

The Creative Processes
of the
NSW Public Schools Drama Company

Anne Babington

A thesis submitted in fulfilment
of the requirements for the award of the degree
Doctor of Philosophy
2017

Sydney School of Education and Social Work
The University of Sydney



THE UNIVERSITY OF
SYDNEY

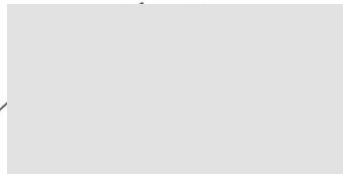
Sydney School of Education and Social Work

AUTHOR'S DECLARATION

This is to certify that to the best of my knowledge, the content of this thesis is my own work. This thesis has not been submitted for any degree or for any other purposes.

I certify that the intellectual content of this thesis is the product of my own work and that all sources and the assistance received in preparing this thesis have been acknowledged.

Signature



Name Anne Belinda Babington

Date 27 March 2017

Abstract

This dissertation reports on my investigation into the creative processes of the NSW Public Schools Drama Company in Australia, the highest tier of an auditioned, co-curricular drama program for school students aged 11 – 18 years. The study observes the production of three scripted plays over two years. It uses case study methodology, a qualitative, phenomenological approach and grounded theory data analysis.

The research findings demonstrate that the creative processes of the Drama Company are based on the formation of an environment that encourages creative risk-taking, and the use of creative constraints which stimulate and guide it. In this context the ensemble is able to utilise elements of group creativity so that the interaction between group members can produce “emergents”, creative solutions which are greater than the sum of individual contributions.

The findings are expressed in a nested, three layer model. The outer shape is the context of the Drama Company and its creative climate. Within that, the second shape is the boundaries that stimulate the work. The innermost space within these shapes is the rehearsal processes which augment the group creativity of the ensemble.

The research highlights the significance of the context for creative work, the power of creative constraints to stimulate invention and guide the process, and the potency of group creativity in developing creative solutions. It also extends theories of group creativity to include the corporeal body of the actor and the physical environment.

The research findings demonstrate ways to enhance the creativity of drama ensembles in general and the production of scripted work in particular.

Acknowledgements

I acknowledge the absolute privilege it is to be involved in the rehearsal process of a production, to be privy to the vulnerability of the director and cast in their journey through the unpredictable, risky and exciting creative processes that it entails.

I acknowledge the generosity and courage of Paul Viles who allowed me to do this study and who trusted me enough to let me in on his process and pull it apart for all to see. He has been a mentor and guiding light to me and drama teachers in NSW for over two decades. We are forever grateful that he passed up his obvious gift of stand-up comedy to teach and direct instead.

I would like to thank the eight case study participants who gave so generously to discuss every part of the process, multiple times. Their honesty, courage, insights and humour made the data so rich and the collection process such a joy. I wish you every success in your futures.

I would like to thank Professor Michael Anderson for his prompting to do the project initially and his expert guidance throughout, and Dr. Kelly Freebody who always gave perceptive, thorough and stimulating feedback which invigorated the development of the work. Her astute questioning led to increased rigour and depth in the final piece. I would also like to thank Annelise Lampshire who proofed the final manuscript and gave thorough and discerning feedback.

Finally, I would like to thank my husband Chris and sons Joshua, Henri-Francois and Jacques-Laurent who have been relentlessly loving and supportive.

Table of contents

Abstract	iii
Acknowledgements	iv
Table of contents	v
Chapter 1: Introduction	1
Chapter 2: Review of the literature	6
• Conceptions of creativity	6
○ Definitions of creativity	
○ Idealist vs Action theories of creativity	
○ Group creativity	
• Creativity and arts education	9
○ Social environment of the group leading to creativity	
○ Role of teachers in facilitating creativity	
○ Authentic nature of the task	
• Studies of creativity in theatre	15
• Studies of group creativity in theatre	20
○ Group Flow and the balance between structure and improvisation	
○ Emergence	
○ Distributed, Situated and Embodied Cognition and their application to the study of creativity	
• Conclusion	28
Chapter 3: Methodology	30
• The researcher	30
• Qualitative inquiry	32
• Hermeneutic Phenomenology	33
○ Application to drama research	
• Constructivist Grounded Theory	36
○ Application to drama research	
• Case study research method	38
• Approach to data collection	39
○ Sampling	
○ Ethical issues	
▪ Informed consent	
▪ Privacy and confidentiality	
▪ Power	
• Strategies for data collection	43
○ Observations	
○ Semi-structured interviews	
○ Documentation – extant and elicited texts	
• Data analysis	47

• Evaluating Grounded Theory	49
• Limitations of the study	50
○ Difficulties in familiarity with the culture and the site	
○ Observer effect	
○ Limited investigator triangulation	
• Conclusion	52
Chapter 4: Context of the research	54
• The Arts Unit	54
• Paul Viles	54
• Participation in the UK National Theatre Connections program	55
• The NSW Public Schools Drama Company in the context of Youth Theatre	55
• The case study participants	58
Chapter 5: A Creative Climate – The environment for invention	66
• Introduction	66
○ Theoretical framework 1 – The Qualities of Quality	
○ Theoretical framework 2 – The Creative Climate	
○ Implications on the data analysis	
• The context of the NSW Public Schools Drama Company program – Challenge/Involvement	69
○ The challenge of authentic, professionally-based tasks	
○ Subject matter of plays taken from “real world” events/Issues	
○ The status of Drama Company and its place in the world of professional theatre	
○ Evoking a professional paradigm - professional theatre practice	
• Trust/Openness	80
○ Trust/Openness between teacher and students	
○ Trust/Openness between the students – a sense of family	
• Idea-support, Freedom and Debate	92
○ Director’s belief in the capacities of the students	
○ Students’ trust in director’s knowledge and expertise	
• Playfulness/Humour	96
• Creative Risk-taking	98
• Idea-time and Conflict	101
• Conclusion	101
Chapter 6: Creative boundaries – The boundaries that stimulate invention	103
• Introduction	103
• The boundary of the play script	105
• The boundary of the Viles’ vision	108
○ Ideological boundary – a benchmark of truth and actor authenticity	
○ Conceptual boundary – structural, spatial, aural and metaphorical	
○ Interactive boundary – directorial feedback	
▪ Firm guidance – unambiguous feedback	
▪ Subtle, gentle feedback	
▪ Allowing students to use their internal guidelines	
▪ Wanting more explicit feedback	
• Boundary of the creative unknown where challenge = skills	123
○ Challenge = skills as a joyful, invigorating experience	
○ Challenge = skills as intimidating	
○ Challenge = skills when challenge threatens to overwhelm	

○ Viles' own battle on the creative edge of the unknown	
● Conclusion	135
Chapter 7: Creative rehearsal processes – The processes of invention	138
● Introduction	138
● Contributing theories: Group creativity, emergence, structure vs improvisation, embodied cognition	140
● Connecting students to the fiction	142
○ Intellectually and emotionally entering the fiction – the research task	
○ Emotionally entering the fiction – emotional recall	
● Developing the environment through collaborative emergence	147
○ Script analysis	
○ Hot-seating	
● Improvisational rehearsal techniques – movement between structure and freedom	152
● Augmenting collaborative emergence through embodiment	159
○ Using physicality to create character	
○ Physical closeness to promote collaborative emergence	
○ Interaction with the material world to develop character	
▪ Interaction with set, costume and properties	
▪ Interaction with the space and its social dynamic	
○ Developing character through Relacom	
● Conclusion	171
Chapter 8: Conclusion	173
● A conceptual framework of the creative processes of the NSW Public Schools Drama Company	173
● The importance of authenticity of the task and professional practice	175
● The SOQ Creative Climate as a useful model for climate creation in the drama context	177
● The concept of creative boundaries to illuminate research and encourage creative practice	178
● Group creativity and the balance of structure and freedom	179
● The potential of utilising the body as a creative force – embodied emergence	180
References	182
Appendix 1: Interview schedules	197
Appendix 2: Example of interview transcript	203
Appendix 3: Ethics approval documentation	206
Appendix 4: Participant information and consent forms	209
Appendix 5: Show report from the UK National Theatre – <i>Bassett</i>	221
Appendix 6: Show report from the UK National Theatre – <i>The Grandfathers</i>	224
Appendix 7: Research tasks for <i>Bassett</i> , <i>The Grandfathers</i> and <i>The Miracle</i>	228
Appendix 8: Promotional postcards for <i>Bassett</i> , <i>The Grandfathers</i> and <i>The Miracle</i>	232
Appendix 9: Ambassador survey and media release – Barry Otto	236

List of figures

Figure 1.1 Provisional model of the creative processes of the NSW Public Schools Drama Company	2
Figure 2.1 Group Flow (from Sawyer, 2003, p. 168)	22
Figure 5.1 Interrelationship of the Creative Climate dimensions in this context	68
Figure 6.1 The Challenge=Skills boundary (adapted from Csikszentmihalyi's model of flow, 2008)	125
Figure 8.1 Model of the creative processes of the NSW Public Schools Drama Company	174

List of tables

Table 3.1 Case study participants 2011	40
Table 3.2 Case study participants 2012	41

Chapter 1

Introduction

In the transformed warehouse of PACT's¹ professional theatre space the atmosphere is electric. The performers are school students yet the audience is mesmerized by the palpable tension between the characters and their rapid fire dialogue as the characters struggle for ascendancy. At other times the lyric beauty of the piece seduces us, an unabashed emotional honesty and rawness that is rarely seen on Sydney stages. The production was of Enright's *The Property of the Clan* in 2001 by The NSW Public Schools Drama Company, but its remarkable qualities could have just as easily been seen in each of this company's productions over the years: Thornton Wilder's *Our Town*, Michael Gow's *Away*, Edna Walsh's *Chatroom*, Patrick Marber's *The Musicians*, the list goes on. The remarkable fact is that this Company is made up of student actors, young people aged 15 to 18 years of age. Their skill is enthralling, their passion is magnetic, and their commitment is undeniable. Barry Otto, one of Australia's most celebrated actors, has high praise for this Company:

I have been incredibly impressed by the work that is produced by this ensemble under the guidance and direction of Paul Viles. The standard of his shows has been of the highest order, truly professional, and as good as any productions I have seen either at NIDA or on the main stages of Sydney theatres. (Barry Otto, Ambassador Survey, 2012)

These productions draw obvious questions from theatre practitioners and drama teachers alike: How does the teacher-director Paul Viles create such remarkable works, and how does he do so with such consistency? What rehearsal processes does he use? How does he get the students to so effectively embody the texts? This study grew from a desire to interrogate these questions; to investigate the complex, multilayered, nuanced and consistently high quality work of Viles and the NSW Public Schools Drama Company. As a colleague of Viles who often moonlighted as show photographer, stage manager or ensemble co-ordinator, I was uniquely placed to examine Company practice. The unpacking of these creative processes could not only assist other youth theatre companies, but can perhaps contribute to understanding how such processes can be used in drama and creative arts classrooms.

¹ The PACT Centre for Emerging Artists in Erskville, Sydney.

This study posed the question:

What are the creative processes of the NSW Public Schools Drama Company?

The research investigated the experiences of the director and eight students in this auditioned group of 15-20 students drawn from Years 10-12 in NSW public schools². Initially intended for one year of study, due to a change of Company programming, the case study was extended to a second year.

The rehearsal process draws on the complex interaction of all members of the ensemble and its teacher/director in the rehearsal space. Rather than being a linear process of lock-step rehearsal strategies, it is a process of creativity that incorporates a wide scope of interactions that include the environment (Beghetto & Kaufman, 2014; Davies et al., 2013; Ekvall, 1996; Isaksen, 2007; Kenny, 2014; Nicholson, 2011; Sawyer & Greeno, 2009; Seidel, Tishman, Winner, Hetland, & Palmer, 2009), the creative boundaries that stimulate and guide the work (Csikszentmihalyi, 2008; Ibbotson, 2008), the balance of control and freedom that the director provides (Beghetto & Kaufman, 2014; Davies et al., 2013; Ibbotson, 2008; Sawyer, 2011a, 2015; Wangh, 2013) and the use of processes on the rehearsal floor that augment the work, taking it beyond mere instruction to incorporate the contributes of the cast and the emerging ideas that grow from their interactions in the space (Hutchins, 1995; Osbeck & Nersessian, 2014; Sawyer, 2003, 2009; Sawyer & DeZutter, 2009).

The data analysis indicates that the deeply interconnected processes of rehearsal are best explored through a nested, three tiered model that resonates with these current understandings of creativity.

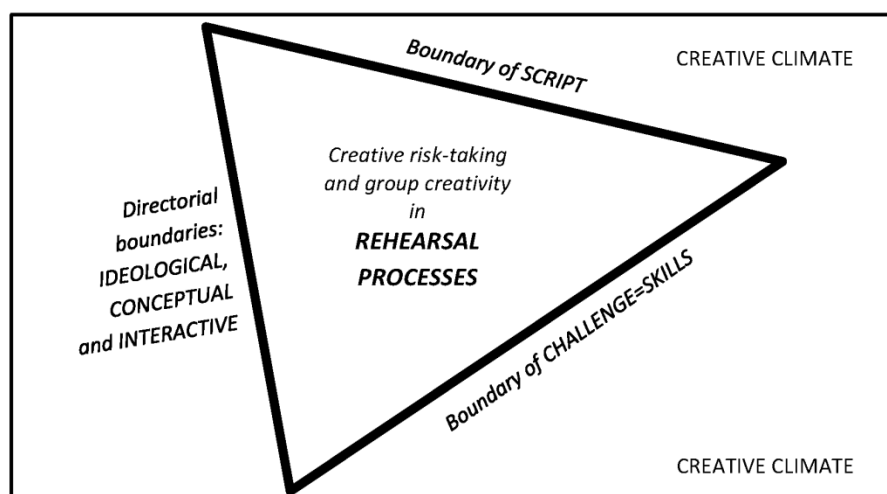


Figure 1.1 Provisional model of the creative processes of the NSW Public Schools Drama Company

² In NSW, Australia, public schools are those primarily funded by the government as distinct from private schools whose main income is from student fees. The Drama Company is only open to students from public schools.

Firstly, the process is profoundly influenced by the context of the endeavour, the environment and the relationships within it; the “Creative Climate” it operates within. Secondly, the boundaries around the rehearsal process stimulate and guide the activities occurring within them. The third space is in the centre of the diagram, nested within the other two. In this space are the activities of the rehearsal process where the production is constructed and the group creativity occurs. This provisional model, developed from the data analysis, will be explored.

Following this introduction, the review of the literature in Chapter 2 explores current conceptions of creativity which see it as process-oriented and influenced by relationship and environment. It examines creativity in the context of arts education, the rehearsal processes of professional theatre, and group creativity. The potential of frameworks of creativity studies from business management are also explored, in particular the work of Ekvall and Isaksen in examining the Creative Climate of organisations (Ekvall, 1996; Isaksen, 2007; Isaksen, Lauer, & Ekvall, 1999).

Chapter 3 discusses the methodological approach adopted to explore the creative processes of the Drama Company. The chapter explicates the position of the researcher and discusses the strengths and weaknesses of qualitative inquiry. It discusses the choice and value of a phenomenological approach and grounded theory analysis to this case study. It outlines the data collection methods and use of grounded theory in the development of my understanding of the case, concluding with an assessment of the limitations of the study.

Chapter 4 provides the context of the research and the details of the participants.

The next three chapters explore the creative processes that emerged, working from a “big picture” view of the environment to the boundary structures of the work to the specifics of the rehearsal methods. The creative climate and boundaries work together to provide optimum circumstances for the creative risk-taking of both director and cast. The rehearsal processes then work within these to allow the creativity of the group to produce “emergent” creative solutions which are greater than simply an addition of the contributions of individuals.

Chapter 5 **A Creative Climate – The environment for invention** examines the context and working environment of the NSW Public Schools Drama Company within the theoretical frameworks provided by Seidel and his colleagues (2009) and Ekvall’s Creative Climate (Isaksen, 2007). It shows

how the authenticity of the task and the professional paradigm of the Company evoke the Challenge/Involvement³ dimension of the Creative Climate and require a Risk-taking paradigm to solve the creative challenge that has been posed. The purpose of the remaining dimensions are shown to create an environment where Risk-taking can be most effective. Trust/Openness in the relationships of the group is indispensable. Viles' belief in the student capacities is an essential ingredient of this and allows the dimensions of Freedom, Idea-support and Debate to operate. Playfulness and Humour facilitate tackling the challenges of the task and energise the space. It is the students' belief in Viles' skills that adds an important dimension to the findings. Their trust in his skill allows them greater freedom in creative experimentation as they believe he will bring out their best and make the piece successful in the end. These qualities of the Creative Climate culminate in eager, energised, creative Risk-taking.

Chapter 6 Creative boundaries – The boundaries that stimulate invention draw on the work of Ibbotson (2008) and explore a variety of creative constraints that stimulate and guide the work of the rehearsal process. The creative boundaries that emerged from the study are threefold: Firstly the play script stimulates and contains the work. Secondly the director's vision is expressed ideologically through his insistence on actor truth and authenticity, his conceptual understanding of the play, and his interaction with the cast through feedback which moves between explicit directives to more flexible and open responses to evoke the student's internal guidelines. The third boundary is a different type that draws on Csikszentmihalyi's flow theory (2008) where optimal creativity is said to occur when skills and challenge meet. This boundary is shown to be the beginning of creativity, of entry into an unknown creative space which could be argued as the heart of creative enterprise. The students and director's battle with this boundary is investigated and its contribution to the creative process is examined. This is one of the most potent forces on the rehearsal floor as by working on this boundary the group, individually and then collectively, are taken to new heights of creative invention. These three types of boundary motivate and encourage the students in taking creative risks. Each facet of their restrictive qualities stimulates the creative risk-taking and guides its course.

Chapter 7 Creative rehearsal processes – The process of invention examines the findings on the creative processes that occur within the Creative Climate and boundaries, utilising the risk-taking paradigm that these have established. The significant dimension of these processes is that Viles uses the spontaneous elements of group creativity to develop his staging of scripted material. Group

³For clarity and adherence to convention, I have capitalised the Creative Climate dimensions throughout.

creativity is where the interaction of the group is the source of creativity rather than individual members (Sawyer, 2003). The creative ideas that grow from the interaction have been called “collaborative emergents” (Sawyer & DeZutter, 2009), where the results are greater than a simple addition of the component parts. The group interaction has caused something more to occur; a spontaneous creativity that is greater than simply individual contributions. Viles augments this process through a balance of structure and freedom and encourages the work to move into group flow at times. The findings also reveal the importance of the physical body of the actor and its interaction with the physical world on the creative process. These findings have the potential to extend current notions of group creativity to include “embodied emergence.”

The conclusions of Chapter 8 re-examine my emerging theory and explore the implications of the research, offering observations and recommendations to youth theatre and drama in education practice, policy, theory and research.

This research endeavours to unpack the multifaceted processes and intangibility of rehearsal and the creativity that results so that drama in education and youth theatre practice can be invigorated and strengthened.

Chapter 2

Review of the literature

Introduction

The rehearsal process is a complex range of interactions that foster and refine the creativity of the director and the ensemble. From the current burgeoning research in creativity, this literature review considers the research relating to the creativity of the rehearsal process in “youth theatre”, a broad term used to describe a wide variety of “theatre performed by young people” (Gattenhof, 2006, p. 4). It moves from broad theories of creativity to their application to the rehearsal process in an educational drama setting.

I have considered four main areas in the literature:

- Seminal works on creativity that articulate contemporary theories in the field and underpin current understanding of the subject.
- Creativity within the context of arts education, the role of the teacher and the positioning of students as collaborative artists.
- Studies of the rehearsal processes of theatre. Here the focus is usually on the relational dynamics of group and the contested role of director. Effective creative processes seem to require a balance between control and freedom in the relationship between director and cast.
- Group creativity, investigating the nature of group flow and the balance between structure and freedom in the creative process itself. It also explores how theories of group creativity have adopted concepts from cognitive science to extend our understanding of how the physical body contributes to creative processes in theatre.

Conceptions of creativity

Creativity is currently seen as an issue of increasing global significance, moving from a peripheral to central position in the discourse driving global economies. “It is not garnish to the productivity roast, but fundamental to a highly complex, challenge-ridden and rapidly changing economic and social order” (McWilliam & Haukka, 2008, p. 652). Research in the field is well-established with a large body of literature. The first wave of research of the 1950s focused on the personality of the creator (Rogers, 1954; Stein, 1958, 1974). This wave continued into the 1980s as researchers began to study the social and cultural components (Amabile, 1983), one result being Csikszentmihalyi’s influential

systems approach where he argued that creative innovations emerged from the interaction between the cultural and social context and the creative individual or group (1988). A second wave of creativity research in the 1990s showed how creativity is rooted in collaboration and group dynamics (Farrell, 2001; Glaveanu, Gillespie, & Valsiner, 2015; Johnstone, 2012; McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Sawyer, 2012; Sawyer & DeZutter, 2009; Thompson & Choi, 2006). Creativity research in education is a more recent development which is creating a body of literature that provides clear evidence of the importance of creativity across all aspects of arts education and as a developing field in its own right (Brinkman, 2010; Burnard, 2007; Burnard et al., 2006; Caldwell & Vaughan, 2012; Chappell & Cremin, 2014; Cote, 2010; Craft, 2005, 2006, 2008; Ewing & Australian Council for Education, 2010; Gibson & Ewing, 2011; Harris & Ammermann, 2016; Jeffrey & Craft, 2004; Livingston, 2010; McWilliam & Dawson, 2007; McWilliam & Haukka, 2008; Sheridan-Rabideau, 2010; Sowden, Clements, Redlich, & Lewis, 2015; Vecchi, 2010; Zimmerman, 2010, 2014). In amongst the excitement that creativity is now seen as a “valued commercial commodity” (Nicholson, 2011, p. p. 14), Helen Nicholson warns against the “commodification of the imagination” and seeks ways to “conceptualise creativity that avoid the link between creative learning and global capitalism” (p.101).

Definitions of creativity

The most widely accepted definition of creativity focuses on originality and effectiveness (Amabile & Pillemer, 2012; Runco, 2014a; Runco & Jaeger, 2012). It is defined as “the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)” (Sternberg, 1999, p. 3). It also includes notions of extended processes (Leski & Maeda, 2016) where it occurs while doing the work (Sawyer, 2012), imagination (Egan, Judson, & Madej, 2015; Mottweiler & Taylor, 2014; Sullivan, 2007), problem solving (Chechurin, 2016; Runco, 2004; Tracy, 2015) and risk-taking (Runco, 2015; Tyagi, Hanoch, Hall, Runco, & Denham, 2017). The dichotomy of Big C/Little c creativity referring to eminent creativity and everyday creativity respectively, taken initially from cultural studies (Merrotsty, 2013), is limiting (Runco, 2014a) despite Kaufman and Beghetto’s (2009) addition of mini-c creativity (creativity inherent in the learning process) and Pro-c creativity (professional expertise in a creative domain). Creativity is now acknowledged to be a “syndrome” that enables flexible, novel solutions to the daily challenges of everyday life (Runco, 2004, p. 658).

Idealist vs Action theories of creativity

Study of creative processes developed from the field of cognitive psychology where specific, identifiable processes were examined in an attempt to explain why some people were more creative than others (Feldman, Csikszentmihalyi, & Gardner, 1994; Runco, 2014b; Sawyer, 2012). Two theories of creative process emerged, one emphasising a single moment, with the other highlighting the actions of the process. The idealist theory states that the “moment of insight” is the essence of creativity regardless of whether or not the idea is executed or made public (Sawyer, 2000). By contrast, the action theory states that the execution of the creative idea is essential to the creative process, emphasising that creative ideas often happen while working with the material, developing new directions that were not envisioned initially (Burnard et al., 2006; Isaksen, Dorval, & Treffinger, 2000; Mace & Ward, 2002; Sawyer, 2012; Scott, Leritz, & Mumford, 2004; Sternberg, 2006). This conceptualisation has application to the creative processes of rehearsal. Studies focusing on the action of the creative process also situate it, drawing attention to its interactional, relational nature, “moving the focus from the creative individual to the ‘in between’ space of creator and environment, creator and society” (Botella et al., 2013, p. 162), taking into account features of the social and material world.

Group creativity

Botella’s (2013) “in between” space is realised in the study of group creativity, where the creativity of the group is derived from the complex nature of the interactional process and the results are greater than any one individual (Fischer & Vassen, 2011; John-Steiner, 2000; Paulus & Nijstad, 2003; Sawyer, 2003, 2007, 2012; Zhang, 2015). Csikszentmihalyi’s influential “systems” approach initially theorised that creativity doesn’t just come from individuals, but is also a product of groups imbedded in their societies, cultures and historical periods (Csikszentmihalyi, 1999). Studies from the second wave of creativity research confirmed the importance of social groups and collaborative networks to creativity (Hennessey & Amabile, 2010; O’Toole & O’Mara, 2007; Sawyer, 2003; Thompson & Choi, 2006; Zhou & C., 2008). Group creativity has been shown in a wide range of groups from business teams (Paulus & Nijstad, 2003; Sawyer, 2009), to musical ensembles (Berliner, 1994) to improvised theatre (Sawyer, 2003). The study of group creativity has received great attention from the field of business as most innovations have been shown to originate in groups (K. B. Evans & Sims, 1997). Research suggests that groups are more creative when they have worked together over time, share a common set of conventions, knowledge and expertise, and when they are placed within an organisation that rewards collaboration (Bechtoldt, De Dreu, Nijstad, & Choi, 2010; De Dreu, Nijstad, Bechtoldt, & Baas, 2011; Harms & van der Zee, 2013; Harvey, 2014; Paulus,

Dzindolet, & Kohn, 2011; Sawyer, 2003, 2007, 2012; Zhang, 2015). Groups are also effective when problems involve three-dimensional spatial information and transformation (Schwartz, 1995). These qualities suggest the potential presence and efficacy of group creativity in drama ensembles, but there has been little specific research into this context.

In summation, contemporary research suggests that creativity is the ability to produce something that is both novel and appropriate in a range of contexts. It comes from an extended process which occurs in interaction with others, and is influenced by relationship and environment. This process-orientated, relational and situated understanding of creativity appears to have great application to the processes of youth theatre companies, such as the NSW Public Schools Drama Company, which have not yet been explored. The following section examines studies of creativity in arts education.

Creativity and arts education

There has been a great deal of qualitative and quantitative research into the characteristics of engagement in creative arts education. Much research has focused on the extrinsic benefits of the arts on student development and its link to academic success (Bryce, Mendelovitis, Beavis, McQueen, & Adams, 2004; Deasy, 2002; Donelan, 2010; Donelan & O'Brien, 2008; Ewing, 2011; Fiske, 1999; McCarthy et al., 2004; Oakley, 2007). Even though creativity is increasingly being viewed as a discrete skill set which is moving away from the domain of arts education (Bilton, Cummings, & Edward Elgar, 2014; Cunningham, 2002; Harris & Ammermann, 2016; Hennessey & Amabile, 2010; McWilliam & Haukka, 2008; O'Connor, 2015; O'Connor & Gibson, 2014), there are many studies on creativity in the arts education classroom, and drama education and youth theatre in particular (Bamford, 2005; Bresler, 2007; Brinkman, 2010; Cote, 2010; Craft, 2005, 2008; Davies et al., 2013; Ewing & Australian Council for Education, 2010; K. Gallagher, 2007; Harris, 2016; Harris & Ammermann, 2016; Jeffrey, 2006; Jeffrey & Craft, 2004; Jensen & Lazarus, 2014; Munns, 2007; Seidel et al., 2009; Tuisku, 2015).

This wealth of research can be grouped into three main areas of relevance to this current study. The examination of each area will begin with findings from arts education research and then be augmented by findings from other areas of creativity research. The three areas are:

- Social environment of the group leading to group creativity
- Role of teachers in facilitating creativity
- Authentic nature of the task

Social environment of the group leading to creativity

Kathleen Gallagher's study of drama education in New York schools emphasises the significance of the group in creativity. Her findings revealed that students saw creativity in terms of others.

"Creativity, according to these young people, is not an ethereal or perplexing term, but a way of inventing oneself, *in the company of others*" (K. Gallagher, 2007, p. 1236, italics in original). Creativity researchers from both within and without the educational framework concur that the group context and social environment are essential factors in the expression and development of creativity (Amabile, 1988; Amabile, Conti, Coon, Lazenby, & Herron, 1996; Amabile & Pillemer, 2012; Anderson & Dunn, 2013; Beghetto & Kaufman, 2014; Bundy, 2003; Cote, 2010; D. Davis & Bolton, 2010; Ekvall, 1996; Fewster, 2002; Harris, 2016; Haseman, 2005; Hennessey & Amabile, 2010; S. Hunter, Bedell, & Mumford, 2007; Kenny, 2014; Munns, 2007; Neelands, 2009; Reuter, 2015; Sternberg, 1999; Yström, Aspenberg, & Kumlin, 2015).

These researchers agree that the creation of a nurturing community and its "safe space" is essential in the development of creative work. "Students are most creative when they feel safe" (Jensen & Lazarus, 2014, p. 53). The Seidel report found "repeated references to arts learning communities as 'a family' or as 'a home away from home'" (Seidel et al., 2009, p. 38). The students need to feel "safe" in the group with feelings of embarrassment, frustration, vulnerability or joy and be able to express ideas freely, to innovate, to explore unreservedly as well as receive and give honest critique. They also require the safety to make mistakes. "I know that through hard work, discipline, trust in themselves, trust in me, and an allowance to make mistakes – some of the most beautiful things in the work are created from mistakes" (Jensen & Lazarus, 2014, p. 53). The acceptance, even welcoming of mistakes, is a crucial aspect of the social environment, "where innovation is prized and failure is not fatal" (Amabile, 1988, p. 147). This level of freedom requires belief that one's work and perspective will be respected, but even more, that the group are committed to one's success (Seidel et al., 2009). Studies have shown that such acceptance and connection is particularly important to adolescents (Cooper, Grotevant, & Condon, 1983; Csikszentmihalyi & Schneider, 2000; Meeus, 2011). The capacity to be yourself, and be supported as such, is central to the trust and emotional safety of the group, and the creative freedom that can result.

Business management has an economic interest in discovering ways to make teams more creative (Sawyer, 2012) and their studies of developing a "creative climate" in the workplace can be applied to the environments created within educational settings. An organisational climate is defined by the

objectively shared perceptions, the observed and recurring patterns of behaviour, attitudes and feelings that characterise life in a group (Isaksen, 2007; Isaksen & Lauer, 2002). This climate is pervasive and shapes expectations, outcomes and interactions (S. Hunter et al., 2007). Isaksen insists that “deliberate climate creation is the main responsibility of leadership within any organisation” (2007, p. 5), what they say and do has the greatest influence on what characterises the behaviour and atmosphere within the group. Ekvall and his colleagues (Ekvall, 1991, 1996; Isaksen, 2007; Isaksen & Ekvall, 2006, 2010; Isaksen & Lauer, 2002; Isaksen, Lauer, Ekvall, & Britz, 2001) developed a tool to assess the creativity of organisations and their aptitude for change and innovation. This Situational Outlook Questionnaire (SOQ) is internally consistent (Isaksen et al., 1999) and valid in distinguishing creative from non-creative teams (Isaksen & Lauer, 2001, 2002; Isaksen et al., 2001) and those organisations that have been more successful at innovation and change (Ekvall, 1996). The SOQ assesses nine dimensions of the climate for creativity. These are : (1) challenge and involvement, (2) freedom, (3) trust and openness, (4) idea time, (5) playfulness and humour, (6) conflict, (7) idea support, (8) debate, and (9) risk-taking. Of the many creativity climate frameworks in use (S. Hunter et al., 2007), this is the only model that includes “playfulness and humour”. Studies of creativity and the drama classroom often laud “playful” or “games-based” approaches (Cote, 2010; Davies et al., 2013), but there is a paucity research into the effect of humour and playfulness on the creative process. This framework has the potential to give new insights into creativity in the drama classroom and other arts education environments.

The group and its social dynamics are crucial to the development of creative work. The sense of family and the creation of a safe place where people are supported and allowed to make mistakes are essential. Frameworks which assess the creative capacity of organisations could potentially be useful in assessing the creative climate of the arts classroom.

Role of teachers in facilitating creativity

Effective relationships between students and teachers exhibiting respect, trust and openness have been shown as key to laying the groundwork for creative endeavour (Beghetto & Kaufman, 2014; Brinkman, 2010; Davies et al., 2013; Hattie & Yates, 2013; S. Hunter et al., 2007; Ibbotson, 2008; Isaksen, 2007; Sawyer, 2012; Seidel et al., 2009). Within this environment of respect, the teacher’s traditional position of “sage-on-the-stage” (McWilliam & Haukka, 2008) is usually altered to a more egalitarian form in the arts education classroom. Drama pedagogical research and theory emphasizes this democratic, collaborative approach where teacher and student work together (Boal, 1992; Edmiston, 2012; Freire, 1970; Gonzalez, 1999; Neelands, 2009; Seidel et al., 2009; Wangh,

2013). “Collaborative practice is integral to drama making and performing, and a fundamental underpinning of the drama pedagogy as a model of social learning theory” (Anderson, 2012, p. 68). In the classroom this collaboration is demonstrated as teachers enter into artmaking with the students, relinquishing directorial control to work with them as a creative equal. Lissa Soep uses the term *collegial pedagogy* to describe students and educators/arts professionals collaboratively creating works of art. She sees the educators “entering the creative space with kids, putting their own creativity on the line alongside the young person’s” (Seidel et al., 2009, p. 35). Teachers are taking creative risks alongside the students, relinquishing any position of status and security. Wangh (2013) confirms the validity of this model and argues for “an attitude of inquiry, of openness and naivete”, driven by a mutual searching by teacher and student, and an openness to “allow the students to teach us” (p. 15). Perspectives from creativity researchers working from a “non-arts” standpoint confirm these theories on this position of the teacher. McWilliam (2005; McWilliam & Haukka, 2008) calls for more than a simple student-centred approach, but rather asks teachers to be “meddler-in-the-middle” where they work alongside students to co-create products. In this paradigm, teacher and student are placed on equal ground, positioned as artists in order to achieve the creative task.

Harvard’s Project Zero commissioned a study of what constitutes quality arts education in the United States (Seidel et al., 2009) through interviews, case studies and a literature review. The findings assert that respect and trust in the capacities of young people is the bedrock of arts learning communities. “Good teachers are people who really know how to respect students and to see them as knowledge-bearers and not as people who are empty vessels” (Seidel et al., 2009, p. 39). Royal Shakespeare Company actor/director turned management consultant Piers Ibbotson adds to this discussion from his background in theatre (2008). However he takes the teacher’s belief in the members of their group a step further.

There was an expectation implicit in the behaviour of these directors: they were looking for something rare, which they knew it might not be easy to find. It was not that they had the answers, but you trusted that they were after something very special from you, even if neither you, nor they, could describe exactly what it was. And you also believed that by virtue of having given you the job, they believed you had a good chance of finding it. (Ibbotson, 2008, p. 30)

There is a belief in the unrealised capacities of the actors, capacities that neither has yet seen, but by virtue of the director believing that they exist, the actor is coaxed into believing them too. This

inspiring, invigorating belief in the creative capacity of the participants, be they actors or students, is an aspect of the teacher/student relationship that has not been examined.

Some argue that part of the complexity of the teacher role is to allow students to develop their own aesthetic judgement. Csikszentmihalyi (1996) contends that strong, internalised criteria of value or success is necessary to achieve artistic flow. Wangh (2013), following Grotowski's concept of the "secure partner", also believes that every person has a "positive critic" inside them that can nurture and guide them, and therefore, "the teacher's most essential job is to help the student hear this voice" (Wangh, 2013, p. 46). The teacher must help students form opinions and develop confidence in their own artmaking ability, and the self-assurance for their artistic choices to be evaluated by others to develop these internalised criteria (Kosrof, 2005; Nettleton & Heller, 2005). There is scant explicit research on this area; instead examination of this valuable faculty in students is mostly implied as "development of students' aesthetic awareness" (Bresler, 2007; K. Gallagher, 2007, 2014; Harwood, 2007; Seidel et al., 2009).

In summation, democratic, collaborative practice is central to drama education classrooms and is based on respectful, trusting and open relationships. It can be demonstrated by teachers and students working alongside each other as artists where both are taking creative risks. This position of collegiality can highlight the teacher's belief in the student's unrealised capacities, facilitate their development, and invoke the need for students to develop their own aesthetic judgement. These dimensions of the teacher/student relationship have not yet been explored in the drama education context.

Authentic nature of the task

The comprehensive study undertaken by Seidel and others regarding the nature of quality in arts education in the US (Seidel et al., 2009) highlights the importance of authentic practice. Authenticity refers to the genuine nature of the process and product. The task is real, the expectations are real, there are real connections to the world, and the students are expected to behave and engage like artists.

Authentic arts learning looks like artists and arts professionals doing what they do in their work (as opposed to students doing "school art")... [there are] real payoffs and real risks ...Having a purpose for making art gives it a sense of urgency that drives the work, making learning more intense and engaged, more real. (Seidel et al., 2009, p. 34)

Jensen and Lazarus (2014) found in their study of Theatre teacher beliefs that “if you empower students as artists and thinkers, they will rise to the occasion and exceed your expectations” (p. 52). Arts educators and artists model their processes, their methods of inquiry and problem solving, their attitudes and approaches to the work, and levels of commitment and excellence (Jensen & Lazarus, 2014). The creative process is modelled as students are led through it. “They model and instil a certain passion for asking questions and exploring ideas in the absence of rewards for doing so” (Seidel et al., 2009, p. 35). They give students the opportunity to spend time with a creative problem, working directly with material to explore it. They learn to value their own sense of discovery and agency as they find answers. This draws passion, enthusiasm and commitment from students as they have authority over the work, making personal connections and accepting responsibility for their artistic choices. “When students are experiencing a strong sense of ownership of their work, the risks may be significant, but the rewards make them worth it” (Seidel et al., 2009, p. 33).

Heathcote (1990) expounded the benefits of treating students as artists.

Making plays seems to have gone out of fashion in education possibly because people did not learn to do it well with children who were not necessarily committed. When we ask this of children, we must treat them as the artists they can become. For too long in schools we have refused to let children function as artists. We make them learn about it. (p. 107)

The dilemma Heathcote saw persists as the value of authentic tasks is still under-realised. In current research the concept of “authenticity” is often evident in discussions of arts partnerships where practicing artists work with students, though it is rarely emphasised (Adams, 2014; Bamford, 2005; Colley, 2008; Cote, 2010; Donelan, Irvine, Imms, Jeanneret, & O'Toole, 2009; Ewing & Australian Council for Education, 2010; Imms, Jeanneret, & Stevens-Ballenger, 2011; Seidel, 1999; Stankiewicz, 2001; Tarantino, 2012; UNESCO, 2005).

This reluctance to engage with the authentic, artistic form of theatre perhaps comes from a conflation of youth theatre and drama in education. “Drama education is not first and foremost about the art form; it is about the student” (Anderson, 2012, p. 60). The focus is on the extrinsic benefit to the students rather than the quality of a creative result. Process is privileged over product and teachers are embarrassed to give artistic judgement (Richardson, 2015; Tuisku, 2015). Some

even argue that school theatre should be created by students and shared by themselves only (Slade & Way, 1954; Smith, 1988; Way, 1967). This shields students from the exhilarating creative risks of public performance which are essential to the creative process, and ironically, form a large part of its extrinsic benefits (Donelan & O'Brien, 2008; Seidel et al., 2009). The value of authentic tasks in eliciting quality creative work is under-utilized in the field and under-examined in drama education research.

In summation, contemporary conceptions of creativity emphasise its interactional, relational, and situated qualities. Research into arts education has also emphasised the value of the social environment to creativity where the ensemble provides a “sense of family”. The environment must allow the student to immerse creatively, be themselves and make mistakes. There is potential in the SOQ to provide a framework to examine the creative climate of the drama space. Quality relationships between teacher and student are characterised by collaboration and equality where the two work alongside each other as artists. The value the teacher places on students’ input, belief in their capacities and their role in developing the students’ aesthetic judgement are under-examined contributors to the creative process. Authentic practice with real risks and real payoffs is another contributor to creativity in youth theatre and drama in education that warrants investigation. The next section explores studies of creativity in theatre.

Studies of creativity in theatre

Studies of creativity in theatre range from examining the psychology and creativity of the actor (Goldstein, 2009, 2012; Kemp, 2012; Munro, Pretorius, & Munro, 2008; Zarrilli, 2009, 2015) to the work of individual directors (Babbage, 2004; Harvie & Lavender, 2010; Jones, 1985; Rebellato, Delgado, & Rebellato, 2010; Shevtsova & Innes, 2009) to the creative processes of the ensemble which is the focus of this study. Examination of artistic practice is sometimes conflated with investigation of creativity, or creative processes are discernible within the study even though they may not have been its focus. Much of this research seems to become distracted by the power dynamics between director and cast. This emphasis can cause distortion, exemplified by Mark Fortier’s analysis of the actor in mainstream theatre as “alienated in the labour process itself –they have no control over how things are done and what is to be produced....[while] theatre collectives and collaborative creation are attempts to escape such alienating structures of capitalist and mainstream theatrical processes” (Fortier, 1998, p. 8). Despite the need for political activism to change the status quo throughout history, this political bent in theatre studies manifests itself in several unexamined assumptions that distort the research. These are the suppositions that devised

work is somehow more creative or valid than performance of scripted work, and the director's authority or decision-making dampens creativity and impedes the final product. The research is, as a result, often preoccupied with a director/actor ensemble power struggle rather than an analysis of the artistic practice or creative process itself, with "creativity" often romanticised and glorified as mythical and unknowable.

One such study (Syssoyeva & Proudfit, 2013a, 2013b) examines "the collective creation and devising practices in Europe and the United States between 1900 and the present" (Syssoyeva, 2013, p. 1) and promises some examination of group creativity. As is often the case, all contributors to the volumes of the study eschew the practice of working with an existing script to collectively create work. Companies who do work with playwrights work collaboratively with them to create a new text. Syssoyeva & Proudfit define collective creation as "the practice of collaboratively devising works of performance" (p. 2). They examine the collaborative practices of a wide range of theatre companies from the 1960s when collaboration began as utopic in ideology, and alternative theatre companies sought "to make of the artistic group a model for a better way of being together in the world, ... a backstage performance of a more civil society" (Syssoyeva & Proudfit, 2013a, p. 2). In recent times, rather than the focus being on an idealistic, "leaderless" group (Filewod, 2008), their work proposes that contemporary collaborative practice is marked by a concern with group dynamics and ethical, effective leadership which facilitates the centrality and power of the actor in the creation of theatre. Thus, they argue that a new form of leadership is emerging, a "collaborative director poised between the roles of auteur and facilitator" (Syssoyeva & Proudfit, 2013a, p. 24) who works hand-in-hand with the actor to create the work. Their examination of the interaction between the actor and director is essentially political with its main interest being "what is it that a particular group chooses to contest, change, or reveal through collective praxis?" (Syssoyeva, 2013, p. 6). It is more concerned with the shifts of power between actors and director in the devising/rehearsal process than the group creativity. While these power shifts contribute to understanding of the nature of the rehearsal process, there is little specific examination of the creative processes involved.

Beth Watkins' examination of her feminist rehearsal strategies, this time of scripted works, is also from an overtly political agenda. While not addressing ideas of creativity explicitly, she does examine some of the difficulties of collaboration and the tension between leadership and freedom, seeking a balance between "the ideals of decentred rehearsal, with its empowerment of students, and the practical need for more authoritative guidance and decision making" (Watkins, 2005, p. 88). Her

assumption that students are only creatively empowered through decentred processes, and that leadership and guidance are necessarily oppressive highlights a common misconception that is echoed through many texts examining the rehearsal process. There is a very limited material that assesses the creativity of the rehearsal process without pervading negative assumptions about the nature of power and the role of the director.

Mark Minchinton's observation of Rex Cramphorn's script-based directorial work is from a cultural anthropology perspective and structured along familiar dichotomous lines of collaborative (minoritarian) versus dictatorial (majoritarian) rehearsal methodology. Rex Cramphorn's ensemble-based practice is set in contrast to "mechanical" mainstream theatre practice which is portrayed as inhuman and archaic, "similar to other post-industrial regimes" (Minchinton, 1998, p. 139). Nonetheless, Minchinton manages to acknowledge some difficulties of Cramphorn's minoritarian practice. Cramphorn is best known for his non-interventionist directing. "Cramphorn refused to take an overt directorial role, preferring to involve all the cast, the designer, and sometimes the technicians, in decisions about staging, setting, costumes, texts and so on, and to observe the actors' work, taking from it what he could rather than pressing it towards a predetermined end" (Minchinton, 1998, p. 131). Rather than lead within a creative environment where all felt they could contribute, he allowed the contributor to take a leadership position as "the grace of creativity might fall on any member of the group, giving him or her the right to lead the work" hoping that the "right and only direction is immediately clear to all concerned" (Minchinton, 1998, p. 131). This abdication of leadership to whoever possesses an obvious dose of the "grace of creativity" so that the appropriateness of all creative decisions is "immediately obvious," seems somewhat naïve. The problems encountered from Cramphorn's reluctance to adhere to workable timelines and make final staging and technical decisions are stated: "Cramphorn himself was simply not interested in the usual priorities of getting the performances together, and some of the actors felt and were unprepared for performance – even to the extent of not knowing their lines fully" (Minchinton, 1998, p. 139). However there is a reluctance to interrogate the "freedom" of his processes, the creative difficulties they produced and the characteristics of the mythical "grace of creativity."

Minchinton's theories are developed in Russell Fewster's observation of Neil Armfield's Company B production of *The Blind Giant is Dancing* (Fewster, 2001, 2002). Fewster investigates the rehearsal process of this scripted work using Minchinton's theoretical distinctions and comparing it with Cramphorn's work. The research examines the creative practice of Armfield and shows his movement between freedom and control, although Fewster doesn't analyse it as such but rather

forces his study into Minchinton's minoritarian vs majoritarian practice model, and therefore fails to investigate Armfield's effective balance between strong leadership and actor freedom.

There are several key points that Fewster's studies mention but he doesn't seem to realise their significance. Armfield would start his process by setting conceptual and physical parameters into which the actors would contribute, creating a "pooling of knowledge" which developed a "collective understanding" (Fewster, 2002, p. 110) of the text. He would surround himself with actors who challenge him and often start work on a scene by asking the actors to run the section themselves so that he could see "what interesting instinctual things could be pulled out of the actor" (Fewster, 2002, p. 111). The rehearsal room "atmosphere" was characterised by a trusting "freedom to try anything" (Fewster, 2002, p. 112) and the prevailing discourses were of "play" and "family" as the cast were encouraged to explore the work. There was a pervasive atmosphere of "fooling around" with jokes and repartee, creating a relaxed "work atmosphere in which you feel anyone can say what they think." Cate Blanchett asserted that making a fool of herself in rehearsal facilitated her creativity as "she was giving herself the 'licence' to do 'whatever' she wanted and to remove any 'inhibitions' about her work" (Fewster, 2002, p. 112). Fewster attests that the freedom to make mistakes, where the rehearsal room was a site of genuine experimentation, was a "critical precondition for establishing a genuinely creative and collaborative atmosphere" (Fewster, 2002, p. 113). The "family" nature of the Company B Ensemble, a fixed group who were all on the same salary and worked on subsequent shows, contributed to this trusting environment.

Armfield would often intervene, shaping the work, but allowing the actors to "think we have done it ourselves" (Fewster, 2002, p. 111). Armfield's instructions were often very precise, dictating movement and even vocal inflection. However, due to the actors' relationship with him and their trust in his established artistic ability, instead of feeling restricted, the actors would take on his instructions and work themselves into an understanding of them. "Cate Blanchett said during a rehearsal break that she would regularly attempt to 'write down accurately' what her 'own thought' was in response to a 'word or suggestion from Neil' in order to 'source it', to 'make it her own'" (Fewster, 2002, p. 114). Fewster admits that Armfield's interventions were fundamental to the success of the piece but perhaps does not acknowledge sufficiently that Armfield's skilful reworking of the power/freedom balance is one of the keys to his creative achievements, rather subordinating Armfield's work to that of the problematic performances of Rex Cramphorn who he lauds as a "radical democrat" (Fewster, 2002, p. 114).

Another example of a missed opportunity to investigate the power of Armfield's creative process is when Fewster highlights the value of the actors' interactions with the space and physical objects within it as they "pushed, pulled and turned the table across and around the stage" in the process of interpreting and embodying the text. Fewster analyses this interaction in political terms as the "actors had the opportunity to propose positioning and uses of the table that Armfield would adopt for performance... [as] part of a 'struggle for a more humane... [and] democratic process'" (Fewster, 2002, p. 109) rather than in creative terms of how the corporeal interactions fostered the creativity of the ensemble and director, and contributed to the success of the performance.

Susan Letzler Cole (1992) provides one of the few volumes that explore the rehearsal practices for staging scripted work and examines the dynamics between director and cast in the creative process without political bias. She observes ten contemporary directors, investigating their function and the role of collaboration in their work however her aim is to document the rehearsal process rather than to systematically uncover its creative elements. Her writing is largely anecdotal rather than analytical or theoretical. She does make salient points about the creative process, despite romanticising its "mystery." She claims the distinction between the "collaborative" and "authoritarian" director is artificial as all the directors studied included elements of each, "a director best known for collaborative work may eventually assume a position of central power in rehearsal" (Letzler Cole, 1992, p. 8). She emphasises the mutual dependency of actor and director and how the mediation of the director's vision is dependent on "physical skills, imaginative elasticity, and rhythms of receptivity of particular actors" (Letzler Cole, 1992, p. 219). She also points to the significance of the corporality of the actor and the space, highlighting the effect of the physicality on the creative process and its embodied nature. "What is constructed by the playwright, and reinscribed by the director, is mediated by the physicality of persons and objects, a physicality that leaves its own traces in the process of creation" (Letzler Cole, 1992, p. 7).

While primarily concerned with developing effective research methodologies, Gay McAuley's work (1998, 2008) also observes the process of creativity in rehearsal. She is concerned with revealing how "key signifiers in the performance had come into being" (McAuley, 2008, p. 285) and giving "a sense of the collaborative nature of the process, and the way the actors' perceptions were central to the exploration" (McAuley, 2008, p. 279). In her observation of a rehearsal of Sarah Kane's *4:48 Psychosis* (2008) McAuley reveals how the actors and director Geordie Brookman worked together and moved along the director/actor power continuum. The actors trusted the director to lead them, and contributed with their bodily skills and "physical and emotional courage" (p. 281) to explore the

work, leading the director as much as he was leading them. She notes that he had the wisdom to let the actors take initiative at times and “the skill to draw from their work the elements that most furthered his own vision” (p. 281). She also highlights Brookman’s use of boundaries within his creative process where he “unleashed” the energy of their impulse work within multiple boundaries to heighten and distil the effect. However she attributes the use of constraints to the performance paradigm of the specific production rather than seeing its possibility as an enduring concept for facilitating creativity (Ibbotson, 2008).

One of the few empirical studies explicitly examining the creativity involved in interpreting an existing text is Nemiro’s *Interpretive Artists: A Qualitative Exploration of the Creative Process of Actors* (1997). She identifies three stages of actor creativity: preparation, rehearsal and performance which involve both individual and collaborative processes. She approaches notions of group creativity through addressing the “social influences” on the actors which include collaboration, level of trust, freedom, evaluation pressure, challenge and respect. She touches on the complexity of the director/actor relationship through her findings that are at odds with the politically-biased studies previously mentioned. Her findings show that “decisive, forceful, concrete direction (as opposed to vague, cerebral or intellectual direction)” (Nemiro, 1997, p. 234) enhances creativity, and that there are positive effects from of the director playfully challenging the skills of the actors in the rehearsal process. She also confirms the need for spontaneity in rehearsal which is to be balanced with structure. While not naming it as such, Nemiro approaches group creativity through addressing the social environment of the creative interactions and demonstrating the importance of the director in the process as he “forcefully” leads, challenges and finds the balance between spontaneity and structure.

To conclude, studies of creativity in theatre confirm the need for a relaxed and trusting working atmosphere where experimentation is expected and mistakes can be made. They demonstrate the need to balance power between director and cast, and how that relationship affects the creative process. Effective directorial leadership seems to be flexible and inclusive at times, facilitating the collective artistic creation, yet able to assume control at times. There is a balance for actors between questioning direction and stretching to adopt its challenges. The research indicates the importance of physicality where actors are affected by the bodies of each other as well as the space around them. These elements are further developed through studies of group creativity in the theatre.

Studies of group creativity in theatre

Keith Sawyer builds on Nemiro's work and has extensively investigated creativity in a performing arts context. His investigations into the creativity of performing arts ensembles began with studying the improvisation of jazz musicians (Sawyer, 2003). He then expanded his research into improvisational theatre, using interaction analysis to uncover the interactional mechanisms that occur during the group creativity of an improvisational theatre performance, in the style of TheatreSports as it is known in Australia (Sawyer, 2003, 2004, 2007, 2012; Sawyer & DeZutter, 2009). An initial limitation of his findings was the unique nature of this type of theatrical performance and the absence of rehearsal process and actor/director interactions; nevertheless, this research has led to significant contributions to the field with findings that are applicable across theatrical styles. These include: group flow and the balance between structure and freedom, emergence and the application of theories drawn from cognitive science.

Group Flow and the balance between structure and improvisation

Csikszentmihalyi's influential theory of *flow* (2008) attempted to understand a highly creative, immersed state which he calls "optimal experience". Its characteristics are:

a sense that one's skills are adequate to cope with the challenges at hand, in a goal-directed, rule-bound action system that provides clear clues as to how well one is performing.

Concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems. Self-consciousness disappears, and the sense of time becomes distorted. (Csikszentmihalyi, 2008, p. 71)

These flow experiences provided a sense of elation and discovery which pushed the individual to greater heights of performance. Sawyer applied this individual state to groups when they are performing at their peak. "In *group flow*, everything seems to come naturally; the performers are in interactional synchrony... each of the group members can even feel as if they are able to anticipate what their fellow performers will do before they do it" (Sawyer, 2015, p. 207, italics in original).

Group flow depends on interaction between performers. Sawyer defines it as when "the group is performing at its maximum effectiveness" (Sawyer, 2012, p. 245). It allows for emergent creativity where appropriate creative solutions grow from the interaction between performers, and the result is seen to be greater than the sum of the parts. The dynamics of the interaction lead the actors to perform at higher levels than what they would have done alone (Sawyer, 2003). Sawyer initially used

this term to apply to spontaneous music and drama improvisation performances and then applied it to a range of working groups (2003, 2007, 2015).

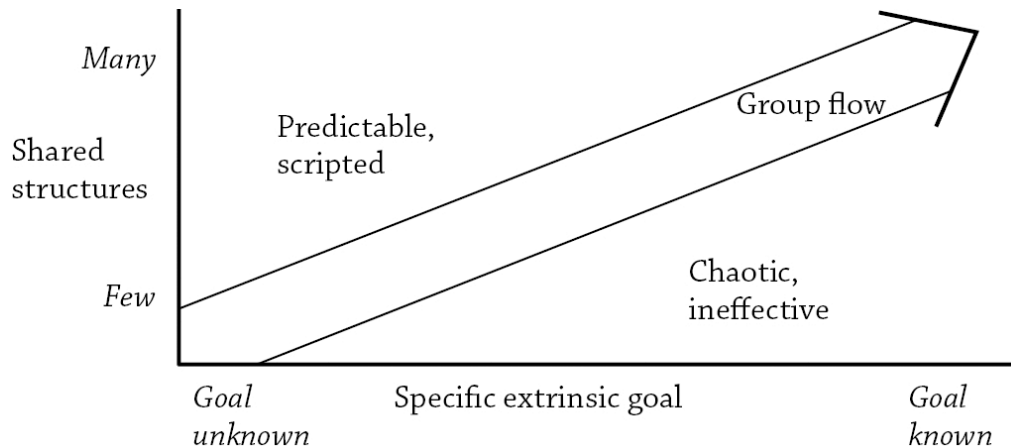


Figure 2.1 Group Flow (from Sawyer, 2003, p. 168)

Group flow depends on the tension between the predictable and the unplanned. Sawyer’s work continues to investigate this balance between structure and improvisation (Sawyer, 2007, 2009, 2011b, 2015). Actors know that without some guiding set of practices, performances can be theatrically uninteresting and ineffective. So instead, “performances are guided by a set of structures that tend to result in more dramatically effective performances” (Sawyer, 2015, p. 203). This, his most recent work, argues that group flow requires a number of pre-existing structures to scaffold the work and facilitate the outcome.

Piers Ibbotson, Royal Shakespeare Company actor/director turned management consultant, extends the work of Sawyer. While Sawyer is interested in the balance between structure and improvisation in the creative process, the work of Ibbotson addresses the balance of power between director and cast, and how that translates into the structure/freedom continuum of the creative process. Ibbotson articulates the need for creative leaders to express constraints in order to provoke the group’s creative responses (Ibbotson, 2008). He argues that their constraints imply a direction for the investigation, but do not specify the means or, most notably, the specific outcomes. “By describing the nature of those boundaries in the right way allows us to control the direction of creative effort while allowing sufficient space for the unexpected or the superb to emerge” (Ibbotson, 2008, p. 11). This structure begins with the power dynamics between director and cast.

The best directors have a towering position in the hierarchy but don't play status in the rehearsal room. They are often disarmingly low-status – admitting doubt, seeking, honest about mistakes or reversals. They have a strong vision of their own but it is misty, incomplete. They weave the final vision from the ideas of the people in the room, clarifying it as they go, and they do that by using creative constraints. But when they see an innovation they have the authority to name it and fix it in the production. (Ibbotson, 2008, p.31)

Ibbotson emphasises the lack of personal power-plays and the authentic valuing of the actors' contributions from a position of humility, but also the authority of the director to “name and fix” what they perceive as innovations. He delineates the interaction of control and freedom, placing from the working freedom of the group in a context of boundaries and structure. The director has final control, but a “control” that is flexible and responsive to the input of the group.

Application of the theories of Sawyer and Ibbotson has the potential to fill a gap in the literature as much research into theatre and drama in education advocates a collaborative, democratic model which does not clearly examine if, when or how the director/teacher leads, shapes or “controls” the creative work (Boal, 1992; Edmiston, 2012; Fewster, 2002; Gonzalez, 1999; Letzler Cole, 1992; McAuley, 2008; Minchinton, 1998; Neelands, 2009; Seidel et al., 2009; Syssoyeva & Proudfit, 2013a, 2013b; Wangh, 2013; Watkins, 2005). The next section explores creative emergence, another element of Sawyer's theories on group creativity.

Emergence

A key concept within Sawyer's theory of group creativity and group flow is that of emergence. Emergence refers to the creation of novel, original properties which could not have been predicted from their discrete components or earlier stages of the process (Bedau & Humphreys, 2008; Clayton & Davies, 2008; Horvath, 2017; Ritchey, 2014; Sawyer, 2015). It is a process that has been theorised since 1875, initially by philosopher George Lewes (1875) who used the term to describe an effect that was greater than the simple addition of components. It is a concept that has been used across philosophy, science, economics, art and the humanities and is finding increasing relevance in contemporary research (Bedau & Humphreys, 2008). Sawyer applies the theory of emergence to creativity and argues that both novelty and appropriateness are necessary properties of emergent systems if they are to be deemed creative (Sawyer, 1999).

Sawyer coined the term *collaborative emergence* (1999) to explain emergence in social groups. He reasoned that group behaviour must be thought of as emergent when there is no guiding plan as is demonstrated in everyday conversation or small group collaboration. He argues that all these interactions are improvisational, and so he examined collaborative emergence through study of improvisational theatre (2003) and now applies these concepts to fields such as education (2011b) and business (2015). Consideration of collaborative emergence in rehearsal has the potential to uncover elements of the creative process that have been overlooked. The application of theories taken from cognitive science provides another avenue for exploration.

Distributed, Situated and Embodied Cognition and their application to the study of creativity

The rise of cognitive science has been one of the most significant academic developments of recent years, stimulating new approaches for many areas of the humanities, from philosophy to literature, theatre studies to education (Hogan, 2003). Cognitive science has undergone several waves of theoretical models beginning with behaviourism in the 1950s, to connectionism in the 1980s to the current wave of cognitive theories that reject disembodied internal processes in favour of recognising the vital contributions to cognition of the body and the physical and social environment in which it is situated (Dawson, 2013; Duffy, 2012). Sawyer and DeZutter (2009) draw on theories of Distributed Cognition to help explore the phenomenon of how creative groups function. Distributed Cognition theories suggest that cognitive achievements are shared across actors and environments.

Cognitive achievements are shared achievements. ... Boundaries of the cognitive system are conceptually expanded to the levels of local and broader cultural organization. This need not mean that cognition “begins” at a specific point—such as a brain—and extends outward. It does mean that cognition is “stretched over” (Lave, 1988) or shared across actors and environments. (Osbeck & Nersessian, 2014, p. 83)

The notion of distributed cognition was initially posed by Hutchins (1995) and derived from an ethnographic analysis of real world problem solving processes. He examined how crew members of aircraft and large ships worked together in their various roles, responsibilities, use of equipment and rules of procedure to collectively complete their procedures. He also found that when emergencies occurred, some groups such as Navy navigation teams were able to depart from their systems and collaboratively create a novel, improvised response. Success lay in the entire system rather than any one individual. Distributed Cognition examines the brain-and-environment systems rather than the traditional brain-in-environment systems. Cultural and cognitive processes are shared, they are not

just interrelated but are co-implicated (Osbeck & Nersessian, 2014). Sawyer & DeZutter (2009) apply this theory to their study of processes of group creativity naming it “Distributed Creativity.” The strength of this theory is the acknowledgement of the group in its context, emphasising the interaction of members within their specific environment as the site of creativity. Sawyer specifically uses it in the context of interaction analysis, a methodology of cognitive researchers, to closely analyse the emergent creativity of the group and the contribution of each participant.

Theories of Situated and Embodied Cognition are often conflated with Distributed Cognition (Sawyer & Greeno, 2009) and emphasize the physical and contextual factors of cognition rather than just the interaction between members of the group. The two key concepts of embodied and situated cognition theories are: firstly, the mind is embodied, meaning the shape and position of an agent’s body and how it interfaces with the world, determines the nature of cognitive processes. Secondly, the mind is embedded or situated in the world and takes advantage of available structures to scaffold, and therefore contribute to, its cognitive processes (Barsalou, Breazeal, & Smith, 2007; Glenberg, 2010; Glenberg, Witt, & Metcalfe, 2013; Ionescu & Vasc, 2014; Morris, 2010; Robbins & Aydede, 2009; Schubert & Semin, 2009; Semin & Smith, 2008; Stapleton, 2013). In other words, the physical specificities of bodies, their rhythms, dynamics and ways of moving, as well as their embeddedness in the physical world and social environments, contribute to cognition. Some researchers emphasise the role of goal pursuit in these forms of cognition (Barsalou et al., 2007; Roth & Jornet, 2013). Researchers in phenomenology, education and theatre studies have begun to employ these theories to provide new paradigms to re-examine their fields (S. Gallagher & Schmicking, 2010; Ionescu & Vasc, 2014; Kemp, 2010, 2012; Morris, 2010; Sawyer & DeZutter, 2009; Semin & Smith, 2002, 2008; Zarrilli, 2004, 2015).

Duffy (2012) reviews such areas in cognitive science, particularly those involving theories of embodiment, which could be fruitful for theatre and drama in education researchers. Highlighting how our understanding of the world is created through our physical encounters with it, he covers theories of embodiment such as Huang’s (2011) use of physical posture to create powerful emotions, and Adam and Galinsky’s (2012) theory of enclothed cognition which captures the diverse impact that clothes can have on the wearer through their symbolic, social meaning (such as a doctor’s coat) and the physical experience of wearing them. He emphasises that one of theatre’s strengths is its ability to create a complex, complete and contextualized world and how students can use the embodied and collaborative nature of drama to solve problems. He also examines how

drama offers metaphors of life which could provide a type of analogical bootstrapping, facilitating student understanding through finding parallels between fiction and reality.

Zarrilli (2015) studies the nature of acting from viewpoints within the fields of phenomenology and cognitive science, as well as studies of embodied acting practice and Buddhist meditation. Through these lenses he explores how the actor's phenomenal/sensory field in performance consists of external, physical phenomena (such as the bodies of the other actors), the space and the text which interact with the actor's imagination to create aesthetic and fictive images. Richard Kemp (2010, 2012) applies findings of cognitive science to the practice of acting. He illuminates acting as an experiential process that involves psychology and physiology drawing from theories of the embodied mind. He also argues for the potency of Stanislavsky's use of physical circumstance of the fictional scene to stimulate the actor's imagination as his Method creates the environment of a fictional situation, drawing physical and empathetic responses from the actor in their pursuit of objectives in order for the character to emerge. Both Kemp and Zarrilli attempt to define the elusive nature of the interaction between the actor's embodied mind and the environment in which it is immersed, and the emergent creativity that is the result of these complex interactions.

Other areas of cognitive science which could offer insight into theatre processes examine the effect of the environment and objects on subjects. Lave's (1988) research on reasoning by grocery shoppers showed that their decisions were shaped jointly by their initial goals and preferences in conjunction with objects and symbols in the supermarket aisles. She concluded that problem solving was done in collaboration with material objects, sources of information and (very often) other people in the situation. A growing body of research suggests that people's perceptions depend critically on their interactions with the environment. "Whether one takes an object in the hands or manipulates an object with a tool, profound changes in perception, attention, and memory are observed" (Brockmole, Davoli, Abrams, & Witt, 2013, p. 38). Consequently, objects incorporated into one's action can have consequences for perceptual processing. This point was vividly demonstrated when observers were asked to hold either a gun or a neutral object such as a ball, and asked to spontaneously judge whether actors in photographs were holding a gun or a benign object. When wielding a gun themselves, perceivers were far more likely to classify the objects held by the pictured actors as guns (Brockmole et al., 2013). The effect of set, properties and costume on actors' creative processes has not been fully investigated.

The notion of self and its role in cognition is elusive yet could contribute to understanding of the development of a character's "sense of self". Perception of a sense of self is the result of the interaction between action and feedback, it is grounded in activity, and is fundamentally embodied (Damasio, 2010; Glenberg et al., 2013). Some investigators have revealed how the sense of self and agency are due to the feelings of the involvement of self. Blakemore et al. (Blakemore, Frith, & Wolpert, 1998) showed how the difference between actual and predicted outcomes of action gives a person the sense of where they are in control or not. A close match of intention and outcome implies that the person is in control, a mismatch infers the power of external forces and a lack of personal control. "This simple mechanism provides a basis for people's knowledge of their own agency" (Glenberg et al., 2013, p. 579). These discrepancies could be used in making judgements about self and agency (Blakemore & Frith, 2003; Decety & Lamm, 2007; Glenberg et al., 2013; Karnath & Baier, 2010; Krall et al., 2016). The notion of self and embodied cognition is relevant to actors' embodiment of role and the effect of physical action on their developing sense of character and the character's power. Not only does enacting a role help its development, (based on Glenberg and Gallese's (2011) proposal of the importance of self in active learning), but knowledge of the power and agency of the character could be developed through the actor's embodiment of the role and the response of those around them, whether they are intimidated, comforted or any other type of response. These responses could help to construct the "self" of the character. The effect of environment, objects, embodiment of role and the reactions of others on the creation of role have not been investigated.

This contemporary work drawing on cognitive science is a continuation of the ories of embodiment that began with practitioners such as Jacques Copeau, Rudolf Laban and Jacques Lecoq, who placed the actor's body at the centre of the theatre-making process (Bogart & Landau, 2005; Copeau, 1990; M. Evans, 2006; Kemp, 2012; Laban, 1950; Laban & Ullmann, 1966, 1980; Lecoq, Carraso, & Lallias, 2000; Murray, 2003; Rudlin, 1986; Tuisku, 2015; Zarrilli, 2009, 2015). While the focus of contemporary directors and actor training institutions range from an emphasis on text and subtext where physical expression is believed to take care of itself, to actor training regimes based on psychophysical theories, to non-realist performance and sculpting actor's bodies into precise physical images, they are all positions on a continuum of theatre practice which is primarily concerned with the actor's body in space (Adrian, 2008; Bogart & Landau, 2005; M. Evans, 2009; Kemp, 2010, 2012; Letzler Cole, 1992; Morrow, 2011; Murray & Keefe, 2007; Tuisku, 2015). Susan Letzler Cole (1992) highlights the significance of corporeality and the "knowing" of the body in her examination of the work of ten contemporary directors, most clearly seen in her discussion of

university director Martin Marchitto's work. He states: "Push through. Use your body. Work through the storytelling with your body. That will help you. In a lot of ways acting has nothing to do with the script" (Letzler Cole, 1992, p. 218). The emphasis on the body and its "knowing" is supported by advances in cognitive science and is a new avenue of potential discovery.

Conclusion

Examination of the literature reveals that creativity is more than a "moment of insight" but rather an extended process in which the act of working with the material, the relationships and environment contribute to the creative product formed. Creativity in arts classrooms is no longer considered centred on the individual but is rather the result of the collaboration of the group. The creative process, particularly in the context of arts education, works best in a group environment characterised by open, trusting relationships (Seidel et al., 2009). Best practice is where teachers and students work alongside each other as artists, both engaging in the creative risk-taking stimulated by authentic work. Studies on rehearsal practice and group creativity demonstrate the critical role of the teacher/director as they navigate the complexity of freedom and control, balancing the authority of the director with the autonomy of the cast. Effective directorial leadership needs to be flexible and inclusive but able to assume control.

The key concepts of the context, relationship and process in creativity formed the beginnings of my paradigm through which to study the creative rehearsal processes of the NSW Public Schools Drama Company. Investigation of the context was facilitated by Ekvall's Creative Climate (Ekvall, 1996; Isaksen, 2007), the dimensions of which resonated with what I was observing in rehearsal. The significant elements of the authentic task, environment and relationships revealed in the study of Seidel and his colleagues (2009) also contributed to my investigation.

My focus on creativity rather than simply "rehearsal" provides a fresh viewpoint to study the rehearsal process and the relationship between director and actor. Sawyer's work on improvisational creativity (2003, 2007, 2009, 2011a; Sawyer & DeZutter, 2009) has led to theories of group flow, collaborative emergence and distributed creativity. While his theories have been applied to improvisational theatre and areas outside the arts, they provide a useful framework for studying the creative processes of scripted rehearsal. In conjunction with Ibbotson's writings on creative boundaries (Ibbotson, 2008), they give a way of examining the balance between structure and freedom in the work of director and cast, as well as investigating the creativity of collaborative emergence that grows from the interaction within groups.

The findings of cognitive science are a lens that is beginning to be explored by theatre and drama in education researchers. They could provide insight into the physical reactions of the body and its embodied “knowing” that theatre practitioners have long sensed, utilised and studied. Not only have the findings of cognitive science contributed to theories of group creativity (Sawyer & DeZutter, 2009), they have application to this study as they assist exploration of the embodiment of the actor, and the effect of social and material environments on creative processes.

The next chapter discusses the research methodology that was used to investigate the creative processes of the NSW Public Schools Drama Company.

Chapter 3

Research Methodology

Introduction

This study is concerned with understanding the creative processes of the NSW Public Schools Drama Company. The research investigates the experiences of the director and eight students in the NSW Public Schools Drama Company, an auditioned group of 15-20 students drawn from Years 10-12 in NSW public schools. To identify and explore these processes, I engaged in a qualitative case study that used observations, semi-structured interviews and extant texts. There were 32 observations of rehearsals (80 hours) and 44 interviews of an average length of 45 minutes (33 hours). Extant material included published material for the performances and show reports.

Eight students were studied in the first year, and then the four who remained in Company continued to be studied for an additional year. Initially planned for one year, the data collection ran over two years. The time was extended as, due to a one-off change of program structure, the Company performed only one piece in the initial year. This did not give sufficient scope as there are usually two Company performances each year. The advantage of continuing for an additional year was to also provide a deeper, longitudinal insight and analysis into the creative processes of the director and the students.

This chapter presents the methodological decisions that underpin my use of case study methodology and are based on a constructivist view of knowledge. Firstly, the position of the researcher will be scrutinised, followed by discussion of my use of qualitative inquiry method, hermeneutic phenomenological and grounded theory analysis. The suitability of case study methodology will then be presented. I will subsequently outline my approach and methods of data collection and stages of data analysis using grounded theory. Finally, my method of data analysis will be evaluated and limitations discussed.

The researcher

The position of the researcher is made explicit in a qualitative approach. The researcher is not held up as an “objective”, uninterested instrument but one who has a point-of-view and bias (Fetterman, 2010; Freebody, 2003; van Manen & Adams, 2010). As the researcher is the vehicle through which

the data are gathered, it is essential to understand their position within the research site, their status and perceived position to the participants and their potential influence on the data. It must also be acknowledged, that, from a phenomenological perspective, description necessarily involves interpretation (Davidsen, 2013; van Manen & Adams, 2010). Therefore the more the reader understands the perspective of the researcher, the more transparent and rigorous the process will be.

I am a female drama teacher who has been working in the field since 1992, exclusively in the NSW Public School system. My initial degree was in actor training, so my approach has always come from a practical base of theatrical performance, however my subsequent teacher training and experience has given me a fascination with pedagogy, effective implementation and its effect.

I have known Paul Viles, the teacher/director in this study, since 1992 in his position as NSW Public Schools Drama Coordinator. My students have been frequently involved in the State Drama Festival which he co-ordinates and I have assisted him periodically as a drama tutor and in administrative duties since 1996. I have worked as Stage Manager for the State Drama Festival and the Company productions for several years. I also periodically assist in auditions for the Drama Company, both for initial inclusion in the Company and then for casting of particular productions. My position with Paul Viles is both a strength and a weakness for the study. His trust in me granted access to his highly self-critical process, a degree of admission that he has not granted anyone else in over twenty years. The weakness is that I must be detached in my process so that I do not view him overwhelmingly favourably, neither can I be ruthlessly critical and betray my position of trust. I therefore took a position that affirmed him personally in my interactions with him, while I took a more dispassionate view with my data collection, constantly scrutinising the work for bias. In my analysis I focused the examination on the processes of creativity rather than on the person of Paul Viles.

My role in the Drama Company during the first year of study was Stage Manager. This role was only during the production week rather than during the rehearsal process. I took a more distant position in the second year of study as work and personal commitments prevented me from stage management work and limited my observation time. In both years the students regarded me as a school teacher and friend of Paul Viles. This sometimes contributed to a complexity of relationships between me, Viles and the students, and the students' perceptions of my agency. This contributed to the already problematic power relationship of the research process (Karnieli-Miller, Strier, & Pessach, 2009) which I will discuss further when addressing the ethical considerations of the work.

I was essentially a privileged observer of the group (Wolcott, 2008). I was not an active member of the group but was accepted by it with some membership privileges and access to information. I was in the position of being a colleague of Viles and of being a familiar face to most students. My role as Stage Manager in the first year was only during the run of the production and did not provide me a role during rehearsals. My knowledge of Viles allowed access to information while my personal distance from the students allowed a certain critical detachment. Over the two years however I became a familiar figure to the group. When questioned about the possible impact of my presence on them during rehearsals, there was unanimous agreement between all eight participants that my presence had not hindered them, and there was a degree of warmth and humour in their responses. By contrast, my presence was more difficult for Viles which will be discussed later in the section on limitations.

Qualitative inquiry

Constructivism is one of several interpretist paradigms and proposes that “what people may consider objective knowledge and truth are a result of perspective... knowledge is not ‘found’ or ‘discovered’ from existing facts but constructed as the invention of an active, engaging mind” (Rudestam & Newton, 2007, p. 35). A qualitative research approach allows for the exploration of empirical data from this position of critical self-reflection and awareness of participation in the creation of “objective” knowledge and truth.

Qualitative research is concerned with describing the complexities of human interaction; it seeks to understand society in its own terms, in its own settings. It is concerned with two perspectives of human behaviour, the external perspective of observed actions, and the internal perspective which emphasises mental and social processes (Weingand, 1993). It recognizes the influence of history, culture, and other dimensions of context that influence human interactions and in turn, helps to create experience and shape our understanding of those experiences as we attempt to construct meaning (Crotty, 1998; Davidsen, 2013; Filewod, 2008; Freebody, 2003; D. Silverman, 2000). The investigation of the circumstance and nuances of social interaction is central when examining an educational setting such as the Drama Company.

Qualitative inquiry allows for naturalistic inquiry, embraces a multiplicity of data sources, permits investigation of the ambiguous and intangible matter of everyday life, examines the effects of histories, allows for unquantifiable complexity of data, and invites an inductive style of reasoning

(Freebody, 2003; D. Silverman, 2000; Williamson, 2006). Qualitative inquiry also acknowledges that qualitative data are not simply “collected”, “but made collaboratively by the researcher and the researched” (Richards, 2009) as the researcher engages in the research site. My research question requires such an intuitive, flexible and reflective approach in order to capture the complexities of the studied phenomenon as fully as possible.

Quantitative inquiry, by comparison, is drawn from a positivist approach and is less able to capture the multiplicity of data available in a naturalistic setting (Freebody, 2003). Tallying instances does not allow for the examination of the richness and multidimensional nature of social interaction. Freebody is also sceptical of the often unexamined, subjective reasoning that has decided on the qualities that deserve measurement in such methods.

In general, qualitative researchers lay claim to acting on complexity at the potential expense of simplicity, on fidelity to observation at the potential expense of formalized techniques of design and analysis, and on the distinctiveness of experiences at the potential expense of their standardization across people and settings. (Freebody, 2003, p. 53)

Qualitative inquiry is a welcome acknowledgement of the complexity of what is observed and the value of the ambiguous, intangible and unquantifiable (Fetterman, 2010; R. M. Silverman & Patterson, 2015; Steven J. Taylor, Bogdan, DeVault, & Ebscohost, 2016).

Hermeneutic Phenomenology

Phenomenological philosophy guides a group of qualitative methods as they strive to explore and understand the “object” under study. Its attempt to understand the multiple perspectives, contexts and knowledge construction of individuals and groups makes it a suitable interpretative paradigm to investigate the complexity of this case study on the rehearsal process. Grounded theory, a data analysis method based on a phenomenological paradigm seems therefore a logical choice as an analytical tool.

“Phenomenological inquiry attempts to describe and elucidate the meanings of human experience” (Rudestam & Newton, 2007, p. 40). It is interested in recovering experience before we attempt to describe it or put it into words. There is an awareness that our own concepts, theories and even word choice, distort the event as we try to give structure and meaning to our experiences as we live them (Sharkey, 2001; Syssoyeva, 2013; van Manen & Adams, 2010). Our description is always

interpretative, whether we intend it to be or not (Davidsen, 2013; Miles, Chapman, Francis, & Taylor, 2013; O'Toole, 2010). Our experience of the world is based on our particular context of the world and we cannot separate ourselves from it.

Hermeneutic phenomenology seeks to test prior understandings rather than believing that they can be eliminated. Gadamer used the metaphor of "horizon" to illustrate that we each have a horizon of meaning drawn from our prior experiences of the world (Sharkey, 2001; Miles et al., 2013). We each have a boundary and perspective to our understanding. Rather than denying them, these prior understandings become a point of entry for any understanding or interpretation to begin which is why this methodology chapter began with outlining the position of the researcher. Therefore I consistently engaged in reflection on my practice, working cyclically, always aware that my understandings were tacit as I waited for them to be confirmed or varied as the research process evolved (O'Toole, 2010; Sharkey, 2001).

Application to drama research

Phenomenology as an embodied and situated methodology is uniquely suited to investigate the performance arts and this case study in particular. Performance, rehearsal processes and phenomenology problematize knowing and understanding the world around us. Both engage with "experience, perception, and with making sense as processes that are embodied, situated, and relational" (Bleeker, Sherman, & Nedelkopoulou, 2015, p. 1), just as the creative processes within an ensemble are embodied, situated and relational. Garner (1994) argues that "the phenomenological approach, with its perspective on the world as it is perceived and inhabited, and the emphasis on *embodied* subjectivity ... is uniquely able to illuminate the stage's experiential duality" (Garner, 1994, p. 3).

Jacques Derrida commented that "phenomenological reduction is a scene, a theatre stage" (Derrida, 1973, p. 86). As the experiences we view on stage are separated from everyday life, able to be viewed and analysed, so too, the phenomenological approach of bracketing, removing the studied phenomena from our everyday experiences and our assumptions about them, allows us to study them with greater clarity. Mark Franko observes that "The very operations of reduction and bracketing could be those of the proscenium stage itself" (2011, p. 1). As a researcher trained in theatre performance, this type of bracketing seems natural and a continuation of the phenomenon explored in this research.

Phenomenology has given contemporary performers and theatre researchers an approach for thinking about how bodies interrelate and create meaning. It has “contributed a conception of the body as actively perceiving and experiencing the world, a “subject” that possesses intentionality and creates meaning through lived experience” (Powell, 2007, p. 1084). This approach is concerned with the inseparable nature of knowing and doing, and how thought is always a corporeal, embodied event. It has also extended the field of semiotics, moving beyond States’ binocular vision (1985), to an intertwining of perspectives, facilitating a shift from a generalized acknowledgment of “the body” experiences in performance to probing the body’s construction of being and meaning (Bleeker et al., 2015; Fischer-Lichte, 2008).

Understanding the physical places of rehearsal and performance also benefit from a phenomenological approach. “Place is no mere physical structure or location: it has qualities of lived, bodily experience; its form is replete with corporeally-acquired and corporeally mediated thoughts and memories which become the basis for cultural and social action” (Bowman & Powell, 2007, p. 1099). The rehearsal and performance spaces provide heightened experiences of space, as each aspect is deliberate and significant, and frames the action and interaction, imparting meanings to the body within it, and co-constructing knowledge with it.

This paradigm of investigation has been used at both macro and micro levels of study. Sauter (2000) used a hermeneutic phenomenological approach to explore “the theatrical event”, defined as not a static work of art, text or merely a performance, but a dynamic interaction between performer and spectator that occurs on sensory, artistic and symbolic levels as well as incorporating social, political and cultural dimensions. His use of the hermeneutic phenomenological approach allowed him to ground his theoretical analysis in the shifting dynamics of performance and interaction. At a micro level, phenomenology has also been used to explore the felt experiences of the actor within “the theatrical event”. Actor, teacher, director and scholar Phillip Zarrilli employs the phenomenological perspective to investigate the “psychophysical” experience of performing where the actor negotiates the “constant dialectical engagement between the ‘inner’ and ‘outer’ processes and experiences that constitute acting as a phenomenon and process” (Zarrilli, 2015, p. 75). He also uses phenomenological perspectives of current research in cognitive science to illuminate body-mind-brain processes and experiences of acting.

The theoretical stance of this embodied approach, is appropriate for a case study in rehearsal processes in the performing arts, and dovetails with the epistemological paradigm of Grounded

Theory, an analytical process that is suited to investigating subjective, embodied experiences (Burgoyne, Poulin, & Rearden, 1999; M. Wilson, 2009).

Constructivist Grounded Theory

Grounded theory is a systematic, inductive method of conducting research and analysing data which is particularly suited to qualitative case studies such as this (Charmaz & Bryant, 2010). Its intent is to understand the process under study through working from the data to middle-range theoretical frameworks. Working iteratively throughout the research process, analytic interpretations of the data are developed which focus further data collection in order to refine and advance theoretical analyses (Charmaz, 2003, 2006, 2009; Charmaz & Bryant, 2010; Upton & Edwards, 2014; Watling & Lingard, 2012). It is commonly recognized as a methodology that assists researchers in understanding psychological and social processes (Lal, Suto, & Ungar, 2012).

Charmaz (2003, 2006, 2009; Charmaz & Bryant, 2010) moved the methodology along the lines of phenomenological inquiry which is why it seemed a suitable choice as an analytical tool for this study. The focus is clearly on interpreting a phenomenon rather than reporting or verifying it (Rudestam & Newton, 2007; Williamson, 2006), and acknowledges the influence of social structures and processes at micro and macro levels during analysis (Lal et al., 2012). It also accounts for the notion that people are inextricably situated in their worlds (Crist & Tanner, 2003), and that the multiple perspectives of researcher and the research participants are important and both play a part in knowledge construction (Lal et al., 2012; Watling & Lingard, 2012).

A constructivist grounded theory recognizes that the viewer creates the data and ensuing analysis through interaction with the viewed. Data do not provide a window on reality. Rather, the “discovered” reality arises from the interactive process and its temporal, cultural, and structural contexts. Researcher and participants frame the interaction and confer meaning upon it. The viewer then is part of what is viewed rather than separate from it. (Charmaz, 2003, p. 273)

Grounded theory has been criticised for allowing the unexamined influence of the initial theories of the researcher to contaminate the development of theories (Green, 2009; D. Silverman, 2006; Watling & Lingard, 2012). The supposed critical detachment of the observer has also been questioned. Some theorists have responded with the constructivist revision of grounded theory which emphasises the reflexivity of the researcher where they constantly assess their bias and influence on the research process (Charmaz, 2001; Watling & Lingard, 2012). The place of the

literature review can also be seen as problematic as it may predispose the researcher to preconceptions and theoretical issues that will limit their ability to see the data clearly (Watling & Lingard, 2012), although predisposition guided by prior understanding may deepen the analysis. My use of grounded theory is evaluated in my discussion of data analysis.

Application to drama research

The constructivist grounded theory approach mirrors that of the actor. “Constructivists study *how* – and sometimes *why* – participants construct meanings and actions in specific situations” (Charmaz, 2006, p. 130). The actors’ concern is always with *how* the intention, the meaning, is portrayed through action, and sometimes with the reasons behind those actions, the “*why*”, in the specific situation of the fiction in the performance space. Like phenomenology, it is embodied and situated.

Grounded theory methodology has been applied to investigations of a wide range of artistic endeavours including the behaviour of visitors to museums (Goulding, 2000), analysing cult behaviour at a festival (Goulding & Saren, 2010) examining how dancers came to “know” in their bodies (M. Wilson, 2009), implementation of Dance curricula in the US (Blumenfeld-Jones & Liang, 2007), studies of actors’ psychological relationships with their characters (Burgoyne et al., 1999), analysis of audience reaction to an interactive theatre project in order to generate ideas, hypotheses and suggestions for practice (Burgoyne, Placier, Taulbee, & Welch, 2008) and an in-depth qualitative inquiry into a community based theatre working with adults with psychiatric disabilities (Faigin & Stein, 2015). Burgoyne likens grounded theory to the Forum Theatre joker, “A grounded-theory study is like a Forum Theatre performance: you never know exactly where it is going to go, and surprises abound” (Burgoyne et al., 2008, p. 110). She also uses the analogy of script interpretation: “Just as for the theatre artist there is no one ‘right’ way to play Hamlet, the grounded theorist recognizes that different respondents may tell different or even conflicting stories while all still telling ‘the truth’” (Burgoyne et al., 1999, p. 178). Its methodological strength is its ability to acknowledge multiple viewpoints to understand the activity within its context and explore the complex interactions involved in how participants create and respond to experiences. It is also able to incorporate a wide variety of data including “embodied” understandings that were “cognitive and at the same time, affective and corporeal” (Bresler, 2006, p. 25).

Denzin (2007) applies grounded theory methodology to a study of postcolonial, Indigenous participatory theatre and sees this form of inquiry as collaborative and participatory, with its primary desire to be connected to and understand another’s position. Denzin sees the strength of the

methodology in its “flexible guidelines for data collection and data analysis, commitments to remain close to the world being studied, and the development of integrated theoretical concepts grounded in data that show process, relationship, and social world connectedness” (Denzin, 2007, p. 455). There is an understanding that all events are historically situated, and their meanings are established through social interaction and the politics of representation. He sees it as particularly useful for studying theatre due to grounded theory’s capacity to explore the “multiple ways in which performance can be understood” (Denzin, 2007, p. 460) providing an emphasis on its liminality, and uncovering “sedimented meanings and normative traditions” (Conquergood, 2013, p. 58). This is why it can be a powerful analytic tool for studies such as this one, which explores multiple meanings and a complex network of situated, embodied interactions which make up the creative processes of rehearsal.

Case study research method

A qualitative methodology that employs phenomenological approaches and grounded theory analysis requires a research method that acknowledges the complexities of the lived experience of a localised event. It requires one that recognizes the importance of the dimensions of time, place and social context, and the multiplicity of viewpoints that interact to create meaning.

Case study method stresses the particularity of time and place and the conditions that significantly shape events (Freebody, 2003). It allows the research “to retain the holistic and meaningful characteristics of real-life” (Yin, 2009, p. 3). Case studies also try to attribute causal relationships rather than just describing a situation. The approach is particularly useful when the researcher is trying, as I am, to uncover “a relationship between a phenomenon and the context in which it is occurring” (Gray, 2009, p. 247). The case of this study is the creative processes of the NSW Public Schools Drama Company, and how the context within which they are occurring create, influence and transform these processes. Case study methodology will best facilitate this as it will give me the time and framework to explore and understand a complex situation and the intricate details of interactions in their context.

Case studies have been regarded as a problematic form of empirical inquiry due to the assertion that they can allow questionable or biased views to influence the direction of the findings (Yin, 2009). The procedure can seem to involve too many subjective decisions to obtain genuinely objective results (Berg, 2007). To counter this, I clearly articulate the areas and methods of investigation to help identify researcher bias and allow others to repeat the study. Rigorous data triangulation also

mitigates against this criticism of subjectivity. Stake identifies several ways of triangulation. Data source triangulation is “an effort to see if what we are observing and reporting carries the same meaning when found under different circumstances” (Stake, 1995, p. 112). In this work, data are gathered from observations, interviews and extant and elicited texts to strengthen this area.

The case study is a study of the particular and is not designed to contribute to scientific generalisation as such; instead it is an investigation into the case’s own issues, situations and complexities to understand them in their complexity as “there is clearly a scientific value to gain from investigating some single category of individual, group, or event simply to gain an understanding of it” (Berg, 2007). Eisner maintains “what we have learned is that we can treat the lessons learned from case studies as anticipatory schemata that facilitate our search processes, for a case is not only about itself but an example of things like it” (Eisner, 2002, p. 381). Case studies also allow what van Manen & Adams describe as “an irrevocable tension between what is unique and what is shared, between particular and transcendent spheres of the lifeworld” (2010, p. 449). Stake (1995, 2005) and Wilson (2006) argue that case studies can enable naturalistic generalisations, as opposed to the propositional generalisations from scientific inquiry. Stake describes these naturalistic generalisations as “conclusions arrived at through personal engagement in life’s affairs or by vicarious experience so well constructed that the person feels as if it happened to themselves” (Stake, 1995, p. 85).

Winston (2006) draws a parallel between the kind of knowing facilitated by case studies, a narrative-based, elusive, intangible though powerful form of knowing, with the types of knowledge generated through interaction with excellent works of drama. It is appropriate that case study should be employed to investigate the creative processes of a director and his students in the creation of quality works of drama. The type of knowledge created by case studies resonates with the type of knowledge creation under examination.

Approach to data collection

Sampling

The composition of the NSW Public Schools Drama Company changes every year however, it usually consists of a group of 10-16 students from Years 10-12 at high school⁴. For my study I required at least five students from this group for the case study. The appropriate sampling method was

⁴ In NSW, the students in these grades are between 15-18 years of age.

purposive (Yin, 2009) as my aim was to find a representative sample that would help me to understand the processes I wished to investigate.

Firstly, as Yin (2009) suggests, I developed a set of operational criteria by which to assess the students. These were:

- Age (from the entire range of 15-18 years)
- Gender (at least two males and two females)
- From both selective and non-selective schools⁵
- Students who wanted to be involved in the study.

The study required students who also possessed the following, more elusive, criteria:

- Reliable and committed (students who will stay in the ensemble and be fully involved in its activities)
- Hard working (able and willing to complete the extra interviews and journal entries)
- Self-reflective and articulate (able to effectively contribute through oral and written means).

I invited all fourteen students of the 2011 Drama Company to be part of the study by distributing information and a return slip to indicate interest in participating. I received eight responses, all of whom fitted my criteria. Rather than reject some participants I included them all, as altogether, they gave me a good range of gender, school year group and school type.

Participant	Sex	School Year Group	School type
1	Male	12	Selective Performing Arts
2	Male	12	Selective Performing Arts
3	Male	11	Selective Academic
4	Male	10	Comprehensive
5	Female	11	Selective Performing Arts
6	Female	11	Selective Performing Arts
7	Female	12	Comprehensive
8	Female	11	Comprehensive

Table 3.1 – Case study participants 2011

As previously mentioned, the data collection, and therefore sampling, was carried into a second year as the Company had only produced one production in the year under study instead of the usual two. Two years of study also allowed me to witness production using different types of cast configurations: single cast of new play, double cast of new play and single cast of previously

⁵ In NSW there are a range of selective schools which only accept auditioned students of a specific category such as academic, performing arts or sports.

produced play. For its second year the study continued with the students who remained in the Company. Three had graduated and one had withdrawn from the Company. My participants for the second year did maintain some range of gender, year group and school type.

Participant	Sex	School Year Group	School type
3	Male	12	Selective Academic
4	Male	11	Non-selective
5	Female	12	Selective Performing Arts
6	Female	12	Selective Performing Arts

Table 3.2 – Case study participants 2012

Ethical Issues

“Qualitative researchers are guests in the private spaces of the world” (Stake, 2005, p. 447). As such, issues related to informed consent, confidentiality and power (Karnieli-Miller et al., 2009; Neuman, 2006) were considered throughout the study.

Informed consent

Informed consent involved two parts. Firstly students agreed voluntarily to participate. Students were made aware that their involvement or lack of it in the study had no bearing on their involvement in the Drama Company. For example, it was made clear that those involved in the study would not necessarily obtain the lead roles or be seen as more important than the others, neither would those who may have withdrawn from the study, or not chosen to be involved, be disadvantaged. Secondly, the students and their parents were fully informed of the nature and scope of the research. This was achieved by a written overview given to each family of the study participants. These forms can be found at Appendix 3.

Privacy and confidentiality

All personal data needed to be secured and only made public under the cover of anonymity. While the case study participants and every student mentioned throughout the interviews and observations have been given pseudonyms, their obscurity can be problematic in reality. This is because the students will be identifiable in the short term by insiders and by audience members from the roles they took in each production. Students are also identifiable from the content of their interview, even with names removed. They were concerned that if what they said was made public it could offend others. Students are also sensitive to embarrassment from the publication of private journal entries. For these reasons, it is necessary to restrict access to complete versions of these

data sources. This was also the case when I, in my research role, made detailed notes of rehearsals. I had to be completely frank in my observations, in ways which were not always complimentary to the participants. It is essential to protect the feelings of the participants, especially as they work in an open and vulnerable manner as performers. Due to the small number in the group and the identifiable nature of the actor who takes a particular role, these observations have not been made fully available either.

Power

The relationship between any researcher and the participants involves trust and a situation of power (Bryman, 2004; Karnieli-Miller et al., 2009; Neuman, 2006). This was made more complex by my position as a school teacher and was most noticeable in the semi-structured interviews. Karnieli-Miller (2009) argues that the interviewer purposely makes the interviewee feel relaxed and welcome so that they will share their stories and discuss their ideas and beliefs. Karnieli-Miller further adds that this feeling of empathy “is fuelled by the unstructured, informal, anti-authoritative, and non-hierarchical atmosphere in which the qualitative researcher and participants establish their relations in an atmosphere of power equality” (p. 280). There was however an “incongruity between the micro-ethics of equality the research relationship and the macro-setting” (p. 280) of my position as teacher, even though not their teacher. The position is one of implicit authority and bound by codes of behaviour set by the Department of Education.

During the course of the research I mitigated the difficulties caused by this incongruity in a number of ways, at times drawing on the work of Karnieli-Miller (2009).

- I always presented myself professionally and had the tape recorder clearly visible so that it was always clear that the purpose of the interview was for the study and was being recorded.
- I showed awareness of the developing power relationship during the study and would invite the students to criticise or discuss the research and its methods.
- If the students got off-track in the interview and became too personal, I would gently pull them back to the topic, restating my position and purpose of the interview. Admissions that had occurred in this process were not transcribed.
- Access to transcripts is highly restricted to protect students from any adverse reactions to their admissions and observations.

My relationship with Viles, and the power that it implied though did not contain, was clearly articulated to the students over the period of the study. For example, the students assumed that I

had some power in the audition processes. In fact, I did not and was simply a person for Viles to discuss his ideas with. I had no influence over Viles' casting choices. I had to make this very clear so that the students did not try to use me as some sort of "back-door" avenue of information and influence, or feel that I had a covert position of power over them.

Strategies for data collection

The researcher reads in openness to hear the story of the other, and makes interpretations from a number of linguistic sources: the words that were heard, the story told, the emerging meanings and the revealing of that that was once hidden, the silence, the deep sigh or laughter. These insights occur at every step of the research process, data collection, transcribing, interpreting and writing. (Miles et al., 2013, p. 2)

The quality and credibility of a study begins with the collection of rich, substantial, triangulated data with sufficient depth and scope to sufficiently depict empirical events (Stake, 1995, 2005; Upton & Edwards, 2014). An overview of the data sources used will be followed by an examination of the strengths and weaknesses of each data type.

The participants were observed regularly in the rehearsal process as well as during the run of each show. Due to external circumstances there were fewer observations in the second year of the study. 18 sessions were observed in 2011, whereas 12 were observed in 2012. Tape recorded semi-structured interviews with the students occurred six times with the director interviewed four times.

I collected a wide range of extant and elicited texts. Extant sources ranged from show reports from the National Theatre UK, to congratulatory emails to Viles, to character back-stories written by the students to develop their characterisations. I also gathered programs and photographs from the productions which had been created to publicise the productions and The Arts Unit. Students were initially asked to keep journals as a source of elicited text data but this was discontinued after the first term as students were reluctant to write them and the information obtained through them was usually repeated in the interviews.

Observations

Many qualitative researchers confirm the value of observation (Delamont, 2002; Fetterman, 2010; Freebody, 2003; Gray, 2009; Martin et al., 2013; D. Silverman, 2006; Stake, 1995, 2005; S. J. Taylor & Bogdan, 1984; Upton & Edwards, 2014; Yin, 2009). Taylor and Bogdan (1984) maintain that "No

other method can provide the depth of understanding that comes from directly observing people and listening to what they have to say at the scene” (p. 90). Observation allows the researcher to see the participants and their worlds and their actions within it (Charmaz, 2006). It also allows their interaction to be examined and their body language to convey meaning without the intermediary of words (Gray, 2009).

The quality of the descriptions was important to allow for detailed analysis many months later. Silverman states that “the researcher keeps a good record of events to provide a relatively incontestable description for further analysis and ultimate reporting” (p. 62). Sometimes, even as I jotted down an observation, I was unsure of its deeper meaning, so a detailed, reflective, systematic approach supported my observation from a variety of angles and facilitated subsequent analysis (D. Silverman, 2006; Upton & Edwards, 2014). My descriptions needed to show a series of interlocking and interdependent actions and so included interpretive detail, “telling the reader whether the movement was a blink caused by a mote in someone’s eye or a romantic signal transmitted across a crowded room” (Fetterman, 2010, p. 126). I also had to be aware that the writing down of an event can make it seem more stable and understandable than it was in reality (Freebody, 2003).

It was also necessary to consider context, as well as the movement between the large and small picture which makes for effective observational texts. “Only by both penetrating the depth and skimming the surface can the ethnographer portray the cultural landscape in details rich enough for others to comprehend and appreciate” (Fetterman, 2010, p. 40). The wider context helped to establish the characteristics of the environment which influenced everything within it. These contexts included the social context such as the status of the Drama Company, the backgrounds of the students as well as the physical spaces and atmospheres of rehearsal and performance rooms.

Delamont (2002) touches on the strategy of “being trained to observe what the participants in the setting are trained to observe” (p. 133) to sharpen viewing of the group under study. This is an interesting note in terms of actor training. Acute observation is a foundational skill of actors. A background in acting has informed my own observation skills as I watched the students develop theirs. I also saw the actors working to more clearly express their meaning in their body language. As Viles often reminded them, “The body never lies.” This is perhaps what makes observations such a powerful tool for the drama researcher. Watching and interpreting the actions and vocal exchanges of others is the basis of the art of theatre. As someone trained in acting and working in drama, I found I drew on my propensity to closely observe the activity of others. As I was now using this skill

as a method of data collection, I had to remove my habitual interpretative patterns and become more systematic and dispassionate in my observations, and maintain a critical self-awareness of my process.

I observed eighteen 2½ hour rehearsals in 2011 as well as being Stage Manager for the production. In 2012 I observed fourteen 2½ hour sessions over two productions.

Semi-structured interviews

A person sits across a table, with stories to tell, ideas to impart, facts to confirm or deny, perhaps a lifetime of emotions to convey – but our ability to perceive who is before us, and to engage with what we are hearing, will critically affect what ensues. (McHugh, 2007, p. 147)

I used interviews to obtain the descriptions and interpretations of others in order to gain multiple views of the case. “The interview is the main road to multiple realities” (Stake, 1995, p. 64). While the observation can show what people do, the interview tries to discover the “why” by investigating the mental and social processes behind the activities (Martin et al., 2013; Weingand, 1993).

Interviews were an effective way of gathering information on the participants’ knowledge, attitudes and values (Gray, 2009; S. J. Taylor & Bogdan, 1984; Yin, 2009) and provided original, rich and illuminating data (Bryman, 2004). The flexibility of the semi-structured approach allowed me to probe and thoroughly explore the perspective and stories of the participants. The dialogue of the exchange allowed for subtleties to be captured, clarified and expounded. It also allowed me to test emerging theories and the exploration of new possibilities in the data.

From a phenomenological perspective, researchers are interested with the meanings people ascribe to a phenomenon (Gray, 2009). “Interviewing is a powerful way of helping people to make explicit things that have hitherto been implicit – to articulate their tacit perceptions, feelings and understandings” (Arksey & Knight, 1999, as cited in Gray, 2009, p. 370). I found that the students articulated their tacit understandings initially, and as they engaged in the conversational style of the interview, their ideas became more formed, and often came into being through the process of discussion, forming ideas that may not have been generated otherwise. The students would explicitly refer to this process of reflection, particularly in later interviews. They actively enjoyed the interview process as a way of de-briefing from the experiences of the Company and forming and developing their own ideas. This brings into question the role of the interviewer in shaping those burgeoning ideas. Consciously I would let them come to their own conclusions, but then interaction

does not always occur on a conscious level. As McHugh points out, “you, as interviewer, may be the one asking the questions, but you are also being observed, and your demeanour, tone and line of questioning will feed back into the responses” (McHugh, 2007, p. 147). The possibility of responder bias or reflexivity (Gray, 2009; S. J. Taylor & Bogdan, 1984; Yin, 2009) where the students, consciously or unconsciously, wanted to say what would please me, was also very present.

Taylor and Bogdan (1984) caution about informants exaggerating or distorting events in their recollections of them. Sometimes there are inaccuracies simply from poor recall or poor articulation (Yin, 2009). Cross checking information from observations, other interviews and consistency of stories within interviews, helped to reveal these distortions. However Taylor and Bogdan sagely suggest that “the issue of truth in qualitative research is a complicated one. What the qualitative researcher is interested in is not truth per se, but rather perspectives” (S. J. Taylor & Bogdan, 1984, p. 109). Sometimes the differences were simply a revealing difference in perspective, but when the information seemed clearly “distorted” it often gave me greater insight into the student as it led me to question why they felt the need to exaggerate their success or deny their failures.

Another issue I found was an initial nervousness from students. At first they felt they were being closely examined and they responded with short, factual answers. As they grew to trust me over the process and realised there were no right or wrong answers, they began to relax and talk more freely. I was also able to discuss this explicitly with them which gave insights into their development. Additionally I found that the interview process empowered them as it gave me a chance to validate their humanity, perspective and actions (Charmaz, 2006).

I conducted 44 interviews over the two years, 40 with students and 4 with the director Paul Viles. I interviewed the students four times in the first year, and twice in the second year. I interviewed Paul Viles three times in the first year (in line with interviews 2-4 of the students) and once in the second year in the time between the two sets of student interviews. In total there was over 33 hours of interviews.

Documentation – extant and elicited texts

Extant texts, those which the researcher has had no hand in shaping, are useful in giving a different range of perspectives into the case. The key point when examining these texts is that “all written records are socially produced” (Delamont, 2002, p. 124). As Yin (2009) puts it, “The researcher is a vicarious observer watching communication between other parties attempting to achieve other

objectives” (p. 105). Therefore they must be examined within their original social context and in light of the audience and purpose for which they were produced (Gray, 2009; Upton & Edwards, 2014).

These documents are important as they can contain precise details of names and events, give a sense of the wider context of the phenomenon under study, and can lead to fresh questions for the researcher (Delamont, 2002; Gray, 2009). The publicity documents from The Arts Unit gave me some excellent context as well as photographic evidence of the performances but they had to be used with discretion so as not to compromise the confidentiality of the participants in the study. The promotional postcards which do not show actor names are in Appendix 8.

Students were initially asked to keep journals as a source of elicited text data, but I received little after the first entry and there was an obvious reluctance. They all talked about how much they enjoyed the interviews, so I surmised that the interviews were intrinsically rewarding, whereas there was little reward for the journals and they were seen as a chore. As the data that the first batch of journals generated was similar, but less detailed, than the data I had gathered from the interviews, I did not request further journal entries.

I kept my own log of the research, both a factual log of when and where interviews took place as well as impressions I had formed during the interview. I also added to these as I transcribed each interview. These notes often became the beginnings of memos on codes in my Grounded Theory data analysis.

Data analysis

Grounded theory provided a systematic method of data analysis as I worked to generate theories from the data. I enjoyed its iterative rather than linear process as I kept circling around to see the data from a different theoretical perspective. I worked repeatedly through the process of open coding, tentative categories, focused coding, to refining conceptual categories and theoretical sampling, seeking new data to elucidate my developing categories. Memoing was an integral part of the procedure and was used to develop the intellectual connections and theoretical progression made throughout. The drafting stages of the study also contributed to the analytical process.

My initial open coding focused on the action and processes in the data (Charmaz, 2001, 2003; Green, 2009; Upton & Edwards, 2014; Watling & Lingard, 2012). All data was transferred into NVIVO as it was generated. Coding began after the first interviews had occurred by which time I had observed three to four rehearsals. This line-by-line coding was followed by the more selective phase of

focused coding, using the most frequent or significant codes to sort and synthesize large amounts of data. In this phase my codes were strengthened as they gathered complexity and volume or were revealed to be invalid as the increasing amount of data sifted revealed each code's appropriateness. Coding both interview and observation data as they were generated also strengthened this process as I looked for evidence of my specific codes in each data type. Negative cases that did not fit the codes were very important in this refinement and development process as it often forced me to rethink categories. The data collection and analysis processes occurred simultaneously with one informing the other as I moved between inductive and deductive modes of analysis (Green, 2009). For the next stage of refining conceptual categories I did not use Strauss and Corbin's formal strategies for axial coding (conditions/actions-interactions/consequences), instead choosing to follow Charmaz's methodology where I developed subcategories of a code and investigated the links between them, intuitively and flexibly exploring their dimensions (Charmaz, 2006).

Theoretical sampling is a process in Grounded Theory where the researcher seeks out new data that will help the development and refinement of the tentative categories and emerging theoretical ideas (Charmaz, 2006; Watling & Lingard, 2012). This procedure occurred throughout as I went back through the data and my emerging theoretical models, often visually mapping my codes and their interrelationships as a way of scrutinising them. My theoretical ideas were also probed as I questioned the participants about my concepts, so they could reflect upon them and give feedback, which I then incorporated into my developing ideas, thus generating new interview questions and points to look for in observations. This "member-checking" (Lincoln & Guba, 1985) not only allowed the participants to check the coherence and plausibility of my emerging concepts, but enabled them to enrich my ideas by their perspectives and theoretical musings.

Constructivist grounded theorists consider that the most significant processes may be liminal and even taken for granted by the research participants (Charmaz, 2001). In taking a constructivist approach, I was aware of the tacit nature of my perceptions and initial coding as I strove to dig beneath the surface of the experiences I witnessed. I attempted to learn the nuances of the participants' language and their meanings. "The researcher may have entered the implicit world of meaning, but not of explicit words" (Upton & Edwards, 2014, p. 34). Coding forced me to problematize the use of words, including my own, as choice of language in the creation of codes.

Memo-writing was a crucial part of the development of theory. My own notes developed from initially jotting down ideas, impressions and further questions to be explored, to the development of

more analytic discussions about emerging theoretical categories. I made notes about theory during and after observations, after interviews and during their transcription. In the writing of memos new insights would occur that would clarify, merge or expand categories, identify gaps and indicate relationships. I would then re-examine my existing codes. Charmaz encourages the refinement of codes through exploring their “causes, conditions, categories and consequences” (Upton & Edwards, 2014, p. 183). I loosely used these ideas as I scrutinised and developed my codes and their relationships. These codes were then further defined and refined by the incoming data. In line with my constructivist approach, memo writing also allowed for the questioning of my own assumptions and the assumptions and implicit meanings of the participants (Charmaz & Bryant, 2010).

The concluding part of the coding process was the final development of theory from my theoretical concepts. These theories were refined during the writing processes as connections and implications became clearer, and analytical arguments drew out the significant points. The final theories were viewed in the context of the literature, and expressed in relationship to a range of theoretical frameworks, from both within and without the immediate field, which resonated with what I had found. The creative climate model of Ekvall (1996) and Isaksen (2007), the concept of creative boundaries (Ibbotson, 2008), and theory of collaborative emergence (Sawyer, 2003, 2009) are examples of theoretical frameworks which resonated with my developing theories. I explored these reverberations and my data chapters explicate my theories and show how they refine, combine and extend these extant concepts, building upon them to effectively contribute to the field.

Evaluating Grounded Theory

The criteria for quality in grounded theory studies are less clear than in other methodologies (Watling & Lingard, 2012). Charmaz (2006) proposes four criteria: credibility, originality, resonance and usefulness (pp. 182-183). I will use these to assess the quality of this study.

Credibility

This criterion is aligned with validity and the relationship between the original events and the conclusions of the research process. It implies that the depth and range of the data collection is sufficient to merit the claims made and that there is a strong logical connection between data, analysis and argument. It is also concerned that sufficient evidence has been provided for each claim and that deviant cases have contributed to a credible and thorough account of the data. The multiple sources of data used, the number of observations and interviews given, and the time period of two years provide a sufficient depth and range of data. There are strong, logical connections

between the data and the theory, and the results chapters provide multiple pieces of evidence for each claim.

Originality

This criterion implies that the research offers new insights and provides a fresh conceptual rendering of the data. It looks for the social and theoretical significance of the work and a challenge, extension or refinement of current ideas. My work applies current creativity theory developed from improvisational performance to the development of script-based work, and applies theories from business management to rehearsal processes. These applications refine and extend these concepts.

Resonance

This criterion is concerned with whether the theory makes sense to the participants of the study, captures the fullness of their experience and offers the m deeper insights about their lives. Evidence for this criterion is emerging as the students and director read the results of the study. Their reactions to date have been positive as they concur or find resonances with many of the theoretical frameworks posed.

Usefulness

This criterion denotes analytical interpretations that can be used in everyday life and contribute to the field under study. This project can contribute significantly to the field of educational drama as it provides new insight and new processes for the development of youth theatre and collaborative creativity with young people.

Limitations of the study

Every study has limitations. Perceived limitations with case study design and grounded theory analysis have been addressed in their prospective sections. The more significant threats to the integrity of the study come from the researcher being too familiar with the site, possible contamination of the data by the researcher and lack of investigator triangulation.

Difficulties in familiarity with the culture and the site

Researchers from a hermeneutic phenomenological position consistently attempt to identify and contain their own cultural values and biases. This is particularly problematic in my study as I come from the same “drama” culture as the participants. I share many similar understandings and assumptions to those I am investigating. While this increases my appreciation of the field, it may

have reduced my perception. I may not have noticed other processes in the field as I am so used to the context of the Drama Company and drama work in general. As Gomm (2004) points out “What experienced members do without thinking about is strange and difficult for the newcomer. And because it is strange and difficult it is noticeable ... fully experienced members are the kinds of people who take for granted things which researchers ought to regard as puzzling” (p.221). To combat this limitation in my perspective I have attempted to distance myself from the site and problematize all aspects of the process so that I could approach the viewpoint of an outsider.

Observer effect

The very existence of the research project had an effect on the group under study. These effects need to be addressed as they influenced a supposedly “naturalistic setting.”

The group of research participants, eight out of the fourteen members of Company, became a type of “in-group.” Their views were considered important by other members of the group as they were under study, they were the reasons for the observations, and they had the ability to give me their points of view. While the effect was subtle, they did have a slightly different status to the others in the group.

Different participants, from time to time, would use me to vent their dissatisfaction with Viles’ casting decisions. I sensed that they thought I had some power with Viles so that I could influence him. I did not have this power, continually assured them of such and would curtail their venting. These perceived power balances did subtly affect their behaviour.

The nature of the interview process also affected the students. Instead of the interviews simply giving me insight into their thoughts, the process of the series of in-depth interviews actually helped them to develop and enrich their thoughts. It deepened their understanding and made the work more significant to them, possibly affecting their actions in the rehearsal processes.

My presence also had an effect on the director Paul Viles. Even though he trusts me and had agreed to be part of the study, he was nervous about my opinions and my interpretations of what I had observed. He was also close friends with my university supervisor which led him to put himself under added pressure. This all made him self-conscious and nervous initially, and I felt he did modify his behaviour at times. This lessened over time as I made concerted efforts to reassure him and give him

positive feedback about what I had observed. However I took care to maintain a critical distance and not let my concern with positive affirmation affect the dimensions of the actual data I was gathering.

Limited investigator triangulation

Due to my position as sole investigator I was unable to formally check my perception with other observers as is advised by many qualitative writers (Filewod, 2008; Gray, 2009; Stake, 1995, 2005; Yin, 2009) but I was able to check what I thought I was seeing in my observations with multiple views on the same incident given in the interviews. I did not engage in overt member checking where the participants examine transcripts of their interviews and observations. While I had initially planned to, the students were unwilling when asked. I then decided that their reading of the interviews could perhaps raise their self-consciousness about the project and therefore run the risk of them changing their behaviour. I found that the very act of being interviewed in the first place had increased their self-reflection and sometimes altered how they behaved and thought. What I did do however, in the later stages of the project, was to discuss my developing theories about the research questions with the students and seek their opinions. This could be seen more as theoretical sampling than member checking. Their responses in this context were very useful, provided them with a sense of agency, and enriched the developing theories. Viles was also asked to respond to a draft of the completed project so that he could assess the study's credibility, resonance and usefulness.

Conclusion

A fitting and comprehensive research methodology facilitates the thorough and effective investigation of the research question. The constructivist epistemological paradigm of the work is carried throughout the project in its qualitative and phenomenological approach, case study method and grounded theory analysis. These provide a robust framework for considering the many acts of interpretation, understanding, analysis and theory generation that make up the multifaceted processes of this case study.

Sharkey notes that "engagement and responsiveness lie at the heart of the phenomenon of human understanding" (Sharkey, 2001, p. 23). It is these qualities that animate any methodological approach. Engagement implies a passion for the work, an agreement with Freebody's (2003) exhortation for qualitative researchers to be "more respectful of and intrigued by the objects of their study, more preoccupied with the empirical details giving significance to those objects, and more reliant on the rigours of analysis and reporting" (p. 70). Throughout the study I reminded myself to remain responsive to the unique qualities of each participant and what they bring to the

study so I was free enough from my own preconceptions to allow them to show me something unheralded. Rigour and passion must go hand-in-hand as the answers to the research question are meticulously sought.

Before reporting on the findings I introduce Paul Viles, the students and their context in the following chapter.

Chapter 4

Context of the research

The following chapter outlines the various contexts of the research: the Arts Unit which runs the program, the director Paul Viles, The UK National Theatre Connections program in which Viles participates, and finally the eight case study participants. Understanding these contexts helps to orientate comprehension and interpretation of the data (Stake, 2005).

The Arts Unit

The Arts Unit of the NSW Department of Education and Communities offers a range of auditioned ensembles in the performing arts designed to enrich the learning of students by providing an environment of excellence led by high quality teachers, tutors and directors. They aim to deliver programs “beyond the capacity of individual schools and regions” (The Arts Unit, 2012) and provide high profile performance opportunities, usually in professional venues. The Drama Company produces two plays per year and represents the most advanced group of students from a range of drama ensembles that span Year 5 – Year 12. Successful entry into these prestigious ensembles entails a high degree of dedication and work. Drama Company students are usually from Year 10 – 12 and must commit two evenings each week to rehearse as well as two full weeks of performances each year. The Drama Company could be considered “youth theatre.”

Paul Viles

Viles began his career in 1976 teaching English and Drama in regional NSW. After twelve years at Canterbury Girls High School he was appointed Drama Education Officer at the newly opened Performing Arts Unit in 1991 and began developing the Drama Ensembles program. He also led professional development workshops for Drama teachers, staged the State Drama Festival and OnSTAGE performances, coordinated the State Drama Camp and directed the drama section of the Schools Spectacular each year as well as other events. He developed his directorial skills through short courses at the National Institute of Dramatic Art (NIDA) and began working with the UK National Theatre Connections program in 2007. Viles retired in 2015 and continues to direct with the Australian Theatre for Young People through their Cameo Seasons and has established his own production company called *Bittersweet Productions*.

Participation in the UK National Theatre Connections program

“Connections” is the UK National Theatre’s annual festival of new plays for youth theatres and schools. It has been running since 1995 and commissions on average 10 plays each year for actors aged 13-19. Viles participates in this festival but does not perform the work in England, instead he has a five show run in Sydney in a professional theatre space. He chooses the first piece of each year from the current Connections scripts and attends a Director’s Weekend at the National to work with the writer and a professional director. A representative from the National Theatre assesses the Company’s performance of the new work and provides a written report (Appendix 5 and 6). The aim of the program is to provide exciting and challenging new plays for young actors and to give young people experience of professional theatre making (“About Connections”, 2017).

The Company usually performs two pieces each year, the first one being a current Connections script with the second often from a previous Connections season. This did not happen during the first year of the research due to a restructuring of the Company schedule to avoid clashes with the HSC. In 2011, the first year of the research, the Company performed *Bassett*, and in 2012, *The Grandfathers* and *The Miracle*. *The Miracle* was a Connections text published in 2006.

The NSW Public Schools Drama Company in the context of Youth Theatre

Youth theatre has been defined as ‘a wide variety of organizations that engage young people in theatre-related activities’ (Hughes & Wilson, 2004, p. 58). A seminal study in the area ‘*Playing a part: the impact of youth theatre on young people’s personal and social development*’ (Hughes & Wilson, 2004) was commissioned by the British National Association of Youth Theatres in 2003. The study made contact with more than 300 young people and reviewed over 700 youth theatres across England using questionnaires and qualitative interviews.

They define four broad categories of youth theatre:

- i. Theatre/Arts - the 'reason for being' of this model is to provide access to professional quality drama and theatre processes. Personal and social development outcomes may be a by-product of this work but the driving force is to create theatre and performance.
- ii. Community - the 'reason for being' is to reflect and represent concerns of specific communities and promote community development through theatre.
- iii. Youth Arts - the 'reason for being' is to support the personal, social and political development of young people through theatre and drama activity.

iv. Applied Theatre - the 'reason for being' is to address specific issues and deliver non-arts related outcomes using theatre as a tool. (Hughes & Wilson, 2004, p. 62)

A brief survey of the websites of some high profile youth theatre organisations reveals that a combination of Theatre/Arts and Youth Arts is the predominant model, and all utilise a range of theatrical forms including self-devised and scripted. Most have vision statements that combine young peoples' personal development with performance excellence. Detroit's Mosaic Youth Theatre boasts that its mission "is to empower young people to maximize their potential through professional performing arts training and the creation of first-rate theatrical and musical art" (Guti, 2008). The UK National Association of Youth Theatres' vision is "to empower and develop young people through participation in excellent youth theatre" (NAYT, accessed 2017). The Youth Theatre Arts Scotland state that what they do best is "showcasing talent, nurturing potential and developing professional expertise" (YTAS, 2014). Their stated mission is to "transform lives through youth theatre by providing inspiring participatory opportunities for young people in Scotland and by connecting, supporting and training the professionals who work with them" (YTAS, accessed 2017). They are one of the few umbrella organisations who focus on the training of youth theatre professionals. The British National Youth Theatre focuses on the professional end of the spectrum. Their website states that they "discover, develop and launch diverse talented young people aged 14 to 25 from across the UK, providing high quality practical experience in performance and technical theatre. We pride ourselves on spotting potential" (BNYT, accessed 2017). There is little mention of student development apart from 'nurturing' talent.

The National Association for Youth Theatre in Ireland commissioned a report in 2009 to produce a detailed picture of youth theatre activity in Ireland in 2007 and 2008 (Dunnnett, 2009). All youth theatres affiliated with the organisation participated. The theatre groups stated a range of fundamental values that informed their practice. Of primary concern was the personal, social and artistic development of the young people. They also cited values such as centring the work on young people, working in an ensemble, as well as the importance of high artistic standards. These high artistic standards were seen as integral to student personal development as they encourage "respect for the work and the aspirations of the young people involved" (Dunnnett, 2009, p. 78). In general, these youth theatre companies believed that there should be a balance of types of work such as "devised work, scripted work, writing by members, physical theatre, site specific and issue-based theatre" (Dunnnett, 2009, p. 81). Leaders were also questioned about their notions of quality. They identified ways of working that enables members to have ownership of the work, structures that

facilitated the value of all members' opinions and ideas, high levels of commitment and focus, as well as an atmosphere of fun and celebration. These characteristics resonate with Seidel's research on quality Arts education (Seidel et al., 2009).

Australian Theatre for Young People is our national youth theatre company. They state that they "exist to connect young people with the professional theatre industry" (ATYP, accessed 2017). Their stated vision includes notions of personal development, "confidence, creativity and community", and artistic excellence, "professional theatre practice" (ATYP, accessed 2017). Their work is both self-devised and scripted. While some regional youth theatre companies such as Riverland Youth Theatre and La Luna Youth Arts focus on accessibility, many present themselves as professional theatre companies, focusing on quality performances. Outback Theatre for Young People "engages with young people from regional and remote communities to create distinctive contemporary theatre through collaborative processes." Their stated aim is to "raise the profile of and develop support for, regional young people and our objective is excellence in youth theatre" (OTYP, accessed 2017). The work is primarily devised, "designed for and shaped by the participants" and skills are developed "through working collaboratively with professional theatre artists" (OTYP, accessed 2017). The Hunter region's Tantrum Youth Arts is a professional company who "develop new, innovative and inclusive contemporary performing arts projects characterised by collaborative processes and participation" (TYA, accessed 2017). They also aim to "support young, emerging and professional theatre artists" (TYA, accessed 2017). The brief of Powerhouse Youth Theatre of Western Sydney reads similarly as they "create new, innovative and inclusive performing arts opportunities led by collaborative processes and participation" (PYT, accessed 2017). These youth theatre companies are concerned with excellence in the rigour of their artistic goals of innovative, critical and dynamic new performance works and their desire to develop and work with the emerging professional theatre artists of their regions. Their social objectives are more restricted to engaging with the communities and developing work collaboratively rather than concerns with the personal and social development of the participants. These youth theatres are no longer "marginalised from adult theatrical discourse" (Gattenhof, 2006, p. p. 8) as they were in Australia (and elsewhere) prior to 1990 but rather form an important "way of encouraging a new generation of Australian theatre-makers" (Nicholson, 2011, p. p. 73).

The majority of youth theatres are concerned with artistic excellence and the social and personal development of the participants, and their primary focus sits along the continuum between the two. The NSW Public Schools Drama Company sits somewhere in the middle of the range. It is an extra-

curricular program in an educational setting, however its objectives, as described by its director, are theatrical excellence. The younger ensembles focus on skills development within devised pieces while the Company is seen to have a more professional profile. Its focus is seen to be theatrical excellence in the production of professional scripts. A teacher-student relationship is assured through its Department of Education setting, yet the overt focus is on actor training, skill development and production excellence.

Helen Nicholson (2011) argues that theatre education, and by extension youth theatre, is currently redefining the ways that students participate in theatre as new opportunities are being made for “young people to learn alongside theatre-makers as fellow artists” (p. 200). She draws attention to high profile, British, experimental theatre companies such as Frantic Assembly, Stan’s Café, Lone Twin and Third Angel who work with young people, often over sustained periods of time, to devise performances. The work of the Drama Company, supported as it is by the UK National Theatre Connections program, is another way that professional theatre makers are helping to provide “learning environments that challenge and support young people artistically, emotionally, culturally and intellectually” (p. 204).

The case study participants

As indicated in the methodology chapter, these students are not a strictly representative sample of students in the NSW Public Schools Drama Company. They self-nominated but happened to provide an equal representation of males and females. Four were from selective performing arts schools; one from an academically selective school while the remaining three were from comprehensive public schools. The students have chosen or been allocated pseudonyms to provide anonymity.

Isaac, Rex and Rose were involved in the first year of the research only as they were in Year 12.

Isaac

2011 was Isaac’s first year in the Drama Ensembles program. After being at a variety of schools he moved to a selective Performing Arts High School in 2010 where he immersed himself in as many theatre opportunities as possible. He also involved himself across all areas of school life from choir, Student Representative Council, sport, to the prefect body. He has been part of school and extracurricular arts programs from a young age, training in dance, singing and drama.

Isaac lives within five kilometres of The Arts Unit, and while none of his family is involved directly in the arts, they are very supportive of his theatre work. His mother, who is an architect, has been particularly instrumental in his development.

Isaac thrived on the professionalism and commitment required by being a member of the Company.

To me that's the biggest thing, if you're not committed, get the hell out. But in Company everyone's committed, everyone's working towards the same goal, and we can achieve something because we are. There's really no person in the Company who I dislike because I respect them all for their talents and for the strength that they give to the Company, because we're all there for a reason. (Isaac, Int. 2/11)

Isaac's love of drama stems from his appreciation of the complexity of the art form and the insight it gives into humanity.

(Drama) teaches you about philosophies and the kind of ways that you can look at the world. ... I didn't just learn about how to think about life, I learnt about how to think about texts and the way that people talk to you and the words that they use. That's why I am really passionate about drama and literature because you can analyse the way a person structures a sentence and the words they use, and the emotive language they use within that and like sometimes they'll use an obscure word and you wonder why do they link that word with that situation. And from that you can tie back into a whole situation, a whole past and you can develop this whole absolute..., just from what they say. (Isaac, Int. 1/11)

While Isaac plans to audition for the professional acting schools after graduating, his ambition covers a range of roles within the industry. "Actor, Stage Manager, production, directing – just I want to be in the field, I don't care what, I don't care where, I just want to be there" (Isaac, Int. 1/11). He is aiming for a high ATAR rank so he has the option to go to university and complete an Arts degree in subjects such as psychology or business management.

Rex

Rex has been in The Arts Unit's Drama Ensemble program for six years. He has been involved for so long that he finds it hard to imagine life without it.

And every year I wanted to come back for more and after six years it's become part of my lifestyle now. I wouldn't know what to do with my Monday afternoons, or my Wednesday afternoons because I've just been so used to coming here and I'm going to miss it a lot when I leave school. (Rex, Int. 1/11)

He lives over an hour away from The Arts Unit and so stays with relatives three nights a week to facilitate his attendance. As seen through these arrangements, and the large group of relatives who attend every performance, Rex's family are encouraging of his involvement. *"Ever since Year 7 they have been the most supportive environment that I have. They are my rock"*(Rex, Int. 1/11). He is the only one in his family involved in the arts.

The school near his home didn't offer Drama as a subject. He attended there until Year 10 and was feeling disenchanted with education in general, so he moved to a selective performing arts school for his senior years. He also attended drama courses at ATYP and NIDA in junior high school.

Drama is the source of "amazing experiences" for Rex. Company has always been his aim. *"Company for me is where the best of the best are. I know coming up through the ranks from Juniors to Seniors, Company was always something I would look upon as the ultimate goal"* (Rex, Int. 1/11).

He wants to audition for professional acting institutions after school but is also open to other career options. His desire to be a professional actor strengthened over the course of the research.

Rose

Rose started in the Drama Ensembles program when she was in Year 10. She was in Seniors for a year and a half before being brought up to Company to perform in the second production of 2010. She then successfully auditioned for the 2011 Company.

I didn't really care if I was in Company or Ensemble, I just wanted to do something to do with drama, like anything. It was just different and it's fun, and like, the main thing is that everyone wants to be there. Like it doesn't really matter what you are doing, like everyone's kind of the same and you have like little connections with everyone because everyone wants to do drama. ... And even though it is like a bugger to get there, 'cause of travel and whatnot, it's worth it. (Rose, Int. 1/11)

Rose lives over an hour away from The Arts Unit. She attends a comprehensive high school where she considers that Drama is not taken seriously by many of the students. She has taken private dance and drama classes since primary school and performs in local musicals. Her family members are involved in some artistic endeavours. They are supportive of Rose and encourage her in all her ventures. Rose wants a career in the performing arts.

I just know I want to do something in the performing arts even if it's backstage work, even if it was like musicals backstage, or just getting little jobs here and there doing drama. And also ... I've found that I'm like good at filming and editing, so even if I got into the multimedia side of designing and editing. I do want to keep doing drama, even if that doesn't get me anywhere ... because I really enjoy the arts side of it. (Rose, Int. 1/11)

Kate

Kate is also only involved in the research for the first year. She was in Year 11 at the time, successfully auditioned for the following year but was withdrawn due to parental concern over time commitment to the HSC. Kate had been in the Junior Drama Ensemble in 2009, and after a year off due to the School Certificate, auditioned for Company for 2011. She travelled just under an hour each way to attend Company sessions twice a week.

Kate attends a comprehensive high school where she feels Drama is sometimes considered as a “bludge” subject. She enjoys Company because “*I just want to be around people who share the same passion*” (Kate, Int. 1/11). She thrives on the “professional atmosphere” and the challenge a production provides.

In Company there's no grades, there's no school, there's no nothing, just purely what we're here to do, purely based on what needs to be accomplished, and we work as a team so well... but the best part about it is that they're all there for one thing, and that's to put on a good show. (Kate, Int. 4/11)

Her parents support her interest in drama and there is some history of performers in the family and she performs as a back-up singer for her grandfather's shows along with other relatives. Nevertheless, her parents clearly prioritise her studies, and possibly find that Kate can tend to sacrifice her school work due to the significant time commitment required by Company. Kate would

like to have some sort of career in drama if possible, but readily discusses the need for another job if drama “doesn’t work out” for her.

The remaining four students continued in the case study for a second year.

Boris

Boris successfully auditioned for Company in his first year of involvement in the Ensemble program. (Students do one audition for both Senior Ensemble and Company in Year 11. The best students are chosen for Company.) He travels under an hour to attend each session. His mother is Brazilian, comes from a musical family and is highly supportive of all Boris’ arts activities.

He attends an academically selective school where he feels most students don’t take Drama seriously. There are only five in his Drama class and he thought being in Company would help his HSC Drama performance and playbuilding skills. He particularly likes the challenge of the professional approach of the program where *“everyone’s interested in the same thing and you can actually start to compare yourself on a sort of bigger, higher range scale to where you are at the moment”* (Boris, Int. 1/11).

Boris had done few Drama activities before Company but had studied Music for many years. He plays the piano and sings opera. At the beginning of Year 11, before joining Company, he was planning a career in Opera. However, by the end of the two years in the Ensembles program, he wants to become an actor and is planning auditions for NIDA and WAAPA⁶.

Drama gives Boris a deep sense of enjoyment and purpose. He talks about his experience with Company on their tour of England where a RADA⁷ graduate spoke to them.

At RADA, this girl was a recent graduate, I looked her up, she wasn’t that successful, and someone asked her why she became an actor in the little Q&A afterwards, and she goes, “Well if you like it, why don’t you just do it?” She did this speech, “I’m not earning that much money now, but I’m alive, and I don’t live in the same place for more than two weeks, but I’m happy. The money doesn’t matter. You can work as a waitress as much as you want but at least I’m

⁶ These are two of the four major actor training institutions in Australia: NIDA – National Institute of Dramatic Art; WAAPA – Western Australian Academy of the Performing Arts; QUT – Queensland University of Technology and VCA – Victorian College of the Arts

⁷ RADA stands for the Royal Academy of Dramatic Art in London.

doing something I love. I did a short film festival last week just so I could work with a director whose work I love and I didn't get paid for it." And after that we walked out, Julia was crying, Esther was crying, I think Stevie was crying... We all just understood. If you really enjoy it, why not just do it. (Boris, Int. 2/12)

Drama also seems to feed his sense of identity.

And I feel like (drama) grounds you a bit as a person, like you sort of understand where you're coming from, what your motivations are. It's kind of like you're characterising yourself and there's no bullshit. I feel like it really keeps you awake. ... I have this opportunity to know myself and be really real about it and not take crap from anyone unless I want to. I like that. I feel that's a really free place to be. And it's rewarding. (Boris, Int. 2/12)

Francis

Francis has been in the Ensembles program since Year 6 of primary school. He successfully auditioned for the Senior Ensemble in 2011, but as one Company member withdrew, Viles replaced him with Francis. As a Year 10 student, Francis is the youngest member of the group.

Francis lives over an hour from The Arts Unit and attends a comprehensive high school. He finds that many in his drama class don't take the subject seriously. His family is supportive of his involvement in The Arts Unit programs and several members attend every performance of his shows.

Francis studied Drama as a child so he could "have something I could say that I could do" (Francis, Int. 1/11). He developed a passion for it, and weekly attendance at The Arts Unit became part of his life. He enjoys the drama activities and the feeling of the ensemble.

And then when you go to Company you meet all these people who are ... so similar to you and who enjoy the thrill of performance and who enjoy being silly around each other. ... There's something with Company, it's the people and it's the atmosphere. (Francis, Int. 2/12)

He hopes to have a career in the industry in some form. Realistic about the work expectations of a professional actor, he is also looking at work in radio.

I'd love to do acting, then there's always that self-doubt. The major thing that's stopping me from doing acting is self-doubt because my dad and my grandad are so successful. ... They both make so much money. So I can't be an actor and work in a coffee shop. ... And you get one (acting) job and that's it, you're back to it. ... I'd like to get into TV, even like just being on the Sunrise Show and being presenter for that, that'd be great. (Francis, Int. 2/12)

Julia

Julia has been involved in Drama classes since she was very young, and successfully auditioned into the Junior Ensemble in Year 9. She was one of the youngest in Company in 2010 as she was in Year 10. Her family is very supportive of the arts and her mother has taken her to the theatre for many years. Her older sister of eight years has also been influential as she was very successful in HSC Drama and has dabbled in acting since leaving school.

Julia lives over an hour from The Arts Unit. In Year 11, due to her passion for Drama, she moved from a comprehensive school near home to a selective Performing Arts High School nearer The Arts Unit. Julia has a passion for the subject.

I love doing it, and I love performing and being in the moment, like that live kind of atmosphere that you get, the bouncing off one another, being influenced from someone, influencing others. I love all of it. (Julia, Int. 2/12)

Julia wants a career in the theatre. She plans to audition for the major acting institutions such as VCA and NIDA, as well as exploring options such as the degree at Charles Sturt University in Media, Theatre and Communication.

I want to be involved in theatre, like I can't really see myself doing anything else because I love it so much. I feel like it's one of the things that I'm actually good at. ... So I felt like it's a good aspect on my life as it brings a lot of confidence out of me too. ... I just want to do what I love. Life's short and you want to do what makes you happy. I know it's not going to be easy, I'm going to face a lot of rejection, but I can take it. (Julia, Int. 2/12)

Katarina

Katarina spent one year in the Senior Drama Ensemble before successfully auditioning for Company in 2011. She attends a selective Performing Arts High School in the Drama stream and lives

approximately twenty minutes away from The Arts Unit. Her family are supportive of all her many extra-curricular activities and subscribe to Belvoir theatre each year.

Katarina is passionate about her love of drama. She was very active in performing arts at her primary school and was keen to audition for a selective Performing Arts High School. She finds Company “addictive”. This is firstly because of the high standard it sets.

At Company you never reach the bar. There are no expectations, you can never be perfect. So that's why I like it... I find it a challenge. It was daunting at first, but no, it's a challenge, that's the sort of person I am. (Katarina, Int. 1/11)

She is also drawn to the dynamic created between the members of the group.

Everyone puts it up there and the stakes are high. And everyone's on the same level and it's weird. I don't know how to verbally describe it, but it's like everyone bounces off each other... If you put it so high on your priority list, there's no motivation to treat it like it's just a thing. (Katarina, Int. 1/11)

Katarina has never wanted to enter the industry but values the range of benefits that drama provides.

Although I do not wish to enter this acting industry, I have over the years built the foundations for a solid HSC performance and obtained some incredibly valuable life skills of confidence, leadership, teamwork, time management, organisation, and how to embrace the ensemble spirit that Company endorses and life will demand of you. (Email from Katarina to Viles, Sept 2012)

The next chapter begins the investigation of the creative processes of the NSW Public Schools Drama Company through the perspectives provided by Viles and these students.

Chapter 5

A Creative Climate – The environment for invention

Introduction

This chapter examines the context of the NSW Public Schools Drama Company drawing together creativity theories from the fields of Business and Arts Education. Creativity researchers have found that there are two critical factors in the expression and delivery of creativity: the group context and the social environment (Amabile, 1988; Beghetto & Kaufman, 2014; Glăveanu, Tanggaard, & Wegener, 2016; Hennessey & Amabile, 2010; S. Hunter et al., 2007; Kenny, 2014; Reuter, 2015). The setting of NSW Public Schools Drama Company demonstrates key elements of both these factors. The first element, the group context, is the NSW Public School Drama Company program, the professionalism it evokes and the authenticity of the theatrical creative task that the Company embarks upon. This professionalism and artistic authenticity defines the work of the group and sets expectations of excellence. My analysis of the group context draws on the characteristics of quality arts education as developed by Seidel and his colleagues at Harvard Graduate School of Education (Seidel et al., 2009). The second factor, the socially constructed environment of interactions within the group, includes the relationships between director and student, and between students. Analysis of this component employs the theoretical framework of the Situational Outlook Questionnaire from the field of Business Management that is used to specify organisational climate variables that encourage creativity. This framework emphasises the social interaction of the group (Ekvall, 1996; Ekvall & Ryhammar, 1999; S. Hunter et al., 2007; Isaksen, 2007; Isaksen & Lauer, 2002). It seems that nothing similar currently exists in the field of education. My analysis of the data resonates with these frameworks and suggests that the NSW Public Schools Drama Company context of professionalism and authentic creative tasks, coupled with the quality of relationships in the group, form the bedrock for the creative work that follows.

Theoretical framework 1 – The Qualities of Quality

The study by Seidel and his colleagues at Harvard focused on the characteristics of excellence in arts education in the United States (Seidel et al., 2009). It examined arts teaching organisations that taught students from K-12 in all areas of the creative arts in school and community settings. One of its areas of concern was how quality arts education looked in the classroom. The study's findings revealed the importance of authentic purposes for making works of art as well as inter-relational

qualities such as emotional openness and honesty (p. 30), respect and trust within the group, and the importance of the authenticity of the facilitator (p. 34) and their belief in student capacities (p. 38). The limitation of Seidel's work for this research is its focus on quality rather than creativity. Nevertheless its detailed scrutiny into arts education practice gives insight to the workings of creativity in these contexts.

Theoretical framework 2 – The Creative Climate

Studies of organisational climate have been one approach in the field of Business Management to discover ways to make teams more creative (Sawyer, 2012). Organisational climate has been defined as “the observed and recurring patterns of behaviour, attitudes, and feelings that characterise life in the organisation” (Isaksen & Lauer, 2002, p. 79). It is the attributes of the environment that shape expectations, outcomes and interactions in the setting (S. Hunter et al., 2007). This is also acknowledged by a body of performing arts teachers, where climate creation is seen as essential in allowing students to learn (Beghetto & Kaufman, 2014; Brinkman, 2010; Davies et al., 2013; K. Gallagher, 2007; Jeffrey, 2006; Jensen & Lazarus, 2014; Nicholson, 2011; Wangh, 2013). A dispositional model, based on a theory of underlying psychological processes, is proposed by Ekvall and his colleagues (Ekvall, 1991, 1996; Isaksen, 2007; Isaksen & Ekvall, 2006, 2010; Isaksen & Lauer, 2002; Isaksen et al., 2001). This model is articulated in the Situational Outlook Questionnaire (SOQ) which assesses nine dimensions of the climate for creativity. These are (1) challenge and involvement, (2) freedom, (3) trust and openness, (4) idea time, (5) playfulness and humour, (6) conflict, (7) idea support, (8) debate, and (9) risk-taking. The questionnaire is based on fifty years of research and development and has been shown to be internally consistent (Isaksen et al., 1999) and valid in distinguishing creative from non-creative teams (Isaksen & Lauer, 2001, 2002; Isaksen et al., 2001). The SOQ is the only model that includes “playfulness and humour” of the many creativity climate assessment tools in use (S. Hunter et al., 2007). Playfulness and humour are often instrumental in the drama classroom (Cote, 2010; Davies et al., 2013). A limitation of the framework is the brevity of the published descriptions of each dimension as the SOQ is intended to be used as a questionnaire rather than a theoretical framework; nevertheless, its delineation of Creative Climate factors is valuable in scrutinizing the social environment. As a framework, the SOQ has the potential to provide new insights into creativity in the drama classroom and other arts education environments.

Implications on the data analysis

These two theoretical frameworks from the fields of Business and Arts Education provide a structure to this chapter. The discoveries of the data analysis find much resonance with the Creative Climate and reveal how these characteristics are augmented through practice that corresponds with Seidel's work (2009) on quality arts education. Therefore these findings move through the features of Ekvall and Isaksen's SOQ Creative Climate to reveal how the properties of Viles' arts education practice demonstrate these elements; how they function, are modified and interrelate in this context.

The findings suggest that construction of an environment where risk-taking is possible is the overall aim of a Creative Climate in this context. Analysis of the data suggests that Viles seems to connect the Challenge/Involvement dimension to creative Risk-taking⁸, using the authentic challenge to induce and normalise a risk-taking paradigm. Authenticity of the creative task and group context generate the fundamental elements of Challenge/Involvement of the Creative Climate, underpinning the creative environment where the other Climate dimensions are evident. Risk-taking is the goal and becomes the dynamic ingredient of the process.

Figure 5.1 gives a schematic overview of how, from the data analysis, the dimensions of the Creative Climate interrelate.

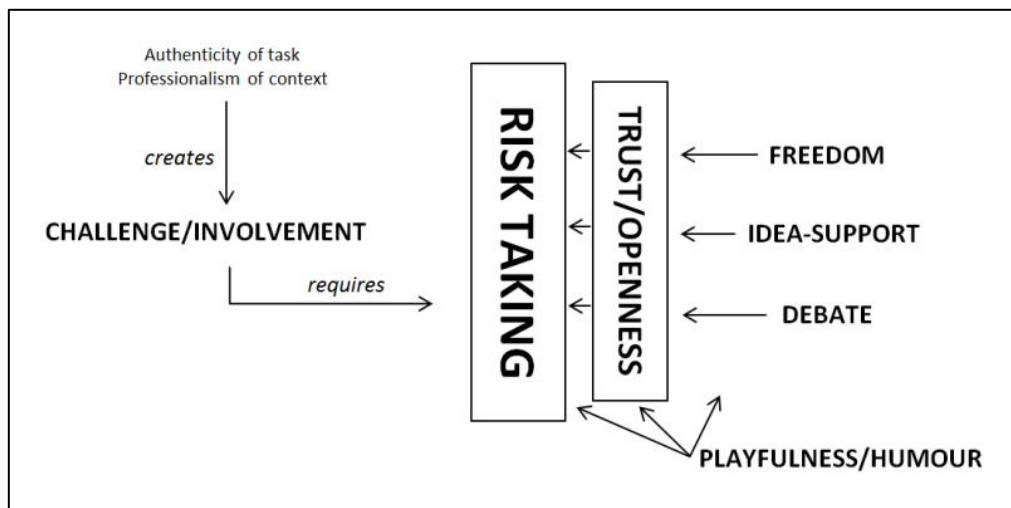


Figure 5.1 – Interrelationship of the Creative Climate dimensions in this context

The authenticity of the theatrical task and professional context of the Drama Company form the Challenge/Involvement dimension of the Creative Climate, creating an impetus for the climate creation. The context will then be explored through the remaining elements of the SOQ framework. I

⁸ As noted previously, for clarity and adherence to convention I have capitalised the Creative Climate dimensions throughout.

examine the relationships within the group between director and students and between the students and draw connections to the Trust/Openness, Idea-support, Freedom and Debate dimensions. I examine the social context for the dimensions of Playfulness/Humour as well as those elements for which there is little evidence such as Idea Time, and the only negative factor in the model, Conflict. The dimensions of the Creative Climate culminate in the inclination to take creative risks and explore creative solutions, and so I conclude this section with an examination of how the dimension of Risk-taking is evident in the data and the salient characteristics of a climate which fosters it.

The context of NSW Public Schools Drama Company program – Challenge/Involvement

The Challenge/Involvement dimension concerns “the extent to which teams are given opportunities to get involved in the daily operations, long-term goals, and visions of the organisation” (Isaksen & Lauer, 2002, p. 80). “High levels of challenge and involvement mean that people are intrinsically motivated and committed to making contributions to the success of the organization” (Isaksen, 2007, p. 6). In terms of arts education and youth theatre, this dimension is concerned with the challenge of and involvement in the creation and success of the theatrical work. It concerns the extent to which the students understand and share the theatrical vision, and are motivated and committed to making it successful.

The data suggest that the qualities of this Challenge/Involvement dimension are fundamental to the functioning of the entire system. This dimension frames the Creative Climate by laying the groundwork for Risk-taking which is the main purpose of the climate in this context; the other climate dimensions then interrelate to support the Risk-taking. (The artistic authenticity and professional paradigm of the Company also inform the creation of one of the boundaries that stimulate the work. This is discussed in the next chapter.) I examine the Company’s position in a professional theatre context, the importance of the “big ideas” of the texts in placing students as artists with something to say, the status of the Drama Company and its place in the world of professional theatre, and the theatrical practice of the Company where students are positioned as professionals, responding to its challenges through creative risk-taking in an atmosphere of expertise and excellence. I demonstrate that this multifaceted authenticity forms the Challenge/Involvement dimension and is indispensable for the construction of this particular Creative Climate.

According to Seidel, in arts education “authentic arts learning looks like artists and arts professionals doing what they do in their work (as opposed to students doing “school art”)” (Seidel, 2009, p. 34).

Authentic art making for an industry context is the basis of the work of Company. It participates in a youth theatre festival run by the UK National Theatre. This authentic work models artistic processes for a genuine purpose (Seidel et al., 2009). It aligns its processes with professional associations, and aims to model professional practice. It provides an authentic creative challenge which evokes creative risk-taking. I will examine four areas of this creative authenticity and show how they stimulate and frame the creative process through providing Challenge/Involvement. These are: the creative stimulus of participation and performance in the professional UK National Theatre Youth Connections program, the significance of the “big issues” of the plays’ subject matter, the status of the Drama Company in the context of professional theatre, and fourthly, the professional methodology of its theatrical practice.

The challenge of authentic, professionally-based tasks

The work of the Company is situated within authentic theatrical work as it is part of the UK National Theatre’s Connections youth theatre program. This authenticity provides the challenge of the task, necessitates the creative risk-taking of the process, and provides the challenge and satisfaction of performance. The first play of each season is chosen from the current Connections season. The second play of the year is taken from a variety of sources, and is sometimes a restaging of a previous piece from an earlier Connections season. All plays are staged in a professional theatre with professional crew. Viles often refers to the artistic context of the play and the UK National Theatre when working with the students, consciously positioning the work within this international theatrical setting. He also makes reference to the directorial workshops he attends at the National and the input of the professional director and writer in those workshops, again positioning himself and the work in a professional paradigm.

Viles talks about the play as living, vibrant, risky; an untried piece; an important piece of political theatre....He states that this is a contemporary play, written only last year. It will be the only production of the play in this country so the audience will have no point of reference, it is an original work – a new play come to life. He talks about how it is also scary as they need to work out problems inherent in an untried script. (Obs. 14/3/11)

Viles positions them as authentic artists and challenges them to respond to the creative risks the play will present. He presents these challenges as exciting. He is also, at this very early stage, invoking a sense of risk-taking. The observation reveals the boldness in his choice of play so that the students see that he too is willing to take creative risks. He describes the play itself as “risky”, and

associates this with vibrancy and relevancy. This is authentic, artistic experimentation within the context of world theatre and he is inviting them to be involved. He is also establishing risk-taking as the standard expectation of his learning environment. The author modelled it, he is modelling it, and he is inviting them to take creative risks as well. Even at this early stage, creative risk-taking is shown as essential to the entire process.

The challenge of the authenticity of the task is felt by the students as they are mindful of the review of their own production to be made by a representative of the National. Seidel et al. (2009) maintain that this authentic purpose for making art “gives it a sense of urgency that drives the work, making learning more intense and engaged, more real” (p.34).

It's always a pressure when someone says like, "I just saw what's-his-name out the front." And then it kind of sparks a, your heart starts going a bit faster, and you feel this pressure, alright this has to be the best show ever, I really want to impress these people. (Rex, Int. 3/11)

The pressure of performing heightens the challenge and the students' commitment to the work. There is also a great sense of satisfaction when they achieve acclaim from the public. Isaac describes his particular delight in receiving praise from the representative of the National who reviewed *Bassett*. She spoke to the students in the Q&A session after the show.

*"That was the best piece of theatre I've seen and I've seen a lot of youth theatre." That's what I remember [she said]. ... It was such a compliment to all of us, not only individually but as an ensemble. ... I was just sitting in the line thinking, "We've done everything right." Like all the risks that we took are now paying off... 'cause she's seen other productions of the play, and the fact that she said that that was the best piece of not only of *Bassett*, but of everything. It was just, it was, nice. (Isaac, Int. 3/11)*

The “real payoffs and real risks” (Seidel et al., 2009, p. 34) of the authentic task are evident here as is the student's sense of ownership and deep satisfaction. The stature of the industry professionals who were in the audience had contributed to the challenge and involvement of the students, and the resulting sense of satisfaction when success was achieved. The authenticity of the theatrical task and its position in the world of professional theatre contributes to the Challenge/Involvement dimension of the Creative Climate and frames the work, heightening the stakes and helping to make a risk-taking paradigm the norm.

Subject matter of plays taken from authentic, “real world” events/Issues

Seidel’s work reveals the “centrality of ‘big’ ideas, ideas that felt important to students and teachers alike, that everyone came to care about and to see as highly relevant to them and to the world” (Seidel et al., 2009, p. 31). These “big ideas” contribute to the authenticity of the task and its Challenge/Involvement dimension for the students, in particular the Involvement aspect of this element. The students are engaged through the rigour, depth and implication of ideas; they transform their world views; and most significantly their new understandings take them into the role of professional theatre artists as they have something important they personally want to communicate to audiences.

The plays of the Drama Company usually contain “big ideas”. Three plays were produced in the period under study. The first piece, *Bassett* (Graham, 2011), looks at English school students coping with issues stemming from British involvement in the war in Afghanistan; the second piece, *The Grandfathers* (Mullarkey, 2012), examines conscription and young people at war; while the third piece, *The Miracle* (Coghlin, 2006), is a more reflective piece about faith, hope and a small community, where the “big ideas” concern the personal struggles of individual characters. (The synopsis for each play can be found at Appendix 8 on the promotional postcards.) Viles draws out the “big ideas” of each piece which engages the students through their depth and significance.

I read it two or three times and you start to get the meaning behind it and then you start to get the intellectual intensity of it. And, like it’s just challenging ideas, challenging. (Katarina, Int. 1/11)

I’d really like to get more maturity as a performer because just after looking at Bassett I was thinking, “Wow, I’ve never done something that could be so deep before.” I’d really like to get into that.” (Boris, Int. 1/11)

The depth of the content increases the intellectual and personal involvement of the students. The importance of the issues in the play also gives an importance to the works which underlines their authenticity and place on the theatrical landscape. Both students here hint at their willingness to take creative risks to rise to the challenge. Not only does the challenge involve the students, but connecting to the world and characters of the play draws out a deep involvement in the production allowing for intrinsic motivation and commitment, indicators of the Challenge/Involvement dimension.

The students find that the exploration of the world provided by the plays transforms their world-views and heightens their awareness of the significance of presenting real experiences.

And I think that for all of us that was a realisation and we are going to be doing this play in front of people that possibly have served in war. And for us, we not only have an obligation to it, we also have the duty to make sure that this play is done in a way that is sacred, 'cause at the end of the day we're representing death at war and it needs to be handled with care. (Isaac, Int. 4/11)

So I think that what we were trying to achieve was achieved, in the way of giving the audience something to enjoy but also letting them know this stuff's happening and this is what really happens, and I think with the powerful last scene it really got that message across. (Rex, Int. 3/11)

The students' involvement in the "big issues" of the work places them in the role of professional theatre makers. The work goes beyond mere relevance to themselves, to relating it to the experiences of the audience before them and the "duty" that that communication entails. The significance of their message and their engagement with the power of theatre as artists heightens the Challenge/Involvement of the task and spurs the students on to reach a higher standard.

I think the thing that surprised me the most was the realisation of it all. When we had to do those projects, and Katarina brought in (the material on) Abu Ghraib... From then on I wanted to do the play to show people like, this is what's happening, and you guys are just ignoring it. Someone won a million dollars yet there are guys being tortured in a prison. Like think about it, where is your priority? Why is it on this guy? It should be over here. From then on I was just like, right, here we go, let's do this, let's do it well. (Kate, Int. 3/11)

The "real world" connection of the artistic practice of Company and the significant issues involved immerse the students in the world of theatre in the role of artists and spur them on to excellence. Not only do they face the pressure of sharing the work publicly, they also feel a sense of responsibility to effectively portray the issues that they feel the playwright intended. The challenge and authenticity of the task evokes an authenticity of artistic role that deeply involves them in the

work. The study therefore reveals the importance of authentic artistic endeavours based on “big issues” where students are placed in the role of artists. The authenticity of the issues increases the Challenge/Involvement dimension of the Creative Climate, providing a richer impetus to the creative process.

The status of Drama Company and its place in the world of professional theatre

The status of the Drama Company provides authenticity and contributes to the Challenge/Involvement dimension of the Creative Climate. As stated earlier, the Company is the highest tier of an extra-curricular, auditioned program of NSW Public Schools Drama Ensembles that stretch from Year 5 (10-year-olds) to Year 12 (18-year-olds). As the highest tier, the Company has recognition and status for both students and members of the public.

Viles often positions the Company as connected to professional training institutions such as NIDA, VCA and WAAPA drawing comparisons with their work and methodology. In doing so he places the students within a legacy of successful actors, those who have been in their shoes as students in the Company and are now working professionally. All this serves to set the Company on a professional standing in their minds. This is “real art”, not an after-school activity. It is positioned as a stepping stone into the profession and part of the industry by association. The students are therefore challenged to take their places alongside the legacy that goes before them. The high regard of Company is also reflected in the wider community, placing the work within authentic artistic endeavour. Its productions are in professional theatres with professional crew, and its publicity materials are professionally produced (Appendix 8). For members of the public, it is becoming increasingly recognised as an ensemble of excellence. Barry Otto, an internationally renowned Australian actor, has high praise for the work of the Company.

I have been incredibly impressed by the work that is produced by this ensemble under the guidance and direction of Paul Viles. The standard of his shows has been of the highest order, truly professional.... In fact the Company's production of Our Town a couple of years ago was, I believe, superior to the Sydney Theatre Company's production in the Drama Theatre the following year. (Barry Otto, Ambassador Survey, 2012. Appendix 9)

By comparing the Company’s work with that of the Sydney Theatre Company, Barry Otto places the ensemble within the context of the industry. Some of these words are published publically on the

Arts Unit website (<https://www.artsunit.nsw.edu.au/barry-otto-drama>). The National Theatre *Connections* panel also have high praise for the work of Paul Viles and the Company.

It was extremely well directed and creatively presented which brought out the very best performances by the cast. Paul is to be congratulated for providing the young people with such an incredible opportunity and the audience with such an enriching experience. (Bassett Show Report, 2011. Appendix 5)

Paul Viles is clearly a very talented director, completely passionate about his craft and brings out the very best this project and his performers have to offer. (The Grandfathers Show Report, 2012. Appendix 6)

This recognition from the theatre community lends both status and authenticity to the work. It allows the work to be seen as quality as judged by “real” artists within the professional theatre industry. It also increases the challenge to students as their work will also be judged within the context of professional theatre. The authenticity of the task dovetails with the professional expectations required from members of the Company and immerses them in the challenge of the task, invigorating them to step up into the creative risk-taking that is required to meet it.

Evoking a professional paradigm - professional theatre practice

Building upon the professional status of the group, Viles creates and maintains a sense of authentic, professional artistic practice. He does this through explicitly modelling professional methodology that mirrors authentic actor training which positions the students as professional actors, demanding high levels of personal discipline, focus and artistic contribution from the students. This sets up expectations of challenge, commitment, hard work and excellence which are part of the Challenge/Involvement dimension. This enables the students to take themselves and the work seriously, to meet the authentic challenges provided with a professional approach, and allows them to take greater creative risks.

Viles uses industry tutors, some of whom are ex-Company members, at the beginning of the rehearsals to show the students the professional practice he uses. This ties the work into professional acting institutions and gives credibility to his techniques.

The whole purpose of Ben coming in is to show that the stuff you do here isn't really that much different to what you do at NIDA. (Viles, Int. 1/11)

Viles' own process mirrors the approach of professional training institutions.

The kids that go to VCA are kind of heralded in that way, ... all the tutors say, "How come you (know this)?" and they say, "We've already done all of this. This is what we did as a kid." The preparation of the text, to come in with ideas, and it is basically number one, preparation; secondly the punctuality and thirdly the whole rehearsal technique, to come up with ideas and try and make them work. (Viles, Int. 1/12)

In showing that his processes are those taught by the actor training institution Victorian College of the Arts, Viles positions himself as authentic and relevant to the students. He also positions them as adult performers, expecting them to come with a mature approach, ready to make artistic choices. He insists that they make choices and actively contribute, rising to the challenge and being integrally involved. The students sense the professional atmosphere created in the rehearsal space.

It's a really professional atmosphere I suppose. You just walk in and it's like, "Let's get the job done." ... We can all joke and stuff, but things get done. (Kate, Int. 4/11)

It's very professional. You're late, you're late. Like there's no, "Come sit on down." It's like, "Shit, I'm late." He could at any moment give me the sack. It feels like that. He's not going to, but it feels like that.... I don't want it to be ok for me to make a mistake. The reality is, it's going to be ok but I don't want it to be. (Katarina, Int. 4/11)

The students sense a "professional" expectation of focused work and discipline. Even though Katarina knows Viles is not going to "sack" her, a level of energy is generated. She is not intimidated, but rather challenged to "step up." This enjoyment of challenge and the inspiration it gives her is part of the Challenge/Involvement dimension of a Creative Climate. She has the safety net of knowing that this is a learning ensemble of students, but she doesn't want that net, she wants the challenge. She enjoys the high expectations and creative risk-taking that the work evokes. The professional paradigm challenges the students to increase their skill and performance levels.

With Company drama everyone's on the ball. At school drama sure, it's fun and stuff but a lot of the time the kids aren't paying attention. In Company drama you just get things done like straight away. Everyone's interested in the same thing and you can actually start to compare yourself on a sort of bigger, higher range scale at where you are at the moment. (Boris, Int. 1/11)

There's something about it and you just have to give it 100%, everybody's giving it 100%. ... Everyone else is so good, I really do call it elite. It's just challenging to keep up. You can't slack off. (Katarina, Int. 2/12)

I would say that quite a few school productions, like you might not be able to take yourself so seriously as with Company, and you're with people who are acting at this level. (Boris, Int. 3/11)

Just that it's so important, it's really important for actors to make mistakes. I keep saying "mistakes" but it's positive. You're not supposed to get it right, that's when you get safe and that's when you get boring. (Katarina, Int. 2/12)

The challenge invigorates growth rather than stunts it. The professional paradigm allows the students' sense of scale to expand as they can compare themselves to a much "higher scale". The group moves beyond a school setting into the professional acting world. Being positioned as professional actors allows the students to take themselves "seriously" and fully involve themselves in the risk-taking, welcoming the challenge and embracing mistakes in order to create something new. These are the vital elements of the Creative Climate in this context. Nevertheless some students find the challenge intimidating.

I'm actually kind of like really scared about it because I think, "Am I going to screw up?" ... If I can do Bassett it just seems like I'll be able to achieve a lot more and gain a lot of confidence. (Boris, Int. 1/11)

It was good, really good (being the lead character). (laughs) Difficult because Paul started with a, "I really want you but you need to push yourself" kind of comment. I was like, "Wow, ok, there's some big expectations now." So I really had to pull out the big guns. (Katarina, Int. 4/11)

Challenge involves risk of failure. They are inextricably linked, and both the students and Viles are aware of this. Boris sees the possibility of failure but also the gain of confidence should he succeed. Viles has unwittingly let Katarina see his fears which have tested her self-confidence. There is a frightening vision of failure but an equally powerful vision of success. This is part of the real-world context of performance which contributes to its invigorating challenge.

Viles' insistence on total commitment in terms of time is an elemental principle of the Company. In Ekvall's SOQ framework, involvement is partnered with challenge, people are "intrinsically motivated and committed" (Isaksen, 2007, p. 6). Through insistence on commitment, Viles supports the challenge dimension of the climate; however he makes the motivation extrinsic rather than just intrinsic. The task provides the challenge and elicits some intrinsic motivation and commitment. Viles reinforces this through his explicit demands and personal pressure, making the motivation extrinsic as well. Viles is unapologetic for the demands he makes on Company members.

And they realise it does involve focus and commitment and time consumption. But I just think that's what you've got to do to get there. Yeah, it's time consuming, you knew that. You knew that when you signed up, well if you didn't know it, you're certainly learning it. You're learning it now. (Viles, Int. 1/11)

Some students find Viles' insistence on commitment difficult.

Paul gets kind of dirty if you can't make something, and you're like, "Ah, don't kill me!" (laughs) You can't screw around with his plans but he's the one who originally changed it. That is something that I get annoyed about. You have to be constantly on your toes with Paul. (Julia, Int. 4/11)

Julia sees the demands as uncomfortable and perhaps unreasonable. Her language of "kill me" alludes to the intensity she feels due to the commitment required. It seems to make her uneasy and perhaps erodes her sense of security and trust in Viles as she feels she has to be "constantly on your toes". She shows that this external motivation causes her some anxiety and is possibly counterproductive in creating the Challenge/Involvement dimension. The strict insistence on commitment seems to lessen her passion, and detach her from the director and the task rather than increase her involvement and commitment. This contrasts to Katarina quoted earlier who sees this demand as invigorating and part of the professional paradigm she enjoys.

The professional paradigm of the Company and authenticity of the tasks helps to create the Challenge/Involvement dimension. This authenticity begins with their participation in authentic theatre making in an international context within professional theatre spaces. The scripts are based on contemporary “big issues” and students are positioned as artists and expected to adhere to models of professional practice in a high-status group. Viles explicitly sets up expectations of professionalism, commitment and hard work. Students are challenged to mature in their approach and utilise the professional atmosphere to take themselves seriously and commit to a superior level of work among other capable students, accepting the risk of failure as they embrace a “higher” scale of performance standards.

The Challenge/Involvement provided by the rich authenticity and professionalism of the work of Company underpins this Creative Climate as a whole, providing a framework of expectations and working paradigms that resonate throughout the entire process. The students are positioned as artists with an understanding of the power of theatre to communicate important issues to its audience. Viles clearly links the immediacy and challenge of the authentic task to a creative risk-taking paradigm, establishing that creative risk-taking is what professional artists do, and is the essence of genuine creative endeavour. He shows that the way to embrace that risk-taking paradigm is to take on the mantle of the professional, taking a committed, serious approach of high discipline and commitment so that the creative problem can be explored and solved.

In this context, the authenticity of the task and professionalism of approach create the Challenge/Involvement dimension of the Creative Climate. Creative Risk-taking is required to meet the challenge. Other dimensions of the Creative Climate work to make the Risk-taking possible and support it.

The dimension of Trust/Openness is the next most significant as it characterises the personal relationships of the group and crucially supports the Risk-taking. It is discussed in the next section. Following that, the dimensions of Idea-support, Freedom and Debate are explored. These dimensions perhaps operate in a two-way fashion; they contribute to Trust/Openness and are able to effectively function because of them. Playfulness/Humour is then shown to support the relationships and energise the Risk-taking. These five dimensions work together to establish a space that promotes and sustains creative Risk-taking.

Trust/Openness

Effective relationships between students and teachers have been shown as key to laying the groundwork for creative endeavour (Beghetto & Kaufman, 2014; Davies et al., 2013; S. Hunter et al., 2007; Ibbotson, 2008; Isaksen, 2007; Sawyer, 2012; Seidel et al., 2009). Trust and openness in these relationships is a common finding across the works. These qualities operate between teacher and students, and between the students. Isaksen (2007) articulates the Trust/Openness dimension of the Creative Climate as being emotional safety in relationships of the group. This is demonstrated by frank and open communication, reliance on each other for personal support, and sincere, mutual respect. In this context, the aim of these relationships could be seen to foster the Creative Climate of the space so that students can effectively improvise and create through taking creative risks. This section explores the relationship between the teacher and the students, and then between students.

Trust/Openness between teacher and students

The data reveal that the students' relationship with Viles involves frank communication, personal trust and mutual respect, all factors of Trust/Openness.

Paul's just amazing. He is, you know, the best director, and friend as well. (Rex, Int. 1/11)

He actually has an interest in us and he wants to know what we did, who we talk to, this and that, just fun things. (Francis, Int. 3/11)

This friendship-like relationship reveals open communication and some personal trust in the students beyond the direct needs of the text and signals a respect of who they are as people. Kate sees this interest as respect and personal support.

He's really friendly; he's that sort of guy that you'd want to go for coffee with ... and you'd want to have these inside jokes with him, and have fun with him. You can talk about things other than the play with him which is cool as well... because as you grew closer together, his critical analysis or whatever, of your character or whatever it is, was sort of more personal, it wasn't so, you know, far away from where you were. Like that relationship wasn't as if he was just taking the piss out of you, it was real, it meant something and you could see that. (Kate, Int. 3/11)

Kate reads her relationships with him as evidence of his respect and support of her, and by extension, her ideas. This allows her to be more comfortable with him as a director, take creative risks and accept his criticism. For Katarina, it is the frankness of their communication that signals his respect of her.

He's honest. I don't think he tiptoes around anyone. He'll just say it. ... So, I guess because he's straightforward and honest, I like that kind of thing. I don't want to have to de-code someone's safe criticism rather than just say it. (Katarina, Int. 3/11)

For Katarina, this frankness implies his trust in her abilities, and even a form of personal support and respect that she is capable of handling his honest criticisms. This also reinforces his positioning of the students as professionals who have something to give and have the capacity for candid feedback. In a way that is perhaps unique to a drama setting, Viles adds emotional candour to the existing components of Trust/Openness.

I think that the problem with a lot of directors is that you don't feel like you can really connect with the director, in the fact that they are the director, and that's it. Whereas for Paul, the fact that he opened up to us and the fact that he did tell, not only the funny Paul stories but also the serious ones, and it kind of just opened a door for all of us to kind of be more open and be such a connected company. (Isaac, Int. 3/11)

Viles' emotional openness furthers the trust between him and the members of the group and implies personal support. He demonstrates emotional safety as well as modelling relationships within the Company. Isaac draws a strong correlation between Viles' modelling of trust and openness with the students and the student-to-student relationships within the company itself. Rose and Kate's responses concurs that his modelling allows them to be open as well.

I think that really personal story (Viles told us) was good to kind of allow us to connect with him as well so he's not just like a wall, a teacher wall, it's good that he can share stuff so we can feel a bit of trust and to be able to open up in front of him. (Rose, Int. 2/11)

He is so honest with us. I'm so grateful that someone as a director can be so honest about it and share his personal experiences ... and is able to be so emotional and loving and stuff towards us all. (Kate, Int. 4/11)

Viles' modelling of emotionally open behaviour evokes personal support in the group, an aspect of the Trust/Openness dimension, and sets the paradigm of interactions for the cast. In a drama context, emotional openness is possibly an essential part of personal support due to the need to access emotion in role and feel emotionally comfortable with each other. For Rex, this openness was also proof of Viles' trust and respect for the students and possibly placed them in the position of adults, if not professionals.

He's not afraid, he'll tell you stories about his past, he'll tell you those things because he knows that he can trust us, he knows that he can talk to us about these things, because we do have that sense of maturity and we do have that level of professionalism about us...There hasn't been any really strong bonds with directors apart from Paul. It's definitely the friendships that he makes and how he can talk to us. He's not talking down to us as if we're just little kids, he's talking to us as mature adults which is very important I think if you want to connect to the youth of today, to talk to them properly, not as if they're dicks. Kids do know things. (Rex, Int. 3/11)

Rex feels valued because Viles can trust them with his openness and he feels, by extension, that Viles values their input. Rex sees the trust involved in this personal openness as part of the professional paradigm of Company and essential to their relationship and the work. Viles' trust seems to give him confidence in what he can contribute. This concept is developed further in the next section.

The Trust/Openness dimension is evident in Viles' relationship with the students that stretches beyond the work of the play and displays his respect for their ideas and value for them as people. His candour reinforces his positioning of them as professionals and his confidence in their abilities. He models emotional openness and trust, implying personal support, and they respond by allowing emotional vulnerability of their own. This is an aspect that is perhaps unique to the drama context. The trust, openness, respect, emotional vulnerability and personal support in the relationships between Viles and the students contribute to the making of a Creative Climate. It enables them to accept his criticism, and be emotionally open and trusting so that they can take creative risks.

It is essential to interrogate the instances where some students do not feel as close to Viles to discover which elements of the relationship between student and teacher are needed for the formation of the Creative Climate. Rose is one such example.

I'm probably not as close with Paul as ... lots of other actors ... I feel comfortable with him now because I was scared of him 'cause he's like, "The big Paul guy!" I feel comfortable around him now, enough to have at least a conversation with him but then also I do have the distance where I see him just as a teacher ... like I wouldn't really go out and have dinner with him. So there is this strict line of where, I still like respect him, like he has this aura of respect that everyone can seem to pick up on. (Rose, Int. 3/11)

The connection to Viles here is not close but still comfortable, based on her respect of him. She does not seem to need a close personal connection to have an effective working relationship. The key factors appear to be that she respects him, feels supported and understood by him, and trusts the openness implied by his lack of façade.

I think he understands us. With him it's mellow, I like it... he sets things straight but it's in a calm manner, like he's ... it's good because you know when he's playing around and you know when he's "director". So it's good to have a balance. You feel kind of relaxed and able to act around him, and he praises when things are good and stuff like that so I think, he doesn't have like a massive ego or like this massive dramatic facade that he puts on, it's just like him, and he just teaches. So I think it's good (laughs). (Rose, Int. 3/11)

Here she places the emphasis on him understanding the students rather than on their personal relationships with him. She reads his understanding of them as being shown in his flexible use of boundaries because he plays around but also takes charge. This seems to give her some sense of security that they have the freedom and trust to play around but that he knows when to pull them into serious work. This aspect and her acknowledgment of his praise possibly provides sufficient personal support to allow her to take creative risks. Additionally Viles' lack of ego or façade maybe signals frank and open communication, and she draws a connection between that and being able to act around him, again allowing her to take creative risks.

Julia also has a more distant relationship with Viles. The first year of this study was her second year in the Company. She had been comparatively young the previous year as one of only two

Year 10 students in the group. She clearly wants to please Viles but she does not get enough reassurance from him to feel comfortable in their relationship.

I think Paul's pleased with what I'm doing. I'm not sure. It's always kind of hard to tell with Paul. ... I think he seems, cause I do try hard and I try to learn my lines because I know Paul does appreciate it when you've got your lines down, it's easier to work with, so I've tried to do that as much as I can. I think I'm getting pretty good feedback from Paul. (laughs) You can never tell with Paul. (Julia, Int 2/11)

The pervading feeling is that she is unsure of Viles' approval. She tries to perform objective tasks such as learning her lines to please him. She keeps saying that his feedback is good and she likes doing her own thing, but her obvious uncertainty contradicts this assertion. Nevertheless, Julia is one of the strongest supporters of his direction style of letting the students make their own decisions about their character's development.

He'll tell you if he doesn't like that way, like normally he lets you experiment with it yourself which is really good and if it's not working he'll just tell you and give you suggestions what to do. Yeah I'm pretty sure he's pleased with what I'm doing.... He just lets you do your own thing which is, yeah, that works really well. (Julia, Int 2/11)

She loves the freedom of his working method but finds his reliance on her internal approval mechanisms challenging. Throughout the study Julia lacks confidence in her own ability and each successive interview reveals her lack of certainty in her artistic choices.

Because I'm kind of self-conscious about how it's presented, am I doing it right? Is it vague? Is it not enough energy? That kind of thing. (Julia, Int. 3/11)

I don't know. I was constantly worrying about lines, did I do it right, did I play that emotion right, truthful, was it the best? It was a self-thing, lacking confidence and whatnot. (Julia, Int. 1/12)

She can see that older students respond to Viles more easily.

I feel as I'm getting older that I can relate to him a bit more. Even though it's only a year difference, I feel that he relates to the older kids more. He really helps you out. He'll only criticise you because he wants to help you. ... [I'm] completely comfortable 'cause I know he knows what he's doing and I know that it's going to be good and it's going to be right. So I'm very open to criticism ... it's fine, he was really comfortable, and he wasn't too tough on us this year. But he would also make comments, but he'd definitely just let us be open and develop the character on our own kind of thing. (Julia, Int. 3/11)

Her hesitancy in her response reveals her doubts in her relationship with Viles. She seems to want to feel comfortable with Viles, and does to some level, but feels he is “tough”. She trusts his direction and feels that he only criticises her to make her work better, and she enjoys the freedom he gives them. However, what seems to be unsaid here is her desire for explicit feedback, approval and support from Viles. She feels he is candid and she respects him, but perhaps it is the personal support component which is missing from the Trust/Openness dimension here. By contrast, Boris, a boy who was in his first year in Company and was very unsure of his acting ability at first, interpreted his warm relationship with Viles as personal support and approval of his work as an actor.

Paul and I are very friendly. We always get along, always a few jokes to be had, may have instilled more trust in me, or something like that, that I sort of, you know, somehow know what I'm meant to be doing, and I'm sort of reassured that I can do it. (Boris, Int. 3/11)

Viles' friendly relationship with him gave him an assurance of his capability. He did not receive a great deal of explicit praise either, but he read approval through the personal support evident in other aspects of their relationship. When Julia got to work with Viles one-on-one when she compered a music festival with another student, her perception of their relationship changed.

That was fun. It's really interesting, working with Paul, it's like a different world. Paul becomes a lot more engaged with you. I think maybe because it's just the two of you. (Julia, Int. 4/11)

Julia was forced to work closely with Viles on this occasion and this created a greater degree of trust and warmth, and by implication personal support, in their relationship. As shown at the beginning of this section with other students, Viles' interest in Julia as a person, apart from the work, led her to feel valued by him. This different perspective fed back into the rehearsals. However throughout the study Julia continued to want more affirmation and support than Viles explicitly gave and this

hindered the development of their relationship, sometimes impeding her willingness to take creative risks. In interview, Viles was effusive in his praise of her performance:

She was terrific. She was terrific. Her Mrs Sheehan was ditsy and ethereal and everything would be organic for her. And then her Angela Brickman ... She played her beautifully. ... both roles. ... She just opened her whole body, and then she's got this loose, long black hair that she played with. ... She was delightful. I think that was one of the best things she's done.
(Viles, Int. 2/12)

Julia seems unaware of his opinion of her work, and while she states in her final interview she has more confidence to experiment, she still seems impeded by Viles' lack of explicit personal support. Despite her artistic success, a greater level of communication and support would perhaps have yielded an even stronger performance.

Whereas this year I'm a lot more confident and I'll get up and I'll try. I feel like I don't get much feedback from Paul. I don't know if I'm doing the right thing or the wrong thing. I'm assuming I'm doing the right thing because he doesn't say anything about it. I think I would like a bit more criticism or, like he's say ... he really liked that. (Julia, Int. 2/12)

Frank, open communication, mutual respect and candour in feedback are important and contribute to placing the students in a professional paradigm. However it seems that in a drama context, the personal support component of the Trust/Openness dimension is essential for the students to take creative risks. This support may need to include emotional openness. Personal support can be communicated in a variety of ways from friendly exchanges that incorporate life beyond the work, a strong sense of their respect of their abilities, modelling of emotional openness and vulnerability, a sense they are understood and that the teacher sets clear boundaries in the rehearsal space to support their experimentation (this aspect will be discussed in greater detail in the next chapter). In whatever way this personal support is communicated and understood by the students, it seems that it is an essential factor in the relationship with the teacher/director in the formation of a Creative Climate to foster creative risk-taking.

Trust/Openness between the students – a sense of family

The Trust/Openness in the group is primarily demonstrated through a warm sense of "family". There is more than the "respectful student-to-student interaction" (Seidel et al., 2009, p. 39) of Seidel's

study, there is a sense of “family” which is referred to by almost all the students in the research in their interviews.

Everyone just enjoys each other’s company and is really respectful of their work and really clicks. I don’t know what it is. I think it’s, like you can feel the warmth, warmth inside everyone that comes from, like everyone else. You can feel it from each individually, Isaac and stuff, you can feel their warmth, that they really, really, really appreciate you, getting them, understanding them and being with them and sharing the experience with them. And you can feel it so you get it back and it kind of feels soft and cuddly. Everyone just kind of loves drama, loves Company, loves each other. It just kind of works like that. Just clicks, I don’t know what it is. Basically we’re just like a family. (Katarina, Int. 3/11)

This personal warmth between the students is the most obvious evidence of the Trust/Openness in the group. While Katarina’s description mentions respect, she focuses on qualities of profound appreciation, connection and warmth. She refers to strong emotional bonds which reveal deep trust and emotional security. She is fleshing out the personal support component of the Trust/Openness dimension in this drama setting. The spontaneous leadership of two of the Year 12 boys, Rex and Isaac, contributes to this feeling of warmth, trust and emotional and personal support.

I think Rex almost became this role model for everybody and so I think he actually took on that mantle quite well and he was very open with everyone, there wasn’t anyone who was excluded from Rex’s realm. And so he was very warm and generous with everyone I think... Again I think Isaac was open to everyone. I don’t think there was any sense of aloofness from anybody. (Viles, Int. 1/12)

These two boys underpin the family feeling of the group. Rex, who has been in the Ensemble program since primary school, is the lead character of the play *Bassett*, and this seems to add to his authority and position in the group. He also seems to interpret his leadership role as one to make others feel welcome and safe. This family-like atmosphere is clear to the youngest member of Company.

Rex called me his brother. He said, “You’re my little brother,” and it was so nice to have that. And he was the lead, he was so nice to me. I was so shocked. Because when I came into Company I was crapping my pants, I didn’t know what I was in for. And he just, he and Hamish

and Isaac, every one of them was so, their arms were open, they were great. (Francis, Int. 1/12)

Trust/Openness is modelled by Viles, and these two older figures in the group, both of whom have a close relationship with him, are perhaps emulating his behaviour. Perhaps the personal qualities of these boys have been drawn out by the environment. The data does not definitively indicate the reasons why they stepped up to this role and so effectively augmented the Trust/Openness dimension in the group. Other factors that contribute to this sense of family and the Trust/Openness dimension are perhaps a unity of interest and purpose.

So it's just something to look forward to because I just feel so comfortable. It's not that I don't feel comfortable at school, it's just that there are people who are similar to me and we have a common interest in acting and performing. It's just there, and that's what makes it so special, that there are people you can relate to who are so similar to you. The people that you click with. (Francis, Int. 2/12)

[The best thing about Company is] working with all the talented people and working with people that want to be there and want to do Drama. They have the same passion as you. And even though we're all different, we all have this one goal, to be on stage and perform, really that's it. (Rose, Int. 4/11)

Having the same interests, passion and goal unites the students and facilitates their open communication and support. A unity of goal also allows them to respect each other's contributions and support each other.

But in Company everyone's committed, everyone's working towards the same goal, and we can achieve something because we are. There's really no person in the Company who I dislike because I respect them all for their talents and for the strength that they give to the Company, because we're all there for a reason. (Francis, Int. 2/11)

Francis implies there is a professionalism and authenticity of goal which transforms the personal relationships of the group. Respect, and by implication personal support, becomes part of professional expectation. These qualities are demanded by the authenticity of the task. The professional paradigm and authentic task that inform the Challenge/Involvement dimension also

impact the components of Trust/Openness that make up the group. Some students' reactions to the play *Bassett* finishing reveal how safe and accepted they had felt during the process.

When Bassett ended there were a couple of people who were in tears and he was one of them, he was absolutely in tears at the end of Bassett. Because I think that something that allowed him to be him, and people that allowed him to be him, would no longer be there. He had to go back to his real world, as they all did, 'cause this little world that they all created is very safe. (Viles, Int. 1/12)

The emotional safety in this particular production seems to have been profound, even enabling students to display elements of their personalities they did not feel safe to expose in other settings. The capacity to be yourself, and be supported as such, seems to be central to the trust, openness and emotional safety of the group. Studies have shown that such acceptance and connection is particularly important to adolescents who are developing a sense of their identity (Cooper et al., 1983; Csikszentmihalyi & Schneider, 2000; Meeus, 2011).

This sense of family did not happen every year for every play as was evident the second year of the study. Not only did the student leadership change, as Rex and Isaac had graduated, there were external pressures that affected the process. For the play *The Grandfathers*, Viles needed to run two casts to accommodate the number of roles in the script. He also had to choose only one cast to be seen by the UK National Theatre assessor so that they could perform in England. This process was detrimental to the feeling in the group.

I don't know about other people but I don't feel that it's as much as a family as it was last year. And then there's the whole thing about the two casts. Some people like it, some people hate it. It's not like an open conflict but it's an inner conflict. ... But last year we were all one cast so we all worked together at the same time every time. I think last year we were a bit closer. (Boris, Int. 1/12)

So there was a secrecy, competition kind of atmosphere; there was the uneven rehearsal times and that led to people being angry, and then it always rubs off personally. (Katarina, Int. 1/12)

The use of two casts created competition and undermined the frank, open communication of the group, their mutual respect and sense of personal support. Their relationship with the director was

also impacted as he became subject to the external pressure of the audition for the UK National Theatre.

There was the pressure of The National, and he was like, National, National, we have to get this done, that done, but we have to make it good. Just that intensity that he carried, and now it's kind of gone. He's back to old Paul. Not that he wasn't fun but he's really fun now. (Francis, Int. 2/12)

The director felt pressured to get it “done” and “make it good.” The creative process became sacrificed to the overwhelming pressure for a good product. The Playfulness/Humour dimension (discussed later) was also diminished. The following interview excerpts show how the degradation of the Trust/Openness dimension undermined their ability to take creative risks in the rehearsal space.

Paul got caught up, and by the time cast one had finished it was 6:30, and cast two would have half an hour and they'd be so cranky. And then, they'd be filthy with us. I think that made them push harder because they had less rehearsal time and they aced it every time they got up, they did, they were great. Cast two were so good. They did things in their performance which I thought we should have done in ours. (Francis, Int. 1/12)

And I moved to Cast 1, I don't know (laughs), I felt better about myself. Sweet, I'm in Cast 1, we all have pretty good actors as opposed to Cast 2 who had a few lumps. That felt better. But then the whole thing was the challenge of getting up and doing a scene fresh, before Cast 2 and then watching them do it better. In the end I reckon there were two actors in Cast 2 who were stronger than their corresponding actors in Cast 1. But it was marginal. There was still that pressure. (Boris, Int. 1/12)

The pressure, people get self-conscious, and I constantly have my friends coming up to me and saying, “Was I better than this person?” I was constantly worrying about lines, did I do it right, did I play that emotion right, truthful, was it the best? It was a self-thing, lacking confidence and whatnot. ...I think (the two cast situation) kind of affected it. I couldn't be as open as much as I wanted to. (Julia, Int. 1/12)

Cast 2 were so focused. ... There just wasn't enough time to muck around and make mistakes; it just had to be done. (Katarina, Int. 1/12)

Evidence of the Trust/Openness dimension has been exchanged by the only negative dimension of the SOQ: Conflict. Frank, open communication has been replaced by covert discussion; there is no personal support, except perhaps within each cast and these possibly revert to friendship lines outside the ensemble. Each student seems fairly isolated, fighting internal doubts. Respect is evident as the students freely admit that other students were better than them, but it is a sense of ranking rather than the open acceptance and respect of everyone that Isaac expressed earlier. There is very little evidence of Risk-taking here. The students lost their capacity to fully experiment, take risks and make mistakes. It became an intense competition where “pressure” became the defining aspect. Creativity did result but the process was not enjoyable for these participants. There was also personal cost to some performers. This constant comparison became so intense and weighed so heavily on one actor that he froze in performance. In the following interview he disclosed that the competition had made him doubt himself so much that he tried to take on the other actor’s (Stevie) performance style.

And then everyone was laughing when I said my lines. And then as it went on they stopped laughing. And then I got into this mentality of, “Oh no, I’m not being funny enough.” And they started laughing at what Stevie was doing. And then I completely flipped out in my head. ... I picked up on her rhythm and I put the rhythm into what I was doing. ... that was when Paul said, “You’re trying too hard.” ... So it obviously showed that I was trying to be someone else, not me. So in the last week of rehearsal I had to go back and think what I was doing first. Then I went back and did what I thought was good. When you’re performing you don’t always know if the audience is laughing. I don’t know if they were laughing, I hope they were laughing. ... With characterisation, I’ll never do that again. Because now I know that if I slip into what someone else is doing then I’ll go crazy. (Francis, Int. 1/12)

The paucity of the Trust/Openness dimension had stopped all Risk-taking for this actor. His initially high confidence in himself and his abilities, and previously strong relationship with the director had all been severely undermined. He stopped experimenting and instead felt forced to look for safety and security in mimicking another’s successful performance, an anathema to creativity (Harris, 2016; Sawyer, 2012).

The creation of Trust/Openness in a group is shown here as a complex and often fragile process. It involves factors such as teacher and student leadership which models and creates trust, openness,

respect and personal support. Other factors which contribute are unity of passion and purpose, and the authenticity of the task and expectations of professionalism which promote mutual respect and personal support within the group. When there are high levels of Trust/Openness, the group often uses the term “family” to describe themselves, indicating a deeper level of emotional connection and reliance. As was evident in the teacher/student relationship, the component of personal support is the most salient in the creation of a climate where creative risk-taking can occur. Trust/Openness enables and is supported by the dimensions of Idea-support, Freedom and Debate which will now be discussed.

Idea-support, Freedom and Debate

Viles’ belief in student capacities and their trust in his capabilities were significant aspects of the research findings and their importance is supported by Seidel’s (2009) report. This reciprocal belief facilitates the Idea-support, Freedom and Debate dimensions of a Creative Climate. In the Freedom dimension, “people are given autonomy to define much of their own work (and) are able to exercise discretion in their day-to-day activities” (Isaksen, 2007, p. 6). In this context, it translates to the students’ freedom to develop their characters and their interactions. In the Idea-support dimension “people listen to each other and encourage initiatives...in an atmosphere (which is) constructive and positive” (Isaksen, 2007, p. 6). The Debate dimension refers to an eagerness to contribute, and allows for multiple, possibly opposing opinions and a diversity of perspectives (Isaksen, 2007). In this context the verbal “debate” is often between Viles and the student; however it is often a physical “debate,” where different versions of characterisation or blocking are explored collectively.

Director’s belief in the capacities of students

The interviews demonstrate that belief in student capacities is integral to Viles’ directorial methods and facilitate the Idea-support, Freedom and Debate dimensions of the Creative Climate. These dimensions build on the Trust/Openness that has been established and work together to facilitate creative risk-taking. Seidel and his colleagues also identify “Respect and trust among all participants, along with a belief in student capacities” (Seidel et al., 2009, p. 38) as one of the main elements of the community dynamics of quality arts education. The previous section established the existence of respect and trust. Here the focus is Viles’ belief in the capacities of his students which underpins his directorial methods and demonstrates the SOQ dimensions of Freedom, Idea-support and Debate.

Viles’ directorial methods are founded on his expectation that students bring creative ideas to the rehearsal.

I think some people feel as if acting equals... the director telling me everything what to do. And you think, no. We'll guide you through and really try to bring out what's within but ultimately you have to show me. Make an offer and then we sort of negotiate, you know (laughs), it's as simple as that. (Viles, Int. 1/12)

Viles' creative process is built on his belief in the existence and quality of what the students bring in their artistic choices. His use of the word "negotiate" implies equality, placing the students on his level. He may have the final say, but their ideas are worth engagement and debate. The students relish the freedom he gives them and the trust in their abilities that it implies.

He's not telling us, he's like, "What do you think is right?" I like how he lets us improvise. He does give us direction, and gives us clues but I like it how he knows we're able to make up our own characters... and just by him letting us know that we're able to do it, it gives us more confidence in what we're doing. (Rose, Int. 3/11)

He's given us that freedom to choose and that's what Paul does best. He gives you that freedom, that mature sense of, this is your play in a way, come back to me when you've got your ideas together and we can build on that. (Rex, Int. 2/11)

His respect of their ideas and trust in their abilities gives the students' confidence in themselves so they can effectively use the Freedom of his rehearsal process. In this context their Freedom is in their discretion and decision-making powers over their own character and his/her actions.

I love how he gives us this freedom, because I know that a lot of the time you won't get this much freedom with other directors, which I think allows us to learn a lot. [Freedom is] letting us take control of what intention we want to do, what blocking we want, that kind of thing, and he'll work from that and help us with that. And if it doesn't work then he'll take over and say, "How about we try it this way?" (Julia, Int. 2/12)

Julia's description of the process shows not only evidence of the Freedom dimension, but of Idea-support as well. Viles will work from their ideas, and help them develop them. He will also give other suggestions to lead them if their initial impulses aren't effective. He does not tell them

what to do in this instance but rather gives them more options to explore. This brings in elements of the Debate dimension where ideas are considered and reviewed.

I think Paul has a very broad spectrum that he works with when he's directing. It's not a tunnel vision kind of, "You're going to do this, this, this and this." He wants you to feel comfortable, and if you don't feel comfortable doing one thing, he'll find an alternative way or he'll ask you, "How would you look upon this, how would you want to get this up and running?" And I think, as much as we learn from him, he's also learning from us every day. (Rex, Int. 3/11)

Rex's sense that Viles is also learning from them perhaps indicates that Viles genuinely engages with their contributions. Student ideas are respected and sought out, and is evidence of the authenticity of the Freedom, Debate and Idea-support dimensions that exist in the rehearsal space.

Belief in student capacities is the salient aspect of Viles' directorial methods that brings into play additional elements of the Creative Climate of Freedom, Idea-support and Debate. These operate in the context of relationships characterised by Trust/Openness. His trust in their abilities gives them the self-confidence required to take advantage of their Freedom in the rehearsal process. This is augmented by Idea-support where ideas can be experimented with and physically investigated. The Debate dimension adds to this with multiple voices which are eager to contribute, and which are heard and evaluated. These dynamics are built upon open, respectful and supportive relationships. This interplay between these qualities of the Creative Climate, stemming from Viles' insistence that the students bring their (often unrealised) capabilities to the rehearsal space, allows for effective experimentation and creative risk-taking.

Students' trust in director's knowledge and expertise

While research has demonstrated the relationship between student and teacher (Brinkman, 2010; Davies et al., 2013; Seidel et al., 2009), there is little research examining the reciprocation of a teacher's trust in student capacities – their trust in his capacities. This study shows the significance of this trust by the students. They admire Viles and trust his knowledge, experience and skill. While this contributes to their respect of him, it is of particular importance as it enables them to trust how Viles will shape their ideas. In other words, it allows them to engage fully in the Freedom, Idea-support and Debate of the process trusting that he will "do something" with the creativity they offer him to make the piece successful. Isaac trusts Viles' experience and ability to bring out the best in him and the ideas he offers.

He knows exactly what he's doing at all times. He never does just does something, there's always justification for what he does. Why he's like that is because he has such a skill in what he does, in the fact that he's had so many years to perfect it and now he can give you something, something that he's really passionate about and he can utilize those skills to bring the best out of the play as well as the actors who are embodying it. (Isaac, Int. 3/11)

Isaac trusts that Viles can provide effective Idea-support and Debate. Viles' working methods gives them great Freedom, but with confidence in Viles' ability he feels he can try out new ideas and can trust Viles to help him to develop and refine them, and together come to an effective result. Idea-support and Debate can be seen as more than the interaction within the group, it is also a trust in the ability of those who are supporting and adjudicating the debate of those ideas. This trust in Viles' theatrical judgement allows the students to contribute freely knowing that he will bring out their best and bring the piece together in the end. This trust in Viles' skills and expertise allows him and other students to have a degree of emotional safety.

You're kind of always on the edge thinking, "Why did he pick that and not something else?"... And then show week comes, and the only thing you really have left to do is to understand Paul's direction and then your character sort of fits in and everything comes to consciousness. (Boris, Int. 2/12)

While initially doubting Viles' artistic decisions, Boris, in his first year of Company, comes to accept Viles' creative direction. His term "comes of consciousness" perhaps signals his view of Viles' creative awareness and deep sense of the whole scheme of the play. There is a sense of peace in that the concerns of the greater play (beyond one's own part) are firmly in control through Viles' skills. The students' trust in his expertise allows them to relax in their experimentation, knowing that he will bring it all together skilfully in the end. Student trust in the skill of the teacher/director has not featured in the literature. The findings of this research indicate that it is a noteworthy factor in promoting the creative risk-taking of the ensemble.

Playfulness and Humour is a dimension of the Creative Climate that is unique to Ekvall's model. I now explore it as, in this context, it is an essential component to the formation of the Creative Climate of the Drama Company.

Playfulness/Humour

Although “play” is often referred to in the literature on theatre and drama in education (Connery, John-Steiner, & Marjanovic-Shane, 2010; Courtney, 1974; Davies et al., 2013; Heathcote et al., 1990; Jeffrey, 2006; Wagner, 1999), the use of playfulness and humour is not usually highlighted in studies of creativity. Sawyer does draw attention to studies that show a good mood is more conducive to creative work (Sawyer, 2012). In Seidel’s extensive report on quality arts education, neither aspect was mentioned. However, Ekvall’s SOQ shows that this element is vital to creativity. Isaksen describes this aspect as: “Spontaneity and ease are displayed within the workplace. A relaxed atmosphere where good-natured jokes and frequent laughter occur is indicative of this dimension. People can be seen having fun at work. The atmosphere is seen as easy-going and light-hearted” (Isaksen, 2007, p. 7).

This component is pronounced in Viles’ rehearsal space, however he maintains a balance between Playfulness/Humour and the serious demands of the work. Both his demand for total commitment and his warm, humorous “Paul stories” are legendary. There is frequent laughter in the rehearsal room. Viles alternates between hard work and jokes, often in quick succession. Through his use of humour Viles mitigates his status as director.

Paul has a lovely dynamic with the kids. Friendly, funny, he laughs too at their jokes, but he is also focused and demands the best, the new, wanting the kids to play with the roles and try new things. Openness to experimentation is evident. (Obs. 27/4/11)

Paul frequently tells funny anecdotes, sometimes sending himself up as the butt of the joke. (Obs. 14/3/11)

Viles is perhaps opening up the space, signalling a change from the standard relationships of a classroom. The students perhaps feel included and validated by participating in the humour as it is not just Viles telling jokes, it is often shared dynamic. This modification of the status relationship perhaps reinforces that Viles doesn’t have a pre-conceived idea of the character roles or blocking of the scenes; he wants their experimentation and creative risk-taking. He genuinely means the Freedom, Idea-support and Debate dimensions he offers them. Humour is also used to facilitate working on the challenge of the task as he uses it to help balance the tension of the material.

Oh, Paul's stories. Last year we were very, very tempted to write a book of just Paul's stories. Hilarious, the best. He feels the tension – so it's a Paul story coming along. He cracks everyone up and makes us go again. (Rex, Int. 1/11)

Viles uses humour to keep the atmosphere light in the rehearsal room, as a counterbalance to the pressing needs of the work. This humour seems to be one of the factors helping the students manage the heaviness of the subject matter and pressures of creating the piece, particularly in *Bassett*.

All in all this was a very relaxed rehearsal for a very difficult scene. Together in performance they approached the scene's possible effectiveness but much more to do. ... Despite Paul's fears, the kids are holding up very well, lots of good humour. (Obs. 6/6/11)

Paul tells them to go there emotionally and come back for bows, tension breaks and laughter. Katarina silent. Paul continues saying that theatre is hard – relive this night after night – refers to Judy Davis and some nights the tears won't come. Sometimes don't want to go there – too revealing – easier to be a librarian. A few chuckle at this. (Obs. 23/5/11)

Paul acknowledges the difficulty of the task with humour as he puts it in context, it is only a performance and it is hard, even for the best actors. His comic reference to becoming a librarian also lightens the mood, humorously encouraging them to embrace the challenge. This mood of laughter yet focused work effectively sets the stage for improvisation and creative play.

Playfulness/Humour also contributes to the animated atmosphere of the rehearsal space. There is a sense of fun, but also professionalism, with one energising the other.

Paul lets them laugh for some time, then senses timing of it, then immaculately starts reading script and all focus instantly. (Obs. 2/05/11)

The atmosphere is really building – the interaction is starting to take off. Group so easily goes between complete laughing and almost hysterics into silence and serious, totally focused, into the work. (Obs. 2/5/11)

Viles' determined focus drives the process as can be seen in the split-second change of mood between laughter and focused work. The Playfulness/Humour gives energy to the work and keeps the focus enjoyable rather than onerous. It contributes to the environment of "a hum or a buzz of energy and focused engagement" (Seidel et al., 2009, p. 30) cited in Seidel's work. Katarina describes the mood as playful.

It's like, it's weird, it's like this weird, what's it called... like aroma, like it's this weird atmosphere, everyone's just like, "let's get up, let's go, let's go, I'm bouncing off you, you're bouncing off me, let's bounce." (Katarina, Int. 1/11)

Katarina's use of the word "bounce" perhaps implies a playfulness she feels in the atmosphere of the rehearsal room. She describes a sense of energy and playful boldness, a sense of fun and a propensity to take on the theatrical challenge and take creative risks.

Viles uses the Playfulness/Humour dimension to augment the Trust/Openness of the relationships in the room and support the Freedom, Idea-support and Debate he gives the students in the rehearsal process. He also uses it to counterbalance the challenges of the creative task and contribute to the energised dynamics of the rehearsal room. This sense of fun, energy and trust enables the students to take creative risks in the rehearsal process.

Creative Risk-taking

Six elements of a Creative Climate have been highlighted in the work of the Company thus far in this chapter. Authentic creative tasks and a professional working paradigm provide the Challenge/Involvement dimension that provokes a Risk-taking paradigm and frames the work. Trust/Openness is essential and facilitates the Freedom, Idea-support and Debate dimensions. Playfulness/Humour supports the relationships in the group and creates an atmosphere for energised improvisational play and creative experimentation. These dimensions culminate in the inclination to take creative risks, the Risk-taking dimension of the SOQ. Isaksen defines Risk-taking as:

the tolerance of uncertainty and ambiguity exposed in the workplace. In the high risk-taking case, bold new initiatives can be taken even when the outcomes are unknown. People feel as though they can "take a gamble" on some of their ideas. People will often "go out on a limb" and be first to put an idea forward. (Isaksen, 2007, p. 7)

Once the challenge has been set, creating the atmosphere to take creative risks is paramount. From the students' perspective, the data reveals that they often articulate this propensity to take creative risks through the word "comfort". Two students add another perspective to the Creative Climate that has been established. Isaac feels that Viles controls the Creative Climate and Katarina draws strong connection between the "comfort" of the rehearsal space, Risk-taking and creating a higher level of performance on stage.

Isaac acknowledges that the safety in the group allows them to experiment and make mistakes, but feels that it is Viles who controls this dynamic.

(We get to) rehearse in a very intense, in an environment which we can all kind of get into and not feel weird if something goes wrong, or if something, or if we don't do it right or stupid stuff like that. Without Paul that would not be possible, 'cause at the end of the day the director controls the space. (Isaac, Int. 3/11)

Isaac firstly refers to the sense of professionalism where they can take themselves and the work seriously. This gives them security to invest earnestly and wholeheartedly in the intensity of their Risk-taking. He also refers to the sense of a safety net if something goes wrong and acceptance of mistakes. These feelings of security to support risk-taking are seen by Isaac to be generated and maintained by Viles. He refers to his "control" of the space, a strong term in an environment that has been characterised by Trust/Openness and Freedom. It refers perhaps to the students' trust in his expertise. This may also allude to the pivotal control of the director. This is not a directionless space but one that is carefully crafted, balancing freedom and control. This balance is discussed in the following chapters examining the boundaries of the space and the creative processes within it.

Katarina describes the inclination to take risks as feeling "comfortable". This comfort encompasses the total space: the students' relationship with Viles, with each other, the physical environment and the script.

We just, you just get comfortable each week, so the more comfortable you get, the more open to risks you are. So I think we just got really, really comfortable with Paul and comfortable with

each other, and comfortable with the space and comfortable with the play so that he could just chuck us anything and we could do it. I think it's comfort, safety. (Katarina, Int. 3/11)

She draws a strong connection between “comfort” and risk-taking. The higher the level of “comfort” the more open to risks the students are. There is an implication of great confidence to manage any creative risk given to them, a boldness to take on any creative challenge. This “comfort” is perhaps the ideal culmination of the Creative Climate. She sees that this level of “comfort” transfers to the performance space and allows the piece to reach new heights, firstly in her own performance and then for the cast as a whole.

I don't think my character changed [over the run of the show], I still had the same intentions and character but I think it, I think it released more if that's the right word. It came out more. I physicalized it more because I was comfortable. So I don't think it actually changed fundamentally but it developed, like it was all there but it all just kind of unravelled because I had the opportunity to, blossomed, kind of thing. (Katarina, Int. 2/12)

Everyone always bounces off each other, once someone starts settling in, you know really like, this is it, let's push it 100%, and then someone else pushes 100% and everyone else pushes 100% and it all just kind of snowballs and everyone bounces off each other. I think it starts with being comfortable ... you're not nervous and rigid. (Katarina, Int. 2/12)

The Creative Climate and the rehearsal process allowed her character to “unravel”, to “blossom” in performance. The Risk-taking element had transferred to the performance space and transformed it. Her language alludes to a letting go, almost a flow state (Csikszentmihalyi, 2008) where the creativity takes over. When describing the performance of the group, the emphasis on the personal blossoming of character is replaced by the dynamic interaction between the cast, almost a group-flow (Sawyer, 2012) state where each member's interaction takes the others to a higher level of performance (discussed further in chapter 7). This is founded on the “comfort” built from the Creative Climate of the rehearsal room.

The six dimensions of the Creative Climate shown in the work of the NSW Public Schools Drama Company culminate in a propensity to take creative risks in rehearsal, the Risk-taking dimension of the SOQ. The authenticity of the task and Viles' professional approach normalises the Risk-taking paradigm in order to take on the Challenge/Involvement that the task evokes. The Trust/Openness

in students' relationship with Viles and in the group allows them to feel safe and supported in their experimentation, able to take the work seriously, make mistakes and believe that their contributions are valued. They are also confident in Viles' Idea-support and Debate, trusting that he has the expertise to make their ideas successful. There is Freedom as well as Playfulness/Humour to invigorate the rehearsal, but also a sense that Viles is in ultimate control of the climate and the process. The "comfort" in the Creative Climate of the rehearsal room and the Risk-taking it facilitates transforms in the performance space, allowing them to enter an individual and group flow state of creativity where they are able to "blossom" and take their performances to a higher level.

Idea-time and Conflict

There are two of Ekvall's SOQ dimensions which are yet to be addressed. They are Idea-time and Conflict.

Idea-time is defined as "the amount of time people can use for elaborating new ideas. In the high idea-time situations, possibilities exist to discuss and test impulses and fresh suggestions that are not planned or included in the task assignment" (Isaksen, 2007, p. 6). There is little evidence for this dimension in the data collected from the Company. While there is time for experimenting with new ideas, there is not specific time allowed in the rehearsal process for long amounts of time exploring impulses. Exploration is factored into the process, and this could be identified as Idea-time, but the pressing nature of the task and the time limitations do not allow much deviation from the schedule.

Conflict is the only negative dimension of the SOQ. It refers to emotional and personal tensions within the organisation. "The climate can be characterized by 'interpersonal warfare.' Plots, traps, power and territory struggles are usual elements in the life of the organization. Personal differences yield gossip and slander" (Isaksen, 2007, p. 7). While there are emotional and personal tensions, the climate of Company is not usually characterised by interpersonal warfare. This dimension was most evident in the rehearsal for *The Grandfathers* as discussed above. As shown, it is completely counterproductive to creative Risk-taking which is the goal of a Creative Climate.

Conclusion

I have explored the context and working environment of the NSW Public Schools Drama Company within the theoretical frameworks provided by Seidel and his colleagues (2009) and Ekvall's Creative Climate (Ekvall, 1996; Isaksen, 2007). These findings demonstrate how the authenticity of the task and the professional paradigm of the Company evoke the Challenge/Involvement dimension of the

Creative Climate and require a Risk-taking paradigm to solve the creative challenge that has been posed. The purpose of the remaining dimensions is to create an environment where Risk-taking can be most effective. Trust/Openness in the relationships of the group is essential. While frank, open communication and mutual respect are vital in teacher/student dealings, it is the sense of personal support, which includes emotional openness that allows the students to most successfully experiment. Likewise, in student-to-student interactions, it is a rich sense of “family”, which includes strong emotional connection and reliance, that provides profound support and enables greater levels of creative risk-taking. Playfulness and Humour facilitate tackling the challenges of the task, balancing the focus and seriousness of the work and energising the space.

Viles’ belief in student capacities is a powerful component of his directorial style and facilitates the dimensions of Freedom, Idea-support and Debate. His trust in their abilities allows them to take advantage of their Freedom in the rehearsal process. This is fostered by Idea-support where ideas can be experimented with and physically investigated. Debate contributes to this process as Viles and the students debate ideas, but more often they are “debated” physically and collectively on the rehearsal floor. These dynamics are built upon open, respectful and supportive relationships. This interplay between these qualities of the Creative Climate allows for effective experimentation and creative risk-taking. It is the students’ belief in Viles’ skills that adds an important dimension to the findings and is an area that is under-explored in the literature. Their trust in his skill allows them to take full advantage of the Freedom, Idea-support and Debate that his process offers. This allows them to freely take creative risks, trusting that he will bring it all together in the end.

The SOQ qualities of Challenge/Involvement, Trust/Openness, Freedom, Idea-support and Debate culminate in eager, creative Risk-taking. At its best, trying new ideas are normalised, students trust Viles’ expertise to refine their ideas, participants feel supported and emotionally open, mistakes are welcome, experimentation is fun, and a sense of an energised, “feeling comfortable” pervades.

The next chapter examines the boundaries that frame the rehearsal process and further stimulate risk-taking and creative discovery, and examine how this “comfortable” quality makes it to the performance space to facilitate powerful, collaborative group-flow.

Chapter 6

Creative boundaries – The boundaries that stimulate invention

Introduction

This chapter is about boundaries; specifically how boundaries are used by the director and cast in ways that stimulate creativity and facilitate risk-taking in the rehearsal process. Boundaries are about limits and constraints, the “givens”. The key to making them energise and guide the risk-taking is in how they are expressed. Ibbotson states:

Creative leaders need to be able to identify, articulate and express constraints that provoke the team to creative responses within the right field. The constraints imply a direction, a hope for the investigation, but do not specify the means or, most importantly, the *specific* outcomes. They are also tight enough to constitute a strong challenge; they are not easy or clear paths. Necessity is the mother of invention: if we are not working against some resistance, if we are not up against some sort of boundary then we are not creative. But describing the nature of those boundaries in the right way allows us to control the direction of creative effort while allowing sufficient space for the unexpected or the superb to emerge. (Ibbotson, 2008, p. 11)

Considered in these terms, improvisation in the theatre operates on the principle of accepting constraints. There is the discipline of saying “Yes” to whatever is offered and working with it. In effect, it is an acknowledgement that the “givens,” the boundaries, are the substance from which the ideas come (Ibbotson, 2008). The challenge is for the director to set up these “givens” in such a way as to provoke the ensemble to creative solutions in the direction they want.

In the context of the NSW Public Schools Drama Company, drawing on the work of Ibbotson, my analysis proposes that Viles uses a variety of boundaries to stimulate and guide the work of the rehearsal process. These boundaries are creative constraints that provide for inventive collaboration in the development of the piece and indicate Viles’ partial control of the process as he sets up the boundaries rather than determining specific outcomes. I will discuss three types of boundaries that Viles employs: firstly the play script, secondly Viles’ directorial vision expressed through a search for truth and authenticity, provision of a structural framework for improvisation

and feedback on student choices, and thirdly a different type of boundary. This is the dynamic boundary of the creative unknown which is formed by the tension between challenge and skill. This third boundary is informed by Csikszentmihalyi's theories of flow (2008).

This study explores the qualities of these boundaries and suggests that each facet of their restrictive qualities prompts risk-taking, stimulating and guiding the invention in a different way. These boundaries are situated within the environment of the Company, the Creative Climate explored in the last chapter which establishes the relationships and creative working paradigms of the group. These boundaries form a structure within this environment which facilitates the freedom of the improvisational rehearsal processes which will take place within them. These improvisational processes are the subject of the next chapter.

The task of direction is a complex interplay between the director and actors. Ibbotson states that:

Creativity is a boundary phenomenon; it will occur where resistance is encountered, where things collide, where the awkward or unexpected or hilarious appears. It is the director's job to ensure that these encounters happen by setting challenging and imaginative constraints.. (2008, p.15)

Ibbotson sees creative constraints as the motivating force of the creative process. The final result is a director-led weaving together of the ideas that are generated by the group within the boundaries that are given. Susan Letzler Cole, in her analysis of the work of ten professional directors, concludes that successful directing is "not rooted in clear demonstration" but is a "mutual dependency" (Letzler Cole, 1992, p. 219). Going further, one of her participants, director Martin Marchitto, tells her, "I try to establish boundaries and let the actors work within them," and after some observation she responds, "It's a collaboration" (Letzler Cole, 1992, p. 219). Both Marchitto and Ibbotson use the concept of boundaries, or creative constraints that frame or restrict the work to stimulate creativity and collaboration in the direction they desire.

Viles approaches the task of direction in a similar fashion although he has not named or consciously conceptualised it as such. He uses structure to guide, stimulate and support the freedom of the improvisational rehearsal process. Viles articulates his concept of effective direction as:

You are the person that leads them initially and then you let it go. The quality is that they get it and they own it, and they add to it. So for me when I watch Drama Company, I love watching the additions they make, that they get it. (Viles, Int. 2/12)

Viles initiates and then releases the material as the students “get it”. He is able to release his control when he can trust that their understanding of the material aligns with his vision. This also implies his trust in their capacity to contribute, a capacity he and they relish. Through their collaboration, the piece becomes better than either could do as discrete entities. The main concept here is leadership and then release, structure then freedom, to facilitate creative collaboration. Viles’ vision is not dictated but structured to facilitate the invention along the lines he envisions. The students attest that they contribute to the process but that it still comes out as Viles’ vision.

That’s what I like about Paul. It’s very “us”. Paul rarely ever gets up and says, “You’re here, you’re here, you’re here.” It’s all very improv which I really like. ... One of the things that always amazes me about Paul is how does he do it from there without being “You do this and you do this.” It comes out being his vision. (Katarina, Int. 1/12)

A model of boundaries can perhaps explain this dynamic. The students contribute to the process, but it is within the boundaries that Viles provides. The final production is the result of Viles’ crafting their ideas together, weaving their innovations to inform his developing concept of the play. He leads by communicating what he envisions the play’s concepts and meanings to be, then releases the students to the freedom of improvisational rehearsal to garner their creative contributions, selecting and refining them as they develop to become part of the final product. He is not an all-knowing master who moves the actors into planned positions; rather he is an explorer, searching alongside the students at times, finding a way to realise what were misty conceptions. Therefore his directorial methods can be seen as providing boundaries and constraints to stimulate and guide the creative processes of the students, probing, exploring and creating, rather than merely giving a series of instructions that construct a performance. I will now explore each of the boundaries that Viles employs. The next chapter discusses the creative processes that take place within them in rehearsal.

The boundary of the play script

The script provides a dynamic boundary for both Viles and the students, providing a structure that allows creative freedom. “An actor can only truly play when the driving structure of the

written play allows him to do so” (Lecoq et al., 2000, p. 99). It is a boundary that motivates the work and provides creative stimulus as well as a safety net. The script provides information on new worlds and experiences, and challenges the students to a creative search for meanings and their manifestation. It gives a sense of security to the creative process, and allows for self-expression and artistic agency. Its restrictions stimulate creative engagement.

The script is firstly a source of information that gives them a creative anchor and stretches the students beyond their known worlds.

I think with script work you're able to explore another world more than with playbuilding, 'cause you're creating someone else's world ... there's too much freedom so you don't know what to do with it so you just make archetypes and stereotypes, and general, not really unique characters, but with the text you have that grounding. (Katarina, Int. 2/12)

Katarina alludes to the structure of the script providing “grounding,” a structured place to move from which facilitates the creativity; the details of its restrictions providing stimulation and possibly “safety” for the invention. This safety is not one of complacency but rather one that allows them to take creative risks, similar to the safety of the creative climate which facilitates risk-taking. The script provides a boundary of many tangible, concrete facts about others’ worlds and leads the students beyond their “stereotypes” to discover new experiences and new understandings and create original, “unique” characters. Rex’s investigation of the details of his character Leo helps him to extend his understanding and find new perspectives.

Leo helped me understand how to be involved in a character, writing up all their back stories, thinking about what he would be doing in this situation. I ended up knowing what music he would listen to and everything, like I've got it on my iPod. He was listening to British rap and old Hip Hop. British rap is such a beautiful but sad thing. ... A lot of the songs are bringing up the fact that they're living in fear. ... And then I had to learn how to be this other person, learn how to get aggravated. ... Everything I wouldn't usually do I had to learn how to do, like abusing people for simply their race or trying to pick fights with someone simply for their opinion. (Rex, Int. 3/11)

The scripted interaction and other facts facilitate Rex’s originality and creativity. The fixed characteristics such as “abusing people for simply their race” prompt Rex’s creative freedom

within those restrictions to choose which British rap songs Leo would listen to. This leads him to a deeper understanding of the character and a realisation of the sadness that underpins the character's life and motivations. He finds the songs "beautiful but sad" and realises "that they're living in fear." The constraints of the script lead Rex to create a unique, complex character rather than a stereotype. The artistic intent and meaning of the script also issues a creative challenge to the students which stimulates their work.

Script is written for a reason and you've just got to find the reason of why the writer wrote it like that. I think the search to find that is more ... it's more of a challenge. (Rose, Int. 2/12)

Script work, I personally love, because you have to explore it and you have to find the roots which make the play. ... I think I know the play, but you don't, even until your last performance when you truly discover, it's fascinating, and it's lots of fun. (Julia, Int. 2/12)

The script challenges the director and students to search for the writer's intentions and discover the multiple, deeper implications of the work. There is a sense of excitement in the exploration as they rise to the artistic challenge the script provides, spurring them on to discover the depths of meaning in the text. They also become artists as they engage in the writer's artistic purposes, trying to realise them in the performance. In this way the script is inviting them into the creative process of interpretation and the creation of their performance as they become artists with something important to communicate to the audience.

In script work you have a foundation to start everything off and then from there you can kind of interpret that how you will and yes, your opinions and personal influences do affect that, but at the end of the day you've still got that core, which is the script. ... It's nice to see how you've taken that and turned it into your own. (Isaac, Int. 2/12)

There's something very "you" about taking a text and making it your own. (Katarina, Int. 2/12)

The students acknowledge their creative agency in interpreting the boundaries of the text and seem to express a satisfying resonance of themselves through it. By working on the script they have reflected upon their own "opinions and personal influences," and let the material of the text deepen their thought processes and perhaps change their attitudes. Both students use the

phrase “your own,” relaying a personal relationship to and ownership of the material. Its restrictions seem to have deepened their creative engagement and agency rather than limited it.

The boundary of the script kindles creativity. It is a stimulus for the director and students, providing abundant material to explore, and challenging them to elicit its multiple meanings and fulfil some of the playwright’s intentions. It invites them into the creative process, allowing original interpretations and avenues for creative expression. In these instances it is deeply satisfying for the students. It also provides an anchor for the work, giving a security that releases creative risk-taking as its structure will support and contextualise their experimentation.

Viles interacts with this textual boundary as he creates the boundaries of his vision for the students to work within. Not only do the students interact with the textual boundary individually, they interact with it as mediated and envisioned by Viles. His interpretation and expression of it informs their understanding in a dynamic, interactive process that facilitates their creative collaboration, and forms another type of boundary for the process.

The boundaries of Viles’ vision

The ways Viles communicates his vision to the cast become creative constraints that motivate the students in the creative process. Ibbotson states that:

One of the director’s most important functions is to present the constraints as exciting challenges and to give enough context for the actors to be able to begin their creative process and become involved and enthusiastic about the challenge. (Ibbotson, 2008, p. 24)

There are three main ways that Viles presents his vision as boundaries, challenging and exciting constraints, to the cast. The first is ideological: his search for truth and authenticity on stage which encapsulates his understanding of theatrical excellence. This underpins his vision and becomes a benchmark, a boundary against which to test all the work. The second is conceptual: he provides a scaffold for the work and imparts his vision aurally, spatially and metaphorically. This interpretation of the script guides the students’ individual responses to it. The third is interactive: his feedback which responds to and shapes student decisions and encourages them to continue risk-taking. These boundaries motivate, inform and shape the rehearsal process.

Ideological boundary - a benchmark of truth and actor authenticity

A search for truth underpins Viles' vision of the script and is his benchmark of quality performance. He seeks truth in the students' reaction and connection to the text so they can portray the characters authentically. He emphasises the physical body as a way to apprehend and portray these truthful emotions. This creative constraint does not accept artifice or superficiality and provides an enduring challenge for the students.

Viles' understanding of truth comes from a theatrical understanding of the concept initially proposed by Stanislavsky. Constantin Stanislavsky, the Russian actor-director was the first to seek "truth in acting." For him, truth was emotional authenticity and grew from a belief in the inescapable union of mind, emotion and physical expression. Stanislavsky's objective was for actors to perform emotions which are reproduced "under the promptings of true inner feelings" (Stanislavsky, 1937, p. 51). If the actor directs all of their attention to the "given circumstances" of the text, they "will find that "sincere emotions", or "feelings that seem true" will spontaneously grow" (Stanislavsky, 1937, p. 52). These emotions will then prompt the body to act reflexively. Many other teachers of acting techniques (Alfreds, 2007; Copeau, 1990; Hagen, 1991; Lecoq et al., 2000; Murray, 2003; Snow, 2012) agree that truthfulness is the "essence of the experience" (Hagen, 1991, p. 77). Grotowski believed that an "emphasis on simulating the surface aspects of daily social existence often obscured a more profound level of truth" and instead emphasised contact with the acting partner and focus on "subtle nuances of inner life" (Hodge, 2000, p. 193) as a way to finding truth and authenticity on stage (Grotowski & Barba, 1975). Even Brecht searched for truthfulness in role as explained by Angelika Hurwicz, a leading member of the Ensemble. Rather than being hostile to truth and warmth in the presentation of role, Brecht regarded them as pre-requisites (Hodge, 2000, p. 106). Truth in acting is a constant measure to gauge the effectiveness of an actor's performance in acting institutions and theatre criticism (Alfreds, 2007; Fine & Freeman, 2014; Hagen, 1991; Hurt, 2009; Letzler Cole, 1992; Lutterbie, 2011).

Viles begins this search for truth through exploration of the text, the first boundary. He urges the students to seek the truth in their reactions to the situations within it.

Viles tells them to be open with what the other actor gives you, don't balk – it gets intense – go with it – there is no escape – seek truth with yourself – how would you react in the world of the play? (Obs.14/3/11)

Not only are the students asked to seek the truth within themselves, they are asked to go deep, to be authentic in their emotions and avoid superficiality. The richness of the scripted material enables this discovery. By eliciting their reactions to specific moments in the play, Viles tries to connect the students with the material and the truth of their own reactions. This depth of truth is related to vulnerability and emotional response.

This is a fifty minute workout. At the end of it you must let it all go. There will be truth; you will be vulnerable, teary. You might not want to do it. You need to aim for consistency. At the end you will feel something and hopefully the audience will have gone on that journey with you. ... If there are tears, let them flow. (Obs. 2/5/11)

The emotional intensity of the situation, the degree to which they examine their own emotional responses to the situations of the text, and the sometimes vulnerable emotional journey they go on are seen as the way to truth for Viles. Authenticity and emotional vulnerability are seen as closely connected. This acceptance of vulnerability allows for emotional risk-taking. This risk-taking is set within the emotional Truth/Openness of the Creative Climate. Even the honesty involved in an admission of uncertainty is applauded as genuine and truthful.

Boris says as he sits, "I'm scared of this play now." Viles takes it on board, and worries, and says audibly, "How do I respond?" He pauses and then says to Boris, "You are probably scared of your response to the play. That's a wonderfully honest response." (Obs. 23/5/11)

The measure of honesty and truth provides a clear objective, and is a boundary that permeates many facets of the process, even that of asking questions, being uncertain and emotional vulnerability. This boundary allows for exploration and the taking of creative risks, provided that they come from an "honest" place, that they are authentic. This boundary of a benchmark of truth and authenticity motivates the students to honestly connect to their characters and take genuine creative risks in the emotional openness of the Creative Climate. Viles' artistic purpose is for the audience to see the characters as real people by the end of the play.

People were talking about how much they actually enjoyed the characters, how much they loved the kid who wanted to pee, or some characters they found annoying, so they started to actually accept them as being truthful. And that they started to cheer for them or just resent them. (Viles, Int. 2/11)

Viles' creative constraint of truthfulness leads towards artistic success in his work. He wants audiences to believe in the authenticity of the human characters on stage so that they can begin to reflect on their actions and engage with them as they support, resent or empathize. This possibly leads them to reflect on themselves and their own responses, thereby fulfilling the playwright's intentions.

One way that Viles communicates this boundary of truthfulness is through emphasis on the expression of the physical body, reflecting his belief, like other practitioners, in the intrinsic connection between truth and corporeal expression (Copeau, 1990; Fine & Freeman, 2014; Grotowski & Barba, 1975; Hagen, 1991; Laban & Ullmann, 1980; Lecoq et al., 2000; Letzler Cole, 1992; Snow, 2012; Stanislavsky, 1937). By emphasising physicality, he gives the students a way to access the truthfulness and authenticity that this boundary requires. It is this reflexive nature of the body that is of interest to Viles. His direction focuses on the students' physical expression and its truthfulness. He often refers to his belief that the body doesn't lie.

He tells them that they are always responding and listening, acting as much as those leading the action. Poor actors just wait for lines, good actors work with their whole body. ... He asks them to question themselves: What is the line which changes my physical and vocal? The body doesn't lie – the good actor is alive, the bad actor is dead. Be organic, coming from the truth of what you speak. (Obs. 27/4/11)

This boundary issues a challenge to be alert and responsive emotionally and physically in order to access truthfulness in performance.

One of the good things he learnt was to listen and respond to listening with his body. He was totally active for fifty minutes. He was roaming, he was looking for prey, he was responding vocally and physically to every gesture and moment that others created for him. He was alive, every show. He was alive; he opened his body to that whole play. (Viles, Int. 2/11)

This emphasis on physicality allows the actor and his role to flourish, going beyond delivery of lines to creating tension, atmosphere and meaning. Through using their bodies responsively the students are able to access truthfulness in their performances, and so achieve greater authenticity and more effective portrayal of the meanings of the piece. Emphasis on the body

and its “organic” connection to truth gives the students a way of interacting with this boundary.

Viles’ boundary of truthfulness elicits authenticity from the students and leads to powerful, purposeful works of art on stage. He strives to connect the truth of the situation with the students to allow them to portray the characters as authentically as possible, using the body as a way to access and portray this authenticity. There is an acceptance of vulnerability and uncertainty in this emotional risk-taking. This boundary requires genuine, original responses from the students and challenges them to take authentic creative risks.

Conceptual boundary – structural, spatial, aural and metaphorical

In keeping with Stanislavsky’s rehearsal techniques, Viles attempts to create the environment of the fictional situation to evoke empathetic and physical responses from the actor. He does this by framing the text structurally, aurally, spatially and metaphorically. He gives them more than just a fictional environment; rather he is transmitting his conceptual interpretations of the play, his directorial vision of the text. He outlines a narrative structure which gives the students key moments and key intentions to move between. These are his interpretation of the “givens” of the scene. Spatial dimensions unpack the power dynamics of the space and those within it. The aural and metaphorical dimensions are an attempt to capture the atmosphere and mood of the scenes. In all these ways he imagines the context of the scene to envelop the students in a rich framework, a boundary, to improvise within. This boundary provides multilayered stimulation of their creative ideas which he hopes will result in more detailed, original, authentic, and more embodied creative responses.

Viles sees the text structurally. Everything has its function in the framework of the complete text. This particular example is from *Bassett*.

This is like a, a progression whereby the crucible heats up and then lets off steam, each time, and you can see it in the structure of the play that each little moment leads to something, so that’s how I’ve divided the play up and that it just, at the end, there’s too much and he just can’t handle it. (Viles, Int. 1/11)

His choice of structural points is based on the build of the narrative and the journey of the central character. Each part means something of itself and leads to the next section, working together to culminate in the climax of the play. This structural overview gives the rehearsal process shape

and purpose. Each section is again divided into key physical moments. These provide structural markers for the actors to improvise within. It shapes the freedom of the improvisational process, providing anchors for the freedom to bounce off, and a direction for it to go. This process is covered in the next chapter. These structural points provide part of the boundaries that stimulate and foster the creative work.

Viles uses spatial information to create the environment of the fiction. Not only does he give meaning to the set pieces, such as the window being the symbol for escape and presence of the outside world, he also considers the dynamics of the space. He stresses the importance of characters controlling the space, and the power shifts within it.

And there's an empty chair there ... that used to be the authority figure, Miss Kimani, who's left, who pissed off. And who takes over the chair? Leo does. And he battles with Aimee and then he turns on Amid. (Viles, Int. 1/11)

The empty chair is not important of itself but rather for what it signifies. It symbolises the power vacuum which the lead character begins to assume. Viles emphasises the social significance of the spaces and props on stage to provide physical boundaries that have social significance to the characters and the social interplay in the room. The actors improvise among the physical props and set pieces but also among the social dynamics of the characters' interactions. These elements provide boundaries to stimulate the creativity that results.

Viles uses sound to help immerse the students in his conceptual understanding of the text. He sees sound as providing a "soundtrack" to the events of the play, providing mood with its rhythms and contributing to the build of tension. He explicitly discusses it to affect the students' work in the space.

Listen to sound track of the play – bell, lock, plane, possible crack of window, bashing of the desk. That builds tension. This is a noisy play. (Obs. 9/5/11)

Think of what comes into this – door to begin – what brings you back into room is can't get out – then focus up and listen to plane – then Kelly argument of blaming each other, then action of break out. Viles walking through movements as he talks. Over by desk remember noise.

Soundtrack of play. Viles makes sound by pulling out drawers of desk. Noise, Leo is destroying

things already. Something for you to work with. ... There is noise, I am imagining there is noise.
(Obs. 29/5/11)

Viles presents the structural markers of sound for the cast to improvise around. The sound supports the build of tension in the scene, affecting the characters and the audience. His perception of sound includes the physical body in space and the noises it makes. Sound is part of the action, the interaction, the corporeality of the scene, contributing to its meaning as powerfully as any other dimension. Perhaps he is using sound to access the physical rhythms of the body, an extension of his belief in the authenticity of responses that are physically situated. Viles' emphasis on embodiment is further discussed in the next chapter on the rehearsal processes. Here Viles uses sound as a way to situate the body in the tension and corporeality of the scene, providing boundaries for the actors to improvise within that provoke and direct the invention.

Viles uses a range of metaphors to express his interpretation of the text. He uses metaphors when discussing the set and the students' responses to this physical environment.

Viles goes on to talk of Toby the designer and her ideas for the set to be a crucible – lower the roof – intense – nowhere to go physically. Viles shows how he would feel, scratching at the walls. (Obs. 14/3/11)

Viles talks about how the set will give a sense of containment – using actual walls of theatre to increase that feeling. Using actual door of theatre in set. The lighting pre-set will be a camouflage dapple – set the idea of battleground in people's minds. Fatigue green running through grey of floor. (Obs. 2/5/11)

He enriches the physical set with metaphorical connotations, evoking emotions and physical sensations, tapping into the layers of meaning that metaphors provide (Seals, 2014). Viles also uses metaphor to describe the social interactions within the space.

So I think there are two obvious silver-backed gorillas in the room, and they've just got to fight for their own territory, ideologically opposed. (Viles, Int. 1/11)

Leo, you start moving around – Leo doing it as Viles talks. Leo the lion, this is your hunting ground. Amid is prey, so is Graham. (Obs. 29/5/11)

Viles states that Zoe and Kelly announce their animosity. Staking out territory. Cats peeing on their territory. (Obs. 9/5/11)

Viles applies metaphor to a range of areas. They infer dynamic, multidimensional relationships within the cast and nuanced interactions with the set. He places the students in an environment (a crucible, a battleground, a hunting ground, their territory), suggests they are animals within it (lion, prey, cats), and then gives them objectives to strive for (to get out, roam and look for prey, hunt, fight for and stake out territory). Through metaphor he gives the students a context, a role and an objective, all fundamental acting elements, but the use of metaphor to do these embeds them in the body as current cognitive research attests (Saxton & Miller, 2013; Siegel, 2007). Cognitive scientists Lakoff and Johnson (1999) reveal that metaphors are derived from bodily experience. Recent cognitive research claims that our comprehension of metaphors is grounded in aspects of our sensory-motor experience. They have been acquired through our embodied engagement in our physical world (Johnson, 2010; Lacey, Stilla, & Sathian, 2012; Sathian, 2012). Within our minds they are understood in a physical sense. Explorations using neural imaging reveal some modest evidence that sensory-motor areas of the brain are activated as we comprehend metaphor-based expression. For example, the use of a metaphor such as “I see your point, but you could shed more light on it” activates parts of the visual cortex (Hauk, Johnsrude, & Pulvermüller, 2004; Johnson, 2010; Kana, Blum, Ladden, & Ver Hoef, 2012; Rohrer, 2001). There is a crucial relationship between metaphor and our physical being and perhaps explains why metaphor is a potent boundary to stimulate the actors’ work.

Viles’ structural, spatial, aural and metaphorical boundaries create the environment for the actors and conceptually frame and stimulate the improvisational processes of the rehearsal. He supports the improvisation through structural markers of the narrative, the physical presence and social significance of props and space, and creates mood and structures tension through emphasising the “soundtrack” of the play. These sounds perhaps provoke embodied responses in the performers. He uses a variety of metaphors to give context, role and objectives, unwittingly accessing the essential embodiment that research says metaphors provide. These conceptual boundaries provide more than the environment of the fictional situation to improvise within, they give structures to move between and stimulate many physical senses through sound, space, tension, mood and metaphors that are grounded in our sensory experience. These rich boundaries support and stimulate the improvisation that takes place within them.

Interactive boundary – directorial feedback

Viles uses a range of feedback with the students as part of his provision of creative constraints. Viles' feedback ranges from very specific to very open. He gives explicit, precise feedback when beginning work on a scene or around key moments. This develops a shared understanding of the text and his interpretation of it. Once that is established, he gives them greater scope to experiment and his feedback becomes more subtle. It is often non-verbal and reassures students in their experimentation. This type of feedback encourages them to take risks and use their own artistic, internal guidelines to assess their contributions. This interactive boundary of directorial feedback demonstrates movement from centralised to distributed control (Sawyer, 2015) and plays a crucial part in stimulating the students to take creative risks in the rehearsal process.

Firm guidance – unambiguous feedback

In the initial stages of rehearsal, especially in the first intensive reading of the scenes when the students are applying intentions ("I actions" (Alfreds, 2007)) to each line, Viles is very specific in his direction and explicit in his feedback to the students, providing a clear boundary of his interpretation of the text.

Kids read out actions after each line. I defend – "No, I attack", says Viles. He is quite strong. Kate thinks next line is "reprimanding," – Viles changes it to "playful" through including Bronte's ideas too. Kate's eyes checking Viles as she says her action next – he changes it again - "I question her cheekily." Next time she says it as a question to subtly ask Viles through inflection if it's right, Viles gives affirmation. The following one Viles supports her strongly. Kate is genuinely good humoured about it, she studiously writes down his suggestions. Viles approves of most of them. He changes some gently but firmly – accepting their reasons, allowing their ideas to stand at times. Sometimes strongly, "Good." He emphasises key ideas from the text: criticism, competition, one-upmanship, debate. (Obs. 16/5/11)

In this rehearsal Viles is strongly directing the students' interpretation of the scene but allowing them to debate the points at times. The students are keen to please him and are good humoured with his correction. His firmness of tone reveals that this is correction, rather than simple "guidance." Viles takes opportunities to affirm them when he agrees with their choice. Viles' clear hand is evident here. It is important to his direction that they understand his interpretation of the text at this early stage and his emphasis of key ideas. It seems that the great freedom he gives them

later depends on an initial clear, shared understanding. This is discussed in greater depth in the next chapter.

Viles is equally uncompromising when working on what he considers to be a key scene. The students had successfully tried one way in audition but Viles felt that it was not working in rehearsal so clearly instructs the actors in a new direction.

(Viles walks) it out in the space – he gets Leo to cross in front for his attack section of “This is interesting.” Viles feels out the proxemics from his position on stage. He tells the actors, “Play with it.” (Obs. 30/5/11)

This is an example of a rare time that Viles enters the space, physically demonstrating what he wants of the scene. Even though he is being prescriptive here, Viles is also inviting them to experiment with his ideas alongside him. After this explicit instruction he asks them to continue to improvise, to “play with it.” The scene continues to be difficult but he persists in trying this new direction, physically placing the actors. After persisting for a few moments, he senses that the group have begun to get the feel of his direction.

Leo replies to the character, “Can I ask you something?” – “Yes, change the energy,” directs Viles. – Rex does well, attacks Amid and takes chair across – Julia jumps in – “Perfect,” says Viles – the group is following, dynamic, working ... A lovely tension created in the scene as they play it again. (Obs. 30/5/11)

Here it seems that Viles ceases his direct instruction as the group’s work begins to meld and regather its own momentum, fleshing out what he is looking for. The feedback is very direct initially as he encourages them to move in his new direction but when it falls flat, he resorts to walking Leo through the movements. This is a pivotal moment which has to work theatrically. He uses clear directives to prod the students into his initial idea and then allows them to take over once they fall into an effective flow for the scene. His clearly defined constraints adjust their course, but then release them into their own ideas.

Subtle, gentle feedback

Alongside explicit feedback, Viles uses non-verbal signals to encourage the students in their choices.

When I did my outburst, when I explode, ... and Paul's there, and I could feel him start to nod his head like that, and I didn't want to look because I'm in the zone, and I'm doing this (laughing) and then I was like, "If I look at him it's just going to distract me," and I don't know why he's nodding his head and I'm just like, "Keep going!" So I think that was a good sign to just see that out of the corner of my eye, to know yeah maybe I'm going in the right direction. Other than that, I guess if he doesn't say anything, I guess can only experiment, and if he does say something at least it puts me in the right track or it could just be a different decision.
(Rose, Int. 2/11)

Viles did not verbally confirm Rose's choices but she knew he approved from his body language. She is not sure of what Viles really thinks but feels confident enough to continue, assured that his directions will put her back on the "right track" of his conceptions or just be another, equally valid decision. There is a confidence in her experimentation and assurance that what she is doing is right, whether it has to be modified or not. Viles' directions do not indicate failure but simply another way of doing things. Kate too sees his direction as a suggestion, a point of view rather than a command.

He gives suggestions but he's not so direct about them, like he offers his point of view, and it's usually a really good point of view, but he's not too critical either... And I think that was really cool, how he was strict but he still let you develop your character through his guidance... Like strict as in, like, make sure your lines are down pat, make sure this is happening, make sure that is happening, I don't like your movement, just make sure, I liked it before. He'd sort of give that critical feedback but then bring something positive into it so you don't feel, "Oh, so he doesn't like it." And that was always good as well. (Kate, Int. 3/11)

She articulates that he has some "strict" points, but then lets her freely develop others through his guidance. She also sees him as framing any feedback positively so that the students don't get a sense they are "wrong" or he doesn't like it. Choices are seen as good and the students' contributions as valid, whether they need modification or not. This feedback is facilitated by the self-confidence of the students and their trusting relationship with Viles. This feedback supports their risk-taking.

Viles' feedback forms a clear boundary. Similarly to the script, it grounds their choices, allowing them to experiment in the safety of his discernment, clearly receiving positive reinforcement for the choices they are making, giving them the confidence to continue experimentation knowing that what they do is valid, whether Viles wants to modify it or not. Cole describes the actor under the

director's gaze. "The actor, freed from the necessity of watching himself, but secure in the sense that he is nonetheless being watched and watched over, makes a tentative exploratory ... movement" (Letzler Cole, 1992, p. 222). His steady eye and feedback in the context of their self-confidence and relationship with him promotes their risk-taking.

However, Viles' feedback is not always so clearly understood. He will sometimes let them continue to experiment, allowing them to feel the dimensions of their choices, perhaps seeing where their choices will lead, perhaps unsure himself of how their contributions will play out. In these instances the students need to use their own internal judgement systems. This expression of Viles' feedback boundary is problematic for some.

Allowing students to use their internal guidelines

Viles' working method is to give students scope to experiment in rehearsal (which is examined in the next chapter). He stands back and watches what they do, incorporating many of their suggestions, adjusting them as he feels necessary. In this process he does not explicitly confirm every choice they make, instead he leaves it to their judgement.

They will stop a rehearsal and say, "Look, that wasn't very good, let's do it again." Like they're quite self-critical and you think, "I don't have to step in there." That's their own pride. (Viles, Int. 1/11)

I love watching the additions they make, that they get it and therefore if I (the student) just do a different physicality or a different pacing in this line or whatever, I'm sort of playing with that, so therefore I'm growing because I realise what's working and what's not. (Viles, Int. 2/12)

Viles purposefully allows them to discover "what's working and what's not" to develop their own artistic sense of the success of their choices. They are often naturally self-critical. Viles works with their choices, and helps to develop the sophistication and insight they need to judge their own work. Often he just lets them make choices without saying anything, trusting them to realise eventually what is working and what is not.

Csikszentmihalyi sees this internal judgement as crucial in the development of artists and the creation of flow. As seen in the next chapter, Viles' rehearsal process moves into a collaborative flow state at times. Perhaps Viles' development of the students' internal judgement contributes to this.

A painter who enjoys painting must have internalized criteria for "good" or "bad" so that after each rush stroke she can say: "Yes, this works; or no, this doesn't." Without such internal guidelines, it is impossible to experience flow. (Csikszentmihalyi, 2008, p. 56)

The students' trust in Viles and their close relationship with him facilitates their use and development of internal guidelines.

After every time, it's always a smile. If it's horrible we'll make a joke about it. We all know when it's horrible. So we kind of make a joke about it and just walk it off and do it again ... I think we all know how it's meant to be done, in a way. When we get up and read those lines and we're performing it, we know when it just doesn't feel right. And we don't have to wait for Paul to say that. We know, we don't have to wait for his expressions or anything, we know it doesn't feel right. ... Paul doesn't get angry, just talks to us and just tries to - I just love him. He's a legend. (Rex, Int. 2/11)

Not only does the atmosphere in the rehearsal room and propensity to make a joke to cover "mistakes" help the students to deal with "horrible" experimentations, they can trust Viles' non-judgemental response. Rex has a deep seated belief in the innate artistic ability of himself and the cast, a trust in their artistic sense as "I think we all know how it's meant to be done, in a way...we know when it just doesn't feel right." Viles' trust in him has perhaps translated into his self-belief. Rex denies that he reads Viles' response through his expressions, but he is clearly cognisant of them. Perhaps they feed into his developing internal criteria. In moments of uncertainty, Viles' expressions may guide his half-felt internal evaluations. Their non-verbal communication is fundamental. Rex finishes this section with an outburst of affection for Viles, perhaps in response to his feeling of Viles' acceptance of him, especially in his moments of "failure," and the implicit trust Viles shows in his abilities. This underlines the importance of the Trust/Openness of their relationship in the development and operation of internal guidelines.

Viles' development of the students' internal guidelines is another dimension of the creative constraints he provides. Wangh also insists that "the teacher's most essential job is to help the

student hear this (internal) voice” (Wangh, 2013, p. 46). This is a dynamic boundary which seems to rely on the students’ self-confidence in their artistic ability (which may be an internalisation of Viles’ confidence in them), and their relationship. These internal guidelines facilitate creative risk-taking.

Wanting more explicit feedback

Although the students enjoy the freedom Viles gives them to experiment and take charge of their roles, some students find Viles’ lack of explicit feedback problematic. Despite Viles’ encouragement of the students to develop their internal guidelines, some seek explicit feedback to confirm their creative decisions. This is perhaps due to a lack of self-confidence and the quality of the student-teacher relationships so that Viles’ non-verbal confirmations are not understood or are insufficient. Katarina seeks more affirmation from Viles. She realises that she should be using her internal guidelines, but nevertheless wants clearer confirmation of her choices from him.

He’s so scary, no he’s not. I love Paul. I don’t know. I get the impression that he won’t, he lets you know when it’s spot on. If he doesn’t say or if he doesn’t give you the impression that “that’s good, don’t push it any more” then you can push it. So I find it like, just because I’m having so much difficulty there, he’s so hard to please. It’s not about pleasing him, it’s about pleasing myself, but at the end of the day, that’s the truth, he’s the director. And so, I find it hard but it’s good he’s not throwing out compliments and then setting, like he’s raised the bar really high so if he said more or was like, “good, good” all the time then the bar would just get lower and lower and lower and lower. So there’s high expectations, so you try and meet them. In doing that you get a really good play. I find it difficult to know. (Katarina, Int. 2/11)

Katarina is challenged by her role of Kelly throughout *Bassett*. Perhaps due to her struggle, and her self-doubt, she needs more explicit feedback and encouragement as she takes creative risks. She also appears uncertain of her relationship with Viles. She struggles with the desire to use her internal guidelines and her lack of confidence in them. She wants to please the director and realises that it is also about pleasing herself so that she feels satisfied in her work. She doesn’t want easy fixes and equates lack of praise with a higher quality, but feels lost in her uncertainty, searching for firmer direction and confirmation where her own guides are failing her.

Francis too, in *The Miracle* is working out of his comfort zone and wants more explicit guidance. Barry is a very serious role, one that is markedly different from his usual castings.

I loved Barry. I'm used to playing comic roles, I did like playing it, but I just think I, it lacked. I'm not blaming this on anyone, but I lacked guidance, I wanted some guidance into what way to go, what way do I take it, how do I approach it? 'Cause I'd never done it before. I just wanted a bit, know what I mean, I just wanted Paul to say, "Yeah, try this way, or do that, or start with this." (Francis, Int. 2/12)

As Francis is taking creative risks beyond his usual parameters, he needs more explicit guidance than he usually requires. The challenge of the work exceeds his self-confidence and the capacity of his internal feedback system as he feels he does not know enough in this new area to effectively assess his creative efforts. The experiences of Katarina and Francis reveal that when students are working beyond their "comfort zone" and facing highly challenging creative work, their usual internal guidelines are often not sufficient and they require more explicit guidance to bolster their artistic confidence and their risk-taking and decision making capabilities. Viles provides this guidance non-verbally which was referred to previously, particularly in reference to Rex where their strong working relationship facilitates the communication. The trust he feels Viles has in him and the feeling that he understands him, enables him to push through insecurities.

Warm and trusting teacher-student relationships are key to developing the students' internal guidelines and their capacity for creative risk-taking. Their trust in Viles allows them to permit themselves the confidence to trust what they do and keep going, reading his non-verbal signals, knowing there is a warm, supportive response if they go "astray." As also shown in the previous chapter, the Creative Climate, the more the student is taking creative risks in what they do, the more they need this relational support. Viles' positive feedback is often non-verbal and subtle, built on relationship understanding rather than verbal expression.

Viles' feedback is a dynamic, interactive boundary for the cast, stimulating the creative process in the rehearsal room. It is dependent on his warm relationship with the cast and his trust in their abilities, and relies on the Creative Climate of the rehearsal space. He gives very explicit feedback in the foundational stages of discovering a script and around key moments. Otherwise he is very open to their suggestions, letting them experiment with their roles and contribute to the development of the play within the parameters he has set. He often depends on their internal guidelines which he supports through mainly non-verbal indicators. When students are taking challenging creative risks that are well beyond their experience or confidence, they require more explicit feedback as their self-confidence and internal feedback systems are unable to meet the challenges presented. This

need can be mitigated if students have a particularly warm relationship with Viles so that their awareness of his trust in them and warm approval, allows them to understand his non-verbal signs and gives them enough confidence to persist in developing their internal guidelines in areas where they lack experience, and continue to take creative risks.

The boundary of the text and Viles' ideological, conceptual and interactive boundaries form part of the creative constraints of the rehearsal process. Together they motivate and encourage the students in taking creative risks. A different sort of boundary completes the circuit, the challenge=skills boundary which forces the process to engage with the creative edge of the unknown.

Boundary of the creative unknown where challenge = skills

This boundary is often sensed by the students.

K – The plays that I enjoy most are the raw ones, like they just push it too far.

I – Do you think Paul promotes that? How?

K – Kind of. He promotes that, he knows the boundary. He knows when it's too far ... but he knows when people are being safe. (Katarina, Int. 2/12)

This boundary is an elusive, dynamic frontier which separates what is known and has been achieved from areas that are uncharted and unrealised. These new areas are the essence of creativity, as creativity by definition is the novel, the original, something which has not been done before. What is known is often considered "safe" however it takes courage to move beyond that into something new, as seen by Katarina's admission. Theories from Ibbotson (2008) and Csikszentmihalyi (2008) help to define this border.

Although conflated at times, Ibbotson discusses two types of boundaries. The first is creative constraints which stimulate invention. The second is the boundary between the known and safe, and what is new, original and creative.

Eventually you find yourself at the edge of what you have mastered; at the boundary of what comes easily, and yet your imagination has offered you a glimpse of another possibility. This other possibility will be rooted in what you know and what has been done elsewhere and it will be fragmentary: a misty vision, not clear, not complete. (Ibbotson, 2008, p. 5)

The existence of unknown but partially glimpsed territory beyond this boundary beckons experimentation, beckons creative endeavour, and beckons for the boundary to be crossed to find a new idea, a new solution, or a new or expanded skill. Ibbotson states that “The creative juices get going when you are up against a boundary, at the edge of what is acceptable, possible, or known” (2008, p. 6).

Csikszentmihalyi’s concept of flow is useful in delineating this creative boundary. He found that people are more creative when they are in a flow state that is characterised by “a sense that one’s skills are adequate to cope with the challenges at hand, in a goal-directed, rule-bound action system that provides clear clues as to how well one is performing” (Csikszentmihalyi, 2008, p. 71). The balance between challenge and skills is the most important dimension of attaining the flow experience. It is their balance in attempting the task that provides the fundamental condition of flow.

One cannot enjoy doing the same thing at the same level for long. We grow either bored or frustrated; and the desire to enjoy ourselves again pushes us to stretch our skills, or to discover new opportunities for using them. (Csikszentmihalyi, 2008, p. 75)

It is this pushing to stretch our skills and discover new opportunities to use them which force us against the edge of the unknown. The point of challenge meeting skills marks the beginning of this new place, the end point of what has already been mastered, the beginning of something new. This may explain why flow is a highly creative state, as the challenge=skill point of flow is the beginning point of creativity, the beginning point of creating something new and original.

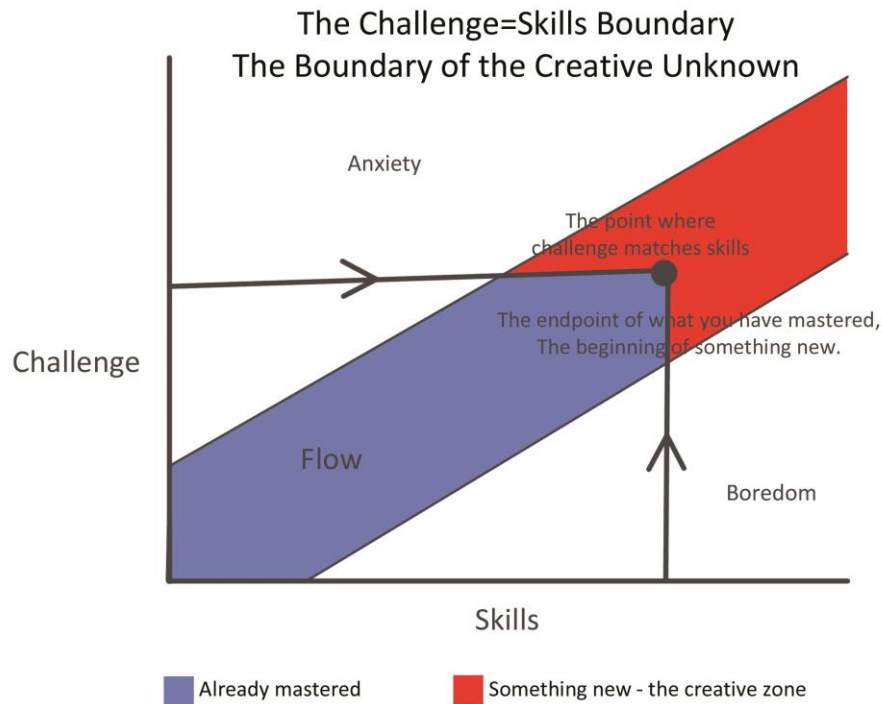


Figure 6.1 The Challenge=Skills boundary (adapted from Csikszentmihalyi's model of flow (2008, p. 74))

The boundary formed where challenge meets skill is the creative edge of the unknown. It is a dynamic boundary as the balance between challenge and skill is constantly negotiated. The challenge tests the skills, the skills develop to meet it, the challenge presents another opportunity and the skills must stretch again. This challenge is formed by the authenticity of the task and the professional paradigm of the Company. Often the issue in meeting the challenge seems to be confidence in the skills that are present rather than a lack of their existence. The balancing act between challenge and skills is sometimes to discover and affirm existing skills as they are brought to the fore and proved by the confrontation with the challenge.

This boundary can be perceived as the students and Viles tussle with the challenge of the various elements of the task, their own skills, and their confidence in them. Viles is constantly building the students' skills throughout the rehearsal process as they face the task together. He also works against this creative edge himself. Although he creates the boundary of his vision which he modifies with the students, he also works within the boundary of the text and this boundary as he continually tests his theatrical capabilities. The spectre of failure increases the pressure in the struggle, especially in the authentic theatrical context of the Company's work.

This boundary is one of the creative constraints of the process as it stimulates the work. This tension between challenge and skill is tangible; the students are always pushing against this boundary as they measure their skill against the challenges of the other boundaries of the process: the text, and Viles' vision. They apply what they have, and the challenge develops this and extends it, often beyond their expectations. This boundary deals with the very heart of creative enterprise. It is one of the most potent forces on the rehearsal floor as, by moving against it, the group, individually and then collectively, are taken to new heights. While they may not enter a flow state while in this tussle between challenge and skill, the tussle itself stimulates creative invention.

The right attitude is fundamental to dealing with this tension between challenge and skills. "Given an attitude that accepts the constraints with enthusiasm, solutions to the seemingly impossible challenge of the task might begin to emerge" (Ibbotson, 2008, p. 24). As seen in the previous chapter, the dimensions of the Creative Climate present in the Company rehearsal space sets them up to take creative risks. The maintenance of this tension is assisted by Viles through his striving for excellence through the artistic truthfulness and authenticity covered earlier. Therefore the Creative Climate and the ideological, conceptual and interactive boundaries he provides underpin this whole system. His rehearsal practice (covered in the next chapter) fosters their skill development. This allows him to travel with them to the edge of the unknown, the edge of their skills, and the edge of their confidence as they work against this boundary of the creative unknown where the challenge of the task tests their skills and draws them out in order to meet it.

I will explore this boundary by looking at how the students deal with the challenge facing their skills, how they move up against this creative constraint and how it incites them to stretch, discover and create more than they thought was possible. At times they enter a flow state, while at others, the sheer struggle with the challenge produces creative solutions.

Challenge=skills as a joyful, invigorating experience

Students usually appear to revel in the experience when they feel their skills are up to the challenge. They don't see the challenge as a problem but rather are invigorated by pushing themselves to a new point past what they had already mastered.

The other stuff that I've been given before, it was all very flat line, I didn't feel anything, it wasn't a challenge, whereas for Amid, I really pushed myself to create this other person. ... it was nice to just have the opportunity to really push myself, ... Like in other stuff I've been able

to just do it, that's been a natural ability for me for years, but for Amid, like I worked for it. I really pushed myself as a performer. (Isaac, Int. 3/11)

Isaac enjoys the challenge of the creative task and the opportunity to try out abilities he suspected that he had but had not tested. There is exhilaration implicit in the comparison to the “flat line” of easy work, and the repetition of the word “push” which implies the intense effort, even bravery, of facing the constant challenge of the task. The challenge draws on an intrinsic motivation to test one’s abilities and achieve the thrill of satisfaction when the stretch succeeds. Rose also enjoys the challenges presented by *Bassett*.

I love the feeling of being able to connect and go there and have an experience with that whereas some people kind of run away from it and then it gives them nightmares and whatnot, but I actually really, it feels like I've achieved something. Obviously it's confronting at the time but I always think, "Oh I want more, I want to be scared of more." (Rose, Int. 2/11)

Rose obviously loves the challenge and feels in possession of the skills required. Like other students’ response to this boundary, she wants even more challenge; she seems to want to discover how far her skills can take her. She is being beckoned by the boundary of the creative unknown and her untapped potential. There is also a sense of great satisfaction as she feels she has achieved something. Her motivations seem deeply intrinsic. The resulting performance is excellent and Viles comments on her love of challenge.

(She is) one of those kids who ... just throws herself into it and dog-paddles every time you throw her into the deep water. She doesn't sink. She just swims. (Viles, Int. 2/11)

Viles knows he is challenging her as he throws her into “deep water” but also knows she is ready for it. She thrives on this boundary, and possibly enters a flow state when on it. She possesses skills and confidence in them, and is eager to have them tested and extended. She eagerly crosses into the unknown creative territory. This boundary releases her creative potential and Viles attests to her success.

Challenge=skills as intimidating

However some of the Company students, particularly some who are new, are rather daunted by the task and doubtful of their skills and ability to meet the challenge it presents.

I'd really like to get more maturity as a performer because just after looking at Bassett I was thinking, "Wow, I've never done something that could be so deep before." I'd really like to get into that. I'm actually kind of like really scared about it because I think, "Am I going to screw up?" (Boris, Int. 1/11)

So now, hopefully I can be a character that's completely unlike myself, which is exciting for me because I haven't really done that. It's scary at the same time. (Francis, Int. 4/11)

This edge is genuine. The risk-taking is tangible and evokes an emotional response in the students, particularly when they feel unequal to the task. They don't refer to wanting to escape the challenge; rather they seem excited by it. They are being propelled towards the creative edge as they sense the onus to take risks and extend their skills. Rather than approaching a flow state they are nervous about the challenge and how their skills will cope, but are nevertheless invigorated by it.

For Francis in particular, the challenge is particularly onerous. He is the youngest member of the group and had been brought in a few weeks after initial work on character building had been done.

I was challenged by it all ... but not for the worst if you know what I mean? It's a good challenge. There's just things like character building. We had a bit of that, but this just goes into so much more depth.... Like still, it's still confusing me, some of the things we do. It's not that I don't get them, it's just, wow. (Francis, Int. 3/11)

The challenge takes him right to the edge of his skills and confidence yet he is still excited by the prospect. Viles had another perception of his skills as he had watched Francis develop over many years in the younger ensembles and had seen his excitement and enthusiasm. From Viles' perspective, Francis thrived on the challenge and succeeded.

He was a joy, I mean he got it, he even got the preparation. Quite often those exercises were to get them up and doing and thinking, but he just threw himself into it and led through improvisation. ... He was quite organic in his approach and got better each performance I think. I think he was always there. (Viles, Int. 2/11)

This boundary drew out Francis' ability. It inspired him to throw himself into creative risk-taking and approach a flow state at times. He was unaware of the depth of skills and knowledge he possessed, and this creative edge caused him to realise what he could do whilst in the midst of improvisational risk-taking, the stimulus of the challenge increasing his skill level.

The last scene of *Bassett* was particularly challenging. Rex describes the first time he performed it.

That was pretty hard the first time that I did that last scene. ... I think the shock on everyone's faces and the shock that, you know, it wasn't acting, everyone was really shocked and like scared. I had kind of built myself up, and I didn't know, ... but I couldn't play it safe for that, I can't play it safe for that last scene, I have to go to that place and, as unnatural as it is, it'll sound weird, but as unnatural as it is, it felt right doing it like that. ... I think that stood out for me because it showed me a place that I could go as an actor, that I'd never gone before which was a thrill in the way to see that I could do that myself, ... I actually did that. For a moment there it was Leo, it wasn't me. Yeah, that was insane. (Rex, Int. 2/11)

The emotional dynamic of the scene where the character flies out of control and attacks the other students is extremely challenging. The uncertainty of doing it is evident here. But Rex senses that his skill level meets the challenge: "but as unnatural as it is, it felt right doing it like that." This breaking of new ground, moving into a new creative space, gave him great pleasure: "a place ... that I'd never gone before which was a thrill." His language also hints at the intense concentration and elation of a flow state which had perhaps occurred due to the challenge. His battle with the challenge=skills boundary had invigorated his work and allowed him to take new creative ground, to go to a place he had not been before. The challenge had developed his skills and taken them to new heights. The challenge=skills boundary is a potent force in stimulating risk-taking and creative achievement in the work of the Company.

Challenge=skills when challenge threatens to overwhelm

Some students consistently struggle with the tension between the challenge and skills. I will discuss the interplay of this tension, as it provides insight into the qualities of this boundary and how Viles and the students navigate it. While Katarina was not the only student to struggle with this boundary, the data reveals her journey most clearly. Katarina was new to the Company in the first year of observation although she had spent some years in the ensembles program. She started with great

confidence and enthusiasm. When asked, in the first session, “What are you looking forward to in Company this year?” she replied:

Will I begin with a metaphor? Ensemble is like heroin, it's really addictive – I want more, I want more, I want more. I want to learn more, I want to be pushed. (Obs. 14/3/11)

This is fairly typical of the challenge-loving attitude of the students. A later interview revealed her actual anxiety at the challenge of Company.

At the start of Company I was really anxious, ... I was really anxious because I felt the need to meet goals and be at the same standard as everyone else which I felt I wasn't, at the start. (Katarina, Int. 3/11)

Using Csikszentmihalyi's flow schemata, anxiety occurs when the challenge is greater than the skills level (2008). She was aware of her skill deficiency and worked hard to improve.

It's like, "I'm just going to take whatever they throw at me," know what I mean? I'm not feeling confident at my skills level. I know I need more, like give me more. So I'll take whatever I can get (laughs). (Katarina, Int. 1/11)

She successfully auditioned for Kelly, one of the lead roles in *Bassett*. However, as rehearsals progressed, she found the character creation very challenging.

I find my character really, really hard. ... I think it's truthful, the character, I just don't know how it would behave. Like "it", stop referring to "it". ... I don't know how to make it, like really strong, and really, I just find it really hard. But I'm getting it, but it's hard. ... I just can't, you know when you feel, not even when Paul's like, "Oh great Katarina," you know when you get that self-satisfaction, like "I think I really got that." I hardly ever get that. It's like I could push it more. But I find that I just don't know what to do. And I feel like it should be natural. I don't know. It's what I find challenging. (Katarina, Int. 2/11)

She is clearly struggling here. The character is still objectified rather than personal as seen through her use of “it”, which she immediately realises. Instinctively she knows that it is not working, in contrast to Rex's “it felt right doing it like that,” and Francis' “organic” response. As shown before,

this boundary's edge is often sensed emotionally, and success has an intrinsic satisfaction which she is clearly not feeling. Her character comes together for the performance, but it has been a difficult journey.

Most challenging would be character development for me. Yeah, I really struggled with that the whole way through. Until the last run, the last, last run, I never really felt that my character was spot on, one hundred percent, as good as it can get. (Katarina, Int. 3/11)

Viles was happy with her final performances. *"She got better, she was terrific."* (Viles, Int. 2/11). Her success was due to her skills rising to meet the challenge, the struggle pushing her forward in her creative quest. Her success in the battle led to an increase in confidence.

And then at the end I learnt, I felt equal to everyone else. ... And then at the end I walked about feeling on an equal playing field with everyone else. ... I felt more confident and satisfied, that's been the word I've been looking for the whole time, satisfaction. Satisfied. Yeah. (Katarina, Int. 3/11)

Katarina had far less difficulty in her next role in *The Grandfathers* the following year. She explains how she had modified her approach.

I had a lot more confidence this year. I think that's what really affected (my character development). ... Like this is a really challenging role, but ... I had a lot more confidence this year too because last year ... I already had the preconception that the director was "directing" and if I'm given direction of this I'll just follow the direction. And then, learning from last year, I thought, Paul's given me a bit of freedom and I'm going to use that freedom for my advantage. I had a bit more confidence to take some risks which I think I did, take some risks. I came out more, because it was out of my comfort zone. (Katarina, Int. 1/12)

The confidence to take risks is shown here. The impact of Viles' directorial methods of not telling the students what to do but rather giving them boundaries and expecting them to contribute is evident as is his development of students' internal guidelines. She understands his methods now and feels confident enough to use the boundaries and the freedom they provide to take creative risks and extend herself. She now has more confidence and the skills learnt from experience. The meeting of challenge and newly developed skills has led her beyond what she had previously mastered. This

boundary caused her to grow as a performer and stimulated her risk-taking and creative invention. In her final role her skills clearly match the challenge.

I loved Zelda. (laughs) It was so much fun. (Katarina, Int. 2/12)

Now her response is one of invigorating enjoyment as her skills are up to the challenge. There had been substantial challenges with the role, one being that she was playing a much younger character but she is very aware of the associated pitfalls.

There's a hard balance between over-playing young people and making it really, where you are quite repulsed by them, you're overacting and you're not a child, and then not enough. It's a really hard balance. (Katarina, Int. 2/12)

However she had clear strategies to solve the problem.

I watched people ... little kids. I always looked out for them in movies or plays or anything. And then, I just kind of tried with it. And if it felt like it was too much, it was too much. ... I just worked off Breanne. She'd give me something and I'd go, "OK, that's good, but I'm a year older than you, so I'll do it different this way." ... But probably the most useful thing was looking at little kids... They do little mannerisms, they have really short attention spans (laughs), just watching them. (Katarina, Int. 2/12)

She now has a range of skills to combat the challenges of the role. In this instance she observed little kids, she experimented with ideas, "just kind of tried it," and she worked from the other actors. She used many of the creative strategies that Viles' methods teach. She had internalised the skills which are now part of her arsenal, and she was equal to the challenge presented by the task. Viles articulates how she performed at an exceptional standard in this role.

Katarina was superb. She just nailed it. She archetypally was beautiful for that role 'cause she looks like a ten year old. ... She was perfect. She was archetypally cast but she got it. And she controlled the action. She knew where the dimensions had to be played. And leading at the end when pacing had to be slowed down, they were changed when they came back. ... She played it beautifully. (Viles, Int. 2/12)

Katarina's skills had met the challenge and taken her to levels she had not experienced before. In performance she often entered a flow state. Viles here also comments on dimensions of the role that she had developed instinctively. She had controlled the pacing of the play but had not done it consciously. *"I did have an awareness but it became subconscious by production week"* (Katarina, *Int. 2/12*). She had achieved what she had set out to do, and even more. Her constant struggle against the challenges of the task to increase her skill level had resulted in flow and her excellent performance. She achieved a creative quality beyond what she had done before.

This boundary is a demanding but highly fruitful one. Students develop their skills as they work along the boundary and higher levels of performance are achieved. It involves the whole person and sometimes has a flow-like quality; something "instinctive" happens at its edge as the students move into a creative zone. The Creative Climate of Company coupled with Viles' ideological, conceptual and interactive boundaries underpin the challenge dimension of this border, while Viles works to develop their skills through the rehearsal process (the specifics of which are discussed in the next chapter). The director helps to set up this challenge=skills boundary but he is also subject to its demands.

Viles' own battle on the creative edge of the unknown

Viles becomes completely immersed in the challenge the text presents and his quest to create the production. The intrinsic motivation and involvement of his whole person in this boundary is evident.

As Viles and I go to our cars we discuss the play more. He is liking it more – he is getting deeper into it. He is also nervous – I take it he is nervous about whether he can be true to the truth of the script and make it work. He talks about the bell at the beginning of the play and the kids can't believe that they are locked inside. He acts out them being angry and outraged as he talks. He talks about the quality of the sound of the bell signalling mourning that we heard in the video. A chilling, sombre sound. Viles is immersed and living the richness of the life of the play — trying to unpack the mysteries and plumb the depths. (Obs. 6/4/11)

This nervousness at the complexity of the challenge and the stretching of his skills shows how Viles is working at the boundary of the creative unknown himself. He wants it to be excellent, but he fears he is not up to it. His total immersion is his way of facing that challenge, thinking through every

aspect of the play, moving through it physically and imaginatively to conquer the creative task. Often he is completely immersed in the action during rehearsal.

He is watching intensely. Face contorted in concern and absolute involvement in what is going on. (Obs. 19/6/11)

This boundary elicits total immersion, perhaps even a flow state, from both the director and the students. However, the emotional reaction of fear that some students feel is also evident with Viles.

Viles is now nervous about the play. He often gets like this as he becomes daunted by the task ahead. He asks me what I thought of the evening – it was vibrant and promising. He didn't see that as he is overshadowed by his fears. (Obs. 27/4/11)

He takes the praise (of the rehearsal), but sees it only as work: did it achieve what he wanted? Will he be able to achieve what he wants in this play? He is constantly questioning himself, always doubtful of his success. I ask him if it is the hardest play he has done and he replies, "Yes." (Obs. 9/5/11)

Unlike some of the students who expressed fear, Viles has proven skills in this area. However this boundary always contains an element of risk, because if it is tried and proven, it is no longer a new creative achievement. Fear is part of a natural emotional reaction to the boundary and evidence of deep engagement with it. Perhaps if we are not at least a little fearful, we are not really at the creative edge. As the production approaches and I see it developing well, Viles is still besieged with doubt. He reveals that the contest of challenge and skills is a battle of confidence as well.

He says to me as we leave, "It'll get there won't it? I'm being paranoid." ... He does trust himself in reality, though it makes him nervous ... [We discuss tonight's staging of a particular scene and] I ask him if he planned that and he replies, "No, it came organically out of the rehearsal process. I work organically," he reiterates, almost embarrassed, slightly defensive maybe, always working against his own internal voice of criticism. (Obs. 30/5/11)

The challenge=skills battle is often as much a battle between challenge and confidence as it is between challenge and skills. Fear or not, this creative edge has produced new elements that Viles says has "organically" emerged from the process without explicit instruction or planning. These

emergent elements that have grown from the process will be discussed at length in the next chapter. Of note here is that engagement with the challenge=skills boundary contributes to the production of these new creative elements.

Finally the piece comes together.

Viles speaks to me how now he is just sitting back and watching, it is flowing. I agree; it is now an animal with a life of its own. He consents. Viles says that the jigsaw is coming together; he thinks it's starting to evolve. He is allowing himself to get excited. (Obs. 19/6/11)

Viles' skills have proven themselves up to this challenge. He has interacted with this boundary, been challenged emotionally and creatively, and has verified the dimension of his skills. Examination of how Viles deals with this boundary prompts some tentative conclusions. Perhaps nervousness, uncertainty and humility that the challenge elicits are effective ingredients in his rehearsal process. The awe of the challenge and the emotional fear it elicits contributes to the power of this boundary, so that the motivation becomes more intrinsic and the satisfaction of achievement more potent. The self-doubt this boundary evokes perhaps makes him genuinely seek answers from the group processes to find creative solutions. Perhaps it helps him to genuinely promote the collaborative, "organic" process he sets boundaries for.

Director Anne Bogart admits her own terror at the beginning of rehearsals (Bogart & Landau, 2005). A highly collaborative practitioner (Rodda, 2000), she maintains that the director must stay in that "risky place" so that she can nurture and provoke the creative process of the actors as they interact with the text. It would seem that directors need to interact with the uncertainty and fear of this boundary of challenge=skill to embark on a fruitful creative process.

Conclusion

Boundaries stimulate creativity and facilitate creative risk-taking. The three types of boundaries of the work of the Company are the playscript, Viles' ideological, conceptual and interactive boundaries, and the boundary of the creative edge where challenge=skills. The use of boundaries rather than demonstrative directives is a method used by many professional directors (Ibbotson, 2008; Letzler Cole, 1992). This approach positions Viles as an explorer/guide in the process of creation rather than simply a builder who attempts to reconstruct a pre-conceived performance. The

students are able to contribute and collaborate within the framework provided. This methodology allows something new to happen, something novel to emerge.

The boundary of the playscript provides information and security while inviting exploratory participation. It issues a challenge for both the director and cast to find deeper meanings and fulfil the playwright's intentions. Through personal connection and interaction with the script, the students find personal resonance with the material which enables them to creatively engage with it, allowing for original interpretation and creative expression. Viles' interpretation of the script also frames their interaction with it. This boundary of the script and Viles' mediation of it provides an anchor for their work, fostering creative risk-taking as it stimulates, guides and supports their experimentation.

Viles' ideological boundary of truth and authenticity sets a benchmark for the process. Viles attempts to connect the students to the "truth" of the characters and their circumstance to authentically portray them on stage. Viles' conceptual boundary gives the students a framework to improvise within. He gives them a scaffold which includes the structure of tension within the piece as well as aural and spatial information. He also employs metaphors which evoke the physical body. This boundary mediates the script to the students so that they improvise within Viles' understanding of its key concepts.

Viles' interactive boundary of feedback responds to and shapes student decisions and encourages them in their risk-taking. Through it he guides them to use their internal artistic judgement system which is crucial to achieving personal flow. This is a problematic boundary for some who require more explicit information and encouragement in their creative work, especially when the creative challenge is high. Student self-confidence and the quality of their relationship with Viles determine the effectiveness of his support in developing their skills and internal feedback system, and the efficacy of this feedback boundary.

The final boundary of challenge=skill is felt by Viles and the students. It challenges them to enter the new space of a "creative zone" that moves beyond the known to what is novel. The challenge is formed by the authenticity of the task and the professional paradigm of the Company. While they may not enter a flow state while in this struggle between challenge and skill, the struggle itself inspires creative invention. It evokes an emotional response as they test their abilities and confidence. It stimulates intrinsic motivation and brings rewards of deep personal satisfaction when

there is success. It interacts with the other boundaries of the script and Viles' vision as well as the Creative Climate and the processes of rehearsal (which follow), all of which are drawn upon as the participants are provoked to rise to the challenge it entails. This boundary stimulates high levels of creative risk-taking and releases creative potential, enabling novel and appropriate creative solutions that seem to emerge "organically" from the process.

These three boundaries facilitate creative risk-taking, guiding and stimulating the invention in different ways. Their structure facilitates the freedom of the improvisational rehearsal processes that take place within them. I have examined the Creative Climate of the work of the NSW Public Schools Drama Company and the "creative constraint" boundaries of the text, the vision of the director and the dynamic of the creative unknown where challenge equals skills. I now turn to the creative processes on the floor of the rehearsal space which take place in the context of the Creative Climate, and within the creative boundaries constructed. This environment allows the students to take creative risks and collaboratively create the production with the director. I will examine the creative processes of the group as, led by Viles, they interpret the text and develop their embodiment of it.

Chapter 7

Creative rehearsal processes – The processes of invention

Introduction

This study seeks to explicate the creative processes of the NSW Public Schools Drama Company. The rehearsal process is a complex interaction between the vision of the director and the students' contributions. It is set within a group context and social environment, and is guided and stimulated by boundaries provided by the text, director and task. Chapter 5 investigated the group context and social environment through exploration of the dimensions of the Creative Climate and revealed how it promotes and supports risk-taking. Chapter 6 explored the creative constraints that frame the work, and stimulate and direct the creative processes taking place within them. These boundaries were firstly the text which provides structure and a depth of information to explore; secondly, the ideological, conceptual and interactive boundaries of Viles' vision which motivate, inform and shape the rehearsal processes; and thirdly, the dynamic boundary of challenge meeting skill where the skills of Viles and the students are challenged by the task and grow to meet it. They enter new creative territory that pushes the work towards creative excellence. The rehearsal processes that take place within these two frames will now be examined.

The findings suggest that the purpose of these two initial frames is to establish, stimulate and support creative risk-taking, the central ingredient of the creative process. The purpose of the rehearsal process is then to guide this risk-taking so that it can be used to build the production. Risk-taking facilitates the dynamics of group creativity and its spontaneous expressions of creative solutions. Viles uses these spontaneous expressions of creativity to develop his staging of scripted material. These spontaneous elements that emerge from the group process are often alluded to in the literature but are difficult to determine. They seem to be the essence of creativity; organic, instinctual, ephemeral, mysterious, intrinsic and, for some, can even take on a mythical quality (Fewster, 2002; Gardiner, 2016; Hay, 2016; Jefferson & Anderson, 2009; Kloppenberg, 2010; Letzler Cole, 1992; McAuley, 2008; Minchinton, 1998). Sawyer and his colleagues have called these spontaneous elements "collaborative emergents" (Sawyer, 2003; Sawyer & DeZutter, 2009) and has shown that they come from the interaction of the group in processes of "group creativity" (Sawyer, 2003). Group creativity is where interaction is the source of creativity rather than the individuals of the group. "Emergence" is where the resulting idea is greater than a simple addition of ideas of the

ensemble. The group interaction has caused something more to occur, something creative. Viles uses these collaborative emergents⁹ of the rehearsal process to develop his vision of the work and build the production.

Sawyer's work focuses on the qualities of group creativity and collaborative emergence in improvisational performance (Sawyer, 2003, 2007, 2015; Sawyer & DeZutter, 2009). In the context under study there is some adjustment required. In spontaneous performance the circumstance, meaning and progression of the scene are negotiated spontaneously. In the work of the Company there are fixed elements, the "givens" or boundaries discussed in the last chapter. The improvisation occurs around, and is stimulated by, these fixed elements. The improvisation fleshes out and embellishes the given world of the play, and then develops the characters and their interaction within this fictional world. The narrative does not change through improvisation but the embodiment of it does. Nevertheless, "collaborative emergents" are still produced through the group improvisation and are the main source of creativity in the process.

The rehearsal processes move through three broad stages:

- building connections to the text
- building the environment collectively
- improvising within the constructed environment

The initial aim of the rehearsals is to build substantial intellectual and emotional connections to the script which grounds each actor's practice. This work is initially individual, and develops as these connections are shared. In the second stage the environment is collectively built through processes that focus on detail and specificity but contain elements of improvisation. The resulting collaborative emergents are then incorporated into this shared construction of the environment of the play.

Finally, Viles places the cast in scripted scenes to improvise their expression of the text. He chooses from the resulting collaborative emergents and incorporates them into the developing piece. Viles' role in the process moves along the control – freedom continuum (Sawyer, 2011a) as he structures then releases the work as they improvisationally embody the material. The process moves into "group flow" (Sawyer, 2003, 2007) at times which increases the effectiveness of the group creativity and its emergent products.

During the rehearsal process, Viles uses embodied techniques to foster the creation of emergents. The research findings suggest that his work has the potential to contribute to current

⁹ "Emergence" refers to the process; "emergents" refer to the elements that are created through the process.

understandings of group creativity. Drawing on theories of embodiment and embodied cognition, emergence could be viewed as products of physical interactions amongst actors, and between actors and the material environment. This extension of the concept of group creativity could provide another way to access and augment collaborative emergence.

Contributing theories: Group creativity, emergence, structure vs improvisation, embodied cognition

The Drama Company's rehearsal process confirms well documented processes of group creativity (Fischer & Vassen, 2011; John-Steiner, 2000; Paulus & Nijstad, 2003; Peppler & Solomou, 2011; Sawyer, 2003). The defining feature of group creativity is that it involves two or more people creating something in interaction with each other. The creativity of the group is derived from the complex nature of the interactional process. The creativity that results is said to be "emergent" as its properties are greater than the sum of the contributing individuals. Something unpredictable seems to happen to create new and original creative solutions. Sawyer has more recently named this process Distributed Creativity (Sawyer & DeZutter, 2009). When performing at its peak, an ensemble can enter "group flow," a collective state related to Csikszentmihalyi's individual theories of flow (2008) and developed by Sawyer (2003, 2007). This is seen as the most productive creative state and emerges from the interaction of the group.

Emergence is a term scholars use to refer to complex systems where the whole is greater than the sum of its parts. (Sawyer, 2003, p.12) The term was first used in 1875 by philosopher George Lewes (1875) who wished to describe an effect that was greater than the simple addition of components. He illustrated this by analogy to the formation of molecules from their component atoms. Water is an often used example. The properties of water are emergent from the combination of hydrogen and oxygen as its new characteristics could not have been predicted from the features of the component atoms. Sawyer insists that both novelty and appropriateness are necessary properties of emergent systems if they are to be considered creative (Sawyer, 1999). Emergence can be a powerful creative force that provides authentic, innovative solutions. It is an area that does not seem to have entered the metalanguage of theatre makers yet, but it is perhaps what is sought. It describes the "magic," the "chemistry" of creative interaction that produces novel and sometimes exceptional results.

Sawyer's current work on creativity emphasises the balance between improvisation and freedom on one hand and structure and guidance on the other to foster creativity in teaching practice (Sawyer,

2011b) and business organisations (Sawyer, 2015). There is also strong evidence in the literature that students' creativity is enhanced when they are given the correct balance between structure and freedom (Burnard, 2007; Burnard et al., 2006; Davies et al., 2013; Halsey, Lord, & Jones, 2006). Viles' work illustrates this as he moves along the structure-freedom continuum to enable the group creativity processes. Not only do the creative boundaries discussed provide structure, but Viles regulates his directorial control of the process to facilitate the production of emergents. He employs both highly structured and spontaneous improvisational techniques, carefully working between the two extremes to enhance the creative process. The findings suggest that the improvisation of group creativity that produces collaborative emergent works best in a context of structure.

The concept of embodiment is integral to theatre, most noticeably in traditions developed from Rudolf Laban, Jacques Copeau and Jacques Lecoq where the actor's body is situated at the centre of the theatre-making and meaning-making processes (Copeau, 1990; M. Evans, 2006; Kemp, 2012; Laban, 1950; Laban & Ullmann, 1966, 1980; Lecoq et al., 2000; Murray, 2003; Tunstall, 2012). Embodiment emphasises the ability of the body to "know" and create without drawing on conscious, or verbally articulated processes (Adrian, 2008; Beck, 2010; Boal, 1992; Bogart & Landau, 2005; Copeau, 1990; Kemp, 2010, 2012; Murray & Keefe, 2007; Zarrilli, 2004, 2009, 2015). Recent work on embodied cognition contributes to this field and argues that the body contributes to our thoughts, and that sensory-motor processes, action and emotions are integral to cognition (Ionescu & Vasc, 2014; Morris, 2010; Shapiro, 2011; Stapleton, 2013; Zarrilli, 2015). The findings reveal an emphasis on embodiment in Viles' rehearsal practice. His embodied techniques allow the actors to respond reflexively and intuitively to create appropriate and original characters.

Finally, Viles' rehearsal process could also be seen to contribute to the field of embodiment by drawing on Cohen's work on Relacom (Cohen, 1978, 1984). Relacom is the dynamic interaction of characters where the character is built from the interaction between characters rather than from individual choices in isolation. This process draws on principles of group creativity where emergence comes from the interaction rather than the individual, and from theories of embodiment and embodied cognition where action and emotion contribute to cognitive processes and operate without deliberate intellectual intervention. Viles' use of embodiment delivers a unique contribution to the group creativity process and the concept of emergence.

In this chapter I draw on the theories of group creativity, emergence, structure vs improvisation and embodiment to explicate the three stages of the rehearsal process and Viles' use of embodiment:

- Students form strong intellectual and emotional connections to the script as they build an individual then collective understanding of it. The work begins with individual, methodical preparation which they share and develop with the group. This forms the personal basis for the improvisational work that follows.
- The collaborative construction of the environment is furthered through activities that are built on detail and specificity but contains elements of improvisation. The spontaneity in these exercises allows for the formation of collaborative emergents that contribute to the construction of characters and the fictional space. This forms the collective basis for the improvisational work that follows.
- Improvisational rehearsal processes within the jointly constructed space facilitate the collaborative emergence of group creativity. Viles moves along the continuum of structure and freedom to augment the process and take it to group flow at times.
- The creative processes harness the corporeal nature of the physical body. They show how improvised, embodied interactions with other bodies, physical props and the space generate creative solutions. These solutions could be termed “embodied emergents” and so extend theories of group creativity and emergence to incorporate the body in the material environment.

Connecting students to the fiction

Individual connection to the text is a crucial procedure that initiates a personal, rich understanding of the environment, enabling students to produce spontaneous, embodied emergents when placed in Viles’ improvisational strategies later in the process. Stanislavsky’s rehearsal methods aim to create the environment of a fictional situation, evoking physical and empathetic responses from the actor to allow the character to emerge (Stanislavsky, 1937). Viles, following the Stanislavsky tradition, takes great care in creating the details of the fictional situation, drawing students into the intellectual, emotional and sometimes political aspects of the play text. This individual work is developed as it is shared.

Intellectually and emotionally entering the fiction – the research task

Research is essential preparation, ensuring “that the actors build a shared, concrete and detailed picture of the time and place” (Mitchell, 2009, p. 145). Before casting, the students are required to complete a research task examining the political, social and cultural background of the play which they present to the ensemble (Appendix 7). Its aim is to involve them intellectually and perhaps

emotionally in the context of the play with each one's investigations contributing to the group's understanding and connection to it. In the *Bassett* production the response to this task appears to be very powerful and brings the cast closer as they begin to comprehend the somewhat shocking environment of the play. For this play, this intellectual involvement seems to evoke an emotional response.¹⁰

Isaac's presentation in response to the research task investigates the reality of the school in which the play occurs and begins to bring the students into its world. He had logged onto their website and disseminates a fact sheet. Belinda's presentation on the repatriation ceremonies follows. The town of (now Royal) Wootton Bassett was the site of informal repatriation ceremonies from April 2007 until March 2011 as bodies of British servicemen and women killed in Iraq and Afghanistan passed through the town on the way to the John Radcliffe Hospital, Oxford.

Belinda shows a video of the repatriation ceremony. ... The atmosphere is muted, and then it becomes very sombre. ... All are affected by the images – makes it real. Moving image of a row of 4 hearses draped with British flags making their way through the street.... Viles is openly affected. (Obs. 6/4/11)

The stark reality of death in war and the grieving process of the community are portrayed in the video. From the muted atmosphere and the expressions of their faces it seems that the emotions of the students are beginning to be engaged. Viles is clearly affected and openly talks about it with the students, perhaps giving them some permission to feel empathetically with the inhabitants of the town. The atmosphere becomes more intense as Katarina presents her research on Abu Ghraib, the US run "correctional facility" which became infamous for its abuse and humiliation of Islamic detainees.

She reads details of grave abuses. Serious, confronting stuff. Atmosphere silent, grave. She circulates photos from the humiliation. ... She reads a testimony from one of the victims about the British soldiers. They thought they were getting picked up for paid work. They later became handcuffed and blindfolded. Taken to hall – stripped – given drugged drink. Made to fight, masturbate, hit with electric batons. Soldiers played porn. Female soldiers bared breasts and showed sexual acts. Silent response in class. Katarina speaks in strong, clear voice. Her face shows lack of belief in official statements of innocence. She links to Bassett –their questioning

¹⁰ Viles had a counsellor present for this and other sessions of *Bassett* due to the shocking nature of some of the material associated with the context of the play.

of why England involved in Iraq war. She says that this is an important play because it questions youth. It is a powerful presentation. (Obs. 6/4/11)

This presentation seems to confront the cast with the detailed reality of what had gone on in Abu Ghraib, against which the play is set. The detail is shocking and revolting and appears to bring the students intellectually and emotionally into its context and its greater significance.

I don't think people really, when we first got the play, when we first read it, I don't think people understood, well I didn't myself, until I researched, understood the significance of it. (Katarina, Int. 2/11)

Katarina's presentation links the information on Abu Ghraib back to the play, and then takes it further to the purpose of the performance. The importance of authentic art making as discussed in the Creative Climate is evident. Their engagement in the context of the text invites their authenticity as artists, which increases their engagement. They now have a reason for the play and a message that must be transmitted to audiences. They are brought closer as the group melds together with a growing common understanding and purpose. My heightened language as an observer reveals that I too am affected by the presentation.

The group is transforming into a single unit, with a single objective, they are beginning to have a multifaceted understanding moving in the same trajectory. There is a sense of everyone contributing their ideas, everyone's ideas being valid and contributing to the whole. (Obs. 6/4/11)

The effect of the presentations was not so marked with the two other plays of the study period, *The Grandfathers* and *The Miracle*. For *The Grandfathers* there was some intellectual and emotional engagement in the contemporary issues of conscription and war, prompting some personal connection, belief in the fiction and sense of artistic purpose. There was some evidence of the beginning of a collective purpose from reactions to the presentations but was more muted than had been evident in *Bassett*. Not all students found it easy to connect with the issues of *The Miracle*, an imaginative piece based on abstract concepts such as "hope and redemption" (Macdonald & Singe, 2006). While some engaged with the narrative, others found it irrelevant to their lives while others found its lack of concrete, real-world issues unexciting. The presentations related more to the characters rather than their world context or the concept of "miracles" which had been suggested in

the task brief. These students mostly found their way into the text through character alone, imagining themselves in the personal circumstances of the character, such as age, and relationships with family and peers, to which they could relate. This seemed to provide enough impetus for their connection and engagement in the world of the fiction so that they could create emotional, embodied responses to it later in the process. In this instance there was limited sense of artistic purpose from the presentations of the research task. However, most of the actors understood the importance of the text by the end of the process, after their engagement with the characters.

At first I didn't understand the play, I didn't know the message. I thought, what is the miracle? ... They were all struggling to find; Lorenzo was struggling to find himself, Chewy was, Barry was, they all were. ... The whole meaning I guess was just them, all the characters that made up The Miracle, made my understanding of what it was about. (Francis, Int. 2/12)

This perhaps indicates that texts which deal with real-world issues of interest to the students are better able to engage them intellectually and emotionally and increase their engagement in the creative process. They are also able to appropriate them as artists with a meaningful purpose, and access the potency of that authentic artistic position. Texts with real-world issues perhaps more powerfully stimulate personal and collaborative connection so that the groundwork for the group creativity processes to follow can be laid more effectively.

Emotionally entering the fiction – emotional recall

Viles seeks to connect the students emotionally to the core circumstances of the play through allusions to their own experiences and the relevance of the issues to their own lives. This is part of the necessary personal, individual connections to the text, preparing them for the later improvisational rehearsal processes. This activity was particularly effective when preparing for the final, most difficult scene in *Bassett* where Leo attacks his classmates out of his grief over the death of his best friend Charlie in the Iraq war. With a counsellor present, Viles draws on his own emotional challenges to engage the students personally in the situation.

So we had to go into an empathetic situation in real life, and of course I didn't want them to go through it, that's personal because it's the whole Stanislavsky, so I personalised it for me, and then I said, when you listen to this story hopefully you'll empathise. And I had to talk about the time I'd felt terribly responsible that one of my cat's kittens was killed because I'd left a window open. And that's me grieving and guilt-ridden etc. And they came on deck with that,

they could understand that sense of guilt and I suppose sadness that you feel. ... And I think some of them were, you can tell from their reactions that they were, they got what empathy is. ... They didn't even have to tell me what they felt, they showed it. (Viles, Int. 1/11)

Viles uses real, very personal circumstances to reach the students emotionally. He openly shares the difficult emotions those times had evoked, modelling emotional engagement and control as well as demonstrating the emotional safety of himself and the group. This operates within the Creative Climate that has been established. He observes the success of his method through their bodily reactions rather than their words. My observations of this rehearsal confirm that the students were greatly affected.

Kids are listening, spellbound. Kate and Eve are a bit teary. All seem touched. ... All the kids are silent. Looking at Viles or looking down. ... Viles saying it is tough, you have to go there. And you are angry as well. You are sad. You know those 7 stages of grief, it's true. (Obs. 23/5/11)

This level of individual engagement facilitates the collaborative improvisational work that follows. However he is careful of their emotional equilibrium. He balances the heavy emotion of the text with lightness, humour and common sense.

When reading this play go there emotionally, as a human being. Don't go home with the play [after performance]. He talks of famous method actors – Laurence Olivier – “Imagine then let it go. It will get intense, close and personal. It is a journey of the actor, let it go afterwards.” (Obs. 14/3/11)

Viles positions the activity and its emotional challenge in the context of great actors, evoking the professional paradigm he has established to help them deal with the content and their emotional engagement. He is clearly working within the safety of the Creative Climate he has constructed. The students are positioned to see the challenge as a good thing, counterbalancing the personal difficulty of the emotion they are to tap into. Viles models emotional engagement and release, and evokes a sense of professionalism to help them manage the process.

This is an individual rather than a collective process, however experiencing it collectively can feed into the cohesion of the group and develop their shared understanding of the text. The research task and emotional recall activities connect them intellectually and emotionally to the fiction, deepening

their connection to the play and assisting them to immerse in its world. This deep involvement facilitates their participation in the improvisational activities that follow.

Developing the environment through collaborative emergence

Once initial connection to the text and its concerns has been established, Viles begins work on the script and the characters, focusing on specific details in accordance with his oft-repeated mantra of “good acting is in the detail.” These activities collaboratively construct the environment of the play so the actors develop a shared understanding of the context. The activities are structured and methodical but contain elements of improvisation that allow for collaborative emergence. The detail and specificity that the tasks require contribute to the effectiveness of the improvisation. The creative ideas that come from these processes feed back into this jointly constructed environment of the fiction. Viles implements the activities and at times establishes strict guidelines, but he then allows the spontaneous qualities to take over. The detail and richness of this collaboratively built environment fosters the improvisation that will take place within it in the next stage of the process, and the emergents that result.

Script analysis

Viles’ method of script analysis is a methodical investigation that applies intention to every line. It develops an intellectual understanding that can lead to physical expression. It begins to move the students from their individual understanding to one that is dependent on the group and incorporates elements of improvisation. This strategy involves investigating the purpose of each line as the actors assign intentions to every utterance. It is painstakingly slow to complete, however every student of the study commented on its usefulness in their interviews and stated how they continued to use the technique in their own work. It moves from students’ individual preparation to group creativity as the ensemble collectively creates the meaning of the lines. It also allows the students to physically develop their roles as they interact.

Articulated by Alfreds (2007) and based on Stanislavsky’s method, the technique requires the students to allocate a specific action verb to each line indicating their intention and therefore how the line should be said. The first stage of the process is to intellectually assign the verbs/actions to the text. Then they speak only the verbs/actions to each other in the scripted sequence, not the words of the text itself. This is followed by physicalizing the verbs/actions as they say them, trying to affect each other physically and vocally. Lastly, they use the original words of the text while delivering the line with the practised intention and physical action.

Firstly, this exercise works intersubjectively as the characters attempt to affect each other with every line, and collaboratively develop understanding of the scene.

*When we did the whole exercise when we were all sitting in the circle and they were like “I question,” “I disagree with Leo’s next action.” And you hear what other people are saying, what their next move will be, and your move can change and it’s altered somewhat because you have to work with the same energy and the same thing the person before you is saying.
(Kate, Int. 2/11)*

The “move” of one person has a direct effect on the “move” of subsequent people. While Sawyer and DeZutter (2009) apply intersubjectivity to spontaneous improvisational drama, the effect can also be seen in this methodical unpacking of the script where meanings of lines are dependent on their interaction with others. The meaning is created by collaboration, not solely generated by individuals but is a function of the interactions of the group.

Secondly, the exercise works physically. It asks the students to focus on the verb, the intention of their line, and then let that intention work into their bodies. Viles states that he wants their bodies to physically remember what they are doing for the acting of the scene later (Obs. 9/5/11). Moving from intellectual planning to improvised embodiment, the intention creates the appropriate gesture, vocal quality and action. Isaac finds that knowing the intention is the key for his physical expression.

If you don’t have that intention in the way that you say the line, what’s your body going to do?... Add that intention in the voice and how you’re going to say it and the body will just follow. (Isaac, Int. 2/11)

In this exercise the embodiment is realised through focusing on intention. The impetus for embodiment is intellectual but the expression is spontaneous. Once the actor has made their decision on intention, emotion is evoked and the body is able to reflexively follow as they try to affect the other actor. This physical responsiveness could be seen to exhibit elements of group creativity as new physical ideas emerge from the exercise. They are not deliberately created but come from the physical interaction between actors in the pursuit of intention.

Even though this process of script analysis is deliberate and methodical, it co-opts some of the qualities of group creativity seen in spontaneous improvisation. The students collectively build the meaning of their lines and spontaneously physically invent as they try to affect the other actor through their intention. Even though the improvisation is highly controlled, the spontaneous elements create novel and appropriate emergents. It seems that collaborative emergence requires some form of improvisation; it is the spontaneity of the interaction which allows the creativity between the performers to occur.

Viles has moved from activities that connect the students to the play individually to beginning construction of a collective understanding of the world of the play. Viles' method of script analysis uses elements of improvisation that allow for some collaborative emergence which contributes to this joint construction. This imagined context is developed further in improvisational rehearsal activities such as "hot-seating" where the improvised interaction of the group produces collaborative emergents.

Hot-seating

Viles' strategy of hot-seating uses both individual preparation and collaborative improvisation to create the details of each character and their relationships within the group. Viles sets up the activity and lets the cast drive it. Specific details are discovered and created as each character interacts with the ensemble. A search for detail drives the task and the improvisation of the group creates emergents that enrich the development of character and the fictional situation.

Once the play has been cast, in line with Stanislavsky tradition, the students embark on a personal interrogation of the script to find out the details of the character and their context (Cohen, 1978, 1984; Mitchell, 2009; Stanislavsky, 1937; Stern, 2000). Part of this process is the creation of a fictitious "back-story", an imaginative creation of the previous life of the character that attempts to justify their role in the play. The students begin the process on their own, initially following a list of simple questions that stimulate their ideas. Viles then uses group improvisation to help the actors create more detail in their stories (Mitchell, 2009). In the instance observed below he uses hot-seating to explore a key scene between two characters that does not occur on stage but the events of which are pivotal to the story. In this strategy the actors remain in character, improvise the story, and answer unplanned questions from the other actors who are sometimes asking in role. They are collectively creating the scene and the characters, building from the questions, comments and even attitudes of the group to develop their own roles.

Viles asks for two more questions for Rex from the group – “We are getting a clear picture” – Rex has now been talking in this “hot-seat” impro for over 20 minutes. Eve keeps going in role, telling Leo that maybe someone is there for him but he doesn’t know it (meaning herself) – joking, joke all round. Goes serious again as Rex talks about Charlie again and relives actual moment of kiss, thinking “It can’t be happening, it’s just an impulse.” He feels that he can’t breathe. “A split second was all it took to change everything.” Tension and focus in room again. “A kiss, I pulled away, if someone catches me what are they going to think? I didn’t want to be like that at school. I think that’s the only reason I pulled away. Those times when something, shit happens, and you laugh it off.” (Obs. 23/5/11)

Viles’ comment of, “We are getting a clear picture,” alludes to the collaborative development of the groups’ understanding of the character and situation. The atmosphere oscillates between laughter and intense focus perhaps demonstrating how the Playfulness/Humour dimension of the Creative Climate assists the process. The task forces Rex to imagine the specifics of the situation; each created detail prompting further questions and leading the group deeper into the circumstance of the scene and its implications. The presence of the others intensifies the atmosphere and increases the level of detail as perhaps the presence of Eve’s character makes him think more clearly of the ramifications of the forbidden kiss between men. Rex talks about how he became Leo for the exercise and the ideas emerged from that. He was embodied in character, and his ideas grew from his unpredictable interaction with the group.

I think (the hot-seating exercise) really opened up my mind to Leo and who he is and how I’m going to actually do this. And then getting everyone to ask me questions, I could just feed off what I’d written. A lot of those questions I was doing I hadn’t written them down. For that whole time I was being Leo. (Rex, Int. 2/11)

Rex immersed himself in the role and improvised his reactions to the group as the cast contributed to the exploration and creation of the scene. The effectiveness of the exercise perhaps comes from the existing collaborative understanding of the ensemble, Rex’s preparation and focus in role, and an emphasis on finding detail. The situation was improvised; the interaction spontaneous and creative emergents came from it.

The exercise was repeated with the second character Lucy, and the actor's understanding of her creation is similar as Rose (the actor) refers to a "true Lucy character," a character that came into being within the exercise and without conscious deliberation.

By them asking me questions it was making me actually create and think on the spot to answer those questions and find more and more out about the Lucy character. I think that was probably really good just being put on the spot so whatever comes out is usually, your first thought of what comes out, is the true Lucy character. (Rose, Int. 2/11)

Rose seems to trust in the spontaneity of the situation, bypassing pre-planned intellectual processes, to find the truth of the character, the "true Lucy character." She was focused in role, improvised using her prepared ideas and understanding of the text and then worked from the improvised questions of the cast to develop new characteristics which felt authentic. Given no time to reflect and pre-plan, her "first thought" could be seen to emerge from the group interaction rather than her creativity alone. The ambiguous, instinctive, "true Lucy character" could be her articulation of the emergent creation of Lucy, which grew from the interaction of the group.

Through individual planning and spontaneous ensemble improvisation, details of the characters are created by the processes of group creativity. The important elements in fostering this collaborative emergence seem to be personal preparation and focus in role, the existing collective understanding of the context and characters, and the group's unpredictable, improvised questions which deny the actors the time to pre-plan their responses, instead forcing them to rely on the group creativity to develop ideas that seem "true" and authentic. The search for detail and specificity seems to be another factor of the process. This search could be seen as the "problem finding" of creativity research (Csikszentmihalyi & Sawyer, 1995; Getzels, 1985; Sawyer, 2015), a highly productive approach where there is no set goal but a search for possibilities and avenues to investigate. This approach to creativity aims "to raise new questions, new possibilities, to regard old questions from a new angle" (Einstein as cited in Getzels, 1985, p. 55). Sawyer confirms that improvisational ensembles participate in problem finding (Sawyer, 2015). Each invention in the improvisation presents another "problem" to solve or simply explore. The data analysis suggests that it is the search for detail and specificity that maintains the problem finding paradigm and contributes to the creation of collaborative emergents.

Students have formed strong intellectual and emotional connections to the script which have been

developed collaboratively. Activities based on detail and specificity but containing improvisational elements have produced collaborative emergents which have contributed to the joint creation of the environment of the play. They are operating within a Creative Climate and within the boundaries that have been established. Within this space Viles now employs his improvisational rehearsal techniques.

Improvisational rehearsal techniques – movement between structure and freedom

Viles harnesses spontaneous elements of group creativity to develop the staging of the scripted material. He clearly guides the process, moving between structure and freedom, sometimes getting caught up in the group flow along with the actors. The data analysis suggests that his control of structure and freedom seem to augment the group creativity and the production of collaborative emergents.

Viles begins these rehearsals with structure. He unpacks the social and physical setting, and maps out the key points of the text. The work then moves into the space of the actors as they collaboratively work within Viles' structural points, the space around them, and their physical and social interaction. It seems that the security of the scaffold he has established affords the actors greater freedom in their improvisation. Creative ideas come from their interactions with each other and the space as they collaboratively create the work. Viles then assesses the creative ideas that have emerged. He reinforces emergents that fit with his evolving directorial vision, before placing the piece back on the rehearsal floor to be further developed through their interaction. The findings suggest that the final piece is the result of Viles' interaction with an itinerant group creativity process: structuring the material, letting the improvisational group creativity produce emergents, then verbally selecting and refining the emergents and putting them within his structure, to then giving them back to the group to be improvised with again, and so more emergents are created.

Viles' movement between structure and freedom augments the group creativity and allows it to contribute to his directorial vision. This type of movement was noted in the previous chapter as his feedback also moves between these two styles. While Viles can allow the actors substantial freedom, he is initially firm in conveying his conceptual understanding of the piece. He uses clear directives to establish the improvisational process while remaining ready to modify his ideas in response to the emergence of new ones as the process continues.

He'll work from [what we've improvised], he'll take the ideas that he likes and he'll shape that. I think that's how Paul works really well. (Julia, Int. 2/12)

The observation notes from the study that follow show how Viles works with the actors to develop the scene through improvisation and moves along the structure - freedom continuum to facilitate the group creativity and emergents that result. The students have gone through the text in detail, discussed its meanings comprehensively, assigned actions ("I action" activity), and then have got on the floor to improvise the scene. Viles scaffolds the scene before they begin.

Viles asks – What happens in these five pages that we read tonight? After a few comments from the students he summarises: Dean needs to pee – and in the end he is offered a bottle for his pee. This is arc of this section. Viles then lists the parts within it: Wikipedia notes. Graham speaks, the bat, the window. Rex says it is a big turning point when he, Leo, takes out the bat. Viles states that this is the first indication that he is not afraid to use the bat – he will break glass. Viles says that part will be improvised then back to text. Next is when he smashes desk. Viles asks, "Who are the most active physically in this scene?" After some comment he confirms it is "Leo, Russell and possibly Dean." Viles says that it is revealed that all are in awe of Charlie and see different views on him. We can play with not giving Dean the bottle. Who has increased her belligerence in this scene? Julia thinks maybe Aimee – but she is not belligerent really. Eve points out it is Kelly. "Correct," affirms Viles. He then outlines who is possibly moving around the room, and the groups of alliances in the class. (Obs. 9/5/11)

He structures the scene, identifying the complete arc and the sections within it. He seeks to give depth and complexity to the characters and their motivations. He highlights physical action and its possible meanings, and the social dynamics. He is emphasising the social and physical environment of the fiction through specific details, trying to place the cast in his understanding of the scene. This could be considered part of his boundary setting. His questions are not seeking student input; rather he is checking and reinforcing their understanding of his view of the dynamics of the scene. His one suggestion of play ("We can play with not giving Dean the bottle") is more collaborative. He often uses the word "play" to invite collaboration, the word signalling his openness to their contributions. However, his main concern here is to ensure the cast understand the structural dynamics he envisions, the boundaries he provides for the cast to invent within. They then move to improvise the scene and explore it physically on stage.

First scene, bell goes, Rex leads blocking. Lovely, very realistic, especially kids around door of classroom. Viles calls out sections to lead each part of the improvisation - opinions of Charlie, Leo goes to smash window, Leo smashing desk, Dean trying to get bottle from Russell ... Viles stops at end of impro and questions, "What worked?" He recaps the main actions in this section of tonight. Open discussion, Julia asks questions to clarify as does Katarina. (Obs. 9/5/11)

After inviting them to question what was effective, Viles recaps the main actions in the section, his structural markers. The student-led discussion is to clarify Viles' intentions in the scene rather than contributing their own. The section is improvised again. After some initial problems with attention and engaging with the action, they begin to focus.

Improvised scene takes off again around Leo. Nice interaction. Nice overlapping of lines. Sense of controlled chaos in room, focus moving around well. Francis lovely as Dean, wanting to pee, wanting bottle, lack of power. (Obs. 9/5/11)

This time the improvisation begins to flow of its own accord. Viles does not call out his structural markers as the actors begin to take charge of the action and the momentum. At this point the group creativity process takes precedence. The actors work collectively, taking the scene to another level. It is the workings of group creativity that allow this elevation, fostered by the release into free dom after the meticulous structural setup. At the conclusion, Viles again summarises what worked and what needs development. His vision ranges across a variety of aspects. He talks about the narrative structure as well as the social and physical dynamic.

Competing focus worked well. Control space and control own characterisation. Therefore don't break out of character. When someone takes over impro go with it. Certain key elements completely overlooked in the impro of scene. Two or three characters need to roam the space – girls can quietly go into corner. When someone is speaking, what are you doing? We are listening to focus vocally and physicalising it. At end of play it is that controlled chaos, like when he was going to smash window, all are looking at him. Know space well and where you are going to go in it. This is a first draft. We are going back and doing the six pages again. If you feel you want to move, do it. (Obs. 9/5/11)

In this way Viles works into the scene, exploring it in the space with the actors. He knows the key

points that make the scene hang together so he reinforces emergents that emphasised these points or highlights the need for more invention in that area. He also insists on the physical embodiment of character and interaction. He gives them directives as well as significant freedom (If you feel you want to move, do it). The actors need to “know the space well” so they can use their freedom effectively, moving meaningfully within the space. Their freedom is positioned within their existing knowledge of the boundaries and the environment of the text they have constructed together. Their goal appears to be the creation of specific details that fit the scene. The actors seem to be working from Viles’ choice of structural points of the text, the space around them, their social groupings, and their interactions as designated by the Viles’ interpretation of the script and their interactions in the moment. Their freedom is set within structure. They are working together using the dynamics of group creativity from within the parameters that have been established collectively and what Viles has set explicitly.

Viles could be seen to be cyclically developing his conception of the scene with the ensemble. He presents his understanding, lets the cast develop it through their improvisation, he then emphasises the parts he finds important, modifying his concepts through ideas that have emerged, then again putting the shared understanding on the rehearsal floor to be modified again through the creativity of the group. He moves between control and freedom, giving the work into the hands of the ensemble, garnering their creative emergents as he takes it back again, incorporating their ideas then re-releasing it on the floor. The more he senses that the creative emergents are in line with his developing vision, the more he releases the work to the ensemble.

The next run of the scene appears to move into group flow. Group flow (Sawyer, 2003) is an ensemble version of Csikszentmihalyi’s personal flow (2008) and comes from the interaction of the group. It occurs when the individuals of the ensemble are immersed in the action of the scene. There is a lack of self-consciousness, and action and awareness are merged. It is when the group is performing at its maximum effectiveness and individuals are led to perform at a higher level than they would alone. “Group flow is an emergent property of the group” (Sawyer, 2003, p. 45). In this instance Viles is not just managing the group flow, he becomes part of it.

All actors working – Viles side-coaching, encouraging: keep it going, build to the tension, build the tension, scream – let it go, he’s playing with you. Amazing build of scene – works with Viles’ moulding of it – working, huge difference – amazing how scene coming together – coming together extraordinarily well for first rehearsal session. There is a real sense of building

tension, peak of tension then release. Rex is relishing his role, really understanding what he is doing. (This is the most remarkable section of the evening. It is as if Viles is the artist, the sculptor, moulding the actors and the action like soft clay. Moulding time, space, sound and energy to build to the crescendo, peak and then fall away. It is invigorating to the cast and to me.) (Obs. 9/5/11)

Viles moves from giving directives to encouraging the momentum of the scene, almost becoming as immersed as the performers. Physically he becomes completely absorbed, standing up, leaning into the scene, at times mouthing the words, engrossed in the flow, rhythmically sculpting the scene, in tune but just outside the action. He is both controlling it and subject to it. My brief notes have not been able to keep up or accurately describe what was occurring in front of me, my language becoming heightened as I too get caught up in the moment. He appears to be instinctively involved in the process, highlighting what is working and encouraging the work in that direction, responding to the creative emergents. In this instance the power of group creativity is evident, as is the effectiveness of the group flow state that encompasses Viles and the cast. In this instance his control is possibly subject to the creativity of the group.

In this next example we see Viles again work improvisationally from what the actors are giving, the collaborative emergents, and become part of the group creative process. However this time he seems to be inside the action, his directives pushing the actors as he heightens key moments of tension. He is working within the group creativity to extend it, using the contingency and spontaneous qualities of the improvisation to enrich the interactions and dynamics of the scene and the emergents that result.

As is his usual practice, Viles sets the scene physically, describing the set space as it will be around them, describing its physical attributes as well as the mood he intends it to provoke. He gives an overview of the actions and as they move into the improvisation Viles goes with them, entering the flow and becoming part of the collaboration and emergence that ensues. Instead of calling out sections, encouraging or “moulding” the action as he did before, Viles interacts with the actors’ decisions, at times physically pointing or calling out instructions, absorbed in the scene, standing up, leaning into the action, and responding to its events. His viewpoint is still from a director and his interjections are designed to heighten the tension, but they seem to come from the interaction between him, the ensemble and the space. His directives come from and feed back into the collaboration of the cast, augmenting the group creativity process and its results.

After a pause Harry starts clap of film, all stand. Viles points Leo to centre of room. Leo then goes to board and then comes out to centre again and bashes chair – all scatter. He gets Amid in the centre... Leo pulls Kasia's hair..., more intensity. Group in pile in centre. Not sure if crying. Jacob red face. Trying to cover it. Jack very red... During Spencer's speech Viles tells him to go to Jade and Bronte. Then, "Get Kate." Kate is convincing in her fear. After he has intimidated her Leo moves by the window, leaning his back on the door of the rehearsal space. He is broken, shaking, looking at the devastation before him that he has created. (Obs. 6/6/11)

Viles' signal to Rex (Leo) begins the sequence and he improvises his movements from there. The bashing of the chair is spontaneous as is his intimidation of the other characters. He knows the sequence of the characters he is to terrorize but they have only verbally discussed the "how." Viles is also improvising, responding to Rex's physical actions, his position in relation to the space, properties and other actors. The original and appropriate ideas grow from this interaction. The group creativity includes Viles, the cast and the physical space. Viles exerts some control but is also subject to the contributions of the students, participating in the collaboration rather than simply directing it. Viles' participation in the collaboration help both Rex and Kate enter the group flow.

When Paul changed that whole thing (said "Get Kate"), I think that's when Leo lost it. Cause when he picked me up, he was like, "Get up!" and like looked at me and I like looked into his eyes, it was like, he looked sorry. Like he looked, I don't know. And that's when I started to cry, I was like, "Oh my God." And you know at the end you're meant to feel empathy for him, at that moment, I was like, I actually feel empathy for him. (Kate, Int. 2/11)

Kate refers to Rex by the character's name, Leo, rather than his own. In the improvisation, Leo had become real. She had been placed into a sense of the physical space and then collaborated with Viles' spontaneous directives and the actors in the space to develop authentic and powerful interaction. Collaborative emergence is evident as the scene becomes more than the sum of the director and individual actors. The physical quality of Rex and Kate's interaction seems to bypass their reasoning processes and connects emotions directly to physical expression. Kate notes the importance of preparation before engaging in the spontaneity of the improvisation.

I think the whole discussing of the final scene before it was actually played out helped heaps, heaps. Cause it all got us into focus. (Kate, Int. 2/11)

Rose also testifies to how Viles' collaboration increases focus and tension and promotes group flow and the collaborative emergence.

And so I really like it how he just lets us just improvise and so with the part where it was a build-up and they were all lying on each other, he was kind of like, "Leo's going around" and we were just, "What'll we do?" "Get to the wall," and then we were actually scared because we didn't know what was going to happen, and then Paul's just yelling out things like, "Go to Kate." I think that was really good because it made everything a bit realer, because we actually didn't know what was happening, and everything was improvising so anything could happen. I really like how Paul allows us to experiment with that and find new things. I think that's really effective. (Rose, Int. 2/11)

Rose pinpoints how Viles' interaction with the scene increases the focus and takes the students into flow, through becoming "realer." Viles has been able to augment the group process at appropriate points, pushing the students into the next level of belief so that the resulting collaborative emergence is richer. He is working spontaneously as he interacts with the action on stage becoming part of the ensemble in their group creativity. He works instinctively within the group process to push the students deeper into the key points of interaction and emotion, using the improvisational, unpredictable nature of the process to perhaps "disarm" them and allow authentic emotion and interaction to emerge. This unpredictability and vulnerability is set upon a secure base of preparation and structure. The freedom and volatility of the process occurs within clearly established boundaries and collaborative emergence results.

The initial research and emotional recall activities strongly connect the students to the text and initiate the ensemble's collective construction of the world of the play. Activities which are centred on detail and specificity but contain elements of improvisation enable the production of collaborative emergents that contribute to the cast's joint creation of the fictional environment. Into this defined space, set within a Creative Climate and established boundaries, Viles guides the ensemble as they improvise their embodiment of the script.

Viles' tight control at the beginning of this improvisational process lays the foundations for the freer creative work that follows. The established boundaries and his clear guidelines in the rehearsal process ensure that the improvisation is appropriate, and the risk-taking paradigm of the Creative

Climate ensures that the students eagerly contribute. Viles sets up the structures for improvisation, releases the students into them within the environment that they have established together, and the creativity comes from the collaborative, embodied interaction of the ensemble. He gets drawn into the collaborative creativity of the ensemble at times, particularly in moments of group flow, working spontaneously in the group to augment the group creativity. He also selects what he considers the most effective and appropriate collaborative emergents after each improvisation, and feeds them into the next improvisation cycle. His structures ensure appropriateness, the process ensures originality, and Viles works from the resulting collaborative emergents to craft the final piece.

I will now examine more of Viles' improvisational methods, particularly those that work from the impetus of the physical body in the social and material context of the play. They illuminate how group creativity can result from the corporeality of the body and its interaction with the physical environment.

Augmenting collaborative emergence through embodiment

In keeping with Viles' oft-stated belief in the authenticity of the body's expression, Viles focuses on physical expression of emotion, intention and interaction throughout the rehearsal process. While I have touched on this phenomenon throughout, this section specifically explores its characteristics in the context of the rehearsal practice of the Drama Company, and demonstrates how it augments group creativity by drawing out authentic and dynamic performances from the actors. I propose that this work draws from the corporeality of the physical body, its connection to emotions, and its instinctive response to the bodies of others and the environment that surrounds it. These innate responses augment the collaborative emergence from group creativity and produce a level of detail and authenticity that is not commonly achieved.

Embodied cognition scientist Morris claim that cognition is "physically grounded in the sense that the physical specificities, rhythms, dynamics and shape of the moving body, and its embeddedness in the world and social settings, matter to cognition" (2010, p. 239). Viles employs a range of strategies that seem to access these factors. He works from the physicality of the actors themselves, their relationship to the bodies of others, and their interaction with the material world and its social dynamics. This is a specific type of collaborative emergence. It is primarily physical, seeming to draw on the corporeality of the body and its response to the bodies of others. It also encompasses the physical space, making the material world part of the "collaboration" of group creativity, its

dimensions prompting the emergents. It also appears that the process can occur within the actor, working alone in the dynamics of their body.

The use of physicality to create character and the use of physical closeness to elicit authentic emotion will be explored. The material world will be shown as a powerful contributor to the group creativity process as the actor physically interacts with it to produce emergents. Finally I examine how physical embodiment in role during interaction with others in role develops complex, embodied, creative emergents through a process known as *relacom* (Cohen, 1978, 1984).

Using physicality to create character

Words emanate from a physical act in the body, and for me the body is where you begin in the rehearsal room. (McBurney, 1999, p. 70)

In a way used by many practitioners (Copeau, 1990; M. Evans, 2006; Laban & Ullmann, 1980; Lecoq et al., 2000; McBurney, 1999; Murray, 2003; Snow, 2012), Viles uses physicality to help the students create their characters. He encourages them to physically convey the role in order to create the role.

And in the start, after the bell goes when it's all improvisation, he said, "You just need to walk, own it, edge." (clicks fingers) Like, "You get out there." So that walking, talking, physicality. I wouldn't stop being Kelly for the whole day. Like everyone did it as well. (Katarina, Int. 3/11)

Expressing the physical dimension of the role helps Katarina find the character. For her, intellectual deliberation does not achieve what embodiment does. The physical actions of "being" the character, develop the character. In this instance the work does not involve an ensemble. Elements that are original and appropriate (creative) occur, elements she has not been able to access without the embodiment, but the process is within her own body and not in interaction with others.

For Julia, rather than working alone it is the physical dimension of interaction which develops her characterisation. It leads to changes in her role and her interaction with other characters. In rehearsal she has to confront another character which went against her natural inclination. Viles picks up the physical contradiction in what she is doing.

Viles stops Julia a few lines in – Viles points out that she is backing away – “Why?” She needs to walk forward and make a stand. “The focus is you,” he says.

Starts again – Julia is much better – she holds her physical position, and verbally cuts in over Zoe, (making a stand). Viles says, “good.” (Obs. 6/6/11)

Where the script is asking her to confront, she is physically contradicting it by backing away. Through changing her physicality and holding her position she is able to confront Zoe as the script suggests. This confirms body posture research (Bailey & Kelly, 2015; Carney, Cuddy, & Yap, 2010; Cuddy, Wilmoth, Yap, & Carney, 2015; DeCelles, DeRue, Margolis, & Ceranic, 2012; Park, Streamer, Huang, & Galinsky, 2013) which states that body position affects mental attitude and the reaction of others. This simple physical change has a significant effect on the actor. The physical position of confidence allows her to feel the emotion.

I remember that the first time I got up to be Shanti and say my little chunk, I was like, “No, you can’t do this, you’re racist.” I kind of felt a bit scared and I was kind of backing away and Paul stopped me and said, “Why are you doing that?” And I’m like, “I don’t know!” (laughs) So I think it was good for me to get up, explore, walk around the room in confidence, just developing a new character, exploring that character, the way they react to everything, that was a great new experience. (Julia, Int. 4/11)

The physical embodiment of being the character in interaction with another actor caused the change. Knowing and developing the role came from physically being and interacting in role. It is not an intellectual exercise but a physical, intuitive one. Her body creates the emotions and then the thoughts seem to follow. This process is confirmed by new developments in cognitive science of embodied cognition where the body is not envisioned as separate to the mind but is a cognising agent; it is not subservient to the mind but part of it (Ionescu & Vasc, 2014; Morris, 2010; Shapiro, 2011; Stapleton, 2013). Julia is perhaps using the cognising aspect of the body. This embodied, appropriate response created something new, created from and expressed through the body in interaction with other bodies.

As a counter argument, this embodiment does not work for every actor. Jade was physically unresponsive in another scene of confrontation. Viles begins by giving her physical directives but they are ineffective. He moves to then immerse her in the social situation, giving her a clear objective and physically amplifying the social forces she confronts. She is then able to embody the

moment.

Viles talks to Jade, "Your body did not change although your argument did, your intentions changed so therefore your body must. The body doesn't lie. You didn't uncross your legs, you must." ...

They go again from Belinda's lines to lead into Leo sitting. Jade does her lines again, seems even less organic, she uncrosses her legs and stands – I think she was stronger sitting down. Viles stops and asks her to confront Leo, "You are sick of him." He also asks Leo to shoot the three girls (in his gestures), those whom he has just been having a go at. Jade still seems constricted – then as she gives her opinion she loosens up, she is getting emotionally and physically involved in the argument, she is more organic and passionate – Viles says, "Good, excellent," firmly underneath her delivery. (Obs. 19/6/11)

As Jade becomes more involved in the purpose of her text and pursues a clear intention she is able to immerse in the scene, find her emotions and embody them. The building physical confrontations around her seem to have less of an effect. The stimulus appears to be intellectual here rather than physical. Her pursuit of intention which was expressed emotionally and physically brings her into collaboration with the other actor, thus stimulating the creative emergents of the scene to create a powerful interaction.

Physical interaction augments group creativity but it seems that group members need both intellectual and physical ways of accessing the interaction of the scene and the potency of embodiment. The objective is to access the creative emergents of group creativity where the interaction creates something bigger than the individuals. Some students access this more easily with a physical route; some require greater intellectual connection before their physicality can engage. Nevertheless, it seems that physical involvement produces creative emergents in the form of more authentic, more passionate interactions that resonate more effectively with an audience.

Physical closeness to promote collaborative emergence

Viles uses a physical closeness exercise to connect students to the text and each other. It appears that the intimate presence of the physical body induces authentic emotion and interaction. He often uses this exercise to prepare for emotionally difficult or confronting scenes. The rehearsal discussed here is for the final scene in the play *Bassett*. After initially reading through the script sitting on the

floor, Viles asks those speaking in the scene to stand in a close circle, holding hands. Those not speaking stand around the outside of the circle about a metre away. Two students in this outer group follow the script, ready to prompt if necessary.

They begin the lines. Viles moves around the room slowly. Not as much tension this time (as when they had originally read it on the floor with scripts) oddly enough. Hamish not completely focused, feet fiddling. Katarina eyes strong and staring, looking around circle at others. Rose staring out, shouting, head poked forward as she directs her lines at Rex. At the conclusion of the section Viles tells them, "Well done – shake it out." John says how he is afraid he will laugh. Rose says yeah, because it's so awkward you want to break the tension and laugh. Viles begins it again and asks them to take one more step in – listen to vocals. They are now holding hands with the person next to their neighbour so circle is now very tight and close. This time is more powerful, timing of interchange tighter. Rex using soft voice to be menacing. A few missed lines again, quickly prompted, energy drops a bit – not much. Gets it back. (Obs. 6/6/11)

Viles uses the tension created from the physical closeness of the actors to create the dynamic of the scene. The first time through the students seem to be defending themselves against the intimacy or confrontation of the exercise with Hamish not focusing completely and John wanting to laugh. However, when the circle is made even tighter, and the desire to avoid the interaction has been moved through, the interchange becomes even more powerful, even with the dropping of lines which were possibly dropped because of the challenging nature of the exercise. Physical connections, the felt body in close proximity with another, seems to bypass verbal or logical reasoning to access raw emotion and produce embodied, authentic responses. It draws the actors in past their social defences. The tension perhaps signals the highly sensitive and guarded emotional territory that the students are accessing. The actors found this technique very powerful.

The bit where we'd stand, like if there was a really intense duologue and two people were standing really close to each other, nose to nose, and the rest of the cast around them. I know they lifted heaps when they did that. (Katarina, Int. 2/12)

He's putting us in that tight circle and just getting us to physically hold on to each other. And you can feel, in that space you can feel what's actually happening and you can feel that tension. Like we all go out of there and we just take a breath because we couldn't breathe in

there, like we were taking short breaths and, it's scary when you're in that circle 'cause you don't know what the hell's going to happen. (Isaac, Int. 2/11)

Katarina, on the outside, sees the effectiveness of the technique whereas Isaac, a highly analytical student inside the exercise, has not even been able to process what actually went on. His reaction is instinctive, almost frightened, his shortness of breath revealing the tension. This emphasis on the physical body seems to work more directly with actors' emotions and their interaction with each other and the text. The activity also seems to evoke an unpredictability dimension, as even though the exchange is scripted, the dynamics of the interaction is not: "You don't know what the hell's going to happen." The embodied actor, the felt effect of the physical body and bodily closeness with others, increases the group creativity and produces emergents that are original and authentic.

Interaction with the material world to develop character

The third way Viles uses embodiment to facilitate group creativity is through the interaction between actors and the physical space around them. These interactions with the physical environment amplify their performances, creating original and appropriate responses which develop their characters and their interactions. These interactions extend our understanding of group creativity and collaborative emergence to include the material world in the group's "collaboration."

Interaction with set, costume and properties

The students' development of their characters increased when they rehearsed on the set for the week before the production.

I don't think I was as bitchy in the original rehearsals but when we were in the set I sort of just got my bitch on, you know what I mean? I was sort of leaning against the props and using my body and stuff because I was more familiar with, like how I do everything. And because everyone else was in the set as well they were changing up their characters as well, so you had to sort of work with what they were doing as well. I found a lot of my lines that I said, I found a lot of new meaning with the props as well, so like I took breaths where I didn't usually take breaths and I had longer pauses where I didn't usually have them, and I think that worked, so, yeah, just breathing developed as well when we were in the proper stage set. (Kate, Int. 3/11)

Kate's character Rachel develops when she spontaneously physically interacts with the set. She is able to find a "bitchy" dimension when situated and interacting with the set and props in the space.

The performance of other actors also seems to have developed in the space. She finds new meanings for lines and new meanings in her interactions with the props. She articulates this felt difference through noticing changes in her breathing and pausing. Rather than describing an intellectual state, she unknowingly references the “reflex connection of breathing and emotional impulse” (Linklater, 1976, p. 25). Her embodied response to the set and the other actors within it is not through conscious decisions. She intuitively responds physically and emotionally to the physical objects around her. Kate also finds that her costume, and the social relationship it signified, has an impact.

In the last scene, when I got my jacket swapped to something more modern with the fur around it, I felt like more of a bitch. ‘Cause everyone else was in the simple school uniform and I was in the “being the rebellious one,” not wearing the school uniform. I sort of felt like I related a bit more to Kelly then and the friendship sort of grew from there. And in the last scene when she breaks down and says, “I don’t want to see it,” that jacket just sort of like, well, you know, we’re the rebellious ones, you can see by our uniforms, we’re sticking together now. The uniform and the props and the set really helped. (Kate, Int. 3/11)

Her costume helps Kate to crystallise who she is in the social setting of the scene and with whom she is aligned. Being physically in costume allows her to find new character and relationship dimensions. It brings more detailed, subtle qualities that had not been there before. Viles notices how her performance grows physically and rhythmically when she is in costume on the set, in rehearsal and production.

But I think as Rachel she just sort of added more. Her body just started to make moments work. And I’m just watching her doing the whole Worcester, the aunt thing, and she held the audience captive ... (She) grew, every show just grew, and really had some beautiful use of timing, just played the audience in a couple of moments.... And she just sat. That’s all she had to do but the body was so active in all of that, trying to engage people and take on Leo, and stuff like that. I thought she was terrific. (Viles, Int. 2/11)

Viles emphasises how Kate’s timing and physicality is subtle and expressive. For an actor, timing is an intuitive, felt attribute, closely connected to the body. These nuances of performance seem to have been brought about by her interaction with other actors in the material space as well as her costume and its social significance. Her performance has been developed through interaction with other

actors, but more significantly, from interaction with physical items and the space. Interaction with the material world has produced creative emergents.

The effect of physical objects on the development of actor performance is particularly evident when Rex starts to improvise with a baseball bat as a prop.

For me, I saw the bat at the beginning, and then it was just like, oh yeah, he's just got a baseball bat, he's not really going to do anything with it, just kind of be a nob and go around and hit a couple of things and do all that kind of stuff but you never expect someone to go that crazy and just start hitting everything and then actually using it as a weapon. But once I got that, it brought a whole, new, different aspect to Leo, of what he could do and how much power I felt, personally, as well as Leo, walking around with the bat, threatening people. I know that I'd never touch anyone in the play, but just, you know, the fact that I've got a bat, pointing it at someone's neck; it's daunting in a way. It's real. (Rex, Int. 2/11)

The physical presence of the bat develops the character of Leo and his interactions in the play. This is initially through the implied physical power it gives him within the social setting. Originally only a tool for a game, it becomes a weapon in the social context and reinforces his power in the group. It makes his threat to the group real, a physical presence, a physical threat and hence social power. The bat works symbiotically with his character development. The more he uses the bat as a weapon, the more his character embodies his power and menace, which leads to him using the bat even more powerfully. It almost becomes an extension of the character, the body and object becoming one. The bat also changes the dynamics of the space. The room now becomes his; walking through it with the bat reinforcing his ownership of the space. His interaction with the physical object enriches his performance through producing creative emergents.

The physical size and shape of the bat also allows him to develop character dimension and interaction.

Danny Zuko line – Leo plays with the bat like he's wanking. Kelly is dynamic with her line in response. Leo now uses bat as a penis to indicate "fuck you" to Kelly's line... Rex getting lovely dynamics of lines, loud & soft, all full of meaning and strong with intention. (Obs. 29/5/11)

The bat allows him to spontaneously intensify his confrontation with Kelly, seeming to draw dynamic

exchanges from her as well. His physicality moves into his voice, employing a wide range of expression to deliver powerful lines, rich with meaning. The whole instrument of the actor, his emotions, his body and voice, the embodied actor, seems to be activated in this exchange using the bat as a catalyst. The “physical specificities, rhythms, dynamics and shape of the moving body” (Morris, 2010, p. 239) interact with the bat to create these new dimensions.

Finally, Rex uses the bat spontaneously, playing with his physical rhythm and contributing to the tempo and tension of the scene, again revealing the embodied emergence that comes from his interaction with the physical prop.

Leo is cool for “Be my guest” line and walks off, all are still and silent, and then Leo suddenly bashes blue chair with the bat – we all jump. (Obs. 30/5/11)

Rex moves from slow, seemingly relaxed movements to his sudden smashing of the chair. This action is spontaneous and unpredictable, and takes the scene to a new level. His change of rhythm powerfully affects the tension. For Rex, the action comes from impulse rather than being a conscious decision.

It was merely just what felt natural in the moment. For me it just felt right to do that. (Rex, Int. 2/11)

Rex’s corporeality interacts with the physical object and the social dynamic of the space to create something new. His body responded without conscious thought, his physical body interacting with a physical object to create novel and appropriate innovations. The interaction yielded creative emergents that were detailed, nuanced and powerful, leading to the development of character and interaction that may not have otherwise been possible.

Interaction with the space and its social dynamic

Viles places actors carefully on the stage space to situate them in physical and social circumstance as they improvise. One instance of this is in *Bassett* when he is refining a powerful confrontation between the main character Leo, a right wing skinhead, and Amid, a quiet Muslim boy who wants to complete his daily prayer time.

Viles gets up and plays around with the teacher's swivel chair. He stands and gestures, all watching intently. Viles talks about the "long pause" in the text. "If you want to you can play with this in blocking." He suggests that Leo moves the chair out of its central position and invite Amid to pray in the middle of the floor. ... Rex and Isaac build it beautifully. Nicely done, good timing. ... Isaac very secure in his role now, really serving it up to Leo. Physically Isaac is very relaxed. ... The boys are just going for it. (Obs. 16/5/11)

The teacher's chair in the middle of the space, the symbol of abandoned authority, has been commandeered throughout by Leo to become the locus of power. Viles asks Leo to capitalise on the power demarcations of the space by removing the chair himself and challenging Amid to take up the central position of authority to fulfil his religious obligations to pray. The spatial dynamic holds great tension and this is being used to build the power of this scene. The performance seems to grow from the characters' interaction within the spatial and social dynamics.

But he had to find something really deep and, feel that sense of isolation and feel that sense of, I suspect, bullying, and find the strength to counteract that. He found strength there, and he had to because ... directorially we gave him this extraordinary focus and the entire placement in that room, with everyone listening, so he really had to step up and take the moment, seize the day really, which he did. (Viles, Int. 1/12)

Isaac is physically placed within the power dimensions of the scene and Leo's manipulation of them. It is when he is immersed physically within this power dynamic that he can find and embody his character's response to the situation. It is in the actors' exploration of the social forces at work in the space and their agency within them that the scene is created. It is his body working within the physical space and its social dimensions that create emergents of authentic, multilayered physical expression.

The collaborative emergence seen here could be termed "embodied emergence." Physicality is the determining factor in these interactions with other actors, the space, costume and properties which enable the production of creative emergents. These emergents are detailed, nuanced and powerful and seem to rely on physicality to bring them forth. They also occur with actors working alone, focusing on the rhythms, movement and feelings of their bodies. This research appears to support findings in cognitive science where the body is part of the cognizing mechanism, equal rather than

subservient to the brain. It is perhaps the “knowing” of the body that responds and interacts in these circumstances, and “embodied emergents” are produced as a result.

Developing character through Relacom

Emergents produced from embodied exchanges are evident in another type of interaction in rehearsal. However, it is not a planned rehearsal exercise but rather the by-product of interactions when actors are immersed in character. This reveals another expression of group creativity in the way actors work intersubjectively, dependent on the contribution of others to create their own and others’ characters.

In rehearsal, “characterisation is developed with reference to other characters, and to the full story of the play” (Stern, 2000, p. 7). This is a fundamental aspect of the collaboration involved in theatre making. Each character is involved in the creation of the others; they are contingent on each other. Goffman’s seminal work (1969) refers to the phenomenon of individual performances of social role and describes how we “call forth a desired response” (1969, p. 13) from others. Cohen’s work seems to build on this premise. Cohen (1978, 1984) asserts that in acting performance, relationship is the most important factor. It is through relationship that characters define themselves and each other. For example in broad terms, by treating the doctor with deference, respect and by offering ourselves to be prodded, we give the doctor her role and our own as patient. By speaking with authority, and by physically examining us with confidence, the doctor endows us with the role of patient and herself as doctor. This interplay is contingent on the actions of each and defines the characteristics of each. Cohen labels this dynamic as Relacom, short for “relationship communication”. Although it is not a strategy intentionally employed by Viles, this powerful relational force operates between the characters in rehearsal and performance and is a hitherto unexplored aspect of group creativity and emergence.

Initially we weren’t sure how strong Amid was. But then in one of the actual shows I turned around to Leo and I smiled at him at him as I said, “Is it alright that I pray now?” And in that moment I could see in Leo’s face that he wanted to bloody punch me. I could tell in his eyes that that’s what was happening. And in that moment I thought, “This is who Amid is. This is what he’s able to do.” (Isaac, Int. 3/11)

The social, emotional and physical interaction between characters helps them to discover, define and develop who they were. The development is collaborative as it is in their response to each

other that they create deeper complexities of their roles. Rex, who played Leo, clearly articulates how the interaction with the other actors help to create who Leo is.

Once I got up and started to form those connections with the people you could really alienate them and really pick on them and all that kind of stuff. And that grew every night. I would be Leo more and more every night because the script allowed me to, and the other actors allowed me to be Leo. I couldn't have done it without them, they allowed me to be Leo. Their responses to my comments allowed me to be Leo. Their looks to me allowed me to be Leo, their judgements about me allowed me to be Leo. (Rex, Int. 3/11)

The other actors' "allowing" the character to be, or eliciting the qualities of the other character through their interactions is the nature of Relacom. In establishing themselves and their relationships collaboratively characters are created. In "relationship communication," relacom, the characters attempt to align their perspective of their character and their agency in the world with each other. Their resulting character development is dependent on both parties and is formed by the interaction. The "king" becomes more kingly and discovers the nuances of his role as the slave treats him as a king; the "slave" likewise becomes more slave-like as the king demeans him. Their resulting roles are a product of the interaction. The responses of the other characters allow Leo to develop new aspects of his role, pushing facets that he might not have explored otherwise. The character's qualities are produced in this interaction. These qualities could be seen as a particular kind of collaborative emergence of group creativity.

Relacom is usually embodied, effecting and responding to the bodies of others. It manifests itself holistically, involving each actor physically, emotionally and socially. The intellectual engagement is not as evident although it can prepare for the process, but the process itself seems to bypass conscious reasoning. Processes occur that are beyond a verbal explanation of the actor. The interactive, collaborative process results in richer, more complex, more interconnected characters. Relacom could be seen as an emergent property of the group, and an example of embodied emergence.

Morris' (2010) description of embodied cognition which began this section can be used to summarize the characteristics of embodied emergence: It grows from the "physical specificities, rhythms, dynamics and shape of the moving body, and its embeddedness in the world and social settings" (Morris, 2010, p. 239). The catalyst for the emergents is the interaction of the body with

the physical world and its social environment. These embodied emergents can be particularly powerful in creating characters of subtlety, nuance and complexity and are a previously unexplored dimension of group creativity.

Conclusion

In this chapter I have examined the rehearsal processes of the NSW Public Schools Drama Company within the theoretical framework of group creativity. The students are set within a Creative Climate, are provoked by the creative constraints of the script, Viles' vision and the interplay of challenge and skills, and poised for risk-taking. Viles' rehearsal processes utilise the collaborative emergents of group creativity to craft the performance. Collaborative emergence is a function of the interaction of the group rather than single individuals and seems to require improvisational spontaneity. He augments this emergence through his movement between structure and freedom of the improvisational process. Viles initially uses systematic methods that emphasise detail and specificity but utilise some spontaneous, improvisational elements. He then moves into a more improvisational practice but continues to be mindful of detail. This search for specificity puts the work within a productive "problem finding" creative paradigm. Viles' structures ensure appropriateness, his process ensures originality, and he uses the resulting collaborative emergents to craft the final piece.

Script-based work requires a personal connection and collective understanding of the environment of the script before the improvisational process begins so that the innovations produced can be both novel and appropriate. Viles begins the process by connecting the students to the fiction, intellectually, emotionally and sometimes politically, which they share and develop collectively. These strong connections to the text and their joint creation of the environment of the play form the basis of the improvisational work that follows. Viles' use of script analysis, with its focus on detail, begins to use elements of improvisation which allows collaborative emergence to contribute to the process. Hot-seating also uses the spontaneity of the interaction to foster collaborative emergence and develop character qualities that are detailed and authentic.

Rehearsals then move into improvisationally exploring the text and transforming it on to the stage. There is a balance of preparation and spontaneity, direction and freedom. It seems that structure is used to support and guide the flexible nature and unpredictability of improvisation and increases its effectiveness. Viles begins by firmly establishing his conceptual structure of each scene then releases it to the students in improvisation. He then selects what he considers the most effective and appropriate collaborative emergents, which he feeds into the next improvisation cycle. The structure

underpins the freedom of the improvisational process, drawing on the existing structure of boundaries as well as the explicit structures he provides in the improvisation of the scene. His role in the collaboration is flexible, moving between structure and freedom, sometimes explicitly directing, sometimes side-coaching, at other times immersed within the group flow, contributing from within the collaborative processes. His balance of freedom and control augments the improvisation and the resulting emergents.

Embodied interactions contribute to a specific type of collaborative emergence that could be termed “embodied emergence.” This type of emergence relies on the corporeality of the physical body, its connection to emotions, and its instinctive response to the bodies of others and the environment that surrounds it. It draws on the social significance of space and objects within it, and is marked by changes in breathing, vocal expression, physical rhythms and emotional sensations. It develops subtle, detailed and powerful emergents that are grounded in the body of the actor, enhancing interaction with other actors. This type of emergence also occurs with actors working alone, focusing on the movement, rhythms and feelings of their bodies. These findings confirm those of cognitive science where the body works alongside the brain as a cognising agent, the body contributes to the creative process. Its corporeality is perhaps a form of “knowing” as it interacts with others, the space and objects within it to create emergents that are appropriate and effective.

My research suggests that Relacom is an emergent property from the creativity of the group. It grows from the interaction between actors in role as they collectively create their characters, acting upon each other and modifying themselves in response. It is a subtle and nuanced process that produces multilayered, interconnected characters. It is perhaps another example of embodied emergence, and a way that directors can augment the collaborative emergence of their casts.

Chapter 8

Conclusion

This research project sought to understand the creative processes of the NSW Public Schools Drama Company through the experiences of the director Paul Viles and eight students over a two year period in the production of three plays. The qualitative approach allowed investigation into the ambiguous, multidimensional, often considered intangible, creative processes of rehearsal. As a result, I will make some conclusions. Such conclusions are not generalizable but rather provide insights into the specifics of one situation which can aid the understanding of others like it (Eisner, 2002). These conclusions have implications for educational practice, policy, theory and research.

The study asked the question:

What are the creative processes of the NSW Public School Drama Company?

In my investigation I developed a conceptual framework for the layered and interconnected processes of rehearsal which has implications for the fields of youth theatre, and drama and creative arts education. The data analysis also led to a series of recommendations which I offer for teachers and youth theatre directors to consider in the development of future work:

- The importance of authenticity of the task and professional practice ;
- The SOQ Creative Climate as a useful model for climate creation;
- The concept of Creative Boundaries to illuminate research and encourage creative practice;
- Group creativity and the balance of structure and freedom;
- The potential of utilising the body as a creative force .

A conceptual framework of the creative processes of the NSW Public Schools Drama Company

The creative processes occur through three dependent and nested phenomenon which are illustrated in Figure 8.1 (see next page). Firstly, the process occurs within the framework of a creative climate that fosters the risk-taking and innovation of the group. Secondly, the boundaries provided by the script, the director, and the challenge of the task stimulate and support the risk-

taking. Thirdly, the rehearsal processes put the risk-taking into practice. This is the apex of the activity as this risk-taking within the group produces emergent creativity, that illusive, intangible quality where something novel and original results; a creative solution that grows from the interaction of the group to produce something better than expected. The three layers support each other, the qualities of each dependant on and fostering the qualities of the other. Creative risk-taking is the essential ingredient of the process and collaborative emergents are its most potent result.

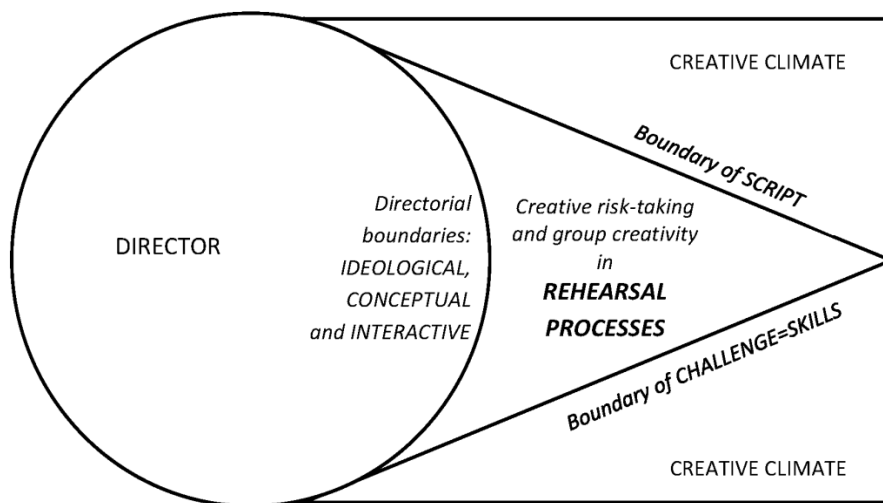


Figure 8.1 Model of the creative processes of the NSW Public Schools Drama Company

The findings suggest that these collaborative emergents operate best in exercises that include improvisational processes; however these spontaneous processes require a balance of structure and freedom. The structure is provided by the creation of specificity and detail by the director and cast. This gives a framework for the freedom of the improvisational processes. The improvisation creates further details (or emergents) which are fed back into the structure to stimulate and support the next stage of improvisation. The freedom of improvisation and its resulting emergents function best when situated within structure.

The data analysis indicates that the director has leading control of the creative processes but not complete control. In my introduction I proposed a simplified three-level nested model of the processes of rehearsal. The initial model (Figure 1.1) did not feature the director. This revised model (Figure 8.1) places the director as the major contributor of the process but they are partially subject to it. They are part of the Creative Climate, helping to create it as they are a part of it. The boundaries of the process are also partially formed by them but they are subject to the constraints

and challenges of the script and subject to the Challenge=Skills tension. The director encourages, shapes and guides the creative risk-taking so it is in line with their vision, utilising the spontaneous group creativity and collaborative emergents that result to craft into the developing production. At times they work from within the group creativity process, feeding from and contributing to the emergence.

The creative processes of the Drama Company cover a wide range of theoretical territory and this model attempts to interrogate rich, multidimensional, nuanced processes. The research findings prompt new areas of policy, practice, theory and research. These are outlined in the following observations and recommendations which may be useful for teachers and youth theatre directors.

The importance of authenticity of the task and professional practice

One of the key themes that emerged was the potency of the authenticity of the task and the importance of a professional paradigm to support it. Not only did the authenticity of the task galvanise the creation of the Creative Climate through high levels of Challenge/Involvement, it also stimulated the boundary of Challenge=Skills which led to higher levels of creativity.

The findings of this study support research (Donelan & O'Brien, 2008; Gattenhof & Radvan, 2009; Halsey et al., 2006; Seidel et al., 2009) and the reflections of Dorothy Heathcote (Heathcote et al., 1990) on the significance of positioning students as artists in their tackling of an authentic artistic task within a professional paradigm. This may include the creation of publically recognised and professionally placed performance. An authentic task can give students a message to communicate in a setting where they and the work are taken seriously and they can feel they are contributing to the professional arena. In the case of scripted work, the content of the plays are significant and in the best examples the issues engage students, exposing them to new ideas and concepts and expanding their world view.

Involvement with professional artists and arts organisations is one way to provide this artistic authenticity and professional paradigm to teachers and students. The research findings highlighted the far-reaching effect of the professional context and support of the UK National Theatre Connections program and Viles' use of professional development at NIDA. The findings also revealed the importance of the trust the students felt in Viles' directorial skills and experience. This directly contributed to the creative freedom of the students and the quality of the final product. It would therefore seem that programs to support youth theatre and teacher/directors are required. Not only

is professional development necessary but the involvement of “real working artists” (Halsey et al., 2006) in the rehearsal process to enhance the authenticity of the task and the quality of the outcome.

Recent research of community arts partnerships and youth arts residency programs both in Australia and overseas are challenging the ways in which professional artists provide support and mentorship to students and teachers (Adams, 2014; Colley, 2008; Donelan et al., 2009; Ewing, Hristofski, Gibson, Campbell, & Robertson, 2011; Gattenhof & Radvan, 2009; Hager, 2010; Ostrower, 2005; Rich, 2005; Stankiewicz, 2001; Tarantino, 2012; Zakaras & Lowell, 2008). Programs are moving away from traditional models where the visiting or resident artist develops works independent of the teacher to transition towards a more “symbiotic relationship” (Zakaras & Lowell, 2008, p. 23) where artists are encouraged to work alongside the teacher and build their capacity. Adams (2014) studies an arts partnership between Polyglot Theatre and three Victorian primary schools where the students create an installation of their ‘dream house’ which resulted in a toured production entitled *City of Riddles*. The students contributed story structure and content, and their drawings formed the design basis of the puppets and set. Adams’ findings reinforced the importance of arts working alongside teachers and students in the creation of something ‘real.’ Ewing and her colleagues at Sydney University and the Sydney Theatre Company (Ewing et al., 2011) devised the School Drama program where professional actors worked alongside primary school teachers to mentor them in “working through drama towards student academic achievement ... in English and literacy outcomes” (Ewing et al., 2011, p. 34). Sandra Gattenhof and Mark Radvan (2012) challenged the traditional ‘drop-in drop-out’ model for children’s theatre by engaging in a six month project with three Brisbane primary schools to create new performances of *The Tashi Stories*. The children, aged between five and eight years, “became co-researchers and co-artists by testing creative propositions through dramatic play and teacher-led dramatic conventions” (p. 215). They examined and shaped the choices of the performers as they interacted with the actors’ rehearsal process.

This study of the NSW Public Schools Drama Company demonstrates yet another way of arts partnership and how professional artists can support and enrich the work of teachers and students. The data analysis has demonstrated that, like all truly creative processes, real risk-taking is involved. A previously under-realised finding is that teacher/directors need to be supported in their own risk-taking, as the students are. This will allow them to experiment and encourage the creativity of their ensembles and more confidently select and refine the collaborative emergents of the process.

Teachers can be developed creatively through partnerships with professional artists and arts organisations, and a higher quality of youth theatre can potentially result.

There is also a need for support by funding bodies and theatre companies to enable production in professional theatres. Not only does The Arts Unit facilitate the relationship between Viles and the UK National Theatre, it funds the professional production of the plays. It provides professional publicity materials, costume design, venues and production crews to physically set the performance in the professional arena. This gives value to the work of the students and director, making the work meaningful and publicly recognised. The contribution of esteemed theatre practitioners such as Barry Otto supports the perception of this professional context.

The SOQ Creative Climate as a useful model for climate creation in the drama context

The process of creativity is profoundly influenced by the context of the endeavour, the environment and the relationships within it (Sawyer, 2012). This study has confirmed that the creation of a safe space where creative risk-taking is possible and encouraged is fundamental to the creative process (Amabile, 1988; Davies et al., 2013; Doorley & Witthoft, 2012; M. A. Hunter, 2008; Jensen & Lazarus, 2014; Seidel et al., 2009). While there have been many studies on the environments for creativity, the framework of the Creative Climate as provided by the dimensions of the Situational Outlook Questionnaire (Ekvall, 1996; Isaksen, 2007) provides a scaffold to interrogate the creative space of theatres and schools, together with directions to take in order to improve it. This is not to suggest use of the SOQ questionnaire as such, but rather to provoke reflection around the dimensions it employs. While there are other creative climate models (S. Hunter et al., 2007), the findings suggest this framework works effectively in the drama space. While initially formulated to discern the creative capacity of business organisations, its application to the drama environment is substantial and interactions are seen within its dimensions that might not be discernible with other models. A school-specific SOQ framework would be a useful tool to assist educators in evaluating and enriching youth education contexts.

In this study Ekvall's Creative Climate accounts for the challenge of the creative task that begins the work, providing the Challenge/Involvement dimension and provoking creative Risk-taking. Trust/Openness between the teacher and students and between the students themselves is foundational to the Risk-taking and the processes that support it. The dimensions of Freedom, Idea-support and Debate provide working paradigms which give value to the students' input and suggest how they are supported and developed. Freedom gives personal autonomy to plan and make

decisions about the work, giving the actor some control over their character creation and their creative ideas. Idea-support focuses on listening and encouraging new ideas, and in a drama context ways of physically experimenting with them in the rehearsal space. Debate normalises opposing opinions and perspectives and places them in a positive context of allowing multiple voices to engage and contribute while ideas are experimented with verbally and physically. The Conflict dimension serves as a warning of potential derailment of the climate. The dimension of Idea-time, while not shown in the study, is another one to consider in settings where it can be provided for. The placement of Playfulness/Humour in the characteristics of a Creative Climate helps to validate the playfulness and humour often found in the drama classroom. It shows that the fun often evoked in rehearsal is conducive to creativity and should be encouraged. Creative Risk-taking is emphasised in the research findings. It seems that the elements of the Creative Climate work together to make this risk-taking possible so that true creativity can result. The dimensions provide stimulus for the risk-taking, and then support and develop it.

The behaviour of leaders has the most profound effect on climate creation in an organisation (Amabile, Schatzel, Moneta, & Kramer, 2004; Isaksen, 2007; Shalley & Gilson, 2004). The most effective leaders demonstrate an inclusive and creative approach to leadership, take systematic approaches and do not leave the quality of their working climate to chance (T. Davis, 2000). While the atmosphere in a classroom has always been a consideration for teachers, my recommendation is that reflection on the prevailing Creative Climate and its deliberate creation by teachers could benefit drama practice both in the theatre and the classroom.

The concept of creative boundaries to illuminate research and encourage creative practice

The literature review revealed a lengthy battle in the research over the control of the director versus the control of the acting ensemble in the processes of rehearsal. Ibbotson's (2008) explication of creative boundaries is a useful way forward, and one that has been mentioned in the literature though rarely highlighted (Crawford, 2015; Letzler Cole, 1992; McAuley, 2008). These boundaries both guide and stimulate the process.

As discussed in chapter 6, the data analysis confirmed Ibbotson's (2008) concept of boundaries to describe how the director had partial control. Viles allowed the students to improvise and contribute so that "it's very us" (Katarina, Int. 1/12) yet it came out as being "his vision." The director can promote and include the creative input of the ensemble while influencing and guiding the creative process. Its great strength is that it facilitates the processes of group creativity that allow something

superb or simply wonderfully unexpected to emerge. The teacher can control the direction of the creativity but not limit it to specific, predetermined outcomes.

The way the director formulates the boundaries or “creative constraints” of the process also stimulates the creativity of the work (Ibbotson, 2008). These restraints form some of the challenge of the task which increases the creative engagement of the participants (Halsey et al., 2006). While the concept of creative boundaries is not entirely new, it could provide an illuminating way to investigate the processes of rehearsal and has potential to invigorate the work of the drama classroom.

Group creativity and the balance of structure and freedom

The research demonstrated that group creativity and collaborative emergence are theoretical concepts that have great potential for the study of theatre and drama in education beyond improvisational methods of performance creation. The theory gives researchers a way of describing the emergents of the creative process without resorting to the “muse” and the mystery surrounding it (Gardiner, 2016; Jefferson & Anderson, 2009; McIntyre, 2012; Sawyer, 2012; Sternberg & Lubart, 1999). These emergents can be promoted through improvisational methods that are placed within structure. This balance between structure and freedom concurs with existing studies (Burnard, 2007; Burnard et al., 2006; Davies et al., 2013; Halsey et al., 2006; Sawyer, 2011a, 2015).

Viles’ structuring of the improvisational processes of rehearsal is multidimensional. Not only does he lead the formation of the Creative Climate; his ideological, conceptual and interactive boundaries give an initial configuration to the rehearsal process. Viles’ processes within that frame also move from structure to freedom in a methodical progression; however the work is always underpinned by a search for specificity. Viles carefully sets the parameters of the fiction using a wide range of sensory stimuli to place the students in the environment and help them to collectively construct the world of the text. He then structures the work through the use of systematic and methodical activities which are motivated by a search for detail and specificity. The search for these details provides structure through grounding the students in the fiction and allowing them to engage in productive “problem finding” creativity (Csikszentmihalyi & Sawyer, 1995; Getzels, 1985; Sawyer, 2015) where new questions are posed and new possibilities explored. Each new invention provokes a new problem to investigate. The systematic and highly structured tasks include elements of improvisation, and as a result, collaborative emergents are produced. As the activities become more improvisational in nature, the search for detail and specificity remains. This perhaps suggests that

this search for specificity provides an enduring structure and is an essential ingredient of the improvisational process.

Viles' directorial style also moves between structure and freedom as he fosters the collaborative emergents of the group. He is initially prescriptive in his directives and gradually becomes more inclusive of student input as the work progresses. His setting of key narrative markers for the improvisational rehearsal phase allows the students to improvise within a known scaffold, giving them a sense of safety and allowing freedom risk-taking in their improvisation. As the ensemble begins to coalesce on the same trajectory, his direction style becomes more flexible and inclusive. His movement on the control – freedom continuum flexibly responds to the progression and responses of the group. His part of the creative process is to creatively engage with control and freedom mechanisms, knowing when to help the creativity through specificity and clear direction and when to flow with the creative ideas, letting them develop unfettered. Viles is sometimes able to immerse himself in the group creativity in times of group flow where he becomes subject to the creativity of the group as he instinctively responds to what they produce. Crawford observes that directors, like actors, need to be flexible, ready, responsive; they need to inhabit a “way of being” that is “a receptive, inquisitive phenomenological embodying” (Crawford, 2015, p. 224).

The potential of utilising the body as a creative force – embodied emergence

The research findings confirm the potency of the body as a creative force (Cohen, 1978, 1984; Copeau, 1990; M. Evans, 2006; Kemp, 2010; Laban & Ullmann, 1980; Murray, 2003; Zarrilli, 2004, 2015). These findings could extend concepts of embodiment and collaborative emergence to suggest “embodied emergence” as a type of creativity that grows from the interaction of physical bodies with each other and the material world. This type of emergence relies on the corporeality of the body with its instinctive connection to emotions and its innate responses to the bodies of others and the environment that surrounds it. It draws on the social significance of space and objects within it, and is marked by alterations in breathing, vocal and physical rhythms and emotional sensations. It provokes the creation of subtle, detailed and pervasive emergents that are grounded in the body of the actor and richly affect the interaction between actors. While embodied emergence can also occur with the solitary actor, the concept of embodied emergence draws attention to the creative processes that emerge from the interaction between bodies and between bodies and space. The interaction is the source of the creativity, much like the interaction of group creativity, which is the source of collaborative emergence. A focus on this type of emergence gives an opportunity to increase the sense of authenticity and truth in the embodiment of role and character interaction,

and augments the creativity and potency of performance. The concept of embodied emergence gives drama teachers, directors and researchers a way to explore emergence and enhance how the body of the actor in its environment contribute to it.

The findings of this research about the creative processes of the NSW Public Schools Drama Company led by their director Paul Viles have much to offer the field. They have the potential to create deeper understandings of the processes of creativity, processes that are often considered implicit or difficult to define. They elucidate characteristics of group creativity and artistic processes that have application to youth theatre, and drama and arts education, providing a new framework which throws light on aspects that have not been fully considered. They offer fresh and possibly fruitful ways of conceptualising the creative process which take into account context, artistic authenticity, creative climate, creative boundaries, the balance of structure and freedom, and the capacity of the body in devising creative solutions. They provide teachers and youth theatre directors with a scaffold through which they can interrogate their practice and develop future directions, giving them a deeper understanding of the creative processes of their students and empowering them to facilitate it more effectively. These findings have the potential to inform theory, research and practice in the field to enhance the work of teachers, youth theatre directors and their students in creating works of artistic excellence.

References

- About Connections. (2017). Retrieved January 4, 2017, from <https://connections.nationaltheatre.org.uk/about-us#.WGxo2fVOJCo>
- Adam, H., & Galinsky, A. D. (2012). Enclothed cognition. *Journal of experimental social psychology, 48*(4), 918-925. doi:10.1016/j.jesp.2012.02.008
- Adams, R. (2014). Let's give them more room: Arts partnerships, arts education and the Australian curriculum. *NJ, 38*(1), 38-47. doi:10.1080/14452294.2014.11649571
- Adrian, B. (2008). *Actor training the Laban way: An integrated approach to voice, speech and movement*. New York: Allworth.
- Alfreds, M. (2007). *Different every night: Freeing the actor*. London: Nick Hern.
- Amabile, T. (1983). *The social psychology of creativity*. New York: Springer-Verlag.
- Amabile, T. (1988). A model of creativity and innovation in organizations. *Research in Organizational Behavior, 10*, 123-167.
- Amabile, T., Conti, R., Coon, H., Lazenby, J., & Herron, M. (1996). Assessing the work environment for creativity. *The Academy of Management Journal, 39*(5), 1154-1184.
- Amabile, T., & Pillemer, J. (2012). Perspectives on the social psychology of creativity. *The Journal of Creative Behavior, 46*, 3-15.
- Amabile, T., Schatzel, E. A., Moneta, G. B., & Kramer, S. J. (2004). Leader behaviors and the work environment for creativity: Perceived leader support. *The Leadership Quarterly, 15*(1), 5-32. doi:10.1016/j.leaqua.2003.12.003
- Anderson, M. (2012). *Masterclass in drama education: Transforming teaching and learning*. London: Continuum International Pub. Group.
- Anderson, M., & Dunn, J. (Eds.). (2013). *How drama activates learning: Contemporary research and practice*. New York: Bloomsbury Academic.
- ATYP. (accessed 2017). Australian Theatre for Young People. Retrieved from <http://www.atyp.com.au/about>
- Babbage, F. (2004). *Augusto Boal*. New York, London: Routledge.
- Bailey, A. H., & Kelly, S. D. (2015). Picture power: Gender versus body language in perceived status. *Journal of Nonverbal Behavior, 39*(4), 317-337. doi:10.1007/s10919-015-0212-x
- Bamford, A. (2005). *A global compendium on arts education research: What is quality arts education?* Paper presented at the Backing our creativity: Research - Policy - Practice. National Education and the Arts Symposium, Melbourne.
- Barsalou, L. W., Breazeal, C., & Smith, L. B. (2007). Cognition as coordinated non-cognition. *Cognitive Processing, 8*(2), 79-91. doi:10.1007/s10339-007-0163-1
- Bechtoldt, M. N., De Dreu, C. K. W., Nijstad, B. A., & Choi, H.-S. (2010). Motivated information processing, social tuning, and group creativity. *Journal of Personality and Social Psychology, 99*(4), 622-637. doi:10.1037/a0019386
- Beck, J. M. (2010). Alba emoting and emotional melody: Surfing the emotional wave in Cachagua, Chile. *Theatre, Dance and Performance Training, 1*(2), 141-156. doi:10.1080/19443927.2010.504998
- Bedau, M., & Humphreys, P. (2008). *Emergence: Contemporary readings in philosophy and science*. Cambridge, Mass: MIT Press.
- Beghetto, R. A., & Kaufman, J. C. (2014). Classroom contexts for creativity. *High Ability Studies, 25*(1), 53-69. doi:10.1080/13598139.2014.905247
- Berliner, P. (1994). *Thinking in jazz: The infinite art of improvisation*. Chicago: University of Chicago Press.
- Bilton, C., Cummings, S., & Edward Elgar, P. (2014). *Handbook of management and creativity*. Cheltenham, U.K: Edward Elgar.

- Blakemore, S., & Frith, C. (2003). Self-awareness and action. *Current Opinion in Neurobiology*, 13(2), 219-224. doi:10.1016/S0959-4388(03)00043-6
- Blakemore, S., Frith, C. D., & Wolpert, D. M. (1998). Central cancellation of self-produced tickle sensation. *Nature Neuroscience*, 1(7), 635-640. doi:10.1038/2870
- Bleeker, M., Sherman, J. F., & Nedelkopoulou, E. (2015). Introduction. In M. Bleeker, J. F. Sherman, & E. Nedelkopoulou (Eds.), *Performance and phenomenology: Traditions and transformations* (pp. 1-19). New York: Routledge.
- Blumenfeld-Jones, D., & Liang, S. (2007). Dance Curriculum Research. In L. Bresler (Ed.), *International handbook of research in arts education* (Vol. 16). Dordrecht, The Netherlands: Springer.
- BNYT. (accessed 2017). British National Youth Theatre. Retrieved from <http://www.nyt.org.uk/about-us/what-we-do/>
- Boal, A. (1992). *Games for actors and non-actors*. London: Routledge.
- Bogart, A., & Landau, T. (2005). *The viewpoints book: A practical guide to viewpoints and composition*. New York; St. Paul, MN: Theatre Communications Group.
- Botella, M., Glaveanu, V., Zenasni, F., Storme, M., Myszkowski, N., Wolff, M., & Lubart, T. (2013). How artists create: Creative process and multivariate factors. *Learning and Individual Differences*, 26, 161-170. doi:10.1016/j.lindif.2013.02.008
- Bowman, W., & Powell, K. (2007). The body in a state of music. In L. Bresler (Ed.), *International handbook of research in arts education* (Vol. 16, pp. 1087-1106). Dordrecht, The Netherlands: Springer.
- Bresler, L. (2006). Embodied narrative inquiry: A methodology of connection. *Research Studies in Education*, 27(1), 21-43.
- Bresler, L. (2007). *International handbook of research in arts education* (Vol. 16). Dordrecht, The Netherlands: Springer.
- Brinkman, D. J. (2010). Teaching creatively and teaching for creativity. *Arts Education Policy Review*, 111(2), 48-50. doi:10.1080/10632910903455785
- Brockmole, J. R., Davoli, C. C., Abrams, R. A., & Witt, J. K. (2013). The world within reach: Effects of hand posture and tool use on visual cognition. *Current Directions in Psychological Science*, 22(1), 38-44.
- Bryce, J., Mendelovitis, J., Beavis, A., McQueen, J., & Adams, I. (2004). *Evaluation of school-based arts education programmes in Australian schools*. Canberra: Commonwealth of Australia.
- Bryman, A. (2004). *Social research methods*. Oxford: Oxford University Press.
- Bundy, P. (2003). Aesthetic engagement in the drama process. *Research in Drama Education*, 8(2), 171-181. doi:10.1080/13569780308333
- Burgoyne, S., Placier, P., Taulbee, M., & Welch, S. (2008). Investigating interactive theatre as faculty development for diversity. *Theatre Topics*, 18(2), 107-129.
- Burgoyne, S., Poulin, K., & Rearden, A. (1999). The impact of acting on student actors: Boundary blurring, growth, and emotional distress. *Theatre Topics*, 9(2), 157-179.
- Burnard, P. (2007). Provocations in creativity research. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 1175-1179). The Netherlands: Springer.
- Burnard, P., Craft, A., Cremin, T., Duffy, B., Hanson, R., Keene, J., . . . Burns, D. (2006). Documenting 'possibility thinking': A journey of collaborative enquiry. *International Journal of Early Years Education*, 14(3), 243-262. doi:10.1080/09669760600880001
- Caldwell, B., & Vaughan, T. (2012). *Transforming education through the arts*. Abingdon: Routledge.
- Carney, D. R., Cuddy, A. J. C., & Yap, A. J. (2010). Power posing: Brief nonverbal displays affect neuroendocrine levels and risk tolerance. *Psychological Science*, 21(10), 1363-1368. doi:10.1177/0956797610383437
- Chappell, K., & Cremin, T. (2014). Anna Craft... and beyond. *Thinking Skills and Creativity*, 14, A3-A5. doi:10.1016/j.tsc.2014.10.001

- Charmaz, K. (2001). Grounded theory: Methodology and theory construction. In J. S. Neil & B. B. Paul (Eds.), *International encyclopedia of the social & behavioral sciences* (pp. 6396-6399). Oxford: Pergamon.
- Charmaz, K. (2003). Grounded theory: Objectivist and constructivist methods. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of qualitative inquiry* (2nd ed., pp. 249-291). Thousand Oaks, CA: Sage.
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. London: SAGE.
- Charmaz, K. (2009). Shifting the grounds: Constructivist grounded theory methods. In J. M. Morse, P. N. Stern, J. Corbin, B. Bowers, K. Charmaz, & A. E. Clarke (Eds.), *Developing grounded theory: The second generation* (pp. 127-154). Walnut Creek, CA: Left Coast Press.
- Charmaz, K., & Bryant, A. (2010). Grounded theory. In P. Penelope, B. Eva, & B. McGaw (Eds.), *International encyclopedia of education* (3rd ed., pp. 406-412). Oxford: Elsevier.
- Chechurin, L. (2016). *Research and practice on the theory of Inventive Problem Solving (TRIZ): Linking creativity, engineering and innovation*. Cham: Springer International Publishing.
- Clayton, P., & Davies, P. C. W. (2008). *The re-emergence of emergence: The emergentist hypothesis from science to religion*. Oxford: Oxford University Press.
- Coghlin, L. (2006). The Miracle. In *Shell Connections 2006: New plays for young people*. London: Faber & Faber.
- Cohen, R. (1978). *Acting power*. California: Mayfield Publishing Company.
- Cohen, R. (1984). *Acting one*. California: Mayfield Publishing Company.
- Colley, B. D. (2008). Partnerships and local K-12 arts education policy development: Significant beginnings. *Arts Education Policy Review*, 109(5), 9-18. doi:10.3200/AEPR.109.5.9-18
- Connery, M. C., John-Steiner, V., & Marjanovic-Shane, A. (2010). *Vygotsky and creativity: A cultural-historical approach to play, meaning making, and the arts* (Vol. 5). New York: Peter Lang.
- Conquergood, L. D. (2013). Beyond the text: Toward a performative cultural politics. In L. D. Conquergood & E. P. Johnson (Eds.), *Cultural struggles: Performance, ethnography, praxis*. Ann Arbor: University of Michigan Press.
- Cooper, C. R., Grotevant, H. D., & Condon, S. M. (1983). Individuality and connectedness in the family as a context for adolescent identity formation and role-taking skill. In H. D. Grotevant & C. R. Cooper (Eds.), *Adolescent Development in the Family*. San Francisco: Jossey-Bass.
- Copeau, J. (1990). *Copeau: Texts on theatre* (J. Rudlin & P. Norman, Trans. J. Rudlin & P. Norman Eds.). London: Routledge.
- Cote, J. (2010). Arts-based education and creativity. *Action in Teacher Education*, 32(5), 126. doi:10.1080/01626620.2011.10519478
- Courtney, R. (1974). *Play, drama & thought: The intellectual background to drama in education* (3rd ed.). London: Cassell.
- Craft, A. (2005). *Creativity in schools: Tensions and dilemmas*. New York, London: RoutledgeFalmer.
- Craft, A. (2006). Fostering creativity with wisdom. *Cambridge Journal of Education*, 36(3), 337-350. doi:10.1080/03057640600865835
- Craft, A. (2008). Studying collaborative creativity: Implications for education. *Thinking Skills and Creativity*, 3(3), 241-245. doi:10.1016/j.tsc.2008.09.006
- Crawford, T. M. (2015). *Real human in this fantastical world: Political, artistic and fictive concerns of actors in rehearsal: An ethnography*. (Unpublished doctoral thesis), University of Sydney, Australia.
- Crist, J. D., & Tanner, C. A. (2003). Interpretation/analysis methods in hermeneutic interpretive phenomenology. *Nursing research*, 52(3), 202-205. doi:10.1097/00006199-200305000-00011
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. St Leonards, NSW: Allen & Unwin.

- Csikszentmihalyi, M. (1988). Society, culture, and person: A systems view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 325-339). New York: Cambridge University Press.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins.
- Csikszentmihalyi, M. (2008). *Flow: The psychology of optimal experience*. New York: Harper Perennial Modern Classics.
- Csikszentmihalyi, M., & Sawyer, R. K. (1995). Creative Insight: The social dimension of a solitary moment. In R. J. Sternberg & J. E. Davidson (Eds.), *The nature of insight* (pp. 329-363). Cambridge, MA: MIT Press.
- Csikszentmihalyi, M., & Schneider, B. (2000). *Becoming adult*. New York: Basic Books.
- Cuddy, A. J. C., Wilmuth, C. A., Yap, A. J., & Carney, D. R. (2015). Preparatory power posing affects nonverbal presence and job interview performance. *The Journal of Applied Psychology, 100*(4), 1286-1295. doi:10.1037/a0038543
- Cunningham, S. (2002). From cultural to creative Industries: Theory, industry and policy implications. *Media International Australia, Incorporating Culture & Policy*(102), 54-65.
- Damasio, A. (2010). *Self comes to mind*. New York, NY: Random House.
- Davidson, A. S. (2013). Phenomenological approaches in psychology and health science s. *Qualitative Research in Psychology, 10*(3), 318-339. doi:10.1080/14780887.2011.608466
- Davies, D., Jindal-Snape, D., Collier, C., Digby, R., Hay, P., & Howe, A. (2013). Creative learning environments in education: A systematic literature review. *Thinking Skills and Creativity, 8*, 80-91. doi:10.1016/j.tsc.2012.07.004
- Davis, D., & Bolton, G. (2010). *Gavin Bolton: Essential writings*. Sterling, VA: Trentham Books.
- Davis, T. (2000). *Innovation and growth: A global perspective*. London: PricewaterhouseCoopers.
- Dawson, M. R. W. (2013). *Mind, body, world: Foundations of cognitive science*. Edmonton: Athabasca University Press.
- De Dreu, C. K. W., Nijstad, B. A., Bechtoldt, M. N., & Baas, M. (2011). Group creativity and innovation: A motivated information processing perspective. *Psychology of Aesthetics, Creativity, and the Arts, 5*(1), 81-89. doi:10.1037/a0017986
- Deasy, R. E. (Ed.) (2002). *Critical links: Learning in the arts and student academic and social development*. Chicago, IL: Arts Education Partnership.
- DeCelles, K. A., DeRue, D. S., Margolis, J. D., & Ceranic, T. L. (2012). Does power corrupt or enable? When and why power facilitates self-interested behavior. *The Journal of applied psychology, 97*(3), 681-689. doi:10.1037/a0026811
- Decety, J., & Lamm, C. (2007). The role of the right temporoparietal junction in social interaction: How low-level computational processes contribute to meta-cognition. *The Neuroscientist, 13*(6), 580-593. doi:10.1177/1073858407304654
- Delamont, S. (2002). *Fieldwork in educational settings: Methods, pitfalls and perspectives*. London: Routledge.
- Denzin, N. K. (2007). Grounded theory and the politics of interpretation. In A. Bryant & K. Charmaz (Eds.), *The SAGE handbook of grounded theory*. London: SAGE.
- Derrida, J. (1973). *Speech and phenomena and other essays of Husserl's theory of signs* (D. B. Allison, Trans.). Evanston: Northwestern UP.
- Donelan, K. (2010). Drama as intercultural education: An ethnographic study of an intercultural performance project in a secondary school. *Youth Theatre Journal, 24*(1), 19-33. doi:10.1080/08929091003732906
- Donelan, K., Irvine, C., Imms, W., Jeanneret, N., & O'Toole, J. (2009). *Partnerships between schools and the professional arts sector*. (978-0-7594-0552-3). Melbourne: Department of Education and Early Childhood Development Victoria.
- Donelan, K., & O'Brien, A. (2008). *Creative interventions for marginalised youth: The Risky Business project* (Vol. 6). City East, QLD: Drama Australia.

- Doorley, S., & Witthoft, S. (2012). *Make space: How to set the stage for creative collaboration*. Hoboken, N.J: John Wiley & Sons.
- Duffy, P. (2012). Problem finders in problem spaces: A review of cognitive research for drama in education. *Youth Theatre Journal*, 26(2), 120-132. doi:10.1080/08929092.2012.723562
- Dunnett, R. (2009). *Centre Stage +10: A report on Youth Theatre in Ireland*. Retrieved from <http://www.nayd.ie/resources/research-projects/>
- Edmiston, B. (2012). Dramatic inquiry and anti-oppressive teaching. *Youth Theatre Journal*, 26, 105-119.
- Egan, K., Judson, G., & Madej, K. (2015). *Engaging imagination and developing creativity in education* (2nd ed.). Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- Eisner, E. W. (2002). From episteme to phronesis to artistry in the study and improvement of teaching. *Teaching and Teacher Education*, 18(4), 375-385. doi:10.1016/S0742-051X(02)00004-5
- Ekvall, G. (1991). The organizational culture of idea management: A creative climate for the management of ideas. In J. Henry & D. Walker (Eds.), *Managing innovation* (pp. 177-190). London: Sage Publications.
- Ekvall, G. (1996). Organizational climate for creativity and innovation. *European Journal of Work & Organizational Psychology*, 5, 105-124.
- Ekvall, G., & Ryhammar, L. (1999). The creative climate: Its determinants and effects at a Swedish university. *Creativity Research Journal*, 12(4), 303-310. doi:10.1207/s15326934crj1204_8
- Evans, K. B., & Sims, H. P. (1997). Mining for innovation: The conceptual underpinnings, history and diffusion of self-directed work teams. In C. L. Cooper & S. E. Jackson (Eds.), *Creating tomorrow's organizations: A handbook for future research in organizational behavior* (pp. 269-291). New York: Wiley.
- Evans, M. (2006). *Jacques Copeau*. New York; London: Routledge.
- Evans, M. (2009). *Movement training for the modern actor*. New York: Routledge.
- Ewing, R. (2011). The arts and learning. *Teacher: The National Education Magazine*, 24-27.
- Ewing, R., & Australian Council for Education, R. (2010). *The arts and Australian education: Realising potential* (Vol. no. 58). Camberwell, Vic: ACER Press.
- Ewing, R., Hristofski, H., Gibson, R., Campbell, V., & Robertson, A. (2011). Using drama to enhance literacy: The 'school drama' initiative. *Literacy Learning: The Middle Years*, 19(3), 33-39.
- Faigin, D. A., & Stein, C. H. (2015). Community-based theater and adults with psychiatric disabilities: Social activism, performance and community engagement. *American Journal of Community Psychology*, 55(1), 148-163. doi:10.1007/s10464-014-9695-6
- Farrell, M. P. (2001). *Collaborative circles: Friendship dynamics and creative work*. Chicago: University of Chicago Press.
- Feldman, D. H., Csikszentmihalyi, M., & Gardner, H. (1994). *Changing the world: A framework for the study of creativity*. Westport, Conn: Praeger.
- Fetterman, D. M. (2010). *Ethnography: Step-by-step*. Thousand Oaks, CA: Sage.
- Fewster, R. (2001). *A rehearsal analysis of the production of The Blind Giant is Dancing by Neil Armfield and the Company B Ensemble* (Unpublished doctoral thesis), University of Sydney, Australia.
- Fewster, R. (2002). A director in rehearsal: Neil Armfield and the Company B production of the Blind Giant Is Dancing by Stephen Sewell. *Australasian Drama Studies*, 40, 106-118.
- Filewod, A. (2008). Collective creation: Process, politics and poetics. In B. Barton (Ed.), *Collective creation, collaboration and devising*. Toronto: Playwrights Canada Press.
- Fine, H., & Freeman, C. (2014). *Fine on acting: A vision of the craft*. Los Angeles: Havenhurst Books.
- Fischer-Lichte, E. (2008). *The transformative power of performance: A new aesthetics*. London: Routledge.
- Fischer, G., & Vassen, F. (2011). *Collective creativity: Collaborative work in the sciences, literature and the arts*, Amsterdam;New York;

- Fiske, E. B. (Ed.) (1999). *Champions of change: The impact of the arts on learning*. Washington DC: Arts Education Partnership.
- Fortier, M. (1998). Thinking process. *Canadian Theatre Review*, 97(97), 8-11.
- Franko, M. (2011). Editor's note: What is dead and what is alive in dance phenomenology? *Dance Research Journal*, 43(2), 1-4.
- Freebody, P. (2003). *Qualitative research in education: Interaction and practice*. Thousand Oaks, CA: Sage.
- Freire, P. (1970). *Pedagogy of the oppressed* (M. Ramos, Trans.). New York: Seabury.
- Gallagher, K. (2007). Conceptions of creativity in drama education. In L. Bresler (Ed.), *International Handbook of Research in Arts Education* (pp. 1229 - 1240). Dordrecht, The Netherlands: Springer.
- Gallagher, K. (2014). *Why theatre matters: Urban youth, engagement, and a pedagogy of the real*. Toronto: University of Toronto Press.
- Gallagher, S., & Schmicking, D. (2010). *Handbook of phenomenology and cognitive science* (Vol. 1). Dordrecht; London: Springer.
- Gardiner, P. (2016). Playwriting pedagogy and the myth of intrinsic creativity. *Research in Drama Education*, 21(2).
- Garner, S. B. (1994). *Bodied spaces: Phenomenology and performance in contemporary drama*. Ithaca, N.Y: Cornell University Press.
- Gattenhof, S. (2006). *Drivers of change: Contemporary Australian theatre for young people*. City East, Qld: Drama Australia.
- Gattenhof, S., & Radvan, M. (2009). In the mouth of the imagination: Positioning children as co-researchers and co-artists to create a professional children's theatre production. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14(2), 211-224. doi:10.1080/13569780902868812
- Getzels, J. W. (1985). Problem finding and the enhancement of creativity. *NASSP Bulletin*, 69(482), 55-61. doi:10.1177/019263658506948208
- Gibson, R., & Ewing, R. (2011). *Transforming the curriculum through the arts*. New York, NY: Palgrave Macmillan.
- Glaveanu, V. P., Gillespie, A., & Valsiner, J. (Eds.). (2015). *Rethinking creativity: Contributions from social and cultural psychology*. London, England: Routledge.
- Glăveanu, V. P., Tanggaard, L., & Wegener, C. (Eds.). (2016). *Creativity: A new vocabulary*. London: Palgrave Macmillan UK.
- Glenberg, A. M. (2010). Embodiment as a unifying perspective for psychology. *Wiley interdisciplinary reviews. Cognitive science*, 1(4), 586-601. doi:10.1002/wcs.55
- Glenberg, A. M., & Gallese, V. (2011). Action-based language: A theory of language acquisition, comprehension, and production. *Cortex*. doi:10.1016/j.cortex.2011.04.010
- Glenberg, A. M., Witt, J. K., & Metcalfe, J. (2013). From the revolution to embodiment: 25 years of cognitive psychology. *Perspectives on Psychological Science*, 8(5), 573-585.
- Goffman, E. (1969). *The presentation of self in everyday life*. London: Allen Lane.
- Goldstein, T. R. (2009). Psychological perspectives on acting. *Psychology of Aesthetics, Creativity, and the Arts*, 3(1), 6-9. doi:10.1037/a0014644
- Goldstein, T. R. (2012). Enhancing empathy and theory of mind. *Journal of Cognition and Development*, 13(1), 19. doi:10.1080/15248372.2011.573514
- Gonzalez, J. (1999). Directing high school theater: The impact of student-empowerment strategies and unconventional staging techniques on actors, director, and audience. *Youth Theatre Journal*, 13(1), 4-22. doi:10.1080/08929092.1999.10012502
- Goulding, C. (2000). The commodification of the past, postmodern pastiche, and the search for authentic experiences at contemporary heritage attractions. *European Journal of Marketing*, 34(7), 835-853. doi:10.1108/03090560010331298

- Goulding, C., & Saren, M. (2010). Immersion, emergence and reflexivity: Grounded theory and aesthetic consumption. *International Journal of Culture, Tourism and Hospitality Research*, 4(1), 70-82. doi:10.1108/17506181011024779
- Graham, J. (2011). Bassett. In *Connections 2011: Plays for young people*. London: Methuen Drama.
- Gray, D. E. (2009). *Doing research in the real world* (2nd ed.). Thousand Oaks, CA: Sage.
- Green, J. (2009). Analysing qualitative data. In J. Green & N. Thorogood (Eds.), *Qualitative methods for health research* (2nd ed., pp. 195-221). Los Angeles; London: Sage.
- Grotowski, J., & Barba, E. (1975). *Towards a poor theatre*. London: Eyre Methuen.
- Guti, L. M. (2008). *Excellence on stage and in life: The Mosaic model for youth development through the arts*. Retrieved from <http://www.issuelab.org/permalink/resource/2352>
- Hagen, U. (1991). *A challenge for the actor*. New York: Scribner.
- Hager, L. L. (2010). Youth arts residencies: Implications for policy and education. *Youth Theatre Journal*, 24, 111-124. doi:10.1080/08929092.2010.519676
- Halsey, K., Lord, P., & Jones, M. (2006). *What works in stimulating creativity amongst socially excluded young people*. Slough: NFER.
- Harms, R., & van der Zee, K. I. (2013). Interview: Paul Paulus on group creativity. *Creativity and innovation management*, 22(1), 96-99. doi:10.1111/caim.12020
- Harris, A. (2016). *Creativity, education and the arts: Creativity and education*. UK: Palgrave Macmillan.
- Harris, A., & Ammermann, M. (2016). The changing face of creativity in Australian education. *Teaching Education*, 27(1), 103-113. doi:10.1080/10476210.2015.1077379
- Harvey, S. (2014). Creative synthesis: Exploring the process of extraordinary group creativity. *Academy of Management Review*, 39(3), 324.
- Harvie, J., & Lavender, A. (2010). *Making contemporary theatre: International rehearsal processes*. Manchester: Manchester University Press.
- Harwood, E. (2007). Artists in the academy: Curriculum and instruction. In L. Bresler (Ed.), *International handbook of research in arts education* (Vol. 16). Dordrecht, The Netherlands: Springer.
- Haseman, B. (2005). *Card sharps - playing our creativity: Reflective keynote*. Paper presented at the Backing our creativity: Research - Policy - Practice. National Education and the Arts Symposium, Melbourne.
- Hattie, J., & Yates, G. C. R. (2013). *Visible learning and the science of how we learn*. London: Routledge.
- Hauk, O., Johnsrude, I., & Pulvermüller, F. (2004). Somatotopic representation of action words in human motor and premotor cortex. *Neuron*, 41(2), 301-307. doi:10.1016/S0896-6273(03)00838-9
- Hay, C. (2016). *Creativity, education and the arts: Knowledge, creativity and failure: A new pedagogical framework for creative arts*. Switzerland: Palgrave Macmillan.
- Heathcote, D., Johnson, L., & O'Neill, C. (1990). *Dorothy Heathcote: Collected writings on education and drama*. Cheltenham, England: Stanley Thornes.
- Hennessey, B. A., & Amabile, T. M. (2010). Creativity. *Annual Review of Psychology*, 61(1), 569-598. doi:10.1146/annurev.psych.093008.100416
- Hodge, A. (2000). *Twentieth century actor training*. New York; London: Routledge.
- Hogan, P. C. (2003). *Cognitive science, literature, and the arts: A guide for humanists*. New York, London: Routledge.
- Horvath, J. C. (2017). A framework for organizing and translating science of learning research. In J. C. Horvath, J. M. Lodge, & J. Hattie (Eds.), *From the laboratory to the classroom: Translating science of learning for teachers* (pp. 7-20). London: Routledge.
- Huang, L., Galinsky, A. D., Gruenfeld, D. H., & Guillory, L. E. (2011). Powerful postures versus powerful roles: Which is the proximate correlate of thought and behavior? *Psychological Science*(22), 95-102.

- Hughes, J., & Wilson, K. (2004). Playing a part: The impact of youth theatre on young people's personal and social development. *Research in Drama Education*, 9(1), 57-72. doi:10.1080/1356978042000185911
- Hunter, M. A. (2008). Cultivating the art of safe space. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13(1), 5-21. doi:10.1080/13569780701825195
- Hunter, S., Bedell, K., & Mumford, M. (2007). Climate for creativity: A quantitative review. *Creativity Research Journal*, 19(1), 69-90. doi:10.1080/10400410709336883
- Hurt, J. (2009, May 9). John Hurt: Nothing but the truth. *The Guardian*. Retrieved from <http://www.theguardian.com/stage/2009/may/09/john-hurt-acting-truth>
- Hutchins, E. (1995). *Cognition in the wild*. Cambridge, MA: MIT Press.
- Ibbotson, P. (2008). *The illusion of leadership: Directing creativity in business and the arts*. Wiltshire, UK: Palgrave Macmillan.
- Imms, W., Jeanneret, N., & Stevens-Ballenger, J. (2011). *Partnerships between schools and the professional arts sector: Evaluation of impact on student outcomes* (978-1-921831-71-3). Retrieved from Melbourne:
- Ionescu, T., & Vasc, D. (2014). Embodied cognition: Challenges for psychology and education. *Procedia - Social and Behavioral Sciences*, 128(April), 275-280.
- Isaksen, S. G. (2007). The climate for transformation: Lessons for leaders. *Creativity and Innovation Management*, 16(1), 3-15. doi:10.1111/j.1467-8691.2007.00415.x
- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (2000). *Creative approaches to problem solving: A framework for change*. Buffalo, NY: Creative Problem Solving Group.
- Isaksen, S. G., & Ekvall, G. (2006). *Assessing your context for change: A technical manual for the Situational Outlook Questionnaire - enhancing performance of organizations, leaders and teams*. Buffalo, NY: The Creative Problem Solving Group.
- Isaksen, S. G., & Ekvall, G. (2010). Managing for innovation: The two faces of tension in creative climates. *Creativity and innovation management*, 19(2), 73-88. doi:10.1111/j.1467-8691.2010.00558.x
- Isaksen, S. G., & Lauer, K. J. (2001). Convergent validity of the Situational Outlook Questionnaire: Discriminating levels of perceived support for creativity. *North American Journal of Psychology*, 3, 31-40.
- Isaksen, S. G., & Lauer, K. J. (2002). The Climate for creativity and change in teams. *Creativity and Innovation Management*, 11(1), 74-86. doi:10.1111/1467-8691.00238
- Isaksen, S. G., Lauer, K. J., & Ekvall, G. (1999). Situational Outlook Questionnaire: A measure of the climate for creativity and change. *Psychological Reports*, 85, 665-674.
- Isaksen, S. G., Lauer, K. J., Ekvall, G., & Britz, A. (2001). Perceptions of the best and worst climates for creativity: Preliminary validation evidence for the Situational Outlook Questionnaire. *Creativity Research Journal*, 13(2), 171-184. doi:10.1207/S15326934CRJ1302_5
- Jefferson, M., & Anderson, M. (2009). Enter the matrix: The relationship between drama and film. In M. Anderson, J. Carroll, & D. Cameron (Eds.), *Drama education with digital technology*. United Kingdom: Continuum.
- Jeffrey, B. (2006). Creative teaching and learning: Towards a common discourse and practice. *Cambridge Journal of Education*, 36(3), 399-414. doi:10.1080/03057640600866015
- Jeffrey, B., & Craft, A. (2004). Teaching creatively and teaching for creativity: Distinctions and relationships. *Educational Studies*, 30(1), 77-87. doi:10.1080/0305569032000159750
- Jensen, A. P., & Lazarus, J. (2014). Theatre teacher beliefs about quality practice in the secondary theatre classroom: An ethnographic study. *Youth Theatre Journal*, 28(1), 44-60. doi:10.1080/08929092.2014.897661
- John-Steiner, V. (2000). *Creative collaboration*. New York: Oxford University Press.
- Johnson, M. (2010). Metaphor and Cognition. In S. Gallagher & D. Schmicking (Eds.), *Handbook of phenomenology and cognitive science* (Vol. 1). Dordrecht; London: Springer.
- Johnstone, K. (2012). *Improvisation and the theatre*. New York: Routledge.

- Jones, E. T. (1985). *Following directions: A study of Peter Brook* (Vol. 3.). New York: P. Lang.
- Kana, R. K., Blum, E. R., Ladden, S. L., & Ver Hoef, L. W. (2012). How to do things with words: Role of motor cortex in semantic representation of action words. *Neuropsychologia*, *50*(14), 3403-3409. doi:10.1016/j.neuropsychologia.2012.09.006
- Karnath, H., & Baier, B. (2010). Right insula for our sense of limb ownership and self-awareness of actions. *Brain structure & function*, *214*(5-6), 411. doi:10.1007/s00429-010-0250-4
- Karnieli-Miller, O., Strier, R., & Pessach, L. (2009). Power relations in qualitative research. *Qualitative Health Research*, *19*(2), 279-289. doi:10.1177/1049732308329306
- Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology*, *13*(1), 1-12. doi:10.1037/a0013688
- Kemp, R. J. (2010). *Embodied acting: Cognitive foundations of performance* (Unpublished doctoral thesis), University of Pittsburgh.
- Kemp, R. J. (2012). *Embodied acting: What neuroscience tells us about performance*. New York, London: Routledge.
- Kenny, A. (2014). 'Collaborative creativity' within a jazz ensemble as a musical and social practice. *Thinking Skills and Creativity*, *13*, 1-8. doi:10.1016/j.tsc.2014.02.002
- Kloppenber, A. (2010). Improvisation in process: "Post-Control" choreography. *Dance Chronicle*, *33*(2), 180-207. doi:10.1080/01472526.2010.485867
- Kosrof, W. W. (2005). *The pleasures and dangers of learning to see*. Paper presented at the Education through art: Building partnerships for secondary education, Newark Museum, UK.
- Krall, S. C., Volz, L. J., Oberwelland, E., Grefkes, C., Fink, G. R., & Konrad, K. (2016). The right temporoparietal junction in attention and social interaction: A transcranial magnetic stimulation study. *Human Brain Mapping*, *37*(2), 796-807. doi:10.1002/hbm.23068
- Laban, R. (1950). *The mastery of movement on the stage*. London: Macdonald & Evans.
- Laban, R., & Ullmann, L. (1966). *Choreutics*. London: Macdonald & Evans.
- Laban, R., & Ullmann, L. (1980). *The mastery of movement* (4th ed.). Plymouth: Macdonald & Evans.
- Lacey, S., Stilla, R., & Sathian, K. (2012). Metaphorically feeling: Comprehending textural metaphors activates somatosensory cortex. *Brain and Language*, *120*(3), 416-421. doi:10.1016/j.bandl.2011.12.016
- Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh: The embodied mind and its challenge to Western thought*. New York: Basic Books.
- Lal, S., Suto, M., & Ungar, M. (2012). Examining the potential of combining the methods of grounded theory and narrative inquiry: A comparative analysis. *The Qualitative Report*, *17*(21), 1.
- Lave, J. (1988). *Cognition in practice: Mind, mathematics, and culture in everyday life*. New York: Cambridge University Press.
- Lecoq, J., Carraso, J., & Lallias, J. (2000). *The moving body: Teaching creative theatre* (D. Bradby, Trans.). London: Methuen.
- Leski, K., & Maeda, J. (2016). *The storm of creativity*. Cambridge, Massachusetts: The MIT Press.
- Letzler Cole, S. (1992). *Directors in rehearsal: A hidden world*. New York: Routledge.
- Lewes, G. H. (1875). *Problems of life and mind*. London: Trübner.
- Lincoln, Y. S., & Guba, E. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.
- Linklater, K. (1976). *Freeing the natural voice*. New York: Drama Book Specialists.
- Livingston, L. (2010). Teaching creativity in higher education. *Arts Education Policy Review*, *111*(2), 59-62.
- Lutterbie, J. (2011). *Toward a general theory of acting: Cognitive science and performance*. New York: Palgrave Macmillan.
- Macdonald, S., & Singe, M. (Eds.). (2006). *Shell Connections 2006: New plays for young people*. London: Faber & Faber.
- Mace, M. A., & Ward, T. (2002). Modeling the creative process: A grounded theory analysis of creativity in the domain of art making. *Creativity Research Journal*, *14*(2), 179-192.

- Martin, A. J., Mansour, M., Anderson, M., Gibson, R., Liem, G. A. D., & Sudmalis, D. (2013). The role of arts participation in students' academic and nonacademic outcomes: A longitudinal study of school, home, and community factors. *Journal of Educational Psychology, 105*(3), 709. doi:10.1037/a0032795
- McAuley, G. (1998). Towards an ethnography of rehearsal. *New Theatre Quarterly, 14*(1), 75-85.
- McAuley, G. (2008). Not magic but work: Rehearsal and the production of meaning. *Theatre Research International, 33*(3), 276-288. doi:10.1017/S0307883308003970
- McBurney, S. (1999). Simon McBurney. In G. Giannachi & M. Luckhurst (Eds.), *On directing: Interviews with directors*. New York: St. Martin's Griffin.
- McCarthy, K. F., Ondaatje, E. H., Zakaras, L., & Brooks, A. (2004). *Gifts of the muse: Reframing the debate about the benefits of the arts*. Santa Monica, CA: RAND Corporation.
- McHugh, S. (2007). The aerobic art of interviewing. *Asia Pacific Media Educator*(18), 147-154.
- McIntyre, P. (2012). *Creativity and cultural production*. New York: Palgrave Macmillan.
- McWilliam, E. (2005). Unlearning pedagogy. *Journal of Learning Design, 1*(1). doi:10.5204/jld.v1i1.2
- McWilliam, E., & Dawson, S. (2007). *Understanding creativity: A survey of 'creative' academic teachers: A report for the Carrick Institute for Learning and Teaching in Higher Education*. Canberra: Carrick Institute of Teaching and Learning.
- McWilliam, E., & Haukka, S. (2008). Educating the creative workforce: New directions for twenty-first century schooling. *British Educational Research Journal, 34*(5), 651-666. doi:10.1080/01411920802224204
- Meeus, W. (2011). The study of adolescent identity formation 2000–2010: A review of longitudinal research. *Journal of Research on Adolescence, 21*(1), 75-94. doi:10.1111/j.1532-7795.2010.00716.x
- Merrotsy, P. (2013). A note on big C and little c creativity. *Creativity Research Journal, 25*, 474-476.
- Miles, M., Chapman, Y., Francis, K., & Taylor, B. (2013). Exploring heideggerian hermeneutic phenomenology: A perfect fit for midwifery research. *Women and Birth*. doi:<http://dx.doi.org/10.1016/j.wombi.2013.06.003>
- Minchinton, M. (1998). The right and only direction: Rex Cramphorn, Shakespeare, and the Actors' Development Stream. *Australasian Drama Studies, 33*(33), 128-144.
- Mitchell, K. (2009). *The director's craft: A handbook for the theatre*. Oxon, UK: Routledge.
- Morris, D. (2010). Empirical and phenomenological studies of embodied cognition. In S. Gallagher & D. Schmicking (Eds.), *Handbook of phenomenology and cognitive science* (Vol. 1). Dordrecht; London: Springer.
- Morrow, S. (2011). Psyche meets Soma: Accessing creativity through Ruth Zaporah's Action Theater. *Theatre, Dance and Performance Training, 2*(1), 99-113. doi:10.1080/19443927.2010.543987
- Mottweiler, C. M., & Taylor, M. (2014). Elaborated role play and creativity in preschool age children. *Psychology of Aesthetics, Creativity, and the Arts, 8*(3), 277-286. doi:10.1037/a0036083
- Mullarkey, R. (2012). The Grandfathers. In *Connections 2012: Plays for young people*. London: Methuen Drama.
- Munns, G. (2007). A sense of wonder: Pedagogies to engage students who live in poverty. *International Journal of Inclusive Education, 11*(3), 301-315.
- Munro, M., Pretorius, M., & Munro, A. (2008). Creativity, emotional intelligence and emotional creativity in student actors: A pilot study. *South African Theatre Journal, 22*(1), 44-61. doi:10.1080/10137548.2008.9687883
- Murray, S. (2003). *Jacques Lecoq*. London: Routledge.
- Murray, S., & Keefe, J. (2007). *Physical theatres: A critical introduction*. New York; London: Routledge.
- NAYT. (accessed 2017). National Association of Youth Theatres. Retrieved from <http://www.nayt.org.uk/>

- Neelands, J. (2009). Acting together: Ensemble as a democratic process in art and life. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14(2), 173. doi:10.1080/13569780902868713
- Nemiro, J. (1997). Interpretive Artists: A Qualitative Exploration of the Creative Process of Actors. *Creativity Research Journal*, 10(2-3), 229-239. doi:10.1207/s15326934crj1002&3_12
- Nettleton, L. G., & Heller, K. (2005). *Changing minds: Adolescents, art and learning in museums*. Paper presented at the Education through art: Building partnerships for secondary education, Newark Museum, UK.
- Neuman, W. L. (2006). *Social research methods: Qualitative and quantitative approaches*. Boston: Pearson/Allyn and Bacon.
- Nicholson, H. (2011). *Theatre, education and performance: The map and the story*. New York; Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
- O'Connor, J. (2015). Intermediaries and imaginaries in the cultural and creative industries. *Regional Studies*, 49(3), 374-314. doi:10.1080/00343404.2012.748982
- O'Connor, J., & Gibson, M. (2014). *Culture, creativity, cultural economy: A review*. Canberra: Prime Minister's Science, Engineering and Innovation Council (PMSEIC).
- O'Toole, J. (2010). Foreword. In R. Ewing (Ed.), *The arts and Australian education: Realising potential* (Vol. no. 58). Camberwell, Vic: ACER Press.
- O'Toole, J., & O'Mara, J. (2007). Proteus, the giant at the door: Drama and theater in the curriculum. In L. Bresler (Ed.), *International handbook of research in arts education*. The Netherlands: Springer.
- Oakley, K. (2007). *Educating for the creative workforce: Rethinking arts and education*. Sydney: ARC Centre of Excellence for Creative Industries and Innovation.
- Osbeck, L. M., & Nersessian, N. J. (2014). Situating distributed cognition. *Philosophical Psychology*, 27(1), 82-97. doi:10.1080/09515089.2013.829384
- Ostrower, F. (2005). The reality underneath the buzz of partnerships: The potentials and pitfalls of partnering. *Stanford Social Innovation Review*, March, 34-41.
- OTYP. (accessed 2017). Outback Theatre for Young People. Retrieved from <http://outbacktheatre.com/about/>
- Park, L. E., Streamer, L., Huang, L., & Galinsky, A. D. (2013). Stand tall, but don't put your feet up: Universal and culturally-specific effects of expansive postures on power. *Journal of Experimental Social Psychology*, 49(6), 965-971. doi:10.1016/j.jesp.2013.06.001
- Paulus, P. B., Dzindolet, M. T., & Kohn, N. (2011). Collaborative creativity: Group creativity and team innovation. In M. Mumford (Ed.), *Handbook of Organizational Creativity* (pp. 327-357). New York: Elsevier.
- Paulus, P. B., & Nijstad, B. A. (2003). *Group creativity: Innovation through collaboration*. New York: Oxford University Press.
- Peppler, K. A., & Solomou, M. (2011). Building creativity: Collaborative learning and creativity in social media environments. *On the Horizon*, 19(1), 13-23. doi:10.1108/10748121111107672
- Powell, K. (2007). Moving from still life: Emerging conceptions of the body in arts education. In L. Bresler (Ed.), *International handbook of research in arts education* (Vol. 16, pp. 1083-1086). Dordrecht, The Netherlands: Springer.
- PYT. (accessed 2017). Powerhouse Youth Theatre. Retrieved from <http://pyt.com.au/about/about-pyt/>
- Rebellato, D., Delgado, M. M., & Rebellato, D. (2010). *Contemporary European theatre directors*. New York; London: Routledge.
- Reuter, M. E. (2015). *Creativity: A sociological approach*. Hampshire, UK: Palgrave Macmillan.
- Rich, B. (2005). *Partnering arts education: A working model from ArtsConnection*. New York: Dana Foundation.
- Richards, L. (2009). *Handling qualitative data*. London, California, Singapore: SAGE Publications Inc.
- Richardson, M. (2015). *Youth theatre: Drama for life*. New York; London;: Routledge.

- Ritchev, T. (2014). On a morphology of theories of emergence. *Acta Morphologica Generalis*, 3(3), 1-16.
- Robbins, P., & Aydede, M. (Eds.). (2009). *The Cambridge handbook of situated cognition*. Cambridge: Cambridge University Press.
- Rodda, K. E. (2000). *Collaborative creation: The directing aesthetics of Anne Bogart and Tina Landau*. (PhD), California, ProQuest Dissertations Publishing. (3007165)
- Rogers, C. R. (1954). Toward a theory of creativity. *ETC: A review of general semantics*, 11(4), 249-260.
- Rohrer, T. (2001). *Understanding through the body: fMRI and ERP studies of metaphoric and literal language*. Paper presented at the 7th International Cognitive Linguistics Association, University of California at Santa Barbara, CA, July 2001.
- Roth, W., & Jornet, A. (2013). Situated cognition. *Wiley Interdisciplinary Reviews: Cognitive Science*, 4(5), 463-478. doi:10.1002/wcs.1242
- Rudestam, K. E., & Newton, R. R. (2007). *Surviving your dissertation: A comprehensive guide to content and process*. Los Angeles: SAGE Publications.
- Rudlin, J. (1986). *Jacques Copeau*. Cambridge; New York: Cambridge University Press.
- Runco, M. A. (2004). Creativity. *Annual review of psychology*, 55(1), 657-687. doi:10.1146/annurev.psych.55.090902.141502
- Runco, M. A. (2014a). "Big C, little c" creativity as a false dichotomy: Reality is not categorical. *Creativity Research Journal*, 26(1), 131-132. doi:10.1080/10400419.2014.873676
- Runco, M. A. (2014b). *Creativity: Theories and themes: Research, development, and practice* (Vol. 2nd). Burlington: Elsevier Science.
- Runco, M. A. (2015). Meta-creativity: Being creative about creativity. *Creativity Research Journal*, 27(3), 295-298. doi:10.1080/10400419.2015.1065134
- Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92. doi:10.1080/10400419.2012.650092
- Sathian, K. (2012, February 3). Hearing metaphors activates brain regions involved in sensory experience. *Science Newsline*. Retrieved from <http://www.sciencenewsline.com/articles/2012020413080005.html>
- Sauter, W. (2000). *The theatrical event: Dynamics of performance and perception*. Iowa City: University of Iowa Press.
- Sawyer, R. K. (1999). The emergence of creativity. *Philosophical Psychology*, 12(4), 447-469. doi:10.1080/095150899105684
- Sawyer, R. K. (2000). Improvisation and the creative process: Dewey, Collingwood, and the aesthetics of spontaneity. *The Journal of Aesthetics and Art Criticism*, 58(2), 149-161.
- Sawyer, R. K. (2003). *Group creativity: Music, theater, collaboration*. Mahwah, N.J.: Lawrence Erlbaum Associates.
- Sawyer, R. K. (2004). The mechanisms of emergence. *Philosophy of the Social Sciences*, 34(2), 260.
- Sawyer, R. K. (2007). *Group genius: The creative power of collaboration*. New York: Basic Books.
- Sawyer, R. K. (2009). The collaborative nature of innovation. *Washington University Journal of Law & Policy*, 30, 293-324.
- Sawyer, R. K. (2011a). *Structure and improvisation in creative teaching*. Cambridge; New York: Cambridge University Press.
- Sawyer, R. K. (2011b). What makes good teachers great? The artful balance of structure and improvisation. In R. K. Sawyer (Ed.), *Structure and improvisation in creative teaching* (pp. 1-24). Cambridge: Cambridge University Press.
- Sawyer, R. K. (2012). *Explaining creativity: The science of human innovation* (2nd ed.). New York: Oxford University Press.
- Sawyer, R. K. (2015). How organizational innovation emerges through improvisational processes. In R. Garud, B. Simpson, A. Langley, & H. Tsoukas (Eds.), *The emergence of novelty in organizations* (pp. 180-217). Oxford: Oxford University Press.

- Sawyer, R. K., & DeZutter, S. (2009). Distributed creativity: How collective creations emerge from collaboration. *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81-92. doi:10.1037/a0013282
- Sawyer, R. K., & Greeno, J. E. (2009). Situativity and learning. In P. Robbins & M. Aydede (Eds.), *The Cambridge Handbook of Situated Cognition*.
- Saxton, J., & Miller, C. (2013). Drama, creating and imagining: Rendering the world newly strange. In M. Anderson & J. Dunn (Eds.), *How drama activates learning: Contemporary research and practice*. New York: Bloomsbury Academic.
- Schubert, T. W., & Semin, G. (2009). Embodiment as a unifying perspective for psychology. *European Journal of Social Psychology*, 39(7), 1135-1141. doi:10.1002/ejsp.670
- Schwartz, D. L. (1995). The emergence of abstract representations in dyad problem solving. *Journal of the Learning Sciences*, 4(3), 321-354.
- Scott, G., Leritz, L. E., & Mumford, M. D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal*, 16(4), 361-388. doi:10.1080/10400410409534549
- Seals, A. (2014). *Effects and meaning: Metaphors as implicit speech acts* (Doctoral thesis), Available from ProQuest Dissertations Publishing. (Record No. 1569690)
- Seidel, S. (1999). Stand and unfold yourself: A monograph on the Shakespeare and company research study. In E. B. Fiske (Ed.), *Champions of change* (pp. 79-90). Washington DC: Arts Education Partnership.
- Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The qualities of quality: Understanding excellence in arts education*. Cambridge, Massachusetts: Project Zero, Harvard Graduate School of Education.
- Semin, G., & Smith, E. (2002). Interfaces of social psychology with situated and embodied cognition. *Cognitive Systems Research*, 3(3), 385-396.
- Semin, G., & Smith, E. (2008). *Embodied grounding: Social, cognitive, affective, and neuroscientific approaches*. Cambridge, New York: Cambridge University Press.
- Shalley, C. E., & Gilson, L. L. (2004). What leaders need to know: A review of social and contextual factors that can foster or hinder creativity. *The Leadership Quarterly*, 15(1), 33-53. doi:10.1016/j.leaqua.2003.12.004
- Shapiro, L. A. (2011). *Embodied cognition*. New York: Routledge.
- Sharkey, P. (2001). *Hermeneutic phenomenology*. Melbourne: RMIT University Press.
- Sheridan-Rabideau, M. (2010). Creativity repositioned. *Arts Education Policy Review*, 111(2), 54-58. doi:10.1080/10632910903455876
- Shevtsova, M., & Innes, C. (2009). *Directors/directing: Conversations on theatre*. Cambridge, UK; New York: Cambridge University Press.
- Siegel, D. (2007). *The mindful brain: Reflection and attunement in the cultivation of well-being*. New York: W.W. Norton and Company.
- Silverman, D. (2000). *Doing qualitative research: A practical handbook*. London: Sage Publications.
- Silverman, D. (2006). *Interpreting qualitative data: Methods for analyzing talk, text and interaction*. (3rd ed.).
- Silverman, R. M., & Patterson, K. L. (2015). *Qualitative research methods for community development*. New York, NY: Routledge.
- Slade, P., & Way, B. (1954). *Child drama*. London: University of London Press.
- Smith, W. (1988). On theater in secondary school. In B. M. Hobgood (Ed.), *Master teachers of theater* (pp. 169-191). Carbondale: Southern Illinois UP.
- Snow, J. (2012). *Movement training for actors*. London: Methuen Drama.
- Sowden, P. T., Clements, L., Redlich, C., & Lewis, C. (2015). Improvisation facilitates divergent thinking and creativity: Realizing a benefit of primary school arts education. *Psychology of Aesthetics, Creativity, and the Arts*, 9(2), 128-138. doi:10.1037/aca0000018
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks: Sage Publications.

- Stake, R. E. (2005). Qualitative case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3 ed.). Thousand Oaks, CA: Sage.
- Stanislavsky, K. (1937). *An actor prepares*. London: Geoffrey Bles.
- Stankiewicz, M. A. (2001). Community/schools partnership for the arts: Collaboration, politics, and policy. *Arts Education Policy Review*, 102(6), 3-10. doi:10.1080/10632910109600024
- Stapleton, M. (2013). Steps to a "Properly Embodied" cognitive science. *Cognitive Systems Research*, 22-23, 1. doi:10.1016/j.cogsys.2012.05.001
- States, B. O. (1985). *Great reckonings in little rooms: On the phenomenology of theater*. Berkeley: University of California Press.
- Stein, M. I. (1958). Towards developing more imaginative creativity in students. In R. M. Cooper (Ed.), *The two ends of the log* (pp. 69-75). Minneapolis, MN: University of Minnesota Press.
- Stein, M. I. (1974). *Stimulating creativity: Individual procedures*. San Francisco, CA: Academic Press.
- Stern, T. (2000). *Rehearsal from Shakespeare to Sheridan*. Oxford: Oxford University Press.
- Sternberg, R. J. (1999). *Handbook of creativity*. New York: Cambridge University Press.
- Sternberg, R. J. (2006). Stalking the elusive creativity quark: Toward a comprehensive theory of creativity. In P. Locher, C. Martindale, & L. Dorfman (Eds.), *New directions in aesthetics, creativity, and the arts* (pp. 79-104). Amityville, NY: Baywood Publishing Company.
- Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 3-15). New York: Cambridge University Press.
- Sullivan, G. (2007). Creativity as research practice in the visual arts. In L. Bresler (Ed.), *International handbook of research in arts education* (Vol. 16). Dordrecht, The Netherlands: Springer.
- Sysoyeva, K. M. (2013). Toward a new history of collective creation. In K. M. Sysoyeva & S. Proudfit (Eds.), *Collective creation in contemporary performance* (pp. 1-11). New York: Palgrave Macmillan.
- Sysoyeva, K. M., & Proudfit, S. (Eds.). (2013a). *Collective creation in contemporary performance*.
- Sysoyeva, K. M., & Proudfit, S. (Eds.). (2013b). *A history of collective creation*. New York, NY: Palgrave Macmillan.
- Tarantino, D. (2012). From the ground up: Institutional arts partnerships as authentic problem solving. *Theatre Topics*, 22(2), 149-161.
- Taylor, S. J., & Bogdan, R. (1984). *Introduction to qualitative research methods: The search for meanings*. New York: Wiley.
- Taylor, S. J., Bogdan, R., DeVault, M. L., & Ebscohost. (2016). *Introduction to qualitative research methods: A guidebook and resource* (Vol. 4). Hoboken, New Jersey: Wiley.
- Thompson, L., & Choi, H. S. (Eds.). (2006). *Creativity and innovation in organizational teams*. Mahwah NJ: Erlbaum.
- Tracy, B. (2015). *Creativity and problem solving*. New York: American Management Association.
- Tuisku, H. V. (2015). Exploring bodily reactions: Embodied pedagogy as an alternative for conventional paradigms of acting in youth theatre education. *Youth Theatre Journal*, 29(1), 15-30. doi:10.1080/08929092.2015.1006713
- Tunstall, D. (2012). Shakespeare and the Lecoq tradition. *Shakespeare Bulletin*, 30(4), 469-484. doi:10.1353/shb.2012.0092
- TYA. (accessed 2017). Tantrum Youth Arts. Retrieved from <http://www.tantrum.org.au/about.html>
- Tyagi, V., Hanoch, Y., Hall, S. D., Runco, M., & Denham, S. L. (2017). The risky side of creativity: Domain specific risk taking in creative individuals. *Frontiers in Psychology*, 8. doi:10.3389/fpsyg.2017.00145
- UNESCO. (2005). *Education through art: Building partnerships for secondary education*, Newark Museum, UK.
- Upton, M., & Edwards, N. (2014). Education and the arts: Creativity in the promised new order. *Platform papers*, 41(November).
- van Manen, M., & Adams, C. A. (2010). Phenomenology. In P. Peterson & E. Baker (Eds.), *International Encyclopedia of Education* (3rd ed., pp. 449-455). Oxford: Elsevier.

- Vecchi, V. (2010). *Art and creativity in Reggio Emilia: Exploring the role and potential of ateliers in early childhood education*. New York, London: Routledge.
- Wagner, B. J. (1999). *Dorothy Heathcote: Drama as a learning medium*. Portland, Me: Calendar Islands Publishers.
- Wangh, S. (2013). *The heart of teaching: Empowering students in the performing arts*. New York: Routledge.
- Watkins, B. (2005). The feminist director in rehearsal: An education. *Theatre Topics*, 15(2), 185-200.
- Watling, C. J., & Lingard, L. (2012). Grounded theory in medical education research: AMEE Guide No. 70. *Medical teacher*, 34(10), 850.
- Way, B. (1967). *Development through drama*. London: Longmans.
- Weingand, D. E. (1993). Grounded theory and qualitative methodology. *IFLA Journal*, 19(1), 17-26. doi:10.1177/034003529301900108
- Williamson, K. (2006). Research in constructivist frameworks using ethnographic techniques. *Library Trends*, 55(1), 83-101. doi:10.1353/lib.2006.0054
- Wilson, J. (2006). Researching through case study. In J. Ackroyd (Ed.), *Research methodologies for drama education*. Staffordshire, England: Trentham.
- Wilson, M. (2009). Dance pedagogy case studies: A grounded theory approach to analyzing qualitative data. *Research in Dance Education*, 10(1), 3-16. doi:10.1080/14647890802697148
- Wolcott, H. F. (2008). *Ethnography: A way of seeing* (2nd ed.). Lanham, MD: Altamira Press.
- Yin, R. K. (2009). *Case study research: Design and methods* (Vol. 5). Los Angeles: Sage Publications.
- Yström, A., Aspenberg, H., & Kumlin, A. (2015). Exploring the creative climate in an open innovation arena: Identifying challenges and possibilities. *European Journal of Innovation Management*, 18(1), 70-85. doi:10.1108/EJIM-08-2013-0085
- YAS. (2014). *Youth Theatre Arts Scotland Annual Report*. Retrieved from http://issuu.com/promoteyt/docs/annual_report_1 :
- YAS. (accessed 2017). Youth Theatre Arts Scotland - Our Mission. Retrieved from <http://www.ytas.org.uk/about-us/what-we-do/>
- Zakaras, L., & Lowell, J. (2008). *Cultivating demand for the arts: Arts learning, arts engagement, and state arts policy*. Santa Monica, CA: Rand.
- Zarrilli, P. B. (2004). Toward a phenomenological model of the actor's embodied modes of experience. *Theatre Journal*, 56(4), 653-666. doi:10.1353/tj.2004.0189
- Zarrilli, P. B. (2009). *Psychophysical acting: An intercultural approach after Stanislavski*. New York; London: Routledge.
- Zarrilli, P. B. (2015). The actor's work on attention, awareness, and active imagination: Between phenomenology, cognitive science, and practices of acting. In M. Bleeker, J. F. Sherman, & E. Nedelkopoulou (Eds.), *Performance and phenomenology: Traditions and transformations* (pp. 75-96). New York: Routledge.
- Zhang, Y. (2015). Functional diversity and group creativity: The role of group longevity. *The Journal of Applied Behavioral Science*, 52(1), 97. doi:10.1177/0021886315591364
- Zhou, J., & C., S. (Eds.). (2008). *Handbook of organizational creativity*. New York: Erlbaum.
- Zimmerman, E. (2010). Reconsidering the role of creativity in art education. 63(2), 4.
- Zimmerman, E. (2014). Extending Thurber's and Zimmerman's models for developing feminist leadership in art education through collaboration, community building, and creativity. *Visual Inquiry*, 3(3), 263-278. doi:10.1386/vi.3.3.263_1

Appendix 1

Interview schedules

Student interview schedules

Paul Viles' interview schedules

Student interview schedules

Interview 1, 2011 (21 March – 31 March)

Why did you want to be involved in the Drama Company this year?

What other drama activities do you do?

What did the Company offer that you don't get at school?

What does your family think about drama and your involvement in it?

Tell me about your family's cultural background.

What are your career aspirations?

What do you want to achieve in Company this year?

What have you found to have been particularly useful or not so useful so far?

What do you think about Bassett?

Interview 2, 2011 (11 June – 28 June)

The first interview was about background and what you brought. This one's about process of what you've been doing so far. Some questions are a bit the same but they are to see what you're thinking now.

What do you hope to achieve in the play?

What are your greatest fears with the play, if anything?

What have you learnt from Paul's warm-up activities such as the focus improvisations?

Why do you think Paul chose the 'I action' activity with you? How is it working for you?

What have been the most effective strategies for creating your character, if any?

How has your character developed? Any surprises since you first began?

In what ways, if at all, have you changed the way you think about character and creating character through your experiences so far?

How effective for you has been Paul's rehearsal for the last scene?

Can you tell me about any strategies you have for preparing yourself for the last scene of the play?

Have you changed the way you think about the play now? Has your understanding and a approach to the play changed while you've been doing it?

How have you found working with the other members of the Company?

Now this is just a question about how Paul comes across – what do you think he thinks about you and your work?

What's been the most significant or the most interesting learning you've done so far?

In what ways, if any, have you changed how you think about drama?

Interview 3, 2011 (2 August – 17 August)

What did you hope to achieve in Bassett and did you achieve it?

Did anything surprise you about the production run (season)?

How did your character develop over the last rehearsals and the run?

How do you think the audience reacted to the piece and to your performance in particular?

What pressures did you feel over the run and how did you cope with them?

What was the most challenging part for you and the most enjoyable?

What do you like best about Paul's direction?

Was there something you liked least about his direction? (What did you least enjoy or least connect to with his direction?)

In a couple of sentences, how would you describe Paul as a director?

How would you define your relationship with Paul and how has that impacted on your experience in Company?

What expectations did you have of Company and have they been met?

Has anything surprised you about your experiences in Company so far?

What have you learnt about yourself, about others, and about drama?

How do you feel you've changed as a person, as a learner, and a performer?

How has being part of this research project affected you?

Interview 4, 2011 (13 December – 22 December)

Could you describe your experiences in the rehearsal process and performance for Schools Spectacular?

Did you do the first reading of *The Grandfathers*? What was your experience of that?

How do you find that you can express yourself in scriptwork?

Do you have a preference between playbuilding and script?

Tell me about your experiences with compering this year.

How do you feel you've developed in Company in terms of skills?

What parts of Company over the year helped you develop the most? / What's been useful about the program of Company?

What have you liked so much about being in Company?

What would you change about Company if you could?

What makes Company so 'special'?

Interview 1, 2012 (30 May – 15 June)

How has this year's Company been different to last year's?

What challenge did you face with the two casts?

What was Paul's rehearsal process?

What parts worked best for you?

What did you learn from the context and subject matter of the play?

How was the play relevant to you?

How did you approach character development?

Interview 2, 2012 (3 October – 9 October)

We're not focusing on the tour – but did you gain any interesting insight from your experience in London?

I know the group dynamic was problematic during *The Grandfathers*; how did it develop over *The Miracle*?

What did you learn from the subject matter of *The Miracle*? How was the play relevant to you?

How did you develop your characters?

What was Paul's rehearsal process; what worked best for you and what didn't work so well?

I'm interested in the process of performance itself. Does the catalyst of performance change things for you? How important is the performance for you?

What was the most powerful thing for you in that week of being in the theatre?

What was the most challenging thing for you in *Company* this year, and the most enjoyable?

What makes *Company* so special?

What do you like best about Paul's direction and what do you like least?

Paul Viles' interview schedules

Interview 1, 2011 (14 June 2011)

What do you hope to achieve in the play?

What do you want the kids in the *Company* to come away with?

What is your greatest fear, or fears, with this play?

How did the National Theatre workshop on the play assist in your understanding of it and your directorial processes for it?

What have you drawn from the text "Different Every Night"?

What did you want to achieve through exercises from that text with the students?

Are there any other texts or experiences that influence your directorial processes?

Can I list the names of the students in the research? Could you talk about their progress and the extent to which they're struggling or succeeding?

What were you aiming for with the NIDA tutor's work with the kids?

What were you aiming for with Nic Curnow's (Vocal Coach) workshops?

What were you aiming for with the backstories of the characters with the students?

What you aiming for with the 'I action' activity? How successful do you think that was with them?

Can you tell me your strategies for preparing the kids and your direction for the last scene of the play?

You mentioned *Fresh Ink*. What did you want the kids to learn through the extra activities?

Where would you place yourself on the teacher – director – artist continuum?

I know people respect you highly and see you as an artist; how do you see yourself as a director in terms of the 'real' world and people you have worked with such as professionals such as Lee Lewis.

Interview 2, 2011 (2 August 2011)

What did you hope to achieve in *Bassett* and did you achieve it?

What surprised you about the run if anything?

Can you tell me about the reaction of other audience members to the piece?

I know you often speak about what you want plays to achieve and the power of drama; how does *Bassett* fit into your schema and overall philosophy for education and youth theatre?

How was the achievement of *Bassett* different to other productions you've done?

To finish up I'm going to go through each of the kids in the study, and for each one please discuss your reaction to how they realised their character and their performance in general.

Interview 1, 2012 (22 February 2012)

How did last year's Company compare to other years?

How has your rehearsal process evolved?

I would like you to talk about each student, looking at how they developed over the year. Maybe reflect back on the beginning of last year and how they developed over the year as an actor and then where they are now, a full 12 months down the track.

Interview 2, 2012 (26 September 2012)

What was the biggest challenge for you in *The Grandfathers*?

What was your rehearsal process?

Could you tell me about the work of the four research students in *The Grandfathers*?

What was the reaction of the reviewer from the National to the production?

Why did you choose *The Miracle*?

Could you tell me about the students' work in *The Miracle*?

What was your rehearsal process?

What is the role of play in your rehearsal process?

What would you say constitutes quality in Arts Education?

When you look at your own work, what's your criterion for quality?

Appendix 2

Example of interview transcript

Issac Interview 3/11 (2 August)

Interviewer – What expectations did you have of Company coming in and have they been met?

Issac – (52:59) Yeah, definitely. I was expecting an environment where a group of actors could come together under a skilled director and really be pushed into something which they had not been able to experience before, purely because they wouldn't have been in an environment which would have been able to handle it, maturity wise as well as skill level. And I think for Company, like yes everyone in the past had said, 'Yeah, Company's really cool, the people are really good, the director's amazing,' like stuff like that. But then because Bassett was such a challenging play and it was something different that the Company members who I'd talked to in the past, it was something, it met that expectation and it rose. For me, I'm going to be telling everyone about Company, 'Bloody amazing, the stuff that we do,' and I don't know if the play that they perform, those people, if they do get into Company, if what I project to them about Company, that's going to be me for them. 'Cause I know for Bassett, just talking to the members who were in Bassett and have been in previous Companies, they weren't as close to the other Company members as they were in Bassett. (54:08) And it didn't feel as like a family-wise for the other ones. 'Cause I was talking to Ben a few weeks before production week opened and he was like, he was talking about an after-party, or a gathering afterwards kind of thing, and he was like, 'No, look we're going to have it straight after 'cause no-one's going to be able to meet up with each other, like everyone's going to be so busy, ra ra ra. Like everyone says that they will and then everyone's too busy, 'all this stuff. Then after the show, he was like, 'You're right,' like everyone loves each other so much and it's not like the other Companies. Everyone in this Company is so close and wants to be around each other. Like we will all make the effort to see each other. (54:52) That was just an added layer of icing, if you want to do a cake analogy, to the Company experience and the fact that it was such a close Company. I always think that Bassett was just that, it was magic, it was magic in a theatre. In the letter that I wrote to everyone, I said, 'I wouldn't be surprised if we had a heck of a lot of people walking away from that play saying, 'Why are we in Afghanistan, why are we there?'' ...

Int. – Did anything surprise you about your experience in Company?

I – (56:07) There might have been, I'm very forgetful.

Int. – What have you learnt so far about yourself, about others and about drama?

I – (56:25) About myself, how much you can really commit to a character, because I had never been given the opportunity to really be in an environment for this, to really push. So to be given something that is different to what I'm usually cast, like I said before, I'm always cast as these extroverted characters who express their opinion and their bodies say that but for Amid it was completely different. So that was something nice for me and it taught me really more, that's not good English (laughs). It taught me that acting is really what I want to do. It was the confirmation that I needed to kind of know that, whatever else happens I'll always have that in a way. I'm going to continue to push myself to kind of be put in these parts that will, that aren't like the others, and so constantly be, I don't know. The other stuff that I've been given before, it was all very flat line, I didn't feel anything, it wasn't a challenge, whereas for Amid, I really pushed myself to create this other person. I truly believe that when I shaved my beard I really lost a part of him. 'Cause I only shaved it on Sunday, like I couldn't let go of him. (57:59) All week I just left it there. In a way it was nice to kind of feel that you could be this other person and for me especially, it was nice to just, like I said before, just to have the opportunity to really push myself, and be this, it was just, I'd never worked with actors who were as committed as I was. At my old school I'd always been just struggling to try and get stuff done and to really make something.

Int. – So what have you learnt about others from this?

I – (58:42) Everyone in the Company's beautiful, every single one of them. They're all different, but they're all so together in what they do and I think for everyone in the Company, (pauses) just learning about them, and starting to know their stories, knowing their backgrounds and knowing their dreams, what they want to do with their life, and watching them grow as well, that was a really big thing. Like watching Mitch grow, and watching Sam grow, and watching Ben grow especially, 'cause I mean for him I knew that Leo was a challenge. I think, just watching everybody slowly build upon layers of layers of layers of his character, in an accumulative sense, in a conjunctive sense, we all built the play together, and slowly did it together with the help of you and Paul. Just learning that other people our age can do that is a really good thing. It just provided hope really in the fact that we can do this and given the opportunity again, we could. (1:00:11)

Int. – And what about drama, what have you learnt about drama?

I – The power of what it can really hold. Like I knew how incredible it was, with Bassett the power was given to us, like yeah I've seen productions where I have walked away and thought, 'Crap, shit.' I remember I watched 'Speaking in Tongues'. That was a beautiful show at the Griffin Theatre. We also watched 'Silent Disco', which Paul told me and Ben to go and see at the Griffin Theatre and that was an incredible piece of theatre. Another show I watched last year which was 'Unlike a Fishbone' at Sydney Theatre, that was beautiful. It was all women and it was just this story about a blind mother who loses her daughter in a massacre and she goes to the architect who's building the monument for the actual thing, and it was just, it was an hour and a half of theatre, and it practically a duologue, a bit like Norm and Ahmed in the fact they just talked to each other, and the power that I've seen in all these productions was finally, we were able to really use it. Like for drama, teaching me about that, it's knowing how to now do it. (1:01:38) And knowing the intensity and the commitment you must have, and the skill that you must be able to employ in order to create such, like this, to expose your audiences to such a creature.

Appendix 3

Ethics approval documentation

Ethics approval January 2011

Extension of ethics approval October 2011



Ms Anne Babington
91 Camden St
NEWTOWN NSW 2042

DOC 11/5060

Dear Ms Babington

SERAP NUMBER 2010149

I refer to your application to conduct a research project in NSW government schools entitled "*Student skills and personal development through participation in the arts education program of the NSW Public Schools State Drama Company.*" I am pleased to advise that it has been approved and that the approval remains valid until 13 October 2011.

You may now contact the principals of the nominated NSW government schools to seek their participation. It is recommended that you include a copy of this letter with the documents you send.

The following researchers or research assistants have fulfilled the Working with Children screening requirements to interact with or observe children for the purposes of this research for the period indicated:

Name	Approval expires
Anne Babington	13-10-2011

The following requirements also apply:

- principals have the right to withdraw the school from the study at any time. The approval of the principal for the specific method of gathering information for the school must also be sought
- the privacy of the school and the students is to be protected
- the participation of teachers and students must be voluntary and at the school's convenience; and
- any proposal to publish the outcomes of the study should be discussed with the Research Approvals Officer before publication proceeds.

When your study is completed, please forward your report to the Manager, Schooling Research, Department of Education and Training, Student Engagement and Program Evaluation Bureau, Locked Bag 53, Darlinghurst, NSW 2010.

Yours sincerely



Dr Robert Stevens
A/Senior Manager
Student Engagement and Program Evaluation

January 2011



**Education &
Communities**

Ms Anne Babington
91 Camden St
NEWTOWN NSW 2042
AUSTRALIA

Dear Ms Babington

SERAP Number **2010149**

I refer to your application for extension of your research project in NSW government schools entitled *Student skills and personal development through participation in the arts education program of the NSW Public Schools State Drama Company*. *Student skills and personal development through participation in the arts education program of the NSW Public Schools State Drama Company* I am pleased to inform you that your application has been approved.

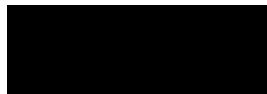
This approval will remain valid until 04/10/2012.

The following researchers or research assistants have fulfilled the Working with Children screening requirements to interact with or observe children for the purposes of this research for the period indicated:

Name	Approval expires
Anne Babington	04/10/2012

When your study is completed please forward your report marked to Manager, Schooling Research, Department of Education and Training, Locked Bag 53, Darlinghurst, NSW 2010.

Yours sincerely



Dr Robert Stevens
Manager, Schooling Research
4 October 11

Student Engagement and Program Evaluation Bureau
NSW Department of Education and Communities
Level 3, 1 Oxford Street, Darlinghurst NSW 2010 – Locked Bag 53, Darlinghurst NSW 1300
Telephone: 02 9244 5619– Fax: 02 9266 8233 – Email: serap@det.nsw.edu.au

Appendix 4

Participant information and consent forms

Participant consent form

Consent form parental (or guardian)

Consent form principal

Participant Information Statement – Expression of interest

Participant Information Statement

Parental Information Statement

School Contact Teacher Information Statement

School Principal Information Statement

ABN 15 211 513 464

MICHAEL ANDERSON
Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Facsimile: +61 2 9351 4580
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au/>

PARTICIPANT CONSENT FORM

I,[PRINT NAME], give consent to my participation in the research project

TITLE: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.
3. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney, or my involvement in the Drama Company or other Arts Unit ensembles now or in the future.
4. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.
5. I understand that being in this study is completely voluntary – I am not under any obligation to consent.
6. I understand that I can stop any interview at any time if I do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

7. I consent to: –
- | | | | | |
|------------------------|-----|--------------------------|----|--------------------------|
| i) Audio-taping | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| ii) Receiving Feedback | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |

If you answered YES to the “Receiving Feedback Question (ii)”, please provide your details i.e. mailing address, email address.

Feedback Option

Address: _____

Email: _____

Phone: _____

Signed:

Name:

Date:

ABN 15 211 513 464

MICHAEL ANDERSON
Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Facsimile: +61 2 9351 4580
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au/>

PARENTAL (OR GUARDIAN) CONSENT FORM

I, agree to permit, who is
aged years, school Year, to participate in the research project –

Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

In giving my consent I acknowledge that:

1. I have read the Information Statement and the time involved for my child's participation in the project. The researcher/s have given me the opportunity to discuss the information and ask any questions I have about the project. My queries have been answered to my satisfaction.
2. I understand that I can withdraw my child from the study at any time without prejudice to my or my child's relationship with the researcher/s, the University of Sydney, The Arts Unit or the Drama Ensembles program, now or in the future.
3. I agree that research data gathered from the results of the study may be published provided that neither my child nor I can be identified.
4. I understand that if I have any questions relating to my child's participation in this research I may contact the researcher/s who will be happy to answer them.
5. I acknowledge receipt of the Information Statement.

.....
Signature of Parent/Guardian

.....
Signature of Child

.....
Please PRINT name

.....
Please PRINT name

.....
Date

.....
Date

ABN 15 211 513 464

MICHAEL ANDERSON
Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Facsimile: +61 2 9351 4580
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au/>

SCHOOL PRINCIPAL CONSENT FORM

I, agree to permit, who is
aged years, a member of school in Year , to
participate in the research project –

Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

In giving my consent I acknowledge that:

1. I have read the information letter. The researchers have given me the opportunity to discuss the information and ask any questions I have about the project. My queries have been answered to my satisfaction.
2. I understand that I can withdraw the student from the study at any time without prejudice to the school or the student's relationship with the researchers, the University of Sydney, The Arts Unit or the Drama Ensembles program, now or in the future.
3. I agree that research data gathered from the results of the study may be published provided that neither the school nor the student can be identified.
4. I understand that if I have any questions relating to my student's participation in this research I may contact the researcher/s who will be happy to answer them.

.....
Signature of Principal

.....
Full Name

.....
Date

MICHAEL ANDERSON

Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au/>

Research project on: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

PARTICIPANT INFORMATION STATEMENT – Expression of Interest

(1) What is the study about?

This study is about investigating student experiences in the NSW Public Schools Drama Company over one year. It also wants to find out the distinguishing features of a quality drama education program.

(2) Who is carrying out the study?

The study is being conducted by Anne Babington and will form the basis for the degree of PhD at The University of Sydney under the supervision of Michael Anderson, Associate Professor Faculty of Education and Social Work.

(3) What does the study involve?

The study will involve being observed during auditions and rehearsals, completing approximately six one-hour interviews with Anne Babington over the year, and completing one journal entry (1 A4 page) per month. 'Being observed' means that Anne Babington will be watching you interact in the group and take some notes on what she see you do. Interviews will be recorded and then written down from the recording. You will be asked to check this written version of interviews to see that what was recorded is accurate and is what you really meant. Your parents and school contact teacher will also be interviewed once near the end of the year. You will be given a complete copy of the research thesis at the conclusion of the study.

(4) How much time will the study take?

You will be required for approximately six one-hour interviews over the year, no preparation time is required for these. You will also need to spend some time at home each month writing the one page journal entry. You will be interviewed before or after Drama Company rehearsals. This may mean staying back after rehearsal once or twice over the year if possible. You will not have to miss school time to be interviewed.

(5) Can I withdraw from the study?

Being in this study is completely voluntary, you are not under any obligation to consent. If you do consent and decide to participate, you can withdraw from the study at any time without affecting your relationship with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program. You will continue your involvement with the Drama Company as before.

You may stop the interviews at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

Your decision whether or not to participate will not prejudice your future relations with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants, their families and their schools, will not be identifiable in such a report.

(7) Will the study benefit me?

The study will not benefit you, your parents or your school directly. You may find some benefit from discussing and reflecting on the work you do in the Drama Company.

(8) Can I tell other people about the study?

Yes

(9) What if I require further information?

When you have read this information, Anne Babington will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Anne Babington on 0404 840 742; anne.babington@det.nsw.edu.au or Michael Anderson, Associate Professor Faculty of Education and Social Work.

(10) What if I have a complaint or concerns?

You may contact me, Anne Babington on 0404 840 742, or Michael Anderson, Associate Professor Faculty of Education and Social Work on 9351 7810, Paul Viles, State Drama Coordinator, The Arts Unit on 8512 1175, or Louise Barkl, Manager, The Arts Unit on 8512 1108.

Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep

I WOULD LIKE TO BE INVOLVED IN THE PROPOSED CASE STUDY.

I have read the information provided above about the proposed case study and have discussed it with my parents.

I am in Year _____ this year and I would like to be involved in the project.

I will be available to be interviewed when necessary and will complete the required journal entries.

Name: _____ Date of Birth: _____

School: _____ Email: _____

My mobile number: _____ Home number: _____

Mother's mobile: _____ Father's mobile: _____

Thank you for expressing interest in the project. I will be contacting you and your parents by the end of the week to discuss the project and to let you know if you are to be involved. Anne Babington (0404 840 742)

ABN 15 211 513 464

MICHAEL ANDERSON
Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au/>

Research project on: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

PARTICIPANT INFORMATION STATEMENT

(1) What is the study about?

This study is about investigating student experiences in the NSW Public Schools Drama Company over one year. It also wants to find out the distinguishing features of a quality drama education program.

(2) Who is carrying out the study?

The study is being conducted by Anne Babington and will form the basis for the degree of PhD at The University of Sydney under the supervision of Michael Anderson, Associate Professor Faculty of Education and Social Work.

(3) What does the study involve?

The study will involve being observed during auditions and rehearsals, completing approximately six one-hour interviews with Anne Babington over the year, and completing one journal entry (1 A4 page) per month. 'Being observed' means that Anne Babington will be watching you interact in the group and take some notes on what she sees you do. Interviews will be recorded and then written down from the recording. You will be asked to check this written version of interviews to see that what was recorded is accurate and is what you really meant. Your parents and school contact teacher will also be interviewed once near the end of the year. You will be given a complete copy of the research thesis at the conclusion of the study.

(4) How much time will the study take?

You will be required for approximately six one-hour interviews over the year, no preparation time is required for these. You will also need to spend some time at home each month writing the one page journal entry. You will be interviewed before or after Drama Company rehearsals. This may mean staying back after rehearsal once or twice over the year if possible. You will not have to miss school time to be interviewed.

(5) Can I withdraw from the study?

Being in this study is completely voluntary, you are not under any obligation to consent. If you do consent and decide to participate, you can withdraw from the study at any time without affecting your relationship with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program. You will continue your involvement with the Drama Company as before.

You may stop the interviews at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

Your decision whether or not to participate will not prejudice your future relations with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants, their families and their schools, will not be identifiable in such a report.

(9) Will the study benefit me?

The study will not benefit you, your parents or your school directly. You may find some benefit from discussing and reflecting on the work you do in the Drama Company.

(10) Can I tell other people about the study?

Yes

(9) What if I require further information?

When you have read this information, Anne Babington will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Anne Babington on 0404 840 742; anne.babington@det.nsw.edu.au or Michael Anderson, Associate Professor Faculty of Education and Social Work.

(10) What if I have a complaint or concerns?

You may contact me, Anne Babington on 0404 840 742, or Michael Anderson, Associate Professor Faculty of Education and Social Work on 9351 7810, Paul Viles, State Drama Coordinator, The Arts Unit on 8512 1175, or Louise Barkl, Manager, The Arts Unit on 8512 1108.

<p>Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).</p>

This information sheet is for you to keep

ABN 15 211 513 464

MICHAEL ANDERSON

Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au>

PARENTAL INFORMATION STATEMENT

Title of project: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

You are invited to permit your child to participate in a study of the experiences of students involved in the NSW PS Drama Company. We (ie. Dr Michael Anderson and Anne Babington) also hope to find out the distinguishing features of a quality drama education program. Your child was selected as a possible participant in this study because they stated that they wished to be involved.

If you decide to permit your child to participate, we will observe their participation in the Company at auditions, rehearsals and performances, collect journal entries each month and interview him/her for one hour approximately six times over the year. The student will be interviewed before or after Drama Company rehearsals. If possible, they may be requested to stay back after rehearsal once or twice over the year if possible. The student will not have to miss school time to be interviewed. If possible, we would also like to interview you once for half-an-hour about your child's involvement in the Drama Company.

We cannot and do not guarantee or promise that you or your child will receive any benefits from the study.

Any information that is obtained in connection with this study and that can be identified with you or your child will remain confidential and will be disclosed only with your permission. If you give us your permission by signing the consent form, we plan to publish the results in the PhD publication, Drama Education journals and present the findings at conferences. In any publication, information will be presented in such a way that you or your child will not be able to be identified.

Your child may stop the interview at any time if he/she does not wish to continue, the audio recording will be erased and the information provided will not be included in the study. During your interview you may also stop the interview at any time and the audio recording will be erased and the information provided will not be included in the study.

Your decision whether or not to permit your child to participate will not prejudice you or your child's future relations with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program. If you decide to permit your child to participate, you are free to withdraw your consent and to discontinue your child's participation at any time without prejudice.

If you have any questions, please ask us. If you have any additional questions later, myself, Anne Babington (0404 840 742; anne.babington@det.nsw.edu.au) or Dr Anderson (9351 7810) will be happy to answer them.

Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, Human Ethics Administration, University of Sydney on + 612 8627 8176 (Telephone); + 61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep.

ABN 15 211 513 464

MICHAEL ANDERSON
Associate Professor Faculty of Education and Social Work

Room 808
Education Building (A35)
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810
Email: Michael.anderson@sydney.edu.au
Web: <http://www.usyd.edu.au>

SCHOOL CONTACT TEACHER INFORMATION STATEMENT

Title of project: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

Your student is participating in a study investigating student experiences in the NSW Public Schools Drama Company over one year. We (ie. Dr Anderson and Anne Babington) also hope to find out the distinguishing features of a quality drama education program. Your student was selected as a possible participant in this study because they stated that they wished to be involved.

As part of the study, I will observe your student's participation in the Company at auditions, rehearsals and performances, collect journal entries each month and interview him/her for one hour six times over the year. The students will be interviewed before or after Drama Company rehearsals and will not be interviewed during school hours. If possible, we would also like to interview you once for half-an-hour about your student's involvement in the Drama Company.

We cannot and do not guarantee or promise that you or your student will receive any benefits from the study.

Any information that is obtained in connection with this study and that can be identified with the school, you or your student will remain confidential and will be disclosed only with the permission of the principal and the parents of the student. We plan to publish the results of the study in the PhD publication, Drama Education journals and present the findings at conferences. In any publication, information will be presented in such a way that neither the school nor your student will be able to be identified.

The student may stop the interviews at any time if he/she does not wish to continue, the audio recording will be erased and the information provided will not be included in the study. During your interview, you may also stop the interview at any time and the audio recording will be erased and the information provided will not be included in the study.

The participation of your student in this study will not prejudice your school, you or your student's future relations with The University of Sydney, The Arts Unit or the NSW Public Schools Drama Ensembles program. The student, their parents or the school principal are free to withdraw their consent and to discontinue the student's participation at any time without prejudice.

If you have any questions, please ask me. If you have any additional questions later, myself, Anne Babington (0404 840 742; anne.babington@det.nsw.edu.au) or Dr Anderson (9351 7810) will be happy to answer them.

Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, Human Ethics Administration, University of Sydney on + 612 8627 8176 (Telephone); + 61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep.

Faculty of Education & Social Work

Principal Title - Principal First Name - Principal Surname
Principal
School
School Address
School Suburb - NSW - School Postcode

RE: Investigating the experiences of four students during their participation in the NSW Public Schools Drama Company over one year.

Dear <<Principal Name>>,

Dr Michael Anderson and Anne Babington are conducting a study investigating student experiences in the NSW Public Schools Drama Company over one year. We also hope to investigate the distinguishing features of a quality drama education program.

Your student <<Student Name>> has been selected as a potential participant in the study. They were selected as a possible participant because they stated that they wished to be involved.

You are invited to endorse the participation of <<Student Name>> in this study.

If you decide to endorse the participation of your student, we will observe their participation in the Company at auditions, rehearsals and performances, collect journal entries each month and interview them for one hour, six times over the year. The student will not be interviewed during school hours. If possible, we would also like to interview the student's contact teacher once regarding the student.

We cannot and do not guarantee or promise that the school, the teacher or the student will receive any benefits from the study.

Any information that is obtained in connection with this study, and that can be identified with the school or your student, will remain confidential and will be disclosed only with your permission and the permission of the student's parents. If you give us your permission by signing the attached consent form, we plan to publish the results in the PhD publication, Drama Education journals and present the findings at conferences. In any publication, information will be presented in such a way that the school, the teacher or your student will not be able to be identified. You will also be provided a summary of the research at the conclusion of the study.

The student or teacher may stop the interviews at any time if they do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

Your decision whether or not to endorse the participation of your student will not prejudice your school or your student's future relations with The University of Sydney, The Arts Unit or the Drama Ensembles program. If you decide to endorse the participation of your student, you are free to withdraw your consent and to discontinue your student's participation at any time without prejudice.

If you have any questions, please do not hesitate to ask us. If you have any additional questions later, the researcher Anne Babington (0404 840 742; anne.babington@det.nsw.edu.au) or myself, Dr Anderson will be more than happy to answer them.

Warm regards,

Michael Anderson
Associate Professor Faculty of Education and Social Work
Room 808, Education Building (A35)
The University of Sydney, NSW 2006 AUSTRALIA
Telephone: +61 2 9351 7810; Email: michael.anderson@sydney.edu.au

Appendix 5

Show report from the UK National Theatre - *Bassett*

National Theatre connections

SHOW REPORT 2011

COMPANY	NSW Public Schools Drama Company
DIRECTOR	Paul Viles
PLAY	Bassett
CONNECTIONS DIRECTOR	

Length of Performance	45 minutes
-----------------------	------------

The company

The company is made up of 14 talented young people who attend a variety of government schools throughout NSW. They are auditioned at the beginning of the year and this production is one of several that they will work on with Paul throughout the year. They are some of the state's most outstanding drama students and are passionate, articulate and dedicated, ranging in age from 15 - 17

The production

The production was performed at PACT Theatre, a converted factory space with a black asymmetrical box shape, scaffold bleachers seating around 120, basic lighting, sound, and is a professional theatre, so a great experience for the company. The set was your typical high school classroom, with a window, teacher's desk, a large door behind a whiteboard, chairs scattered about and walls covered in posters and various literature. Very effective use of the space, with the performers inhabiting the space with ease and confidence. Simple props - school bags, folders scrawled with writing, Leo's baseball bat and spray paint etc and clever costume additions to a school uniform (Leo's shaved inscription of the British flag on the back of his head, Shanti's dyed, dark hair, nose ring, back eyeliner and Indian scarf)

Clarity for the audience

This was excellent. In the programme, there were production notes explaining the background of 7/7 and BNP references that teenage Australians in the audience might not have understood. There was a recorded radio piece relayed with interviews from young people in Bassett that set the scene, before the production burst into life with the bell ringing, actors packing up before the slamming of the door and keys being turned in the lock. Every actor's line was expressed with conviction and energy. The pace of the dialogue was spot on, allowing moments of tension to build around certain lines of questioning for instance.

Reality of space and time

Expertly conveyed, with a very real sense of what was happening out on the street, the characters' bored and frustrated restlessness and helplessness of being locked in at lunchtime, hunger, and of course Dean's increasing need to use the loo all compacted to give a strong sense of time and space. Clever use of the whiteboard to show footage of activity outside matched the tension building within the classroom.

Scene Changes

There were no scene changes, the action took place within the space with all performers on stage throughout the course of the play. The action utilised every area of the set, with particular moments happening in certain corners (Leo/window, Amid's interrogation stage left where he had been quietly sitting etc) The whiteboard acted as a screen for Dean, and was situated in front of the door, obscuring sight when performers moved behind it.

Entrances and Exits

The actors entered at once in darkness and were on stage for the duration of the play. A challenge for these young performers, which they met brilliantly, never once letting go of energy levels and pacing themselves. This was particularly impressive with Ben, the actor performing Leo, whose performance has to peak at the end of the play

Vocal Clarity

This was excellent from every performer, particularly for young Australians speaking with British accents. The only blurred moment was right at the end, when parts of Spencer's monologue was hard to hear. This was also due to the rain pounding down on the tin roof of the theatre at the time, which was a shame as some of his lines were too muffled to hear.

Music

Apart from the bell ringing, the radio and TV broadcast, music wasn't employed as a dramatic medium. This was completely fitting for the production and heightened the sense of entrapment. There were no distractions, and the grim reality of their situation and what was occurring was made all the more bleak because of it. It also put more emphasis on the dialogue and the lack of music, combined with the stark set of the classroom created a more natural environment for the action to take place.

Safety

This must have been carefully considered and rigorously rehearsed with the safety of each actor of utmost concern, particularly in the final scene when Leo explodes, as this was brilliantly choreographed. A credit to both performers and director for the handling of such a violent sequence. Russell made excellent use of the chairs at one point, casually jumping from chair to chair to emphasise a point.

Suggested developments

I just want to convey how much I enjoyed this performance of Bassett, rather than suggest developments as it was as near to faultless as far as a Connections performance gets. At the Q&A afterwards, it was clear that the actors had been sensitively prepared, with a professional psychologist employed throughout to be on hand to discuss complex and difficult themes that might emerge as a result of exploring the issues within the script. Each actor was able to articulate the process and journey they had undergone throughout the course of the production, which highlighted the powerful learning aspect associated with performing this play. They had done meticulous research and were able to pass on their findings and thoughts to the school audience afterwards. It was extremely well directed and creatively presented which brought out the very best performances by the cast. Paul is to be congratulated for providing the young people with such an incredible opportunity and the audience with such an enriching experience.

Appendix 6

Show report from the UK National Theatre – *The Grandfathers*

National Theatre connections

SHOW REPORT 2012

COMPANY	NSW Public Schools Drama Company
DIRECTOR	Paul Viles
PLAY	<i>The Grandfathers</i> by Rory Mullarkey - - - -
CONNECTIONS DIRECTOR	

Length of Performance 45 minutes

The Company

The NSW Public Schools Drama Company is made up of highly talented and motivated drama students drawn from different government schools across NSW. They audition to be part of the programme that spans the course of a year, with Connections being one of the highlights of the programme.

There are fifteen members in the company, aged between 15 and 18. There were two casts for this production, with three actors performing in both casts.

I saw the performances from Cast One, and all members took part in the Q&A afterwards. Each member had researched their characters and explored the play's themes meticulously.

The production

The production was performed at PACT Centre for Emerging Artists, a professional theatre space in Erskineville. Formerly a factory, it has been converted into a simple black asymmetrical space which is versatile, non traditional and lends itself to experimentation. The set was sparse and consisted of stacked sandbags on low trolleys that were used in different ways – either as a barricade in the first scene or as pillows during Dim's scene. There was minimal use of props, which were used effectively, and a backdrop that was employed as an introduction to each character through the use of a mock facebook page.

Clarity for the audience

The play's construction aids clarity in the sense that each scene focuses on one character and gives us an insight into their thoughts, emotions and motivations. It was very clear as to which character we were learning about through the facebook screen serving as a backdrop.

The opening scene is important as we are introduced to the unit as a group and the lines spoken here relate to the ensuing scenes. It is also the 'end' of the play, but the audience is not aware of this until we move from that scene into the next, which is in the past. There is chaos and mayhem and fear in this opening scene and this perhaps overpowered some

of the delivery of the lines, which the audience might have missed, making the connection to later references more difficult to grasp.

Reality of space and time

This was generally very clear, both in terms of the 547 days of serving time, the references to their personal histories and also the facebook pages listed the last entries they made. The audience felt very much part of the journey each conscript was undergoing and was aware of the passing of time, particularly how their experiences were at a point in time when they were so young, so you really got the sense that their service time was a sentence. The direction also emphasized this, particularly in the monotonous replaying of their training days, the physical exercise and regime they are put through in preparation for fighting action.

Scene Changes

These were clever, simple and effective and we moved seamlessly from the training and parade grounds to the barracks, to catching glimpses of the lives they left behind. For example at the beginning of Zhen's scene, when the recruits first arrive, the actors enter in civilian clothes and backpacks which immediately changed the feel of the barracks for us without any other use of scenery. The actors themselves could freely move the sandbags to create a different effect within the space and the cast worked really well as an ensemble to make the different scene changes work seamlessly.

Entrances and Exits

There weren't too many of these, and given the simple set and vision for the production, this worked really well. A very effective entrance in the last scene when the conscripts arrived at different intervals, most with fear and trepidation written on their faces, or in the case of the character Kost, munching nonchalantly on McDonalds, thus telling us more about their character before their journey had even begun.

Vocal Clarity

This was very good on the whole. In the first scene I felt there was too much of a warfare soundscape competing with the actors lines that some of them were lost. At times more variance in the levels of intonation was needed, but this was the first performance and I feel that this would have been adjusted during the course of the run.

Music

There were powerful use of sounds employed throughout the production, including piercing shrills from Tol's whistle, the chilling sounds of mortars, gunshots, grenades etc. At the play's conclusion we hear an approaching helicopter, and we are left guessing if it was an enemy or ally coming towards them. All of these added to the heightened sense of drama and added to the character's desperation and confusion.

Safety

These young actors performed some of the more disturbing scenes with commitment and confidence, and we really felt this in the audience. They had been prepared and trained both physically for the production and the fight scenes were managed really well. My only concern was in regards to voice training, as the actor playing Tol sounded quite hoarse after shouting his lines with such force, which was absolutely right for his character but would need training to sustain this if performing over a period of time.

Suggested developments

Overall this was a very good production with excellent performances from the cast. The opening and closing scenes perhaps need a little more focus to tighten these up and aid clarity for the audience.

Paul Viles and The Drama Unit had taken the themes of the play very seriously and prepared the students for the production's process in an incredibly sensitive and sympathetic way. At the initial reading they had taken advice from a panel that included a Counsellor, several Head Teachers, parents as well as the students to gauge and direct their responses to the play's content.

Throughout the course of the performances where schools were in attendance, the Counsellor was present to handle any comments or questions from the audience in response to seeing the show.

The students performing made very insightful comments at the Q&A, which reminds us that this project isn't just about performing a play. Each one of them had also undergone a personal journey in response to the play and could speak about this eloquently, which was also very moving to hear.

Paul Viles is clearly a very talented director, completely passionate about his craft and brings out the very best this project and his performers have to offer.

Appendix 7

Research tasks

Research task for *Bassett*

Research task for *The Grandfathers*

Research task for *The Miracle*

2011 NSW Public Schools Drama Company:

Bassett by James Graham

Citizenship class at Wootton Bassett School and the supply teacher has gone a bit nuts, doing a runner and locking the pupils in. That's bad enough, but tensions are higher than normal, a day when only yards from their confinement a repatriation of fallen British soldiers is happening along the high street – as it has over a hundred times before through the quiet Wiltshire (England) town. And this one is more personal than most...

Dean needs the toilet, Aimee needs a coffee, Amid needs to pray, and Leo...well, Leo really wants to be at the repat, and is determined to escape. As factions form and secrets are revealed, maybe he's not the only one who'll want to get away.

Bassett is a pacey, funny and exhausting look at young people who have inherited a world at war; who, as they grow older, are starting to ask questions about these conflicts, their country, and themselves.

Research Assignment

Each Company member is to present their response to the play. It can be any or all of the following:

- A personal response to the play. Its themes / issues / characters / staging. Why is this an important play to be staged?
- A brief outline of any information that you may have found using the internet or other sources concerning the town of Wootton Bassett in Wiltshire (England) and the repatriation marches.
- Discuss ideas for the production of the play – consider set design, soundscapes (if any) involved, the potential ideas for costumes etc. Bring in & play or display what you consider to be appropriate to a production of the play.
- Give a review of the play – outlining your personal response to the themes/ideas
- Give the “back stories” to some or all of the characters
- Watch either of the movies “Elephant” or “Bowling for Columbine” & discuss the similarities/ differences to the play

This presentation is to allow a personal response to the play but also allows you to realise how the issues/problems of the staging of the play can be overcome.

Each Company member is to present their work in a 2 to 5 minute presentation. This is not an assessment task – just a response to the play and its potential production. Each person's response to the play will be heard.

This will be presented to the rest of the Company on Wednesday 6 April 2011 5:00pm - 7:00pm.

The castings for the play will happen on Wednesday 27 April 2011 4:30pm-7:00pm.

2012 NSW Public Schools Drama Company:**The Grandfathers by Rory Mullarkey**

National service ended in Australia in 1972, but teenagers across the world are still conscripted into the armed forces. **The Grandfathers** follows eight young adults as they are trained to become instruments of war.

In the midst of gunfire and explosions, teenage soldiers watch their friend die. To comfort his final moments, they recall their journey to become part of the military machinery. Reliving the moments they came to terms with stabbing a sandbag, dealt with a fledgling bird's inclusion into their territory, and learnt to ignore the dark.

This visceral and provocative play questions the sacrifice of young lives and aspirations for others' political miscalculations.

Research Assignment

Each Company member is to present their response to the play. It can be any or all of the following:

- A personal response to the play. Its themes / issues / characters / staging. Why is this an important play to be staged?
- A brief outline of any information that you may have found using the internet or other sources concerning National Service in Australia. Discuss what countries still have conscription (especially for both genders) and the training involved with the armed forces.
- Discuss ideas for the production of the play – consider set design, soundscapes (if any) involved, the potential ideas for costumes etc. Bring in & play or display what you consider to be appropriate to a production of the play.
- Discuss the access to military materials by young people eg. Video games “Call of Duty” / “Modern Warfare Three” etc. What are their effects?
- Give the “back stories” to some or all of the characters
- Watch either of the movies “The Killing” / “Full Metal Jacket” / “Platoon” / “The Hurt Locker” & discuss their parallels to the play

This presentation is to allow a personal response to the play but also allows you to realise how the issues/problems of the staging of the play can be overcome.

Each Company member is to present their work in a 2 to 5 minute presentation. This is not an assessment task – just a response to the play and its potential production. Each person's response to the play will be heard.

This will be presented to the rest of the Company on Sunday 29 January 2012 10:30pm-12:00pm.

The castings for the play will happen on Sunday 29 January 2012 1:00pm-4:00pm.



2012 NSW Public Schools Drama Company:

The Miracle by Lin Coghlan

When the canal broke its banks and a holy statue burst up through the floor of twelve year-old Veronica Sheehan's bedroom in Lin Coghlan's ***The Miracle***, no one was more surprised than she was. With the enthusiastic support of her best friend Zelda, the two girls set about using their new-found skills to help their ailing community, as the townspeople find themselves hungering unknowingly for something magical to come into their lives.

Research Assignment

Each Company member is to present their response to the play. It can be any or all of the following:

- A personal response to the play. Its themes / issues / characters / staging.
- A brief outline of any information that you may have found using the internet or other sources concerning miracles. Discuss what exactly miracles could be.
- Discuss ideas for the production of the play – consider set design, soundscapes (if any) involved, the potential ideas for costumes etc. Bring in & play or display what you consider to be appropriate to a production of the play. How do you imagine the moment of “the miracle’ itself could be displayed in the production.
- Give the “back stories” to the characters of Zelda and Ron.
- Discuss any movies /television series or novels that deal with the idea of miracles.

This presentation is to allow a personal response to the play but also allows you to realise how the issues/problems of the staging of the play can be overcome.

Each Company member is to present their work in a 2 to 5 minute presentation. This is not an assessment task – just a response to the play and its potential production. Each person's response to the play will be heard. This will be presented to the rest of the Company on Monday 28 May 2012 4:30pm-7:00pm.

The castings for the play will happen on Wednesday 30 January 2012 4:30pm-7:00pm.

Appendix 8
Promotional postcards

Promotional postcard for *Bassett*
Promotional postcard for *The Grandfathers*
Promotional postcard for *The Miracle*



Education & Communities

NSW PUBLIC SCHOOLS DRAMA COMPANY PRESENTS

BASSETT

WRITTEN BY JAMES GRAHAM



Education & Communities

NSW PUBLIC SCHOOLS DRAMA COMPANY PRESENTS

BASSETT

WRITTEN BY JAMES GRAHAM

SYNOPSIS Citizenship class at Wootton Bassett School and the supply teacher has gone a bit nuts, doing a runner and locking the pupils in. That's bad enough, but tensions are higher than normal, a day when only yards from their confinement a repatriation of fallen British soldiers is happening along the high street – as it has over a hundred times before through the quiet Wiltshire (England) town. And this one is more personal than most...

Dean needs the toilet, Aimee needs a coffee, Amid needs to pray, and Leo...well, Leo really wants to be at the repat, and is determined to escape. As factions form and secrets are revealed, maybe he's not the only one who'll want to get away.

Bassett is a pacy, funny and exhausting look at young people who have inherited a world at war; who, as they grow older, are starting to ask questions about these conflicts, their country, and themselves.

VENUE:

PACT Centre for Emerging Artists
107 Railway Parade, Erskineville

BOOKING INFORMATION:

Please phone Samantha Gilberthorpe
(Dance/Drama Production Assistant)
Phone No: 8512 1176

PERFORMANCE DATES & TIMES:

Thursday 21 July 2011 7:30pm
Evening Performance

Friday 22 July 2011 11:00am
Matinee Performance
(Q & A session follows)

Friday 22 July 2011 7:30pm
Evening Performance

Saturday 23 July 2011 3:00pm
Matinee Performance

Saturday 23 July 2011 7:30pm
Evening Performance

For more information and to download a Season One Ticket Order Form, visit The Arts Unit's website www.artsunit.nsw.edu/drama

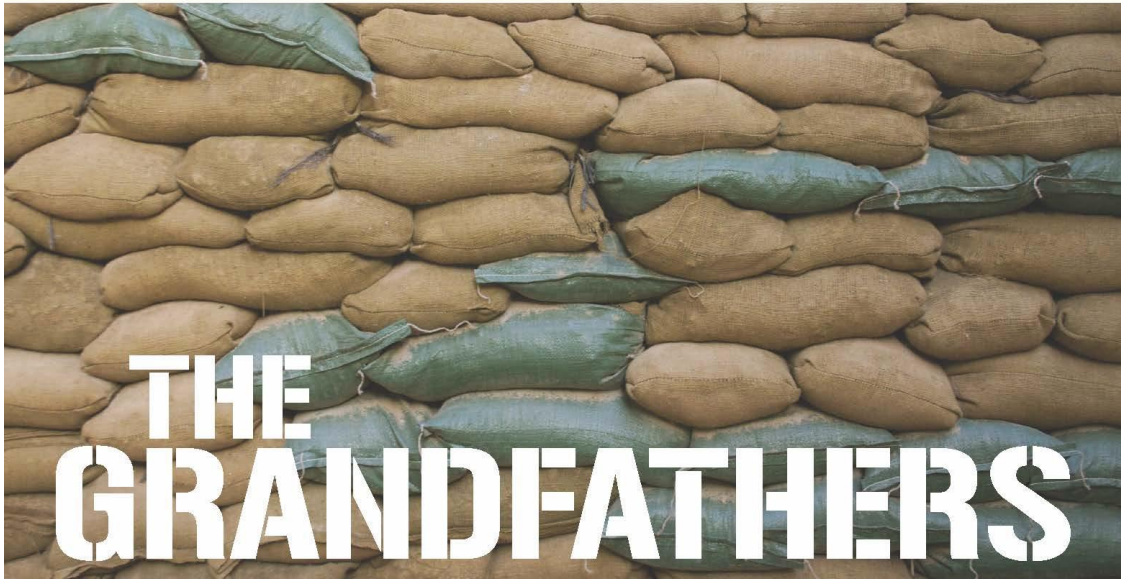
FURTHER ENQUIRIES:

Paul Viles - Drama Coordinator
The Arts Unit
Ph: (02) 8512 1175
Fax: (02) 9569 6878
Mobile: 0408 469 628
Email: paul.viles@det.nsw.edu.au

Please Note: This production deals with contemporary political and social issues. It also includes language that may offend. It is advisable to take this into consideration when deciding upon the students/children invited to attend.



Presented with permission from
National Theatre connections



THE GRANDFATHERS

Written by Rory Mullarkey

SYNOPSIS National Service ended in Australia in 1972, but teenagers across the world are still conscripted into the armed forces. *The Grandfathers* follows eight young recruits as they are trained to become instruments of war. In the midst of gunfire and explosions, teenage soldiers watch as their friend dies. To comfort his final moments, they recall their journey to become part of the military machinery. Reliving the moments they came to terms with stabbing a sandbag, dealt with a fledgling bird's incursion into their territory, and learnt to ignore the dark. This visceral and provocative play questions the sacrifice of young lives and aspirations for others' political miscalculations.

Venue:

PACT Centre for Emerging Artists
107 Railway Parade
Erskineville

Performance dates & times:

Thursday 10 May 2012

7:30 pm - Evening Performance
(Q & A session follows)

Friday 11 May 2012

11:00 am - Matinee performance
(Q & A session follows)

&

7:30 pm - Evening Performance

Saturday 12 May 2012

3:00 pm - Matinee Performance
&

7:30 pm - Evening Performance

Booking Information:

Please phone Samantha Greer
Dance/Drama Production Assistant
Phone No: 8512 1176

For more information and to
download a Ticket Order Form,
visit The Arts Unit's website
www.artsunit.nsw.edu.au/drama

Further Enquiries:

Paul Viles
Drama Performance Project Officer
The Arts Unit
Ph: (02) 8512 1175
Fax: (02) 9569 6878
Mobile: 0408 469 628
Email: paul.viles@det.nsw.edu.au



Please Note: This production deals with contemporary political and social issues. It also includes language that may offend. It is advisable to take this into consideration when deciding upon the students/children invited to attend.

Presented with permission from the
United Kingdom's

**National Theatre
connections**



SYNOPSIS

When the canal broke its banks and a holy statue burst up through the floor of twelve-year-old Veronica Sheehan's bedroom in Lin Coghlan's *The Miracle*, no one was more surprised than she was. With the enthusiastic support of her best friend Zelda, the two girls set about using their new-found skills to help their ailing community, as the townspeople find themselves hungering unknowingly for something magical to come into their lives.

Venue:

Reginald Theatre
Seymour Centre
Cnr. Cleveland Street & City Road
Chippendale

Performance dates & times:

Thursday 13 September 2012
7:30 pm - Evening performance

Friday 14 September 2012
11:00 am - Matinee performance
(Q & A session follows)

Friday 14 September 2012
7:30 pm - Evening performance

Booking Information:

Please phone Seymour Centre
Box Office:
Ph: (02) 9351 7940
www.seymourcentre.com

Further Enquiries:

Paul Viles
Drama Performance Project Officer
The Arts Unit
Ph: (02) 8512 1175
Fax: (02) 9569 6878
Mobile: 0408 469 628
Email: paul.viles@det.nsw.edu.au
www.artsunit.nsw.edu.au

Please Note: This production involves occasional coarse language. It is advisable to take this into account when deciding upon the students/children invited to attend.

Appendix 9

Ambassador survey and media release – Barry Otto

The Arts Unit

Ambassador survey and media release

Title:

Name:

Country and city of birth:

Current occupation:

Please describe your involvement in performing ensembles/speaking competitions/exhibitions whilst at school (name schools if appropriate):

Nil

Were you involved in any Arts Unit programs whilst at school or as an educator? Are you currently involved in Arts Unit programs? If yes, which programs? Please share any significant experiences, for example, those of inspiration teachers or memorable students.

Nil

What do you regard as your major achievements/highlights in drama performance/education?

A number of years ago I performed the title role in "King Lear" for the Sydney Theatre Company's education program. This production was performed in Wharf 2, the studio space at the Wharf Theatre, and was basically produced for schools audiences. It turned out to be one of the highlights of my career. The production itself was outstanding, but more importantly the audiences of high school students were among the most intelligent and supportive I have performed for on Australian stages.

What is your vision for drama education in Australia?

Teaching the creative and performing arts in Australian schools should be a national education priority. A recent report by international education consultant and Melbourne university professor Brian Caldwell found that attendance at schools soared on days when arts classes were held, and that children's emotional and social wellbeing rose significantly. It is of concern that that arts are often sidelined by schools, particularly with the current emphasis on literacy and numeracy. My vision for Australia would be in line with the program at Summer Hill Public School which my children attended. This school employed a full time drama teacher (and a music teacher) who conducted improvisation and drama classes from Kindergarten through to Year 6. The culmination of their primary school life was the Year 6 Show, which the students themselves devised and performed, with every student taking a role. When my children went on to high school I was told by their teachers that it was always possible to identify the Summer Hill kids because they were always ready to get up and "have a go" at almost any task that was assigned to them, and in any subject. Drama classes had given them the confidence to stand up in front of their peers and voice an opinion - and not be afraid of making a fool of themselves in so doing. I also strongly encourage schools to enable all students to attend a professional theatre production annually.

Please offer a comment in support of Arts Unit drama programs for NSW public schools students and teachers:

I have been attending performances by The Arts Unit's State Drama Company for the past 5 years. This includes theatre productions and the annual State Drama Festival. I have been incredibly impressed by the work that is produced by this ensemble under the guidance and direction of Paul Viles. The standard of his shows has been of the highest order, truly professional, and as good as any productions I have seen either at NIDA or on the main stages of Sydney theatres. In fact the company's production of "Our Town" a couple of years ago was, I believe, superior to the Sydney Theatre Company's production in the Drama Theatre the following year. Congratulations to Paul, his fellow tutors and all of the students involved in the Arts Unit drama ensembles!

If you have a website you would like us to link to for further information about you please provide the web address here:

Further comments:

I am honoured to be asked to be an Ambassador for the drama programs at The Arts Unit and look forward to a close association with the students and their teachers.