 1957: 139).

It was evident from literature that all applied theatre directors recognise the primacy of the actor in communicating the appropriate levels of emotion, engagement or tension (Alfreds, 2007; Hennessy, 1998; Warner, 2001). During the fieldwork, it was increasingly evident how and why directors extend many artistic and pedagogic responsibilities to actors. Decisions need to be made during engagement with audience-participants. The focus of the director-actor relationship in such engagement is shaped by project, composition of identified community and intention.

Other examples of directors working with actors to achieve particular forms of engagement with audience-participants are: Hull focussed on in-role facilitation skills (30-31: 56); Watson focused on creating a prison world that offenders could not simply recognise but relate to (24-32: 107); Wheeler worked from shared perceptions of actor need (4-5: 146); Haddon searched for thematic connections and resonances between the historical and the contemporary (p. 218); McBride sought authentic behaviour that would invite interrogation of authentic stories (28-31: 295).

The implication for praxis, from all cases, relates to the endowment of the actors with a responsibility for their performance and, usually, for taking decisions which enhance the audience–participant experience. Wheeler's phrase that defines directing as 'meeting actor needs' offers a succinct goal, although the process required for achieving it is more complex.

It is not possible to speak with experience about how Brecht, Brook, Littlewood, et al interacted with their actors, but, in the case studies, the engagement was often triangular in shape; audience–participants were always a presence and significant dimension of the interaction. Figure 6.1 Engagement and interaction indicates the nature of the relationship.

actor

engagement
&
interaction

audience
participants
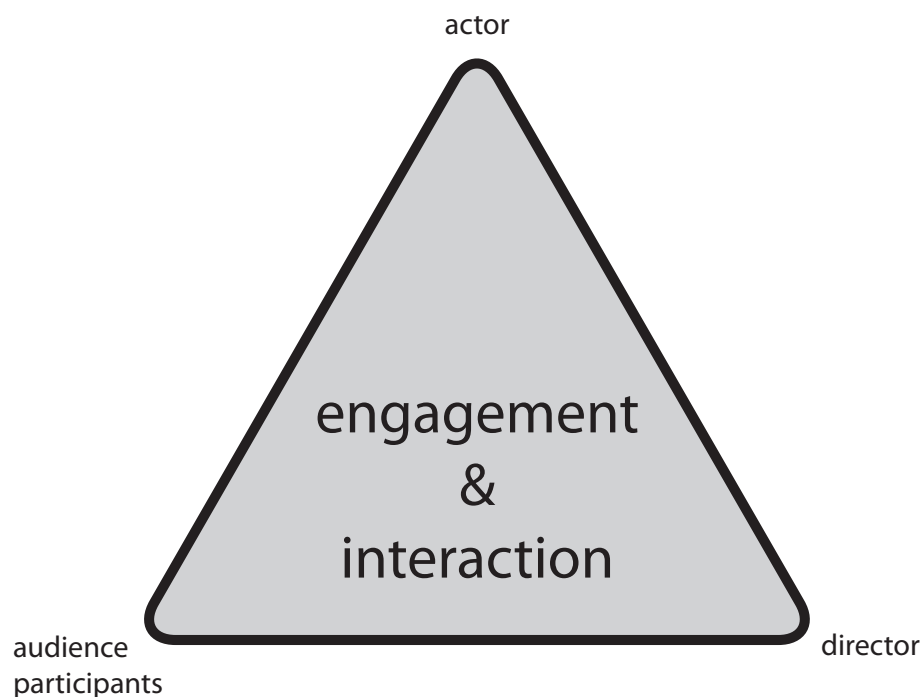
director

Figure 6.1 Engagement and interaction

The diagram illustrates an equality of contribution that requires a discrete directorial emphasis in respect of the intended interaction with audience-participants; offenders, members of the homeless community, primary children or family audiences.

In order to create an appropriate actor-audience experience, directors select techniques and strategies that not only develop theatre, but also meet artistic, social or pedagogic intentions. They select techniques to develop ideas (p. 27), to deepen exploration (pp. 70-71) and to promote self esteem (p. 164). Techniques were adapted with minimal reference to source or origin but selected to meet particular intentions. In interview, Tim Wheeler described the possession of an array of techniques as a 'toolkit' that enables him to respond and approach to any new situation (15: 144).

The reasons why techniques are selected would benefit from further research. It would require data gathering techniques with the capacity to record directors' reflections and moment-by-moment thinking.

6.1.4   Spatial awareness and theatre form

Spatial transformations are significant in all theatre forms, from proscenium arch theatres to functional community locations which are transformed into creative, artistic environments, sometimes within seconds. The way directors manipulate space is unique to the individual. In the case studies, spatial awareness meant different things; it connected to metaphorical meaning, audience response and provocation. Although spatial exploration was analysed in Chapter 5, the following three examples further illuminate practices that form part of the director's expertise.

In *Three Blind Mice*, Mcbride used the rats as a metaphor for the pressures of moving into empty apartments, dealing with the outside world and structures that control. He interrogated the spatial feelings within the text that required actors to convey the outside world, where the oppressions their characters face exist (pp. 278-281). The actors explore the interior contexts with a sense of the 'presence' of the outside world. McBride investigated oppression by locating the entry

points into the apartment, imagining the 'life' in other apartments and the symbolic presence of rats within.

Directors ensured actors were, at all times, aware of their individual space within the collective whole of the theatre space. Spatial explorations ensured each individual had an understanding of the proxemics of each scene, moments of participation, dynamic energies and, significantly, a shared understanding which provided the confidence to respond spontaneously. Hull achieved this quality by constantly asking the actors to 'walk-through' the programme in the museum, experiencing the shades of light, corridors and potential meeting places and atmosphere created by the vast collection of artefacts. The spatial impact of the museum needed to be understood, both as actor and as facilitator of children who are experiencing it for the first time (p. 35).

There were occasions when directors amended the smallest gesture or movement to communicate a profound provocation. In the telephone scene from *Previous,* outlined in Chapter 4, Watson positioned himself as Karen, who receives the call. The technique of providing a focus, for the actor making the call from prison, transformed the manner in which the actor played the scene. His eyes now glanced outward occasionally, communicating the claustrophobic oppression of having to speak to a family member from a prison space, with other offenders watching.

In *Stig*, the set is an integral voice in the narrative (pp. 166-169) and a 'universe' which cannot be left during the narrative (pp. 174-175). Actors transform themselves into different roles which transport the audience into a world in which it is acceptable to be an 'outsider', a world in which different sorts of friendship can live. The technique used by Wheeler which involved the actors telling the story without words to the sound of a metronome enabled discoveries about the visual world of the story.

The manipulation of space has significant implications in participatory theatre. Directors are not simply aware of space as a vehicle for communicating character and situation, but are also aware of space that threatens, protects and encourages. The fact that Albert is discovered asleep, on the floor, under newspapers is a planned indicator for the security of the children.

6.1.5 Improvisation as established practice

It was evident that improvisation is established practice for mainstream directors and many teachers (O'Neill, 1995: 8). The literature review includes improvisation as a means of exploring the social world of a play and enabling actors to create environments. A distinguishing feature of this improvisation was that mainstream directors are often observers, once improvisations have begun. In the Littlewood model, improvisation is both process and product; one of her aims for Theatre Workshop was to create a diversity of forms using Commedia d'elle arte techniques of improvisation to approach classic texts as well as to create original theatre (MacColl, 1986: xlix).

In the case studies, improvisation was a tool for creating, exploring and developing scenes (p. 268). It was used to explore relationships, characters and environment (p.167). It rarely did this through an immersive in-role experience, such as that developed by Alfreds and Abbott. It was more frequently instigated to discover theatrical representations that had the capacity to stimulate critical inquiry of human behaviour. Improvisation was a dimension of the broader, critical and questioning approach (pp. 280-281). It was also inherently part of the practice in which participatory elements were tested and trialled (pp. 213-214).

Directors selected or created improvisations freely and seamlessly; it was a natural part of their artistic vocabulary as applicable to actors as to audience-participants (p.113).

6.2 Distinctive characteristics of directing in applied theatre

- Critical responses and reflections
- The director's knowledge base
- Ethics of directorial intervention
- Episodic form
- Directors negotiate competing agendas
- Directors and participation
- Directors create ensemble frameworks

6.2.1 Critical responses and reflections

The intention that underpins a project is one of the strongest features of theatre that seeks to offer social change. The intention shapes and guides the nature of the directorial contribution to acting, participation or scripting. In no sense did directors view 'intention' as a dilution of the artistic form. It is a different art, producing theatre that is defined by context, group responses and carefully built constraints. It is evident that the presence of explicit aims do not necessarily mean that engagement remains 'outside the aesthetics domain' (Lewis and Rainer, 2005: 6).

The applied theatre director works to stimulate particular responses. These are often about empowering audience-participants to take responsibility and to recognise their abilities. Audience-participants often step physically into the fictional world to change events and situations, as in forum theatre: see Figure 2.2 Forum Theatre Model.

6.2.2　　　Directors' knowledge base

The director works in response to identified community need(s) that often comprise individual identities and requirements. In some instances they undertake projects that they are unfamiliar with and need to learn about. The knowledge base, as evident through the analysis of *Flight Paths,* is extensive; it can include statutory education, health and safety matters, ethical and legal procedures and skills in project management. More significantly, it often requires insights that go beyond both theatre and regulatory matters to include paradigms for learning, mental health diagnoses, behavioural theories and other research fields.

The work is so extensive, it is little wonder that questioning is a feature of planning, implementation and review; it is a realistic and effective approach to adopt.

6.2.3　　　Ethics of directorial intervention

Intervention is defined as action in community and rehearsal room contexts. Ethical awareness is not optional in theatre designed for the under-represented and vulnerable. The ethical awareness of the company, unlikely to be achieved by regulation, requires individuals to share personal values, questions and doubts with colleagues in order that ethical policies are positive influences (McCreery, 2009).

Directors take responsibility for establishing a context of 'trust and safety' (Prendergast and Saxton, 2009). There is strong evidence of directors building-in self-regulation and critical analysis of: gender roles, closed questions, inappropriate language, assumption and recognition of difference. In a sense, directors are ethical guardians of company policies. Their knowledge of the ethical procedures adopted by community partners is essential.

However, ethical concerns can be either procedural or can rest within the applied theatre itself. The second of these relates to how the vulnerable are portrayed. This is inevitably the case when much applied theatre seeks to present situations that mirror the world of the participant–audience; one principle that has integrity is to 'understand the victim's perspective without disrespecting it' (36-38: 115).

6.2.4 Episodic form

There were no boundaries with regard to form in the case studies; story-telling, improvisation, games, written plays, devising, circus, mime, masks, drama conventions, role adoption and other styles of enactment were all evident. Directors drew upon a diversity of form in response to the circumstances and context of the rehearsal process and the nature of the project brief.

Episodic form is clearly helpful to directors in meeting intentions. It enables specific issues to be critiqued, it facilitates reflection in a focused way and crystallises information to facilitate new perspectives. It allows director-facilitators to 'construct an evolving narrative' that benefits the audience-participants (Taylor, 2003).

In devising mainstream performance, Littlewood used episodes to move backwards and forwards in time, to juxtapose naturalism with mime, and set locations alongside each other in order to make epic themes and meanings evident. This was most evident in her production of *Oh What a Lovely War* (1961); it was prevalent in descriptions of her improvisation sessions and in the touring theatre, developed with MacColl. Episodic form is well suited to exploration and investigation. Actors do not immerse themselves into the 'world of their character' in this form but maintain a 'presentation of character' which enables participants to explore or question the presented context.

The practice of intervening, pausing, critiquing and reflecting out-of-role is not a hindrance to continuity, but an aspect of directorial practice which, when effectively managed, makes the journey exciting, focussed and rewarding.

6.2.5   Adaptability and flexibility

It was significant that Directors were willing to undertake different roles in responding to the on-going demands of the project and the emerging needs of the theatre-making. These roles are illustrated in the five block graphs in Chapter 5. Directors transferred seamlessly from one role to another, variously becoming manager, theoretician, editor, deviser, philosopher, silent observer, reviewer, instructor or researcher. Whatever their role, it was characterised by firm, directorial guidance; this was particularly evident in sequences of improvisation or explorations using drama conventions. Such sequences were guided and defined with minimal negotiation (p. 158). Directors ensured actors worked with focus and with purpose.

6.2.6   Directors negotiate competing agendas

Competing agendas were perceived positively and the very ingredients that made applied theatre vibrant and relevant. It was common for directors to position relevant concerns, usually oppressions, centrally and significantly for the audience-participants: the destruction of national heritage (Hull); unexpected violent behaviour (Watson); friendships and strangers (Wheeler); religious terrorism (Haddon); temptation (McBride). There was no sense in which directors prescribed how these human conditions should be dealt with outside the theatre. Directors created critical, reflective experiences in which personal choices and individual decisions could be considered. As Watson argues, the theatre must not simply endorse negative aspects of audience-participants' lives, but offer some semblance of 'hope and possibility'

(7-9: 107). Directors sought to achieve a balance of attracting audience-participants into what was often an unfamiliar world of theatre, through images reflecting their lived experience and with questions that posed the potential for change.

I concluded that directors negotiated tensions and competing agendas both inside and outside the theatre form. Outside the form would include such factors as: project brief, expectations; locations of the theatre; identity of the community group. Inside the form would include such matters as: the relationship between the real artefacts of the museum and the imagined world of the Phoenix Foundation (*All Good Things*); theatre that reflects a vying for priority that is created by the need to raise awareness of safeguarding policies whilst drawing the audience into a narrative that allows them to feel safe to comment (*Safeguarding);* balancing satisfying experiences with interpretations and explorations, each with validity in their own right (*Stig*). The restrictive influence of competing tensions may well be more apparent in some projects than it was here, but the willingness by directors to embrace the challenge also ensures the theatre maintains a resonance with day-to-day circumstances. The tensions inevitably relate to contemporary issues, thus requiring original theatre responses.

6.2.7   Directors and participation

The purpose, contribution and intention of participation should be clear or there is a risk that the participation itself becomes the priority, not the intended focus. Directors recognised different forms of participation for their value in serving both performance and exploration. Examples of participation involving in-role interactions, immediate and spontaneous responses and engagements in the 'here and now' of the narrative were evident in both rehearsal room and community.

The process of connecting participatory theatre forms with the social context in which they occur is succinctly defined by the phrase 'negotiation of the aesthetic with the everyday' (Prendergast and Saxton, 2009: 13). It is this 'negotiation' which, in many ways, defines an important aspect of the director's role. It is the 'negotiation' of the theatre through participation that characterises the performer-spectator relationship and fuses the role of 'spectator and actor' (Neelands, 1990: 5). Directors understand that participation is at its most potent when 'audience members act as well as being acted upon' and are empowered to affect and influence the experience (O'Toole, 1976).

One example, from *All Good Things,* illustrates the nature of empowerment through role. At the conclusion of one observed programme, the children symbolically removed their trainee badges, saying 'We quit!' thus resigning en masse from their roles as 'trainees'. This impromptu and spontaneous whole class action was based on feelings and thoughts relating to a) their collective experiences at the museum b) their cognitive grasp of the argument being presented in the fiction c) their dual perspective of being both a fictional trainee and primary pupil on a school visit. It was also a response which recognised 'resignation' as an authentic course of action within the narrative. In order for this moment to come to fruition, the director and actors had identified potential growth and departure points in the programme structure. Directors need to have such potential development in mind during rehearsal and prepare actors with the skills to respond when it occurs. Preparation for the unexpected, which may be evoked by the theatre, need to be anticipated.

The value of participation 'in role' would benefit from further research exploration, particularly as it operates with adult participants. Whilst Bolton, Heathcote, Neelands and O'Neill have developed the potential of in-role engagement in education contexts the extent to which this

dimension of theatre has been fully interrogated by theatre companies and directors is less certain.

6.2.8   Directors create ensemble frameworks

The literature review reveals how ensemble has been an established feature of alternative and political theatre-making. Littlewood offers an approach to ensemble that is collaborative, permanent, improvisation-based and fluid in form. Through ensemble she worked openly against the supremacy of the director, seeking creative equality. Heathcote offers a different perspective, creating a temporary one-off ensemble, comprised of the audience-participants who interrogate, speculate and hypothesise on the real and fictional social context they find themselves in. I suggest that Heathcote's practice has rarely been compared to that of a director and that it offers new directorial methodology that is almost exclusively experiential.

The prominence of the ensemble concept was an unexpected feature of the research. In each case, ensembles reflected different structures and dynamics. The actors in the permanent RSC Ensemble speak about their new insights and performance growth which have arisen from the adoption of changes of character, re-rehearsals with the same company of actors and reflections on shared experience (Boyd, 2010). I conclude that this is standard fayre for applied theatre companies, except perhaps that they devote a higher level of critical emphasis to such issues as participation, questioning or management skills in group contexts.

The discrete practices in the case studies offer fascinating examples of how directors establish ensembles: Haddon's managing and 'holding the space for others' to contribute illustrates a facilitative leadership style (12-15: 206); Watson's model allows other directors to prepare and lead rehearsals of scenes, before he adopts the role of Fool (p. 122);

McBride works with an ensemble that have direct experiences of the social oppressions experienced by the homeless community; Wheeler established a playful ethos in which the actors clearly feel able to contribute and prepared to question (pp. 166-169). Collaborative and productive ensemble was the result of distinctive forms of director leadership.

The ensemble enabled the full implications of roles, structures and form to be interrogated by the whole company; in this way, the collective, theoretical and philosophical intentions were constantly examined. Actors were secure in exploring ideas, presenting and sharing feelings. In all cases, the artists' commented on the confidence that the directors had shown towards them and how their ideas were received without judgement or recrimination (26-39: 284; 23-30: 233; 22-37: 175). The possibility of creating new theatre forms which connect to intentions are more likely if supported and interrogated by a collective voice.

The ensemble also creates the possibility of actors making theatre which builds from their existing strengths and qualities; personal and artistic. MacColl (1986) speaks of his pride in developing an ensemble in the early years of Theatre Workshop, in which the rapid development of theatre skills combined with political debate formed 'a group with common aims and a common vision of the future' (1984: lii).

In one example of ensemble development, Deborah Hull, in *All Good Things* presents the attitudes required to create the appropriate dialectic to enable children to arrive at their decisions (pp. 16-17). The teacher-actors were encouraged to create their characters' attitudes from their own vicarious sense of reality.

Interestingly, ensemble has received recent recognition for its value as an integrative force in school contexts, offering students the opportunity

to build a community and culture, in which they work together rather than in competition (Neelands, 2009).

6.3 Directorial Spectrum

The evidence from the data and the literature suggests that directors in applied theatre represent an alternative directorial model. Their skills, knowledge and expertise constitute distinctive directorial practise that has not previously been subject to systematic research. The findings and conclusions inform the conceptual framework outlined in Figure 6.2 Directorial Spectrum. The framework reflects a holistic view of directorial practice and indicates the key concepts, philosophies and working processes that have been evident in the research.

The design of Figure 6.2 illustrates the centrality of intervention in rehearsal rooms and/or community contexts. The intervention is 'held' together by ensemble processes and productive relationships. Around the central hub are the immediate concerns that permeate and emanate within the process: questions; instrumental and artistic tensions; modes of participation by actors or audience-participants; devising either workshop or performance structures. The outer hub reflects the concepts that take longer to consolidate; they reflect broader, philosophical categories: Community, Theatre Form, Social Change and Ethics.

The four 'tabs', intentions, craft, participants and philosophy reflect concerns whose profiles rise and fall. They are designed to show that they move 'around' during the intervention, always present, but with varying degrees of prominence or influence.

The Directorial Spectrum depicts a process that has been evidenced through the thesis.
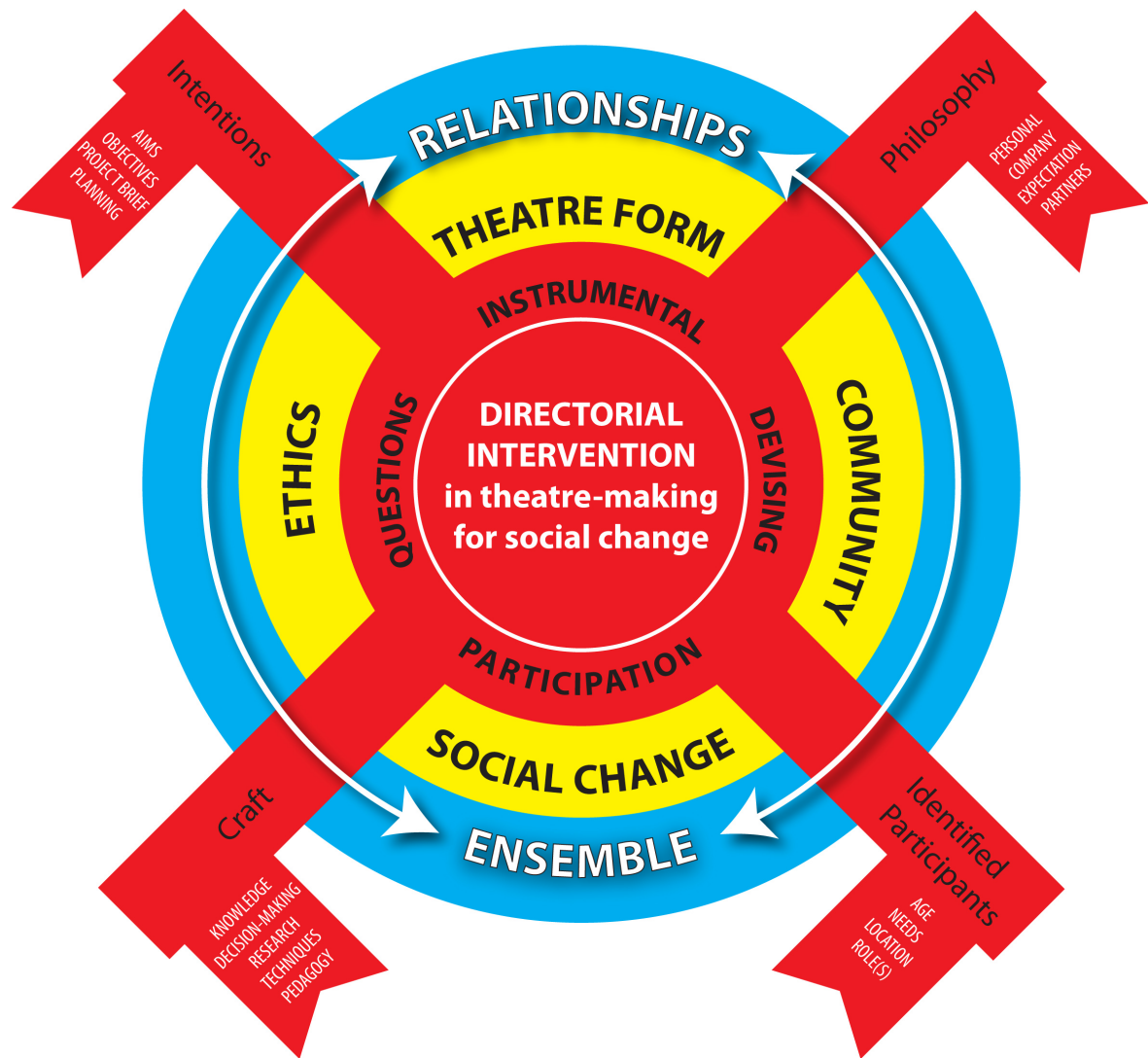
Figure 6.2 Directorial Spectrum

6.4   Reflections on the research process

The fieldwork organisation, dates, interviews and observations ran efficiently. The five directors each selected projects with similar organising structures. Namely: directors worked with actors in rehearsal; projects were one-off experiences; projects, with the exception of *All Good Things,* toured to community venues. It was not, and could not, be assumed or anticipated that this would have been the case and the research design was constructed to accommodate other eventualities; projects requiring multiple visits; performance-based theatre; one-off workshops.

In retrospect, the amount of data from five cases proved only slightly unwieldy. This was evident in trying to determine discrete and generic identities in each of the cases. Although a smaller number of cases might have led to a deeper consideration of certain practices, a reduction would have detracted from the rich diversity of practice available to the research. In addition, there were occasions when I questioned the amount of data from single cases, but each technique provided a distinctive insight.

One of the surprises of the research was the impact of actor-training on directors, a far bigger influence on the work than had been anticipated. Directors perceived training as an essential requirement for the long-term future of the work and approached it with diligent commitment. The training took the form of student placements, freelance actors and new company members. It is essential to provide induction support and tuition for new members, for their contributions are as significant as any other company member in the realisation of the project. Wooster (2007) also identified that directors were alarmed by the lack of national training commenting 'if no analysis or development is taking place in academic and training institutions, then the future […] lies in the hands of a small band of ageing […] directors' (2007: 61).

The data-gathering might have benefitted from a third director interview at the middle of the project. This would have provided additional insight into any potential re-alignment as a result of evaluations, changes of direction or a re-appraisal of progress; a written response might have sufficed.

There were several occasions when video recording would have been useful. A visual record would have been an invaluable reflective device, particularly for analysing non-verbal interventions. The ethical difficulties of access are appreciated, but in the event recording could have been confined to the rehearsal room and not infringe ethical issues

by recording participants. Critical analysis and feedback from directors following playback of such moments would provide valuable data.

6.4.1   Further research requirements

The financial constraints and cut-backs in public spending provided a bleak backdrop to the field work visits. Companies are adapting policies knowing that innovation, research and development opportunities will be minimal. The financial hurdles faced by theatre companies who work in schools are particularly well documented (Jackson, 1993; Wooster 2007). The concerns facing community–based companies are no less of a concern. It would be an opportune moment for research from within the academy to examine the impact of the financial constraints on the artistic impact of the work, the liquidation of companies and the impact that resource reductions have had.

On a more positive note, the value of theatre in community contexts is recognised by those who engage with it. However, there remains a lack of knowledge or confidence in the work in some quarters. Research into the longer term impact of projects is vital if the true benefit of applied theatre is to be understood, communicated and developed into other fields. The ethical issue of involving vulnerable participants in such long term research is recognised. However, if conclusions are to be made concerning the effectiveness of applied theatre, then more sustained research evidence is required. There are examples of research in museum contexts which could provide a starting point (Jackson, 2007).

The strategy of silent observation or 'outside eye' was frequently adopted by directors. 'Outside Eye' is a dramaturgical term which involves the director, or others, adopting a detached, usually silent, observation during the rehearsal. This strategy would benefit from intensive research and data-gathering concerning why and when directors select it as an approach. This field work did not have the

benefit of appropriate data-gathering techniques. It was only possible to note when it occurred during observation and to, subsequently, speculate about reason or purpose. It requires more frequent data-gathering about the directors' in-process thinking; this would be something of an imposition (and rehearsal interruption) but valuable research nevertheless.

6.5 What is the significance of the research?

6.5.1 Discovering a connecting voice

The research illustrates the unique quality of theatre to make connections with disenfranchised voices. Directors help actors to discover that voice in different ways. One of the actors used the phrase 'connected voice' as a metaphor; 'a voice in the character that isn't an actor's voice […] a real voice that is talking to people in our audience and which genuinely starts a conversation' (12-14: 234). Such voices are the very reason theatre is created for specified audiences: it empowers; it appears in behaviour audiences can recognise; it liberates by presenting characters and situations that offer hope and possibility. Directors plan and structure for such moments: Watson invites the actors to portray offenders by imagining themselves in a prison context (13-21: 104); Wheeler works to understand the special performance qualities actors with learning disabilities bring to theatre. He mentions in particular their capacity to communicate 'vulnerability' (1-13: 143); Haddon seeks the contemporary critical voice in historic material to enable the children to connect, inquire and debate (1-15: 248); McBride makes the 'invisible visible' in order that audiences can critique it for themselves (35: 296).

The 'voice' is a metaphor for a unique communication that connects actor and audience-participant at a certain time and in a particular place. It is planned, usually by the director, to arrest curiosity and invite conversations. The 'conversations' often result from directors presenting

contradictory positions within scenes in order to create a dialectical consideration of dilemmas; opposites which 'exist at one and the same time' (Bolton, 1986). One such example would be the persuasive way in which the children are invited to enrol as 'Seekers' in *Hide and Seek*. They are simultaneously aware that acceptance of the invitation will implicate them in the religious persecution of Catholics.

As Brook articulates, 'theatre has the potential-unknown to other art forms-of replacing a single viewpoint by a multitude of different visions. Theatre can present a world in several dimensions at once' (Brook, 1987: 15). When theatre achieves this quality the value of applied theatre is self-evident and aims are achievable. The director's role in such moments should not disappear into the company dynamics, but should be articulated and celebrated. The director's role in supporting actors to create 'a multitude of visions' is significant in theatre for social change.

6.5.2 Emotional engagement

Directors bring specialised knowledge and expertise. The audience-participants are sometimes exposed and caught unawares in moments when the theatre presents sickness, bereavement, abuse or crime. Convenient or easy solutions might patronise or condescend. The risk of disturbance within such moments is always present. I conclude that experienced applied theatre directors have the capacity to create an appropriate level of protection when such sensitive and delicate moments of theatre are being made.

The director, in creating appropriate protection, is required to explore the cultural, personal and social boundaries that are recognised by the participants. The director's role is to establish how concepts of exploration, enjoyment, reflection and interpretation can co-exist for the participants. Directors are not creating a 'temporary world' for

comfort, entertainment and security. The level of challenge (protection) is within the director's and actor's gift, but informed understanding and theoretical insight are essential.

This dimension of theatre-making would benefit from research, dialogue and interaction with DiE theorists. As Bolton suggests, the skill is not protecting the participants 'from emotion' but protecting them 'into emotion' (Bolton, 2010: 87). This research reveals the uniqueness of theatre form to approach emotional content. However, it is an ever-evolving process requiring the determination from companies to develop techniques and form in response to changing social needs. As new groups, in need of support, emerge and new social phenomena impact upon lifestyles, new theatre forms are required. The theoretical and practical implications of the directors' role are based firmly on community need and prevailing social circumstances.

6.5.3   Directors, audience-participants and choice

Directors recognise that their contribution revolves around concepts of knowledge; in the main, it is knowledge that raises awareness rather than provides answers or instruction. Knowledge that is flexible and changeable. Brecht (1964) suggests that spectators in his epic theatre should be moved to want to change the situations that they see. 'It's got to stop-The sufferings of this man appal me, because they are unnecessary' (1964: 71). Human actions in specific times and places can be different and not conform to expectations and norms; change is possible. The directors reflect similar philosophies most evident in their use of questions. Questions and questioning permeate the practice with the intention of enabling audience-participants to arrive at their own visions, decisions and responsibilities.

Questioning is a directorial technique, evident in director-actor communication. In *All Good Things*, questions facilitate discussion

between children and teacher-actors. In *Hide and Seek*, they are an enabling device as children create their dramatic statements. Questions focus attention on the possibilities of change. One moving and evocative example of this occurred in the performance of *Previous*. A question creates the central theatrical tension as it is placed before the Prison User by the Prison Joker. The question asks where responsibility for the Prison User's habit resides; with himself or his mother? In the scene, which has been about the addiction; the Prison Joker turns to the Prison User and, with a deliberate change of register and role by the actor, breaks the comic ambience of the story-telling with: 'It's not up to her is it?' This moment resonates with an audience of offenders. The men are faced with a world they have failed in. Individual responsibility is placed firmly in a public forum.

As argued by Prendergast and Saxton (2013) questions can be reflective and generate new processes. Questions make the process open-ended and genuinely about the participants' feelings and ideas (2013: pp. 174-175). Knowledge perceived as a process is achievable through shared discourse.

On occasions, the theatre form was structured to include organised facilitation or structured discussion outside of the fictional world of the play, as in the case of Cardboard Citizens and The Blahs. In other contexts, questions were raised inside the fiction, offering no structural reflection, as in *Sig of the Dump* and *Previous*. In the context of both approaches, the directorial aim was for audience-participants to critically question and reflect, rather than be drawn into an absorbed, cathartic experience.

6.5.4 Directors and social change

The thesis title suggests that directorial intervention in applied theatre has 'social change' as a criterion. The findings from the five case studies suggest this is not quite the case. Directors are committed to social change through self-determined decision-making. The theatre offers an invitation to consider social change through dramatic narrative. There was little recognition by the directors of applied theatre's transformative role, which has been articulated in seminal applied theatre publications (Taylor, 2003; Prenki and Preston, 2009).

There is, however, a dimension of social change which goes beyond the audience-participants. Directors are making theatre for an 'invisible audience' those who are the connected to the lives of those present at the event. The concept of an 'invisible audience' was initially apparent in the research with Andy Watson and Tony McBride. However, more considered scrutiny indicated that this concept might be of greater significance. The invisible audience, for Geese, is essentially the victims of the offender's actions, those who continue to suffer and who are integral parts of the offenders' world outside prison. They cannot be ignored in the theatre-making. Watson describes an exercise, with a male offender, who is domestically abusive. He describes the importance of getting the man to think about all the people his actions affect, representing them with chairs (1-11: 113). Watson invites the man to reflect and consider alternatives, by representing the victims of his actions around him.

This is practice that takes both participants and audiences beyond the scope of conventional, mainstream theatre. Similarly, the spect-actors in forum theatre make explicit connections with the wider circle of people who are, or who have been, directly or indirectly involved with the protagonist. The exploration may find focus on family members, but it may focus on bureaucrats or faceless members of society in

examining the nature of the responsibility for states of homelessness. McBride actually uses the word invisible. He claims that theatre makes the 'invisible visible' through a process in which understanding is shared and conversations become possible. The oppressions presented in the narrative, can be considered from different perspectives, examined and, significantly, changed.

Epilogue

In Barnsley market, a theatre company has been invited to perform as part of Barnsley's multi-cultural festival. The stalls include the BNP as well as food stalls from France, Germany and Italy.

In the market, a hat stall owner looks on as a group of actors perform *Chicken Coop,* a street theatre performance. In the scenario, three actors who are brightly costumed as chickens push a pram with a large egg in it through the market. The chickens are being stalked by an actor playing a chef, who wields a large frying pan in the hope of seizing the egg for his cooking. The chef is continually tricked and thwarted as the chickens work their way through the market.

The hat stall owner sees the chickens rushing towards him. The actors' identities are totally masked by their colourful costumes. He turns to the person next to him who, unbeknown to him, is actually the director of the theatre company. The director elects to keep his identity secret.

The following conversation takes place:

Hat stall owner: Bloody students!
Director: Oh! I don't think they are students, I think they are a theatre company.
Hat stall owner: Bloody artists!
Director: They're a theatre company that work with learning-disabled people.
Hat Stall owner: Why don't they say? Wonderful! - It's fantastic! How marvellous!   (1-26: 186)

Once he has received this information, he gives each of them a blue straw cowboy hat to keep.

In one vivid example, complexities of directorial responsibility within community contexts are revealed. The artistically constructed temporary elsewhere world of the chef's chase exists within the real community of onlookers. The director and actor have co-created signals and signifiers that invite spectatorship, but perspectives and personal experience will either allow onlookers to enter the temporary world or cause them to hold back or even resist. This is an audience who have not elected to attend a theatre; the dramatic episode is encountered as they go about their weekly shopping routine. Once the theatre-making begins, they may express a need for re-assurance, clarity or further input. They may carry on shopping.

This is not a dramatic episode one normally associates with applied theatre but, for the director, considerations of narrative, tension, communication, intervention, ethical constraints and fictional awareness are present. The stall owner represents but one perspective of the many present in the market.

Perhaps there are "no secrets" or formulas regarding the construction of this temporary elsewhere world, but theatre created in response to community identity, social need and as intervention is a theatre of possibilities, dreams, disruptions, explorations, and speculations. Ultimately, despite all the director's best endeavours to shape the way a performance is received, people decide if and how they will engage and the extent to which the experience will feature in subsequent stages of their life.

Appendices

Appendix 1 Research Proposal

Title: **What does the Applied Theatre Director do? Directorial intervention in theatre-making for social change.**

Aim 1: To critically interrogate the directorial practice in applied theatre.

Objectives

- 1.3 Articulate a definition of the applied theatre director.
- 1.4 Complete five case studies from different contexts, documenting and examining current applied theatre director practice.
- 1.5 Identify the principles that underpin applied directorial practice.
- 1.6 Examine the influence of planning, preparation and research on directorial practice.
- 1.7 Analyse the relationship between directorial intervention, intention and outcome.

Aim 2: To examine the competing agendas in applied theatre practice and how they are negotiated by the director.

Objectives

2.1 Examine the tensions between artistic and instrumental imperatives.

2.2 Identify and analyse theoretical arguments regarding the relationship of the director to artists, context and audience.

2.3 Interrogate the purpose and nature of audience participation in relation to performance aims.

Aim 3: To construct a theoretical framework for directorial intervention in applied theatre

Objectives

3.1 Identify frequent examples of intervention from the case study data.

3.2 Locate the interventions within the context of a range of directorial considerations such as participant need, artistic intention and location.

3.3 Determine whether directorial intervention varies across the five case study contexts.

Aim 4: To chart the evolving identity of the applied theatre director as an alternative directorial model

Objectives

4.1 Trace the historical emergence of the applied theatre director via review of literature.

4.2 Discover and articulate if applied theatre directors locate their work within a particular paradigm of practice; such as the pedagogic, social or political.

4.3 Identify the uniqueness of the directorial interventions in applied theatre.

4.4 Examine epistemologies of practice and identify influences on the director's role in applied theatre-making.

Appendix 2 Intervention, theatre-making and social change

	Directorial Intervention
Deborah Hull	'Collaboration is not necessarily democratic' (39: 13) A clear articulation of the director role (11: 14) Trust between teacher-actors and director (p. 24) Time management of the daily schedule and project development (p. 23) Training for student company members (p. 60) The use of story-telling to deepen engagement has the dilemma of changing the children's mind set from participant to spectator (p. 39)
Andy Watson	Combines new staff induction with warm up games (p. 78) As director, observed for long periods of time (p. 78) Director roles noted by researcher: editing, outside eye, ethical guardian, blocking, character development (p. 89) 'Just because I am director, doesn't mean I have all the power and knowledge…we are incredibly democratic' (p.103) He illustrates how function is a criteria to examine scenes and events (18: 108)
Tim Wheeler	'Exposure is the only way to start to dismantle the barrier that might exist' (35: 137) 'Theatre is a collaborative art form, a social art form, it's necessary to relate to others' (23: 146) Understanding how power works within the room; **with** people not **over** people (p. 154) The 'keeping up ball' game used as a metaphor for theatre process (p. 165) 'In touring theatre, at what point does the director's work finish? This is work that gets seen by strangers: issues of quality need to be discussed with the actors' (p. 140)
Anthony Haddon	'Directing is Keeping the space open for people to contribute' (4: 203) Insistence on creating authentic and economic text (p. 214) Technique of staggering through narrative to check logic, authenticity and accessibility (p. 223) 'I do my theatre in educational environments and not theatres usually…you can be experimental as a theatre maker (in school contexts) (p. 209) We've got the potential in this room to make it better (12: 203) He maintains a focus and priority on the children (p.218)

Tony McBride	'Director is a conduit a facilitator' (8-9: 262)
	'The intuitive director is unlikely to have a process' (23-24: 262)
	Check-ins signal a rehearsal room intimacy and code of trust (p. 271)
	Games are used as physical warm ups (p. 281)
	'This is theatre for venue and audience' (p. 300)
	Through the research, and development processes, the writer. Actors and members are brought together to share experienced stories (32-37:258)

	Theatre-Making
Deborah Hull	Acknowledgement of Drama in Education's theoretical influence (2013: 14)
	One fictional role throughout for the children (p. 14)
	'Without participation what you have is fixed' (p. 14)
	'Site and theatre work synergistically' (p. 14)
	Clarity of children's role in participation (p. 24)
	Director faces a complex process of selection with regard to role, task, audience (p.60)
	Stimulus of the space and the stimulus of the theatre (38-39: 8)
Andy Watson	Actors are given the liberty to make artistic decisions concerning character, context content, even dialogue (2013:104: 9)
	Script is conducive to actor interpretation (p. 78)
	Geese Theatre tries to reflect the offender's world accurately (p. 102)
	Is the function of The Fool akin to 'directing in the moment'? (p. 122)
	Insistence on sub-text resonances (p. 84)
	The mask genre; lifting the mask to reveal inner thoughts (p. 133)
	Trusting actors; a different concept in Geese. Actors are empowered by being given responsibility for the leadership of workshops, nationally (p. 133)
Tim Wheeler	Directing depends on the place in the process…'it depends on the actor and where they are at, what they require and what they need' (p. 154)
	Interprets and defines 'Units and Objectives' with still images

	(p. 161) A lot of emphasis on 'transitions' from scene to scene (p. 169) 'Directing is meeting actor needs' (p. 199)
Anthony Haddon	'Out of the room' directing concept (12: 231) We invite the audience to step into the story with us and experience it from different view points (p. 99) 'I see people coming in who get a sense of ownership' (26: 207) Anthony Haddon envisages a mutual learning triangle of artists, children and teachers (11-23: 210)
Tony McBride	A specific definition of Forum Theatre(p. 271) The technique of actioning the text – using *The Actor's Thesaurus* (p. 271) Insists on actors remaining open to new ideas (p. 274) 'I don't care how we get there, I just don't want it (theatre) to seem false' (p. 275) Edits and cuts text meticulously (p. 281) Insists on authentic artefacts and documents (p.?) Theatre-making is by its very nature nurturing, inviting, demanding…it encourages transformation (13-16: 263)

	Social Change
Deborah Hull	Interpersonal and social skills are significant features of directing (p. 33) The day begins with group led social games, rhymes and warm-ups (p. 39) Integrity will reside in the quality of the learning, not structure, narrative or character (p. 30)
Andy Watson	Director knowledge and understanding of prison context; locations and audience-participants essential (p. 84) Games are used as metaphors for prison life (p. 89) Geese exist because we believe people have the potential to make different choices a belief in the potential for change (9: 107)
Tim Wheeler	Challenges the value of applied theatre as a term (p. 154) References learning rather than devising or collaborating (p. 199)

Anthony Haddon	Deep level thinking makes transformation possible (p. 210)
	Finding a voice in the character that is a real voice, not an actor's voice, but which communicates to the audience (p. 241)
	The ritual routine of warming up for the day ahead (p. 223)
Tony McBride	The theatre-making process is drawing on all sorts of skills and qualities, its nurturing them…it's inviting them and us to discover within ourselves and in each other…by its very nature it encourages transformation (p. 265)
	Theatre is seen as making the invisible visible' – 'putting up the issues and oppressions' for a conversation from a different perspective (p. 300)
	Commitment to political theatre and social change (p. 257)
	'We are not befriending. We go and change it (oppression) together' (p. 300)

	Not Allocated
Deborah Hull	Demands and responsibilities of main company (p. 60)
Andy Watson	Speed of planning essential in terms of the company work pattern (p. 121)
Tim Wheeler	Challenges the value of 'follow-up workshops (p. 154)
	Challenges the notion of theatre for 'captive audiences'; 'I have a fear of people being forced to do stuff' (p. 154)
Anthony Haddon	
Tony McBride	

Appendix 2 Intervention, Theatre-making and Social Change

The colour coding is as follows:

- Articulation of director role articulation; in brown
- Collaborative approaches in theatre-making; in dark blue
- Audience-participants; in red
- Location and Site; in light blue
- Relationships and social health; in green
- Responsibility for Training; in violet

Appendix 3 Three Stages of Data Analysis

Stage One Data Analysis	Purpose
Collate data into five separate cases;	To gather five discrete and distinct examples of practice;
Create one document which includes entire data: *Research Log and Data from Five Cases;*	To create one collection of all data that is referenced in one compatible format. The hard copy is used to mark and highlight personal research reflections and observations;
Map the data in terms of the three concepts in the research title: 'directorial intervention'; 'theatre-making'; 'social change' according to the five directors;	To critically reflect on the data in its entirety and select recurring phrases, generic and unique points of philosophy and practice;
Search the data in the section Researcher's Reflective Evidence in *Research Log and Data from Five Case Studies*;	To re-familiarise myself with the fieldwork data and to reflect, outside the fieldwork moment, upon concepts and theories observed and noted during the data-gathering.

Stage Two Data Analysis	Purpose
Colour code all data according to the four research aims;	This offered a clean and concise approach to begin to categorise actions;
Collate data text according to research objectives;	To offer a new perspective on the data, which interrogates direct quotations and examples of practice according to each research objective, noting data gathering strategy from which they emerged?
Create summary statements from the evidence in the data text;	To write short summaries which are drawn from the text according to objectives. The summaries will synthesise, categorise and reinterpret the data;

Stage Three Data Analysis	Purpose
Code the data in its entirety, using the text according to objectives, concepts from summary statements and new, distinctive findings; Codes created on the basis of literature review, fieldwork, professional experience and director's articulations;	To create manageable units of analysis. These can be verified, re-analysed and re-defined in the process of analysis;
Create block graphs which register the frequency with which each of the codes appear within individual cases;	To create a visual representation of each director's practice, referencing the frequency of generic and discrete practice;
Create categories and concepts from the block graphs;	To envisage and connect categories and draw conclusions.
Create new theory.	To contribute to knowledge.

Appendix 4 Definitions and Meanings of Codes

A] **Research**	The research focus might relate to the content of the project, historical accuracy, identified community, audience need, appropriate theatre form or the pedagogy underpinning the work in particular locations.
B] **Learning**	Interventions with an explicit focus on the development of skills, concepts or knowledge for either the audience-participants or artists involved in the work.
C] **Devising**	A working process of collaboration through which companies devise structures, dialogue or narrative suitable for the intended purpose of the project. Devising in applied theatre context is a process through which age-specific; culturally specific or community-specific criteria can be met through theatre form.
D] **Improvisation**	Defined as a key practice in devising theatre. It is a process that generates alternative dialogue, dramatic environments, narrative structures and character development. It is a significant process for exploring and creating ideas in theatre-making.
E] **Location**	Refers to the physical location in which the theatre-making takes place; venue, building or site.
F] **Techniques**	Directorial interventions that are designed to support, challenge or facilitate the rehearsal or devising process. They instigate exploration and enhance the theatre-making process.
G] **Instruction**	Intervention that communicates information, theory, action, techniques, concepts, skills, alternatives.

H] **Notes**	Formalised feedback on current progress; usually, but not necessarily, following a run-through of performance material.
I] **Planning and Preparation**	The way in which the director anticipates theatre-making, prepares for rehearsals and makes plans, sometimes away from the rehearsal room sometimes with the actors involved.
K] **Policy**	Company procedures, policy and principles.
L] **Theoretician**	Directorial interventions that present theoretical concepts and techniques to artists.
J] **Broker**	The ways in which the director negotiates decisions with parties and organisations. In this thesis an activity that takes place outside the rehearsal room, with recognised implications for what happens inside.
M] **Editor**	Editing the text, perhaps for authenticity, economy, intention or functionality. The text may have resulted from writing, devising or improvising.
N] **Decision-taking**	Decisions relating to settlement, agreement resolution and/or preference. Decisions relating to day to day management are included within this code.
O] **Invitations**	Interventions designed to encourage words, responses or actions; an opportunity for participants to make contributions.
P] **Audience Participation**	Interventions, instructions, techniques and references concerning the role and involvement of the audience.

Q] **Pedagogy**	Interventions related to group dynamics, learning styles, workshop procedures and approaches to participant engagement.
R] **Functional**	The deliberate manipulation of theatre form to make a point, focus an issue or engage the audience-participants in a particular way.
S] **Questioning**	Interventions that pose alternatives, deepen the exploration, seek clarification, offer challenges to the prevailing argument.
T] **Acting**	Any intervention that has a direct focus on acting skills, techniques, interpretation or communication.
U] **Modelling**	Demonstrations or try-outs, by the director, to communicate intention, bring clarity or explore how situations 'feel'.
V] **Contracting**	Making agreements between participant and artist concerning the parameters of the relationship between fiction and reality.
W] **Extraneous Tasks**	Any task or responsibility not directly connected to the project.
X] **Critical Reflection**	Refers to the directorial action in respect of the nature of critical engagement in by the audience-participants in moments of theatre that are designed or constructed for a particular purpose.

Y] **Artistic Decision-Making**	These are interventions concerned with decisions relating to theatre-making and which focus on the aesthetic dimension of the project.
Z] **Listener**	A code that covers several activities: listening to suggestions, ideas and discussion.
%] **Reviewer**	Interventions that are intended to 'take stock' and review current progress. The focus will, perhaps, involve analysis, decision-making, instruction, theoretical input, narrative structure and/or evaluation.
$] **Philosophy**	Are moments when the director makes her/his personal principles known. It reflects the reasons why the director works in the field, with particular participants and to what purpose.
*] **Blocking**	Director specifically positions actors or audience-participants in particular ways, usually for the benefit of improved spectatorship or for an enhanced experience of the narrative for audience-participants.
] **Observing	The sequences when the director is clearly in an observation mode: run-throughs, try-outs, witnessing, etc. This code includes times often referred to as 'director as outside eye'.
****] **Personal Response**	The degree to which the director recognises and values her/his response to the material or context.
xxx] **Ensemble**	Reflects a collaborative ethos in which decision-making is usually collective, even when director-led; the definition does not reflect specialist activity, but an ethos of theatre-making evident in both process and product.

X1] **Authentic Response**	The theatre is convincing, in respect of its dialogue, style or plot. Responses from audience-participants are appropriate; the theatre meets the purpose.
A1] **Identified Community**	The participant–audience for whom the project is designed.
A2] Craft	The manipulation of form to create impact, tension, focus or any other effect. Contrasting use of dark-light, sound-silence, stillness-movement (Heathcote, 1976).

Appendix 5 Research Log Content

The *Research Log and Data from the Five Case Studies* is organised by dividing each case study into seven sections, each section containing the data from one of the seven data collecting strategies.

Seven Strategies	Case study 1 Deborah Hull	Case study 2 Andy Watson	Case study 3 Tim Wheeler	Case study 4 Anthony Haddon	Case study 5 Tony McBride
Document review	pp 5-7	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Introductory interview	pp 8-14	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Observation Day 1	pp 15-24	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Observation Day 2	pp 25-33	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Observation Day 3	pp 34-45	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Artists Conversation	pp 47-55	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257
Reflective Interview	pp 56-57	pp. 67-69	pp. 134-135	pp. 199-200	pp. 256-257

Appendix 5 Research Log Content

Appendix 6 Applied Theatre Companies in the UK

Companies that work in the Criminal Justice System

Company	1. Geese Theatre	2. Clean Break	3. Playing for Time	4. Rideout
Date Founded	1987	1979	2001	1999
Participants	Actors take theatre and workshops into the Penal system	Women in the penal system	Prisoners	Any person within the Penal System
Style	Various; masks; naturalistic; games	Performance, workshop, classes;	Full text performances and Workshops	Film + drama workshop
Region	National	London base	South West	Stoke
Director	Andy Watson	Anna Hermann	Annie McKean	Saul Hewish Chris Johnston
Note	The Fool Multi-form approaches; Devised texts	Education + theatre programme	University of Winchester	

Companies that work in health and community contexts

COMPANY	DATE	PARTICIPANTS	STYLE	REGION	DIRECTOR	NOTE
1.Myrtle Theatre	2004	Health and care needs	Multi-dimensional. Performances +workshops.	Bristol	Heather Williams	Largely project based
2. Stepping Out	1997	Mental Health contexts.	Performance	Bristol	Steve Hennessy	Open to all working in Mental Health
3.Spaniel in the works	2000	Mainly 'families in need of support'. However, training, in museums a feature.	Appears to be realistic scenarios and scenes, convincingly acted out.	Stoud, but national	Formed by six actors. No acknowledgement of artistic director.	No mission, but feedback sections excellent
4. Wolf and Water	1989	Terminally ill, offenders, Youth	Theatre +arts activities	Devon	Founded by: Saul Hewish Phil Robinson Steve Newton Peter Harris. No Artistic Director specified	An umbrella for activities relating to conflict, bereavement, mental health offending

Companies that work in schools and contexts

COMPANY	DATE	PARTICIPANTS	STYLE	REGION	DIRECTOR	NOTE
1.Big Brum	1982	Primary/Secondary.	Workshop participatory performance	Birmingham	Chris Cooper	Specific statement re TIE High emphasis on participation
2.Language Alive	1986	Primary	Participation	Birmingham	Deborah Hull	One class
3.Roundabout	1973	Primary/Secondary	Performance workshop	Nottingham	Andrew Breakwell	Historical statement. Education Aims
4.Theatre Powys	1972	Community and schools	Articles and mission similar to Big Brum	Wales	Ian Yeoman	TIE one dimension of their work
5.Primary Colours	1998	Primary	Unclear	Barnsley and touring	Marcia Hutchinson	Many dimensions to their work. Emphasis on enjoyment.
6. M6	1977	Community and schools	Performance+ workshop	Rochdale	Dot Wood	Statement aesthetic dimension
7. Oily Carte	1981	Under 5s and complex learning needs	Visual, tactile; pools, ariel, site location	London, + tours	Tim Web	Specific mission statement and aims
8. Gazebo	1979	Schools and Community	Diverse range	Wolverhampton		Wide ranging activities
9.Blah Blah Blah	1985	Schools + Youth	'Making theatre with young people'	Leeds	Anthony Haddon	Entering a new era of collaborative. work

Companies that work in museums and historical contexts

COMPANY	DATE FOUNDED	PARTICIPANTS	STYLE	REGION	DIRECTOR	NOTE
1. Peoplescape Theatre				Manchester	Anna Farthing	
2. Spectrum	1987			National	Suzanne Rayner +Richard Hodder	Multi-forms for diversity of museums
3. Triangle	1987	Coventry Citizens		Coventry	Corran Waterfield	Personal Narratives
4. Wildworks	1990		Installation	Cornwall based	Bill Mitchell	Theatre of Place and landscape
5. Past Pleasures	1987	Heritage site visitors	Costumed interpretation	National and international	Mark Wallis	

Companies that work for identified groups of community participants

COMPANY	DATE	PARTICIPANTS	STYLE	REGION	DIRECTOR	NOTE
1. Cardboard Citizens	1991	Homeless	Forum Theatre	London	Adrian Jackson	Client support network
2. Mind the Gap	1988	Actors with Learning disability	Perform.+ workshop, training	Bradford	Tim Wheeler	Clear statements of mission
3. Random Arts	1998	Adults and Young People	Play Back	London base	Tig Land	Articles, projects +aims.
4. True Heart Theatre	2006	Chinese UK Communities	Playback bio. narrative	London and touring	Veronica Needa +Wing-Li	
5. London Playback	1991	Community Groups	Playback	London	Anna Chesner	Describes activity
6. Lawnmowers	1986	Learning Disabilities		Gateshead	Geraldine Ling	Mission very clear
7. Age Exchange	1983	Senior Citizens	Reminiscent Theatre	London with Touring	David Savill	Publications, theory and extensive practice.
8. C+T	1988	Young People	Digital,	Worcester Univ., but	Paul Sutton	Digital

			Collaboration in situ & international.	National/International		animateurs, school based.
9. Mirror Mirror	2005	Bespoke	Story + Playback	Devon	Andy Blackwell Amanda Brown	Not possible to print off mission
10. Manchester Playback						

Appendix 7 Directors' Forms of Consent

CONSENT FORM

Full title of Project:
The Role of Directors in Applied Theatre in Britain:
A Critical Analysis of Directorial Techniques and Processes in the Making of Theatre for Social Change and Transformation.

Geoff Readman
Drama Consultant and Researcher
Trent Lodge, Main Street
North Muskham Newark
NG23 6HD
geoff.readman@btinternet.com

Please initial box

1. I confirm that I have read and understand the information sheet for the above study (page 2.) and have had the opportunity to ask questions. [Ø]

2. I understand that my participation is voluntary and that I am free to withdraw at any time [if the requirements fall outside the usual learning environment or differ from the Information Sheet], without giving reason. [Ø]

3. I agree to take part in the above study. [Ø]

Please tick box

	Yes	No
4. I agree to conduct the two interviews and three days of observation.	✓	☐
5. I agree to the interviews being audio recorded and transcribed.	✓	☐
6. I agree to the use of anonymised or identiiable quotes, when they have been checked for accuracy, in future publications	✓	☐

(Please delete as appropriate)

auu 6/12/12

I would prefer the research to use my real name/~~pseudonym~~ in the body of the thesis writing (Please delete as appropriate)

Name of Participant	Date	Signature
DEBORAH HULL	14/2/11	auu.
Name of Principal Researcher	Date	Signature
GEOFF READMAN	14/2/11	GAReadmn

4

CONSENT FORM

The Role of Directors in Applied Theatre in Britain: A Critical Analysis of Directorial Techniques and Processes in the Making of Theatre for Social Change and Transformation.

Geoff Readman Researcher and Consultant in Drama Education
Trent Lodge, Main Street
North Muskham
Newark
NG23 6HD
01636 613218

Geoff.readman@btinternet.com

Please initial/date box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions. ☑ 19/12/12

2. I understand that my participation is voluntary and that I am free to withdraw at any time [if the requirements fall outside the usual working environment], without giving reason. ☑ 19/12/12

3. I agree to take part in the above study and to conduct two interviews and take part in three days of observation. 19/12/12

4. I agree to the interviews being audio recorded and transcribed. 19/12/12

5. I ~~agree to the use of anonymised or identifiable~~ quotes in publications. ☐

    (Please delete as appropriate)

6. I would prefer the researcher to use my real name/~~pseudonym~~ in the body of the thesis writing. 19/12/12
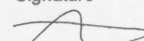
    (Please delete as appropriate)

_____   _____   _____
Name of Participant   Date   Signature
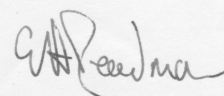ANDY WOTON   19/12/12

Name of Principal Researcher

GEOFF READMAN

CONSENT FORM

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3. I agree to take part in the above study.

Please tick box

	Yes	No
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5. I agree to the interview being audio recorded and transcribed.		
6. I agree to the use of ~~anonymised or~~ identifiable quotes, when they have been checked for accuracy, in future publications		

(Please delete as appropriate)

I would prefer the research to use my real name/~~pseudonym~~ in the body of the thesis writing
(Please delete as appropriate)

Name of Participant _Tim Wheeler_   Date 12.10.11   Signature _Tim Wheeler_

Name of Principal Researcher   Date 12.10.11   Signature
GEOFF READMAN   _G.A. Readman_

4

CONSENT FORM

The Role of Directors in Applied Theatre in Britain: A Critical Analysis of Directorial Techniques and Processes in the Making of Theatre for Social Change and Transformation.

Geoff Readman Researcher and Consultant in Drama Education
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01636 613218

Geoff.readman@btinternet.com

Please initial/date box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.

    [initialled] · 21-12-12

2. I understand that my participation is voluntary and that I am free to withdraw at any time [if the requirements fall outside the usual working environment], without giving reason.

    [initialled] –21·12·12

3. I agree to take part in the above study and to conduct two interviews and take part in three days of observation.

    [initialled] 21·12·12

4. I agree to the interviews being audio recorded and transcribed.

    [initialled] 21·12·12

5. I agree to the use of ~~anonymised or~~ **identifiable** quotes in publications.

    (Please delete as appropriate)

    [initialled] 21·12·12

6. I would prefer the researcher to use my **real name**/~~pseudonym~~ in the body of the thesis writing.

    (Please delete as appropriate)

    [initialled] 21·12·12

Name of Participant	Date	Signature
ANTHONY HADDON	21·12·12	*[signature]*

Name of Principal Researcher

GEOFF READMAN   *[signature] GReadman.*

CONSENT FORM

Full title of Project:
The Role of Directors in Applied Theatre in Britain:
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Geoff Readman
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    usual learning environment or differ from the Information Sheet],
    without giving reason.

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Please tick box

	Yes	No
4. I agree to conduct the interview and to three days of director-observation.	✓	☐
5. I agree to the interview being audio recorded and transcribed.	✓	☐
6. I agree to the use of ~~anonymised~~ or identifiable quotes, when they have been checked for accuracy, in future publications	✓	☐

A.M.

(Please delete as appropriate)

I would prefer the research to use my real name/~~pseudonym~~ in the body of the thesis writing
(Please delete as appropriate)

Name of Participant	Date	Signature
	11/10/11	A. McG

Name of Principal Researcher	Date	Signature
GEOFF READMAN	4 10 11	G. Readman

4

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