

Dramatising a Learning Theatre

by

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Abstract

This thesis explores collaborative partnerships between UK Higher Education Institutions and Regional Theatres in delivering undergraduate theatre education. Cultural partnerships between universities and the creative industries have become an increasingly prominent aspect of undergraduate arts education but academic studies into such partnerships have widely overlooked the discipline of theatre. I argue that established models of interaction between universities and the theatre industry are largely driven by employability focussed agendas which highlight a number tensions between the academy and the profession in relation to the art form. These include debates around theatre as craft or culture, the professionalisation of Higher Education and the exclusivity of theatre as a discipline and industry. This thesis explores how collaborations between universities and regional theatres can address such tensions and align their activities through critical engagement with each other's processes.

I focus specifically on the case study of the University of Derby and Derby Theatre's 'Learning Theatre' partnership to investigate how the concept of a Learning Theatre provides a model for aligning community, educational and artistic agendas. The thesis expands on scholarship into theatre education through its investigations into the unique Learning Theatre concept. It also contributes a new methodological approach which combines dramaturgical modes of analysis and presentation (Gergen & Gergen, 2012; Goffman, 1959) with Bourdieu's concept of field (1993) and theories of place and space drawn from cultural geography (Cresswell, 2004; Lefebvre, 1993).

I consider the Learning Theatre partnership as a performance, investigating how the staging, the roles played and the interactions between the individuals influences the perceived value of certain knowledge, processes and pedagogic and professional relationships. The form of the thesis reflects this methodological approach, combining analytic and performative writing styles. For example, observational field notes become stage directions or set description, research participants are presented as *dramatis personae* and the interactions taking place are written as a performance script in conjunction with analytical commentary.

The thesis illustrates how the intersection of the fields of employment and education within this performance destabilises and challenges the hierarchies and relationships between students, academics and professionals. It positions this against the backdrop of the current challenging political and economic environment for HE and theatre. I propose the Learning Theatre as a contested and complex model of engagement which presents a transformational performance space. It provokes a reconsideration of the disciplinary roles, spaces and practices in theatre and theatre education in order to embrace the principles of inclusion, conversation and collaboration.

Declaration

Whilst registered as a candidate for the above degree, I have not been registered for any other research award. The results and conclusions embodied in this thesis are the work of the named candidate and have not been submitted for any other academic award.

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Related publications and conference papers

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Contents

List of Figures	vi
Acknowledgements.....	vii
Chapter One — Learning Theatre: A Collaborative Challenge.....	1
Chapter Two —Staging the Learning Theatre.....	27
Chapter Three — Dramatis Personae	70
Chapter Four — Playtexts: Scenes from Between The Fields.....	99
Chapter Five — (Inter)Action: Performing the Learning Theatre	123
Chapter Six — Guiding Principles and Future Considerations	158
Appendices.....	184
Bibliography	206

List of Figures

Figure 1 - DT Backstage side entrance/exit corridor, leading to laundry and workshop.	51
Figure 2 - DT Rehearsal Room wall images.	51
Figure 3 - DT Backstage corridor from stage door, wall images (1 of 3).....	52
Figure 4 - DT Backstage corridor from stage door, wall images (2 of 3).....	52
Figure 5 - DT Backstage corridor from stage door, wall images (3 of 3).....	53
Figure 6 - DT Front of House, <i>Peter Pan</i> set design display (Christmas 2018).....	54
Figure 7 - DT café wall mural.	55
Figure 8 - Word Cloud illustrating coding frequency of <i>Dramatis Personae</i>	75

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Chapter One — Learning Theatre: A Collaborative Challenge

This thesis investigates the collaborative models that have arisen between UK professional regional theatres and universities in the delivery of undergraduate theatre education. The thesis argues that the intersection of the fields of Higher Education and the theatre industry within this undergraduate context highlights historical tensions in relation to the study of the art form at university. It investigates how such partnerships challenge the hierarchies and relationships between students, academics and industry professionals and address such tensions. In particular, the research focusses on the developing relationship between the University of Derby and Derby Theatre, in their ‘Learning Theatre’ partnership (Derby Theatre, 2019; University of Derby, 2019) and how such a relationship attempts to align community, educational and artistic agendas. The Learning Theatre is proposed as a hybrid model which demands a reconsideration of roles, setting and values in professional theatre settings and in university theatre education.

The key aims of the thesis are:

- To determine how the intersection of the Higher Education and Professional Theatre fields reconfigures the roles and positionality of those providing and experiencing undergraduate theatre education within these contexts.
- To establish how the performance of such a partnership through its material spaces and setting of such partnerships can align and develop learning agendas.
- To theorise what ‘Learning Theatres’ might be and their potential impact on the value of learning in professional theatre and undergraduate theatre education.

1.1 The Theatre ‘Industry’ Economies

The political and economic context of the research is fundamental to understanding the nature of developing partnerships between HEIs and industry partners in the UK. In the case of arts-based subjects particularly, these have often been subject to instability as a result of recent government austerity measures and cultural policy developments. As a result of a government led focus on Science, Technology, Engineering & Maths (STEM) subjects, arts provision in state school education has been in decline and is increasingly being subjected to significant reduction or abandoned altogether (Cultural Learning Alliance, 2017). This is particularly so in the case of

performing arts courses which can appear costly to provide in terms of space, technical equipment and student/staff ratio. This erosion of mainstream arts provision and the associated ideologies behind STEM focussed education inevitably impacts upon the perception and desirability of courses within the performing arts as students progress beyond mainstream education and into Further and Higher Education. Despite this, undergraduate theatre courses in UK Higher Education currently remain in abundance with UCAS listing 610 undergraduate theatre courses on offer at UK universities as of February 2018 (UCAS, 2018). A search of UCAS undergraduate course providers listed as offering courses in Theatre, Performing Arts or Drama as of July 2018 details 114 providers of various programmes available to prospective students (Appendix 1). There remains, though, a culture of negative rhetoric around such courses and their 'value'. The recent government review of Post-18 Education and Funding, chaired by Philip Augar, has questioned the value of creative arts degrees (and by association Performing Arts degrees) to the taxpayer. The report indicates that creative arts degrees, whilst offering some value as part of the 'dynamic creative industries sector' (Department of Education, 2019, p. 84) and in society, cost more to deliver and graduates are likely to earn less than their peers studying other subjects. When considering these costs in relation to student loans and the cost to the taxpayer, the report questions the value of such courses and its high numbers of students (ibid). The report does highlight some methodological issues with its findings in relation to graduate earnings but, once again, it situates the discourse in relation to university courses of this nature within an economic, neoliberal framework.

The acknowledgement of value to the Creative Industries is further evidence of the current political approach to the creative arts in HE and is indicative of a commodification-of-culture approach that sees value in economic terms. The economic argument for assessing the value of such courses, clearly fails to take account of other important aspects of creative arts education in universities but, nevertheless, remains a central driver for government policy. The Augar report, together with its recommendations for a reduction of university course fees suggests that the financial viability of offering such courses is likely to become even more difficult (Morgan, 2019). Within a financially precarious landscape for universities, which has seen a large reduction in courses and staff in numerous institutions in the UK and questions around the sustainability of such institutions prevalent (Kopelman, 2019), the validity and existence of degrees in the creative and performing arts falls under increasing scrutiny. Inevitably, this is also linked to the marketisation of HE in England which has led to an increased focus on the 'value for money' of degree education, most often considered in terms of the employment prospects and

earning potential of graduates. A number of researchers have argued that the marketisation of Higher Education, alongside cultural and educational policy generally, has led to the prioritisation of employer led and skills-focussed agendas in undergraduate programmes, at the expense of wider notions of critical thinking (Bunce et al, 2016; Molesworth et al, 2011; Naidoo & Jamieson, 2005; Dearing 1997).

Arguably, the focus on employability has led to more collaborations and partnerships with industry for HE institutions, as they seek to provide graduates with work experiences and professional connections. This is reflected by the majority of recent research into arts focused HE partnerships with industry, which seems to centre on employability, the work place and the creative economy (Ashton, 2016; Ashton & Noonan, 2013b; Gilmore & Comunian, 2016; Lee, 2013; Oakley, 2013). Much of this research offers valuable material and the foundations for certain elements of this thesis. David Lee's work on the development of social capital networks (Lee, 2013), for instance, and Daniel Ashton's research into developing professional identities (Ashton, 2016) both focus on the disciplines of media and the wider creative industries but provide key reference points in relation to how students are positioned in terms of their role and relationship to industry professionals and their lecturers in this case study. Abigail Gilmore and Roberta Comunian acknowledge that research into HE partnerships within the creative economy is lacking and issue a call for further research into the area (Comunian & Gilmore, 2016b, p. 281). Partnerships with theatre are particularly underrepresented in the literature but feature significantly in the models of delivery as indicated by internet marketing for undergraduate theatre courses. Over 25% of the 114 institutions offering undergraduate degrees in theatre, drama or performing arts through the UCAS website in 2018-19, advertised explicit links to a professional theatre within their course outline (Appendix 1). This figure does not include advertised links to arts centres, theatre companies, on-campus university theatres or non-specific descriptions indicating generic industry links throughout a course which, when considered, increases that figure to 70%. This data demonstrates the increased focus on industry partnerships for Higher Education Institutions (HEIs) within Drama and Theatre Studies as much as in other disciplines. The political and socio-economic climates that are driving these partnerships are crucial factors in how they manifest and operate.

For regional theatres, the instability of the financial landscape has long been a feature of their struggle for existence and it has always had a major impact on the types of work and activity that they produce (Cochrane: 2011, 2017; Dorney & Merkin: 2010; Rowell & Jackson:1984;

Turnbull:2008). Whilst often at the mercy of government agendas and Arts Council England (ACE) in relation to subsidies and demonstration of impact, the stability of theatre in UK regions has been, and continues to be fragile. As theatre historian Olivia Turnbull (2008) acknowledges, since the turn of the century, the rising cost of building renovations, a lack of council funding and a decline of theatre audiences has resulted in a number of UK regional theatres 'going dark' for long periods and, in some cases never re-opening. In the latest round of National Portfolio Organisation (NPO) funding, ACE (2017) made some attempt to redress the imbalance between subsidies for regional theatres and those based in London but, nevertheless, for professional theatres the regional landscape remains a particularly challenging one. As ever, regional theatres have had to work hard to find new funding streams and partners outside of a reliance on government and local council subsidies in a search to become 'resilient'(Church, 2018; Gardner, 2018). Partnerships and collaborations with Higher Education providers offer one such route. Whilst educational work has been a significant part of regional theatres' cultural offer since the advent of the TIE movement in the 1960s (Jackson, 2013, p. 22), the increased emphasis on educational and participation initiatives as a result of ACE funding policy has seen this become a major aspect of regional theatre provision (Ball, 2013). Collaboration with HE providers can help to widen that remit and provide some economic benefit.

Partnerships of this nature clearly have an obvious transactional value to both institutions. They allow theatres to benefit from another funding stream with potential access to increased audiences, a higher profile, access to greater resources and an explicit demonstration of educational engagement. Similarly, universities are seen to be providing support for the development of culture in the region and on campus, fulfilling a civic responsibility, and enhancing the marketability and reputation of their own theatre courses with demonstrable professional links for employability and future career progression. There has also been the promotion and development of cultural partnership working, particularly from ACE, alongside a general eagerness from HE providers to engage in cultural partnerships. These cultural partnerships have been supported locally and nationally (Fisher, 2012) and furthered with initiatives such as the development of Cultural Educational Partnerships (CEPs) and the identification of 'Opportunity Areas' (DfE: 2017). CEPs are aimed at aligning and co-ordinating the cultural education offer for young people between schools, Higher Education, local authorities and arts organisations in a specific designated region of need. Whilst HEI and Regional Theatre partnerships are not CEPs specifically, they often feature as a prominent element of the partnerships that are developed. Similarly, the identification of 'opportunity areas' within the UK that are most lacking in social

mobility, and the associated funding opportunities, is designed to promote partnership-working across educational institutions, local authorities and businesses. One such ‘opportunity area’ is in Derby where the primary case study for this research is located.

The ‘Learning Theatre’ partnership at Derby provides an example of one of the cultural partnership models that has developed partly as a result of the contextual factors outlined above. It was initially developed in 2009 when the University purchased the lease on the building previously known as Derby Playhouse. Derby Playhouse had been the city’s major producing regional theatre for many years until it entered financial administration. The building re-opened as a charitable concern, (University of Derby Theatre Ltd, trading as) Derby Theatre which was operating at an arm’s length from the University and programmed by Derby City Council’s performing arts organisation Derby Live (Devlin & Boyden, 2012, p. 3). The partnership was based around a new concept of a Learning Theatre and relocated its undergraduate theatre courses within the building. After an unsuccessful ACE National Portfolio Organisation funding bid in 2011, the university decided not to extend the contract with Derby Live but increased its funding commitment to up to ‘£500k per year’ to ‘support both the theatre programme and its academic activities’ and build on a ‘positive student response to the emerging learning theatre model’ (ibid). It then undertook a consultation project with ACE and a team of experts to form a strategic vision for the Learning Theatre (LT).

The Learning Theatre, as articulated by theatre consultants Peter Boyden and Graham Devlin in the Learning Theatre Pilot Programme Strategic Plan (Devlin & Boyden, 2012), would continue its role as a regional producing theatre but with an emphasis on learning and community engagement:

The LT seeks a creative symbiosis between theatre, university and city to the benefit of all three as it embeds professional programmes in a learning envelope. At the same time, it responds to a cultural imperative to invest in emerging talent and a strong commitment to the communities of Derby. In doing so the LT provides an exemplary national model which builds on UoD’s objective of being “regionally rooted and community engaged” as it tests, develops and promotes a new approach to theatre education for a 21st century performance culture.

(Devlin & Boyden, 2012, p. 6)

The university theatre undergraduate courses were situated in the theatre building as part of the initial development and closer integration of the curriculum with the theatre's activities was further proposed as part of the strategic vision. One of the four integrated programme proposals for the LT vision was, 'learning through theatre - concentrating on Higher Education at undergraduate and graduate levels complemented by work in secondary schools' (ibid). This was in addition to its focus on innovative production work, participatory community engagement and vocational and technical skills development for emerging artists (ibid).

Since the original proposal, the Learning Theatre at Derby has developed successfully with significantly increased funding from ACE (although the university remains a core funder). It has also received positive acknowledgement for its innovative partnership model by the Arts Council (Naylor, Lewis, Branzanti, Devlin, & Dix, 2016) and its community work. The undergraduate theatre programme has undergone a number of changes in that time. The political and economic landscape has also changed. It has become even more challenging for universities, arts organisations and for theatre as a discipline in both of those contexts, as outlined above. The economic and political drivers around employability, cultural commodification and 'value for money' university courses have the potential to situate university-theatre partnerships within a training-for-industry context. In many ways, this sits in opposition to the cultural partnership agendas about targeting social mobility identified in the CEPs and opportunity areas, and the integration of 'regional rooted and community engaged' agendas within an organisation such as a Learning Theatre. The relationship between those two agendas, therefore, is a central consideration for this thesis. The nature of the relationship between the study of theatre at university and the theatre industry is also of central concern. The genealogies of the subject as a discipline of study and its relationship with industry provide some further context within which to situate such discourse.

1.2 Undergraduate Theatre Education— A Challenging Genealogy

The development of drama and, subsequently, theatre as a university subject was, as theatre scholars Simon Shepherd and Mick Wallis point out, highly contentious (Shepherd & Wallis, 2004, p. 9). The study of plays was, historically, a part of English Literature degrees. The intention behind the birth of Drama as an academic subject in its own right was to study the subject both as literature and also as art, architecture and its social conditions (ibid). The first university Drama

Department was established at Bristol University in 1947 and its intention was not to train students to work in theatre (Francombe, 2002, p. 178). Shepherd and Wallis (Shepherd & Wallis, 2004, p. 7) allude to the presence of Bristol Old Vic and its theatre school (as well as the BBC) in the city and their potential influence on the development of the department, already indicating the influence of the profession on the development of Drama as a subject. It was explicit, though, that the development of that very first university drama department was not to train students to work in theatre, which was the domain of the theatre school. Instead, it had an altogether different purpose, which was much more related to societal concerns and a theoretical and analytical study of the art form in relation to the social world. There remained, however, an early tension arising from the influences of the American university model that sought to focus on practice as a large part of its teaching. Professor of Drama, Sawyer Falk from Syracuse University, in the first symposium into theatre and universities in the UK, highlighted the emphasis on practical work in studying drama at university in the US. He argued that whilst universities are concerned with educating the whole being, and principally, the intellect, a study of theatre cannot be separated from practice:

[...] we do not accept the somewhat delimited interpretation of “intellect” as something located above the eyebrows which is unaffected in its burgeoning by what the hands do and what the heart feels. The intellect, we sense, is related to the whole man. Hence, a cultural regimen which addresses itself to the maintenance and growth of the whole man is, we believe, the best of intellectual disciplines.

(Falk, 1952, pp. 8–9)

Despite Falk’s justifications, the training of dramatic technique was considered by the UK academics trying to develop the subject as a discipline in HE, to belong within drama schools or ‘dramatic academies’ as Tyrone Guthrie identifies them and the function of university drama departments should, instead, be to provide theoretical and philosophical positions which relate to that practical activity (Guthrie, T. In D. G. James, 1952, p. 2).

These anxieties around the place of practice within university drama education continued to persist within the discipline as it developed and the distinctions between theatre schools or training conservatoires that were aligned with industry, and university drama departments, which weren’t, continued to be reinforced in the UK. In 1975, the Calouste Gulbenkian foundation produced a report into professional training for drama outlining some clear distinctions between

university education and training for industry associated with the Conference for Drama Schools (CDS) (Calouste Gulbenkian Foundation, 1975). The report makes clear distinctions in which university drama education, whilst sometimes producing graduates that go on to work in the profession, is primarily focussed on ‘the study of dramatic theory and criticism, and the literature and history of the theatre’ (Calouste Gulbenkian Foundation, 1975, p. 23). The difference between that and vocational drama school training is described as follows:

[...] the basic difference between a university drama department and a drama school is that the former offers a general background course in both the analysis and practice of the theatre, whereas the latter provides a specialised vocational training.

(ibid)

The report indicates that only 7 institutions in the UK offered drama degrees at that time, with only three of those courses being available as single-subject options, but presciently acknowledges the potential for increasing numbers of courses as drama becomes more accepted as a subject in its own right (Calouste Gulbenkian Foundation, 1975, p. 22). The report suggests these courses as alternatives to more general humanities and literature study and also, as a potential market for post-graduate courses at drama schools. Whilst the Gulbenkian report positions the university drama course of the 1970s as a ‘general background course’ in analysis and practice, it is important to note that the context for this report was the development of the National Council for Drama Training which sought to establish and protect Drama Schools as the main providers of industry training (Francombe, 2002). Despite the study of drama at university never being intended as preparation for the industry, supported by anxieties around the increasingly practical focus of such courses, the Gulbenkian report is indicative of a concern from drama schools that the distinction between university drama education and drama school training and their connections to industry, was becoming less clear. Tensions around the place of university drama education and its connection to industry were, therefore, already established from its inception and through its burgeoning development.

The socio-political context of a post-war UK society concerned with rebuilding physically, emotionally and socially was particularly pertinent in the development of drama as a university subject. The ideology of the welfare state and the desire for greater social cohesion, addressing the needs of the ‘common man’ as much as the ruling classes, was politically prominent at the time (Shepherd & Wallis, 2004, p. 12). The study of Drama, borrowing from a range of approaches

drawn from subjects such as Literature, History, Sociology and Psychology allowed for an exploration of current issues and debates in a more cohesive way than those disciplines individually. It could engage intellectually, physically and emotionally. The roots of this approach came from pre-war educationalists and the influence of the American liberal arts system. It revolved around the education of the 'whole' being – developing socially aware citizens, in mind and body. It was a humanist pursuit and informed by the work of educationalists such as John Dewey who believed in experiential methods of learning, drawing on individual experience and reflection, and rejecting formalist methods of education (Dewey, 1980). These experiential, holistic and socially conscious approaches to education became a significant feature of approaches to theatre education both in terms of learning about the art form and the potential for learning through the art form. This was reflected not only in more practice-oriented curriculums but also through the development of theatre and drama as educative forms in themselves, illustrated in the emergence of Drama in Education (DiE), Theatre in Education (TiE) and community theatre movements which aimed to develop a 'new mode of practice' (Wooster, 2016, p. 21) for the discipline. Roger Wooster notes the influence of Dewey's philosophies in TiE establishing a new form for education that could be found through the vehicle of theatre:

For Dewey, progressive education was not just a matter of rejecting formalist education of the past but rather to return to questions of why we educate and how we learn in order to see 'a new mode of practice' which forged an 'organic connection between experience and education'.

(ibid)

Whilst TiE, DiE and later Applied Theatre have become distinct branches of theatre study which are not the main focus of this thesis, their concern with form and the value of theatre and drama as a social and educative medium are key elements of investigations into a theatre which describes itself as a Learning Theatre. A focus on outreach work and the pedagogic principles behind the movements have much to offer an organisation which seeks to develop 'a creative symbiosis between theatre, university and city [...] as it embeds professional programmes in a learning envelope' (Devlin & Boyden, 2012, p. 6). Inevitably, as distinct areas of study they may well be included as part of the content of undergraduate study in theatre. Applied Practice and Community Practice is identified in the QAA Subject Benchmark Framework for Dance, Drama and Performance as a specific area of study (QAA, 2015, p. 21). Their use of form and how it is applied to foster learning can also provide a reference point for analysing the pedagogic engagement

within a LT partnership. The notion of participation as a method of engagement in these forms is central to this function as an educational medium. The experiential and socially engaged focus of the art form is, in many ways, consistent with the humanitarian and experiential approaches underlying the origins of theatre as a university subject.

Politically, these forms are also strongly connected with anti-elitism and the need for theatre to effect change, rooted in the work of the German dramatist and director Bertolt Brecht (Brecht & Willet, 1964, p. 248). The participatory element builds on and further develops the idea of 'aesthetic distance' that was fundamental to Brecht's work, as Helen Nicholson highlights:

As in the *Lehrstücke*, the methodology of TIE was inseparable from its social and educational function, and the participatory performance of TIE marked a significant development of Brecht's unfinished cultural project.

(Nicholson, 2011, pp. 32–33)

Social learning theory and, particularly the democratisation of the learning process were fundamental elements of the use of theatre as an educational medium. Brazilian educator Paulo Freire's (1996) philosophies around critical pedagogy and his rejection of formal, fact-based approaches to education in favour of recognizing us all as co-creators of knowledge within reflective, participatory and democratic educational frameworks is central to this approach. These ideas were already being embraced by practitioners in the UK such as Brian Way, Gavin Bolton and Dorothy Heathcote (Heathcote & Bolton, 1995) whose work in the DiE movement in the 1960s and 70s, were simultaneously influencing teacher training and institutional approaches to education. These reflective, experiential pedagogic approaches continue to underpin many of the theoretical models employed in theatre education currently, particularly in HE (Moon, 2001; Schon 1990; Kolb 1984) and are a clear point of convergence for education and theatre within a theatre-university context.

The nature of the study of Drama and Theatre in mainstream education has given rise to tensions around artistic or socially focussed outcomes. Whilst advocates of the educational theatre movement have argued that the two approaches need not be mutually exclusive, Jackson reminds us that the connections between the two 'can often be tenuous and fraught, the leakage of one into the other confusing or confused' (Jackson, 2007, p. 2). Artistic director of TIE company *Big Brum*, Chris Cooper has highlighted what he sees as the problem of skills-focussed curriculums in the subject within traditional mainstream tertiary education. Cooper refers to former staff

inspector of the Inner London Education Authority David Hornbrook's (1989) desire to reject process-based drama approaches in schools' drama education and instead focus on the study of 'theatre arts' and production skills. In Cooper's view, this underpins the thinking behind the recent reduction of the UK schools' drama curriculum to being 'largely vacuous and almost totally focussed on skills paradoxically undermining of the art form itself' (Cooper, 2013, p. 43). He argues that the crisis of austerity (still evident) and a society struggling with its 'moral compass' reinforces the need for education to focus on the development of social cohesion, and human values in order to flourish (ibid, p.42) . As Cooper identifies, the theories of Bolton and others previously mentioned, on the importance of experiential and participatory approaches to achieving this, are still highly relevant. Participation is increasingly part of the ACE agenda for NPOs and the utilisation of pedagogic principles engrained in the historic approaches of TiE/DiE encourages participatory and social impact. Likewise, the need for universities to increasingly demonstrate impact within its activities and the application of its research suggests that these types of approaches to learning and theatre have much to offer. Paradoxically, the lure of employability and production-oriented skills can allow historical tensions to resurface within partnerships between universities and professional theatres. Nicholson reminds us, though, that the social and the artistic need not be seen in opposition:

[...] there is now a more equitable space in education for young people to develop as artists, who understand that theatre-makers do not simply possess saleable creative skills, but they have a social role as cultural critics who use theatrical imagery, symbol and metaphor to communicate their ideas, thoughts and feelings. As a pedagogy, this way of working has the potential to erode tired distinctions between educating young *artists* who engage in experiments in theatre form and young *citizens* who are interested in the dramatic representation of ideas [...] I think that in today's performative, global and mediatized societies, they are mutually embedded.

(Nicholson, 2011, p. 200 original italics)

TiE's connection to professional theatres, emerging as it did from regional theatres such as Coventry Belgrade and Bolton Octagon (Jackson, 2013, p. 22; Wooster, 2016, p. 36), is also important to note as it indicated the first formal educational work being produced by regional theatres in the UK and established a distinct path from skills-focussed, production-oriented work. Since then, however, the notion of the theatre building as a site for engaging with the wider community has become highly contested. Its associations with privilege, elitism and 'corporatism'

have been widely discussed as obstacles to engaging democratically and socially (Jackson, 2010, p. 25; Kershaw, 1999, p. 52; Schechner, 1988, p. 164). This is consistent with a shift away from Theatre Studies in academia towards Performance Studies in the 1990s and early 21st century as advocated by Richard Schechner in his 'New Paradigm for Theatre' (Schechner, 1992). Schechner's argument that theatre remains rooted to the traditional Western canon and its historical practices at the expense of interculturalism and developments in contemporary performance styles, highlights further challenges in relation to professional theatre and its relationship to HE in recent collaborations. Professor of Theatre and Drama, Jill Dolan in response to Schechner, re-imagines Theatre Studies within this performance paradigm, as a place to:

[...] create, critique, and theorize performance events which are always already critical, political and marked by difference, standing in oppositional relation to the academy and the profession in which they are lodged.

(Dolan, 1993, pp. 418–419)

Dolan advocates a productive 'disruption' to the subject of theatre, that seeks to address these areas of exclusion and modernist theoretical approaches, as opposed to a rejection of it. She emphasises an interdisciplinary nature to its study that remains firmly located within theatre studies as a 'disciplinary home' (Dolan, 1993, p. 421). Dolan also emphasises an 'anti-intellectualism' within theatre, perpetuated inside and outside of the academy, as partly responsible for undermining the status of theatre in the field, consequently leading to an encouragement for scholars to move away from the discipline of theatre. Marvin Carlson echoes these notions of anti-intellectualism in 2011 highlighting an antagonism between those who create theatre and those who study it as he addresses the 'crisis' in theatre Higher Education in New York, as he saw it (Carlson, 2011, p. 123). Carlson highlights the challenges this anti-intellectualism has presented in the American university, specifically in terms of their alignment with professional theatres and professional theatre production. He cautiously suggests a potential embracing of the Practice as Research model he describes as 'booming' in England as a way to address the concerns but warns against the damaging potential of a 'new' model of otherwise production focussed work (ibid).

The rapid expansion of university drama and theatre courses throughout the last 25 years (Francombe, 2002, p. 183) has, inevitably seen the nature of its courses, its position within the academy and its relationship with industry shift. It remains a purely amateur pursuit at the

illustrious universities of Oxford and Cambridge but, as I have demonstrated, it features keenly in the programmes offered by many other institutions who often highlight industry connections as a focus. The practical nature of such courses and the development of a focus on the performative and the body, interculturalism and post-modern theories prompted a shift from the study of drama towards the study of theatre and then towards the study of performance (Fischer-Lichte, Mosse, & Arjomand, 2014, p. 15). These subject disciplines co-exist in many universities with fluid disciplinary boundaries. The proliferation of acting based degrees and the academisation of conservatoire training adds further diversity to the range of programmes and an element of confusion around the differences between university and drama school education and their relationship to industry (Francombe, 2002, p. 184). Furthermore, recent evidence suggests that the nature and content of university education within the subject continues to be met with criticism from the industry. A 2017 House of Lords report, for example, indicates a theatre industry frustration with a lack of skills focus within university courses. It also identifies a lack of responsiveness to industry needs, suggesting a dearth of graduates needed to fill required roles outside of traditional performance routes such as that of producers, despite a proliferation of theatre undergraduate degrees on offer (Pembroke, Peacock, & Logan, 2017).

The link with professional theatres in delivering undergraduate theatre programmes revisits some of the early debates outlined above in relation to the nature of the subject within HE— the role of practice, pedagogy and recent tensions around anti-intellectualism and the disciplinary nature of theatre as an institution and as a subject. Theatre scholar Anne Berkeley, refers to this as the craft/culture ‘stalemate’ whereby theatre in HE is locked in a struggle between ‘humanist’ or ‘utilitarian’ approaches (Berkeley, 2004, p. 21). Berkeley traces this conflict through American undergraduate theatre programmes and, in particular, their alignment with professional theatres in the 1960s as:

theorists broke with tradition by gearing curriculum to the production standards of professional and semi-professional theatre, consolidating a decidedly vocational aim to the curriculum

(Berkeley, 2004, p. 16)

The paradox that Berkeley notes in relation to the adoption of professionalisation into an essentially humanist subject is identified as a cause for ‘the curriculum’s oft-disjointedness’ (Berkeley, 2004, p. 22).

In the UK, Rob Brannen, also acknowledges the ‘obvious tension’ that exists between vocational, industry led approaches and the ‘evolution (rather than stasis) of the subject’ (Brannen, 2004, p. 209) in British Higher Education. Researchers in theatre education, Peter Zazzali and Jean Klein note that these struggles continue in US undergraduate theatre curricula and little has changed (Zazzali & Klein, 2015, p. 261). They highlight the neoliberal, individualist approach operating within the undergraduate curriculum that resonates particularly with the paradox Berkeley highlights in the teaching of theatre at university. Within the UK, the collaboration and connection to professional theatres in the delivery of undergraduate theatre education must face these historical challenges and more within a changing contemporary landscape. The challenges and tensions identified provide a foundation to this thesis as the difficult relationship between the theatre industry and theatre undergraduate education is negotiated within a Learning Theatre partnership.

1.3 Region, Locale, Place and Space – Locating the Study

Collaborations between universities and regional theatres also face the challenging nature of a perceived London-centric approach to the arts, particularly in relation to public subsidies (Gardner, 2018). The London-centric focus of UK theatre suggests that the city is unique in its place in the field, having enjoyed a robust and central role in the industry and associated financial and political support. Attempts to redress the historic funding imbalance between London-based theatre and the regions in the form of public subsidies have been well documented as has their continued financial fragility (Jackson, 2010; Merkin, 2010; Naylor et al., 2016; Turnbull, 2008). Jackson indicates the resultant drive towards developing and representing a regional cultural identity and civic pride from the theatres as a justification for increased public subsidy at the turn of the century:

Theatre was seen as a cultural service rather than a commercial enterprise and to be justified in the same terms as one would a library, art gallery or swimming pool.

(Jackson, 2010, p. 20)

This ‘cultural service’ within regions that, increasingly, are having their arts and cultural provision eroded as part of broader budget cuts, continues to be of significant importance to the well-being of the area. One might argue, as Jackson notes, that, although regional theatres strive to allow cultural access to everyone, it can only ever be a form of ‘cultural imperialism’ (ibid, p.25) where

dominant, middle-class values are fed to those who can already afford to come, feel welcome and who have the cultural capital to be able to appreciate what is on offer. This echoes some of Kershaw's observations referenced on page 12 of this document, in relation to the exclusivity of theatre and theatre buildings and the resultant focus on outreach work in TIE to address these concerns and take theatre and education to the people rather than expecting them to come to it. Since the reduction of outreach work, again impacted by receding budgets for regional theatres, the education work has, once more been primarily brought back in-house (Ball, 2013). The re-housing of that work within theatre buildings re-ignites Jackson's cultural imperialist argument. The connection to a university as a site of higher learning, with its own elitist associations, does little to suggest that these partnerships can offer much in the way of democratizing either HE or theatre culture. However, as universities continue to seek to develop widening participation approaches and theatres expand their participation programmes to engage a more culturally diverse population, there is a sense that the two institutions may address some of these concerns through partnership working.

This strong link with the agenda of the local area is a central feature of a regional theatre and ignoring it in the pursuit of progressive development presents enormous difficulties as Turnbull's account of Salisbury Playhouse's decline in the late 1990s indicates (Turnbull, 2008, p. 113). Many regional theatres are intrinsically linked to the cultural identity of local residents, who can often remember fundraising for the theatre to be built or the grand opening or renovation of the building (ibid, p.158). The notion of locality, identity and ownership between theatres and their communities within the regions, as opposed to London, is therefore, an important factor when considering the activities and practices happening within the buildings. The requirement for 'regional distinctiveness' is a key feature of ACE national theatre policy although, as Dorney notes, there is a lack of definition around what regional means in that context beyond delineated administrative sectors (Dorney, 2010, p. 200). What 'regional' might mean for a university within these discourses is also of note as, increasingly, students are drawn from more localised catchment areas, often because of financial or social barriers.

Where local authorities have effectively abandoned a financial commitment to arts provision, such as in Derby, the funding gap has sometimes been addressed by forging a relationship with one or more of the region's HE providers. Inevitably, this brings with it a similar, yet different set of funding expectations. Similarly, the role of universities as anchor institutions regionally imposes much more of a responsibility on HEIs as cultural providers. Engagement with

regional cultural institutions in collaborative enterprise offers the chance to grasp this responsibility and develop their role as cultural benefactors, providing increasing opportunities for their graduates and current students to grow the cultural economy of the area. Comunian & Gilmore (2016) document several examples where partnerships between HEIs and arts organisations have had a significant and positive effect on the creative economy of the area, particularly in areas where graduates are encouraged to remain and contribute to that.

Our connections to place and the expectations associated with it allow for further investigation into the role of the theatre building in relation to the community. Theatre critic and blogger Lyn Gardner, acknowledges that regional theatres are no longer the central cultural provider around which the life of the city revolves and they need to adjust their activities to take account of that fact (Gardner, 2015). In many ways, the university is increasingly taking this role, albeit through extensions of the campus itself. This is illustrated in a number of ‘cultural campus’ or ‘cultural quarter’ developments that have emerged, which seek to situate the creative and cultural life of the city in a particular area, which is often ripe for regeneration (Gilmore & Comunian, 2016). Collaborations with professional theatres are another element to these types of cultural enterprise and can transform the way the places are viewed and experienced.

Drawing on cultural geographers such as Henri Lefebvre (1993), Doreen Massey (2005) and Tim Creswell (2004), we can understand that notions of place are inherently connected to a feeling of being ‘inside’ or having a strong connection to a specific location. Creswell indicates that spaces are abstract, whereas places are imbued with a sense of belonging and identity. He draws on Lefebvre’s work to indicate that social spaces, that are lived in and meaningful are close to what he means as a place. For Massey, place is a fluid process, changing over time. The regular presence of students within a theatre building changes the dynamic and the atmosphere and experience of other theatre goers. The increased demands on space as a result of extra learning activity often means that spaces that are in public view or open plan are used to stage such activity, blurring the boundaries between the public and the private spaces. Activity and participants usually confined to being out of sight become much more in the public view. This changes the perception of the building, its role and its activities. Inevitably, there are some reservations about this from a theatre marketing point of view. This can be linked to negative perceptions of amateurism around student work and the idea that it is a university theatre and, therefore, its work is not of a professional standing in terms of quality of output. It also changes the audience dynamic and can be challenging for traditional, often older, core audiences. The

presence of students in the building can create a lively and often noisy dynamic, which can contrast with the expected atmosphere of those theatres that, traditionally, have attracted a conservative clientele.

Perceptions of the building and the spaces within it are an important aspect of understanding how theatre-university partnerships might align their objectives within undergraduate provision. In addition, the history of the buildings and their role in the cultural life of the community affects the understanding and meaning of the place. Nicholson points out the necessity for people to be recognised as integral to producing a space if they are to feel a part of it and the need for a positive ethos that allows young people to ‘produce their own spaces in which to learn’ particularly:

The social meanings of space are always fluid and constructed in relation to its energy and liveliness, but for any group of people to feel part of that space...they need to be recognized by others as integral to producing that space. Making space for learning in theatres not only requires new ways of thinking about participation and new aesthetic forms, therefore, it also depends on young people’s ability to generate their own spatial meanings within the building

(Nicholson, 2011, p. 209)

Nicholson’s observations are as true for universities as for theatres. Within a regional theatre partnership with a university, the connection to the wider spaces beyond the building and with the local community are also central to connecting the role and function of the two organisations.

1.4 Fields, Transformation and a Different Sense of Purpose

The roles and functions of regional theatres and universities are, inevitably hugely varied, encompassing a wide range of activities and are subject to a variety of forces such as institutional policy, funding responsibilities, key performance targets etc. Regional theatres, in addition to delivering high quality theatre productions for its local audience also have considerable educational and social remits. As Associate Director and Head of Education at Birmingham Rep, Steve Ball notes that whilst, historically, these have primarily remained the domain of the theatre education departments or officers and might often have been considered to be subordinate to the artistic output of the venue, the value placed on education and participation work by ACE and

government funding initiatives has seen a change of approach to this type of work in most regional theatres (Ball, 2013, p. 157). Many theatres give learning remits to a large proportion of their staff teams and it is a key performance indicator in relation to many funding criteria outcomes. This is reflective, in Nicholson's view, of most twenty-first century theatres that are placing 'education and learning central to the organisational ethos' (Nicholson, 2011, p. 208) in stark contrast to the historical place of education in theatre that remained on the periphery of activity which was more clearly focussed on artistic programme and commercial interest. For Ball, however, it is important to make the distinction that, regardless of the scope of their education and social learning initiatives:

[...] theatres are not education organisations or social services departments of local authorities. It is their role as producing theatres that separates them from other drama and theatre provision

(Ball, 2013, p. 157)

Their core purpose, for Ball, is still about theatre production although he acknowledges that theatres are increasingly taking on more responsibility as learning resources. It is clear, though, that regional theatres, particularly, have been tasked with providing a myriad of roles in recent years, often in direct relation to the requirements of an ever-increasing range of demonstrable outcomes for associated funders. As Kate Dorney indicates, regional theatres are now expected to:

...produce shows that are excellent (for ACE), educational (for the Local Authority), popular (for both funders) and challenging and that draw in new audiences as well as retaining old ones.

(Dorney, 2010, p. 199)

Universities, conversely, are primarily learning institutions and one might argue that their primary sense of purpose is to deliver pedagogically sound educational experiences for their students. Again, this focus on delivering educational experiences for students is embedded within a much wider variety of activity for universities to include innovation and research, income generation and supporting social and civic development. Stefan Collini suggests that the modern university might have a minimum of four characteristics:

1. That it provides some form of post-secondary school education, where ‘education’ signals something more than professional training.
2. That it furthers some form of advanced scholarship or research whose character is not wholly dictated by the need to solve immediate practical problems.
3. That these activities are pursued in more than just one single discipline or very tightly defined cluster of disciplines.
4. That it enjoys some form of institutional autonomy as far as its intellectual activities are concerned.

(Collini, 2012, p. 7)

What is clear is that while there are points of convergence in the activities of universities and regional theatres, they operate across different social fields and markets with their own distinct cultures, behaviours and senses of purpose.

These different senses of purpose and associated cultures can create tensions and challenges within partnerships between HEIs and cultural organisations as Sarah Fisher notes in her report for ACE (Fisher, 2012, p. 40). In particular, Fisher highlights different understandings of terminology including what is meant by ‘research’ or ‘education’, differing timescales, pay scales and resource allocation. Fisher’s case studies do not include theatre specifically but acknowledge that these are ‘generic difficulties faced by partnerships between organisations with differing cultures’ (ibid). Professor of Social Work, Roni Strier suggests viewing similar conflicting elements within university-community partnerships (UCPs) as part of a paradox whereby collaboration exists alongside mutually exclusive contradictory aims. Strier argues that the embracing of such a paradox can lead to transformational partnerships as opposed to merely transactional ones:

Transactional partnerships are based on the achievement of individual or institutional interest through exchange processes. However, both parts which benefit from the exchange remain fundamentally unchanged. In contrast a transformational partnership has multiple dimensions including ideological, ethical, institutional and social dimensions in which all partners pursue common actions and goals as they use their capabilities and assets to tackle complex and social issues.

(Strier, 2014, p. 156)

Referencing sociologist Pierre Bourdieu, he posits that UCPs be considered as constructed fields in which ‘different agents re-negotiate their identities and hierarchies as part of a search for new

meanings' (Strier, 2014, p. 162). Strier's focus in that research is specifically organisational paradox theory and is clearly centred on the implications for management and development of general university-community partnerships as opposed to subject specific, university-industry partnerships in undergraduate education. His reference to Bourdieu's field theory and the notion of constructed fields through partnership working does though, provide a central theoretical strand for this thesis.

Bourdieu's theories, applied within the context of a LT partnership, are useful as they allow for a consideration of the relationship beyond economics to include the cultural and the social. In his differentiation between different types of capital Bourdieu identifies capital as manifest in three forms:

[...] *economic capital*, which is immediately and directly convertible into money and may be institutionalized in the form of property rights; as *cultural capital*, which is convertible on certain conditions, into economic capital and may be institutionalized in the form of educational qualifications; and as *social capital*, made up of social obligations ('connections') which is convertible, in certain conditions, into economic capital and may be institutionalized in the form of a title or nobility.

(Bourdieu, 1986, p. 82).

These forms of capital are the means by which individuals or groups interact in the 'game' of social exchange, in accordance with the accepted 'rules of the game' and the position their accumulated capital affords them in relation to the other agents engaged in the interaction—the structure of the field (Bourdieu & Wacquant, 1992, p. 98). Most obviously, in a capitalist society, this takes the form of economic capital in a mercantile exchange, but Bourdieu highlights the inadequacy of this as a means of analysis:

A general science of the economy of practices...must endeavour to grasp capital and profit in all their forms and to establish the laws whereby the different types of capital (or power, which amounts to the same thing) change into one another.

(ibid)

Bourdieu's understanding of forms of capital is vital in considering positions of power within Learning Theatres and their relative value. Furthermore, Bourdieu's concern with class distinction and the reproduction of social hierarchies through cultural taste and education (Bourdieu, 1984)

helps to illuminate how partnerships between HEIs and professional theatres might address (or, indeed, reinforce) exclusive structures and practices in both the content and form of their interactions. This addresses Comunian & Gilmore's call for research in HEI and creative economy collaborations to prioritise the relationships to issues of power (Comunian & Gilmore, 2016a, p. 281).

As noted, Bourdieu's forms of capital and their associated value are specific to the field in which they operate. Fields may be defined as:

a network, or a configuration, of objective relations between positions. These positions are objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation (*situs*) in the structure of the distribution of the species of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions (domination, subordination, homology etc.).

(Bourdieu & Wacquant, 1992, p. 97)

Professor of Education, Diane Reay notes that whilst fields are often considered in a broad and abstract setting such as the fields of politics or education they can also be thought of as 'a particular social setting where class dynamics take place, for example, a classroom or workplace' (Reay, David, & Ball, 2005, p. 27). Thus, the use of Bourdieu's concept of field can be applied both within a macro context, for example in consideration of the field of Higher Education or Professional Theatre, or in a micro context, such as in the case study of the LT partnership explored within this thesis. For Bourdieu, field is also inextricably linked with concepts of habitus and capital and the three cannot be separated. Professor of Vocational and Higher Education Ann-Marie Bathmaker notes though, that some researchers have focussed on field specifically in order to consider the implications and challenges associated with changes to specific fields (Bathmaker, 2015; Grenfell & James, 1998; Lingard, Rawolle, & Taylor, 2005). Within this research, it is the changes that occur through the intersection of fields within the LT partnership that is of particular interest.

Within society, fields do not operate in isolation and consistently interact with other fields (Grenfell & James, 1998, p. 20). As Professor of Sociology Derek Robbins highlights, the interaction between the fields of industry (employment) and education constantly re-negotiate their positions, relative to each other:

Just as in the conflict between the religious and the secular, that between education and employment takes the form of strategic and reciprocal appropriation: the field of employment seeks to appropriate the values of education whilst the field of education seeks to accommodate the field of employment.

(Robbins, 2006, p. 196)

Bourdieu suggests that the existence and boundaries of a field are determined by its ability to operate autonomously from these outside influences of other fields. Whilst Bourdieu's original research into the field of HE established it as relatively autonomous, a number of researchers have argued that the HE field, through widening participation agendas and growth, has become increasingly heteronomous with the boundaries between it and external fields becoming more permeable (Bathmaker, 2015; Maton, 2005; Naidoo, 2004). Bathmaker, in her research into the position of English Further Education (FE) colleges operating within the field of HE highlights the potential for the development of hybrid fields to emerge as a result of this permeability and the 'increasingly 'flaky' or porous boundaries between different fields' (Bathmaker, 2015, p. 68). She acknowledges, however, that these hybrid forms may have little impact on existing power relations.

Notions of hybridity as examined by other researchers in relation to partnership working or working across fields provide further context for the investigations within this thesis. Professor of Lifelong Learning Helen Colley and language and interpretation scholar Frédérique Guéry investigate the 'hybrid profession' of the public service interpreter operating across occupational boundaries (Colley & Guéry, 2015). They indicate the emergence of hybrid professions arising from reduction in state funding and the de-professionalisation and reduction of autonomy associated with previously established professional roles. They argue the need for more research into the power relations between these hybrid professional roles, their status and established professions (Colley & Guéry, 2015, p. 128). Dance academic practitioners Marie Fitzpatrick and Sally Doughty also investigate the notion of hybrid roles operating between the fields of HE and the professional dance industry. This has particular resonance for the thesis as it deals specifically with academics working in the performing arts industry and the difficulties associated with gaining professional recognition and status. Doughty and Fitzpatrick argue for a re-definition of the title and role of the academic practitioner working within this dual context (Doughty & Fitzpatrick, 2016). A consideration of the type of hybrid roles that might emerge as a result of the intersecting fields and the power relations between existing roles is examined in Chapter 3 in an

attempt to address these issues within the context of theatre-university partnerships. Furthermore, the work of educational scholars Lukas Graf (2013) and Justin Powell & Heike Solga (2010) on the hybridisation of vocational training and higher education in a European context identify an ‘educational schism’ between the two approaches that shares similarities with the skills-versus-critical-enquiry tensions in UK theatre education that were highlighted above. Both studies underline the significance of national approaches within a euro-centric context. Their focus on nationhood reinforces the importance of place, geography and associated cultural needs within wider educational strategies. The focus on place and staging within Chapter 2 investigates those needs within a more local, and discipline-specific context to emphasise the links between regional theatres, their geography and community previously discussed.

The permeable or porous boundaries of the two fields of professional theatre and Higher Education, where the distinct rules, behaviours, cultures and identities seep into each other with the potential for new hybrid forms are the focus for this thesis. The fields have, of course, been intersecting and engaging with each other since before drama and theatre became academic subjects in their own right and, whilst the historical anxieties outlined above have always been present, the proliferation of more public collaborations between the two types of organisations presents the emergence of a much more integrated and substantial engagement between the two. This more prominent intersection of these fields is subject to how the different senses of purpose for the institutions are negotiated within the ‘rules of the game’ in the LT partnership. What is the nature of relationship between universities and theatres within these new partnerships? How are these different senses of purpose negotiated and what is the impact on theatre education provision? These are the questions that underpin how the partnerships can align their objectives in the activity they undertake and be transformative in nature as opposed to merely transactional.

1.5 Filling the Gap

A clear and significant gap exists in the provision of detailed research into theatre education within these collaborative contexts. The majority of sources identified which investigate HEI/cultural organisation partnerships focus primarily on the wider creative industries beyond the discipline of theatre. Comunian & Gilmore (2016) investigate a wide range of creative industries in their research but theatre-specific investigations are conspicuous by their absence. They also acknowledge a lack of research into the relationship between HEIs and the creative economy in

general and call for further investigations in this area. Oakley & Selwood (2009) offer a range of snapshots that include some theatre-based collaborations, such as National Student Drama Festival/Hull University, and Warwick University/Royal Shakespeare Company, but these provide merely a descriptive overview. This overview lacks the detailed analysis of their subsequent five focussed case studies which, again, retain a purview outside of the theatre discipline. Winston and Partovi's (Winston & Royal Shakespeare Company, 2015) research into the RSC Company/Warwick University collaboration offers some insight into its impact on schools learning and Ball (2013) highlights Birmingham Rep Theatre's increased contribution to schools-centred learning, but neither address the connection to discipline specific HE provision. This focus on theatre and drama in schools is consistent with much of the literature that investigates theatre and learning in educational institutions in the UK. Literature addressing the relationship between HE and professional theatre in the US was much more readily available, particularly through academic journals such as *Theatre Topics* and the work of the Association for Theatre in Higher Education (ATHE) and is referenced throughout this chapter. However, research into theatre HE in the UK appears to remain under-explored generally and particularly so in respect of its relationship with professional theatre. Similarly, research that has focussed on educational theatre and its impact on the individual or societal groups has often rejected buildings-based models in favour of 'outreach' work. As highlighted above, theatre buildings in this sphere are often associated with privilege and seen as restrictive to engaging with the community (Jackson, 2013; Kershaw, 1999; Nicholson, 2011). This again, leaves a clear gap in research related to educational initiatives within theatre buildings which this thesis seeks to address. As cultural partnerships continue to develop and industry partnerships with HEIs in the field of theatre become increasingly common and necessary, research into how they address historical tensions and align the delivery of their objectives is clearly necessary and has potential benefits regionally, socially, culturally and educationally. Drawing on the contextual background outlined above, this thesis addresses that gap in research focussing particularly on the intersection of the two fields and how the contextual challenges outlined above are negotiated, through that interaction.

The structure of the thesis presents an overarching approach concerned with the shifting positions of students, academics and theatre staff and issues of power relations. In addition, specific features and challenges highlighted as part of the context outline above are examined in individual chapters. Considerations in relation to the social space, the building and wider region, are primarily explored in Chapter 2. In that chapter, an analysis of the material spaces within the

Derby Theatre building forms the basis for a discussion on how the design, presentation and use of those spaces accommodates the undergraduate programme and influences perceptions around the types of learning taking place. The discussion further considers how the use of such spaces within a LT partnership might challenge certain hierarchical implications associated with theatre buildings and the activities it houses. The ways in which the spaces of Derby's LT are negotiated between theatre staff, academics and students, and individual perceptions around the spaces in which individuals operate, provide the data for considering their shifting pedagogic relationships. These relationships are considered further in Chapter 3 as the notion of hybrid roles and professional relationships form the main thrust of the argument. Professionalisation as a concept in terms of the art form, its influence on undergraduate education and the relationship between the role of the academic and industry worker underpins much of the debate. Perceptions around the role and status of the professional and non-professional in the partnership provide specific evidence to examine how this influences learning relationships and field position. The notion of hybrid role and a challenging of established role types, in both academia and in the theatre profession, is suggested as a method for negotiating some of the related tensions identified in the chapter. The practice taking place within the case study forms the basis for discussions and analysis in Chapter 5, with a particular focus on how curriculum outcomes and processes are negotiated alongside industry ones. The differences between industry and academic expectations in relation to how the curriculum and assessment is aligned with industry practice highlights the complexities of negotiating the two fields, particularly for students. Discussions around the development of a new collaborative curriculum at Derby returns to some of the debates outlined above in relation to a craft and/or culture focus and a consumerised approach to undergraduate learning. The attempts to address some of these challenges and the potential for creating closer, more equal relationships within a new curricular structure highlights some of the potential future benefits for the Derby model and in relation to LT as a concept. These discussions are developed further in Chapter 6, where I draw together the main themes arising from the study and offer some guiding principles for a Learning Theatre and its connections with an undergraduate theatre programme. Many of the themes explored paint a contested picture for the integration of undergraduate theatre study within a LT context. However, I suggest that this contestation and the arising drama of the LT partnership presents a potential future model for regional theatre and HEI collaborations which can address a number of historical and contemporary issues for theatre in industry and academia.

Dramatising a Learning Theatre

Chapter One – Learning Theatre: A Collaborative Challenge

The chapters outlined above, in addition to drawing on some of the theories and contextual debates discussed, are presented as part of a dramaturgical frame which forms the basis for my methodological approach. Thus, the partnership is considered as a performance and each chapter focusses on a specific dramaturgical element. Chapter 2 discusses the staging elements, setting the physical performance environment and Chapter 3 deals with the Dramatis Personae and the roles performed in the LT partnership. Chapter 4 draws these elements together focussing on the practice and interaction observed. Here interviews and field notes are combined and presented as a dramatic script, where the LT in action can be read as a performance text before further analysis of those scenes in Chapter 5. This shift in style in Chapter 4 is intended as a structural break moving the presentation of the thesis into an interstitial space between theatre and academia. It provides a distance for the reader and an example of how the dramatic elements connect to each other before offering final thoughts, suggestions and guiding principles in Chapter 6. This methodology, its underlying theoretical principles and the reasons for choosing it begin the discussions around staging the Learning Theatre in the next chapter.

Chapter Two —Staging the Learning Theatre

A key feature of the methodological approach of this thesis is the dramaturgical frame of analysis within which the Learning Theatre case study is situated and presented. The emergence of this position arose through a cumulative open approach to data coding that is outlined in this chapter. In advance of that, I offer an overview of my understanding and position in relation to dramaturgy as a methodological choice within the research and how its usage, in conjunction with Bourdieu's conception of fields illuminates some of the central areas of concern within University Theatre Partnerships. The chapter outlines some of the key principles around the case study design before articulating the data collection and aforementioned analysis which ultimately led to the dramaturgical position adopted and the dramatisation of the case. This leads to a discussion around the elements contributing to the staging of the Learning Theatre with a particular emphasis on its material spaces and their implication in how staging choices might impact on learning.

2.1 Constructing a Dramaturgy of the Field.

Dramaturgy, within a theatre and performance context, is most obviously associated with the structure and composition of a text or a performance and is derived from the work of German dramatist Gotthold Lessing (Lessing, Arons, Figal, & Baldyga, 2018). Usage of the term applies to both the composition of the written text of a play and the realisation of that text in performance, relating to what Mary Luckhurst refers to as both the 'internal' and 'external' dramatic action (Luckhurst, 2008, p. 5). Dramaturgical analysis in theatre, when concerned with Luckhurst's 'external' as well as the 'internal' demands a consideration of all of the elements of performance including words, staging, audience, sounds, costume as well as the structures of the playtext. The relationship between these elements and their effect, the form and the content, is central to dramaturgy. Dramaturgs Cathy Turner and Synne Berhndt suggest dramaturgy should ask such questions as: 'How and with what consequences do form and content relate?' and 'How does structure shape audience perception?' (2008, p. 25). In a dramaturgical analysis of the LT one might consider how the structures and presentational form of the partnership shape individual perceptions, relate to and create content.

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

Dramaturgy also has strong connections to education and pedagogy in theatre, often controversially. Luckhurst notes Lessing's working title of his *Hamburgische Dramaturgie* as the Greek *didascalia*, from *didascalie* that translates as 'Of the nature of a teacher or of instruction; didactic; pertaining to a teacher' (2008, p. 6). One of Lessing's primary objectives within the Hamburg National Theatre was to develop theatre that was relevant to society and which fulfilled a cultural and educational need (Lessing et al., 2018). The educational and instrumental connection to dramaturgy, and subsequently the role of the dramaturg, has remained a source of consternation and conflict in theatre. This is evidenced in the widespread resistance, particularly in the US and UK, to the developing role of the dramaturg and its association with being the '*in house academic of the theatre profession*.' (Luckhurst, 2008, p. 6). Berhndt and Turner also highlight the usage of the term dramaturgy as referring to the *consideration* of the compositional elements, in addition to their relational arrangement. Dramaturgy thus, becomes dramaturgical analysis:

While it is a term for the composition itself, it is also a word applied to the *discussion* of that composition. In other words, when we are engaged in (doing) dramaturgy, we are looking at the composition or dramaturgy of a work

(C. Turner & Behrndt, 2008, p. 4)

The notion of dramaturgy in a theatrical context links theatre analysis and composition, the internal compositional structure of plays or scores and the external relationships between the performance elements, often situated within an educational focus. Also, of note is the dynamic and active nature of dramaturgy and an awareness of the live context in which it is applied:

[...] theatre is live and therefore always in process, open to disruption through both rehearsal and performance. If the dramaturg attempts to sketch a 'map', perhaps this will always be in pragmatic and tentative relation to the territory of the performance event. Thus, there is a dynamic, contextual and indeed, political dimension to dramaturgical practice

(ibid)

In sociology, dramaturgy is employed as a type of analysis that uses drama as a form for understanding social interaction. Most often connected with the work of Erving Goffman (1959, 1961), it frames social interaction between human beings as performances and uses that frame as

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

a way of investigating and understanding social life in the everyday. It is concerned with action and interaction between human beings and how meaning is produced through those engagements. Goffman's early work was most concerned with the individual self and how one manages and fosters others' impressions of the self to maintain a particular position or standing within the intended 'performance' of self (Goffman, 1959). His notion of role, role-taking and role distance is particularly useful in understanding how the roles we perform in the presence of others help to maintain societal structures and influence behaviour and perceptions. Dramaturgical approaches have been widely developed and utilised throughout sociological enquiry, often categorised within a symbolic interactionist field of qualitative enquiry (Branaman, 1997; Travers, 2001). Contemporary usage of the approach has been widely employed in subjects such as organisational management and leadership studies (Biehl-Missal, 2011; Mangham & Overington, 1987), performance ethnography (Alexander, 2005) and social conflict (Zurcher & Snow, 1981). As Peter Birch notes, a dramaturgical approach can be applied purely as metaphorical coding which sees theatre as a metaphor for life, or in a deeper sense that sees life as theatre, encompassing a range of ontological and epistemological positions between two (Cassell, Cunliffe, Grandy, & Birch, 2018, p. 5). This thesis takes the position that life is performance, human interaction is guided by the various roles we play and how we play them with no distinct and separate 'reality', but it embraces the dramaturgical categories of analysis that Birch seems to equate with a metaphorical position.

As a method for analysis, the language of theatre provides a coding schemata which ultimately forms a significant basis for analysis, as is outlined later in this chapter, and draws on the work of Jonny Saldaña. The approach outlined by Saldaña, in effect, situates the research participants as characters within a play:

Dramaturgical Coding approaches naturalistic observations and interview narratives as "social drama" in its broadest sense. Life is perceived as "performance", with humans interacting as a cast of characters in conflict[...]Dramaturgical codes apply the terms and conventions of character, play script and production analysis to qualitative data

(Saldaña, 2016, p. 145)

The application of terms such as 'character', 'script' and 'naturalism' that Saldaña identifies suggests a position that is aligned with theatre but it also highlights the disciplinary divisions between 'theatre' and 'performance' when these terms are applied to 'real-life' (Schechner,

2013). These distinctions and the tensions arising from the usage of such terms and the associated disciplinary boundaries form a fundamental aspect of the dramaturgical analysis throughout the thesis. Therefore, the methodological form is closely integrated with the content. The disciplinary boundaries of theatre as an art form, a university subject and a building and how these manifest organisationally in the partnership and the learning activity, become a significant aspect of the investigation in terms of both content and methodology. Thus, a coding category that may have been entitled *Character* becomes *Roles* to address the inherent difficulties in aligning the literary with the everyday. Similarly, the aesthetics of performance are given significant consideration, particularly in relation to staging and its impact on meaning. Kenneth's Burke's (1969) early work on the dramatist's pentad of *scene, act, setting, agency* and *purpose* which is often utilised as a framework for dramaturgical analysis in sociological enquiry (Cassell et al., 2018) is seen as restricted in its application by its emphasis on language, but does provide an important reference point.

The dramaturgical approach to this research, ultimately views the partnership in the case study as performance, drawing on the sociological approaches outlined above, that position social life within a performative or theatrical frame and applies key dramaturgical principles from theatre. It utilises the language of theatre to analyse the compositional elements of that performance such as *roles, staging, (inter)action* and their relationships to each other and the individuals (actors) *in* performance, within a social, educational and artistic context. In line with theatrical dramaturgy, it examines the structure and composition of that performance to question how the form that the partnership takes, relates to or creates the content (i.e. the learning). Furthermore, it acknowledges the dramaturgical process as an inherent and dynamic part of that performance. The research itself is thus active throughout the process.

The integration of Bourdieu's concept of field (Bourdieu, 1993; Bourdieu & Wacquant, 1992) into the dramaturgical frame offers an insight into how these compositional elements and their arrangement can address cultural exclusivity in theatre and HE. The balancing of artistic, social and educational agendas, together with a drive for social inclusion is identified as a key element of the LT project and Bourdieu's work into cultural reproduction and the HE system (Bourdieu, 1988, 1993) provides important reference points throughout the study. Bourdieu does not specifically address the theatrical field in any depth but often uses theatrical terminology as metaphor in his work on field referring to agents as 'actors', social interactions as 'a game' and utilising the differences between the avant-garde and popular theatre examples of different

cultural field positions (Bourdieu, 1993). Whilst this thesis is not centred specifically on Bourdieu's theories, his propositions in relation to cultural field dynamics offer some useful concepts that have helped to shape a theoretical approach towards a methodology of the dramaturgical field. In this sense Bourdieu's work acts as 'tools for thinking with' (Grenfell & James, 1998) and helps to provide some guiding principles in relation to the study of the Learning Theatre phenomenon, alongside an approach informed by performance theory. For example, Bourdieu's ideas in relation to the agents' (actors') struggles to 'defend or improve their positions' within a field by utilising various strategies based on their hierarchical position (and position-taking), resonates well with dramaturgical analysis theories on impression management and role taking, adding the element of competitive social interaction. Bourdieu's 'legitimate principle of legitimation' (1996) also helps to underline how the behaviours and practices within the performance, the dramaturgical form that the partnership takes, can create or reproduce exclusive content and structures. It aligns with an epistemological position within a performance frame, that views these cultural fields as *stages* where *actors* engage in the struggles of social *drama* to achieve their individual *objectives*, utilising various *actions* (strategies) according to the *roles* in which they have been cast (and have 'self-cast').

Part of the development of a dramaturgical approach is undoubtedly linked to my own epistemological position, background and knowledge as an actor, director, researcher and lecturer in the field of theatre and performance. As an actor and director, my knowledge is rooted in the dramatic techniques of textual analysis, characterisation and physical action. My Master's level research was a practice-based project exploring the role of the dramaturg within a high-profile interdisciplinary project. Through my education work I am most concerned with how theatre and performance can help to frame and develop knowledge, making sense of the world around us through our experiences and interactions with others. Epistemologically and ontologically, I have a constructivist view of the world in which knowledge and reality are socially co-constructed (Lincoln, Lynham, & Guba, 2011). As such, my approach to the data collection and analysis of this project acknowledges my own relationship to the participants throughout our interactions and the role(s) which we all undertake and perform. This is consistent with the majority of pedagogic approaches towards theatre education as outlined in the previous chapter, acknowledging experience through play and social interaction as fundamental to learning (Dewey, 2005; Freire, 1996; Jackson, 2007). A dramaturgical approach to the research aligns with my own expertise and knowledge and situates the findings more firmly within the disciplinary field of theatre and performance studies. It not only takes theatre and theatre education as a subject for

enquiry, it embraces theories around theatre and performance as methods for learning and applies them to that subject. Whilst the interaction between the theatre and the university is focussed on learning *about* theatre, framing those interactions as performance also allows us to consider the learning that might take place around and between that activity – *through* theatre. A dramaturgy of field focusses this enquiry on how that performance might reinforce or challenge established (and often exclusive) structures in professional regional theatre and Higher Education as the two cultural fields intersect, investigating the roles taken (and given) and their shifting relationship to each other, the staging and aesthetics of the performance, and the actions and interactions between agents (actors). The development of this dramaturgical position evolved dynamically through an iterative coding process and a developing awareness of the performative nature of these types of partnership. The evolution of this process began with the establishment of the case study design outlined below.

2.2 Establishing the Dramatic Case

This is an inductive study, focussed on qualitative data, which seeks to build theory from an analysis of the data collected. As is common with theory-building research projects (Corley & Gioia, 2011), the methodology employs a case study approach. Case study research methods and their definitions have been highly contested among researchers (Flyvbjerg, 2011; Merriam, 1998; Stake, 1995; Yin, 2014). Merriam (1998) and Yin (2009) both identify a confusion amongst researchers who use case studies. They argue that researchers often conflate it with fieldwork, participant observation, ethnography, grounded theory and other associated methods and techniques of qualitative research. Whilst these data collection processes can feature in case studies, both authors assert that the definition of a case study needs further elaboration. For Merriam (1998, pp. 389–390), this confusion stems from the consideration of case study as a method or as an output. Yin (2014, p. 17) includes both elements in his definition, encompassing the unit of study within its real-world context, and its features. Stake (1995), however, identifies a case study, simply, by an interest primarily in the individual and specific ‘case’ or ‘unit of inquiry’ and Flyvbjerg (2011) supports this stance, suggesting that the methods used are less important than the choice of case or unit of study itself. In addition, Flyvbjerg identifies three other important defining elements of case studies: They are intensive investigations comprising rich detail and depth; they often stress developmental factors that occur over time; they are focussed on context and environment (ibid). For this thesis, the methodology, as stressed by Yin, is less of

a focus than the choice of what is being studied – specifically partnerships between regional theatres and universities. Whilst I draw on a number of Yin’s suggested methodological techniques, I retain a more flexible approach to data collection and analysis in order to allow for responsiveness within the process that acknowledges the shifting dynamics of the case itself and for theories and concepts to emerge from the data.

The choice for case study as a method, like all research methods, is dependent on the research focus. Yin (2014) suggests that ‘how’ or ‘why’ questions are most suited to case study research. For this thesis, the overarching ‘how’ question of ‘*How do Regional Theatre and University partnerships align community, artistic and educational objectives?*’ provides an appropriate question for a case study investigation as it attempts to understand the processes (and experiences) evident within complex, clearly defined, specific contexts (regional theatre and university partnerships), based on ‘real-world’ observations. It seeks to understand broadly how the partnership processes between organisations attempt to align specific objectives within undergraduate theatre education and the professional theatre industry in the English regions and the outcomes of this. Rather than a ‘cause and effect’ approach to the case study (Cohen, Manion, & Morrison, 2011), I align myself much more with Saldaña’s view that an interpretive study should be considering ‘influences and affects’ as opposed to causation (2011). A detailed consideration of the context is fundamental to answering the question and a case study approach allows for the contextual circumstances to be examined as integral to the data collected and analysed.

A concern around the rigour and validity of case study research is something to which Yin (2014) and Flyvbjerg (2011) both draw attention. Yin suggests these concerns may be due to a combination of factors such as the lack of comparatives (in single case studies for example), confusion with case studies used in teaching and the use of ‘sloppy’ procedures in its execution (ibid). In order to address concerns around rigour, the validity and reliability of the design was tested against Yin’s case study validity table which identifies three distinct areas for consideration - construct validity, internal validity and external validity (Yin, 2014, p. 45). A fundamental aspect of the design that establishes the boundaries of the case and the ‘units of analysis’ (Yin, 2014, p. 30) is the decision to focus on a single or multiple case study investigation. Yin (2014) and Eisenhardt & Graebner (2007) recommend that multiple case studies provide a robustness to the research and make data analysis easier. Cross-case analysis thus allows conclusions and assertions to be drawn that are verifiable across multiple cases rather than the one. Stake though, highlights

the importance of a single case, arguing that ‘we do not study a case primarily to understand other cases. Our first obligation is to understand this one case’ (1995, p. 4). He also points to the usefulness of an ‘an unusual case [which] helps illustrate matters we overlook in typical cases’ (ibid), echoed by Merriam (1998). Stake also makes clear the importance of ease of access, availability and a positive willingness to engage when considering case selection (ibid).

Preliminary case studies considered were composed from purposeful sampling (Merriam, 1998; Miles, Huberman, & Saldaña, 2013; Patton, 2002) based on universities and regional theatres in England whose collaborations operated within the undergraduate curriculum and offered a range of models, scales and stages of development. These were drawn from an initial broad survey of undergraduate theatre, drama and performing arts courses advertised through UCAS which identify course links to professional theatres as outlined on the summary document (Appendix 1); the list of attendees and presenters at the Higher Education and Professional Theatre conference hosted by Curve/De Montfort University in 2015 and a review of literature which identified any established or developing partnerships. Initial potential cases identified included:

- University of Bolton (UoB) and Bolton Octagon – whose historic relationship to Theatre in Education is well documented (Jackson & Rowell, 1984) – have recently developed a new undergraduate offer as part of a collaborative enterprise (University of Bolton, 2017) and whose partnership has recently been highlighted for its positive civic engagement by ACE (Naylor et al., 2016).
- University of Derby (UoD) and Derby Theatre – whose *Learning Theatre* model has been established since 2012 and has been identified as progressive and important in the same ACE theatre analysis identified above (Naylor et al., 2016).
- University of Plymouth and Plymouth Theatre Royal – whose collaboration on the development of *Plymouth Conservatoire* provided an alternative conservatoire focussed approach to the collaboration but also offers a collaboratively written programme between the university and the theatre. The theatre is also of a much larger scale to that of Bolton and Derby.
- University of Portsmouth (UoP) and the New Theatre Royal (NTR) - whose relationship within this sector is an emergent one and offers an example of a non-producing theatre perspective. It should be noted that UoP is a funder of this research project and, as such,

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

a focus on the UoP/NTR relationship was clearly outlined as an intended output of the initial call for proposals.

Based on the cases identified, I proposed to investigate a multiple case design across one academic year. However, a number of issues in relation to access and institutional consent from the identified institutions meant that the study design and the cases identified needed to be reviewed. This was a significant feature of the methodological design process timeline and raised issues in relation to transparency of partnership working between these, often large, publicly funded organisations and their concerns around institutional risk, reputation and public perception. The difficulties experienced in trying to obtain agreement across institutions is, perhaps, indicative of some of the challenges faced by organisations of different scale and size to working in partnership.

Further review of literature and the huge variety of collaborative models identified the Derby Theatre and University of Derby's partnership as a unique, established case and 'an exemplary national model' (Hoyle, 2013). Unlike traditional university theatres, which were built to serve the needs of the university and usually housed on campus (Rowell & Jackson, 1984), Derby Playhouse, prior to its re-branding as Derby Theatre, had an established identity as a producing house, independent of any links to educational institutions. Yet, its re-brand in 2012 as a Learning Theatre, with its learning-centred remit and its financial and administrative links with the University of Derby (UoD) alongside the retention of its independent regional producing house identity, sets it apart from other regional producing theatres in the UK. University of Derby own the lease on the theatre site and at the outset of this study were the major funder for the theatre. This provided a unique set of circumstances which identified it as a strong option as a single case study in this thesis. There was a keen engagement in my research focus from those approached at Derby and institutional consent was easily gained from both university and theatre senior management to gain access to sufficient material for study. My position as a former permanent member of staff in UoD theatre department and the associated privileges this afforded in relation to accessing information and personnel, and my East Midlands location also positioned Derby as an ideal case. This did, of course, raise some ethical considerations as it involved interviewing and observing individuals who were previously known to me. This not only raised ethical issues regarding familiarity and trust (for example, the nature of our previous relationship might encourage participants to be more open or guarded with responses) but also had a potential impact on my interpretation of the data. This was mitigated in a number of ways. Firstly,

it was noted as a key ethical consideration of the study and was specifically highlighted with participants prior to interview, discussion or observation. It was made clear that all information shared during the course of the study might be used irrespective of existing relationships between participant and researcher. Furthermore, the use of a researcher journal allowed for my own reflections on these relationships and their potential impact on data analysis and collection. Representatives from Derby were also invited to conference presentations of the research findings as they developed, in order to feedback and engage with the findings with the opportunity to address any misconceptions or assumptions before final publication. Whilst existing relationships do raise important ethical concerns, it is also a strength of the research as it aided institutional access and the development of trust and rapport between researcher and participant (Lui & Maitlis, 2010). Having reviewed the study design with all of the above factors in mind, Derby's Learning Theatre was established as a primary single case study for this thesis based on its unique position in the field and supported by practical considerations such as accessibility.

I have attempted to address some of the concerns expressed by Yin and Graebner in relation to the wider value of a single case study by the inclusion of supplementary data drawn from other partnerships within England. Whilst this does not afford the possibility of 'replication logic' (Yin, 2014, l. 45) and comparative analysis, it does contextualise the findings within a wider landscape. Much of the primary data supporting this is drawn from within an East Midlands context, specifically Leicester De Montfort university's collaboration with Curve Theatre, and Northampton University's collaboration with the Royal and Derngate Theatre. This provides data within a regional community context that is highlighted as a focus for regional producing theatres and aligns with the local emphasis in the partnerships acknowledged in Chapter 1. Supplementary data is also drawn from a wider UK context through archival research and documents in the public domain.

In accordance with University of Portsmouth research guidelines, favourable ethical approval was sought and gained from UoP's Creative and Cultural Industries Ethics Committee (Appendix 3). The study was also designed in line with the British Educational Revised Guidelines for Educational Research (British Educational Research Association, 2011). Institutional consent was gained at a senior management level for all organisations involved in the research in addition to personal consent gained from individuals involved in the study. Potential participants identified by the sampling criteria were invited to take part via email at the participating institutions,

provided with electronic and paper (for accessibility) information sheets with consent gained through written consent forms. The project was openly presented to participants with no deception and elective participants were advised that they were free to withdraw from the research at any time up to the commencement of data analysis. Initial interview questions and focus group discussion topics were carefully designed in consultation with the research supervisors and with reference to methodological literature in order to convey their function in the research project, avoid leading questions and to allow for anonymity. Anonymisation of the organisations within the study was inappropriate given the specific nature of the partnerships and the relevance of the contextual profile. However, this did raise further ethical considerations regarding potential bias linked to various concerns around perception, marketing, impact on grades, future relationships and organisational pressures to provide a positive public image. There was a fair amount of institutional risk for the case study organisation as a result of being involved in the research. Therefore, every effort was made to anonymise participants in order to protect their autonomy of response without fear of reprisal. This mitigated risk and helped to ensure an honest and open response to interview questions and combat paternalism. Non-attributable quotes are used but individuals are not identified by name or individual position.

Whilst a case study approach allowed for a discrete focus of inquiry, there was still a desire for any theory development to arise from the data itself. This allowed the methodology to be dynamic and acknowledged my position as the researcher as *active* in the data collection and creation loop. Some of the concepts and theoretical positions examined in Chapter 1 provide ‘insights’ (Merriam, 1998, l. 665) or what I term ‘suggestive principles’ to guide the case study. Specifically, these include Bourdieu’s (1993) concepts of cultural fields, debates around the relationship between theatre, education and the social/aesthetic (Jackson, 2007), and theories in relation to space and place (Cresswell, 2004; Massey, 2005; Soja, 1996). These suggestive principles provided a framework to guide initial data collection and analysis as it moved towards establishing a dramaturgical frame.

2.3 Data Collection and Form: The Learning Theatre in Action

One of the benefits of a single case study approach is that it affords the opportunity to examine the case in much more detail. The data collection drew on a wide variety of sources to gain a rich understanding and to triangulate findings for validity and reliability (Merriam, 1998; Yin, 2014). The data collected comprised interviews, direct observation, archival records and documentation,

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

and focus group discussions. The ‘bounding’ of the case (Stake, 1995) and the data collection within a specific timeframe was subject to the competing demands of the academic timetable and the theatre season. In order to include the developmental processes of the case study (Flyvbjerg, 2011) across the research period, I determined to bound general data collection within the 2017 academic year (Sept 2017 – August 2018). This allowed for interviews to take place at a variety of points in the academic calendar, incorporating any key developments throughout both teaching and non-teaching periods when attention could turn to other aspects such as curriculum design, research, reflection and future planning. Embedded ‘units’ such as activity observation and associated focus group discussions were bounded into a tighter timeframe determined by the scheduling of such activity. 2017 was also the final year of the existing BA (Hons) Theatre Arts course at UoD which was being replaced by a BA (Hons) Contemporary Theatre and Performance programme. A new course curriculum aimed at aligning the activities of the two institutions even more closely was also being designed.

Intensive, unstructured interviews were conducted with members of university and theatre staff at the site of the primary case-study (UoD) and the supplementary cases. Intensive interviewing is a key feature of a theory-building approach with its reliance on open-ended questioning allowing for a detailed exploration of participants’ experiences, thoughts and feelings (Charmaz, 2014). In view of the need for research participants to have a firm grasp of the phenomenon being studied and first-hand experience that fits with the research topic, sampling focussed on participants who had at least two years of experience of working within the environment. As the study is concerned specifically with the ways that the university undergraduate programme operates and aligns with the theatre programme, staff that were specifically involved in designing and delivering collaborative projects within that framework were targeted. In addition, in order to address bias associated with institutional position, interviewees with a range of operational and management roles were included (Eisenhardt & Graebner, 2007). Recurring areas and topics of discussion were identified and formed the basis for further investigative and confirmation interviews. This is consistent with a constructivist approach to the research that follows up on ‘taken for granted meanings in their participants’ language’ (Charmaz, 2014, p. 97) rather than draw conclusions from assumptions. Interviews were recorded as digital audio files and supplemented with immediate researcher reflection notes in order to determine a sense or essence of my initial interpretations, reactions and observations. As a study that became rooted in a dramaturgical approach, vocal inflection and expression offered rich data. It is for this purpose that the interviews were not transcribed in full but were summarised with potential key

extracts that were transcribed verbatim. Analysis was undertaken by coding directly from the audio files themselves which was then cross-referenced to the summaries and reflective memos.

From a dramaturgical viewpoint and a performance perspective, we understand that knowledge and relationships are embodied in the physical interactions of human beings and the action of ‘the drama’. In order to observe these interactions at play within the Learning Theatre, three overt non-participant observations of a collaborative learning initiative were undertaken. This was a time-based exercise that was comprised of observations made at the beginning, middle and end of a collaborative project that spanned an entire semester. This allowed for an investigation of participants’ experiences as they developed over time. The selection of the activity to be observed was dictated, in part by the active timetable of the university and the theatre. Two planned curricular initiatives were in the timetable, one was a work experience module at level 5, where students would individually shadow and assist certain members of the theatre staff team. The other was an Applied Theatre module at level 6 where students would lead workshops, working alongside a DT facilitator, for a group of young people in the care system as part of Derby Theatre’s *Plus One* scheme. The *Plus One* scheme is an initiative aimed at helping young people in the care system to access cultural activities. These workshops would be designed around the main house *Peter Pan* production and result in a public performance as part of the pre-show activities on opening night. Due to resources and the proposed timings of the activities, it was not possible to observe both the work experience and the *Plus One* initiatives. Therefore, the *Plus One* initiative was selected due to the social and civic element, the potential to observe multiple students simultaneously and as it connected all three aspects of the thesis focus - community, student and produced work of the LT in combination together. Starting points for observational notes were informed by Merriam & Tisdell’s checklist of suggestions to include:

- consideration of the physical environment
- participant characteristics
- activities and interactions
- the behaviour and impact of the researcher on the data.

(2015, p. 140)

The decision to employ a non-participant approach to the observation was influenced by two key factors. Firstly, non-participant observation allows for the collection of a greater volume of data through field note collection for the duration of the activity (Lui & Maitlis, 2010). If participating, field notes can only be made sporadically by the researcher as their writing is likely

to interrupt engagement in the activity itself. Secondly, the planned activity to be observed involved workshops and performances that engaged not only staff and students, but also a group of vulnerable young people in the care system. For ethical and safeguarding reasons, it was not possible to record the activity with audio or video technology which meant that researcher field notes and reflections were the only applicable forms of data collection. Therefore, a concerted focus on documenting those notes during the activity was paramount to ensuring detailed real-time data. Also, the workshop leader had already cultivated a level of trust with the young people and had introduced the students to them prior to any researcher involvement. It was important not to jeopardise or further complicate that relationship with a vulnerable group of young people.

One of the drawbacks of observation is that it is relatively easy for the researcher to misinterpret interactions, especially non-verbal communications and particularly in relation to cross-cultural interaction (Corbin & Strauss, 2015, p. 41; Patton, 2002, p. 291). In order to verify observations and follow up with participants, focus group sessions with participating students were arranged. The focus group sessions were the key method for incorporating student perceptions and experiences into the data. The collective group setting allowed for the contribution of student voice in a more relaxed environment, which provided the opportunity to clarify observational field notes and for further elaboration of pertinent themes arising from the students' own experiences. Clarification in relation to staff participants' observations were followed up at second stage interviews.

In addition to data that focussed on participants' experiences through interviews, observations and focus groups, further evidence was collected through obtaining documents both at the site of inquiry and through researching public archives and online media. These documents included: Current and previous National Portfolio Organisation (NPO) funding applications to ACE, which highlighted objectives in relation to economic capital (Bourdieu, 1986); University and Theatre webpages, which illustrated the outward face of the partnership within the public domain; course development documents, which illustrated both curricular structure and also planned changes for the revalidation of the university's undergraduate offer in theatre; associated marketing material, which illuminated institutional aspirations and values. ACE applications and web data, in particular, helped to provide evidence of the public face of the partnership and the perceived institutional values and objectives. These gave an alternative perspective indicating an institutional voice as opposed to individual or discrete teams. Funding applications also helped to provide key indicators in regard to relationships with the field of power (Bourdieu, 1993) that are

key to the success and sustainability of the individual organisations and, inevitably, the Learning Theatre itself. When viewed from a dramaturgical perspective some of these documents, particularly funding and policy documents, formed the ‘script’ for the performance, outlining clear institutional objectives and expectations around outcomes – the narrative outline for the partnership. Throughout the entire process I also documented my own perceptions, thoughts, feelings and responses to the data within a research journal (Corbin & Strauss, 2015, p. 37). These reflective notes provided another fruitful source of data for the study, helping to acknowledge my own position and influence in the process and how that has infiltrated the thesis. They are most evident in the dramatic descriptions and scenes included throughout - both the dramaturgical approach to analysis and the dramatic form of presentation.

2.4 Dramatising the Analysis

As an inductive study, analysis took place between each of data collection points and influenced focuses for future data collection in the form of more detailed investigative inquiry. Analysis and data collection were, in this respect, closely integrated and difficult to separate from one another as they simultaneously influenced each other. Data analysis broadly followed a 6 phase thematic analysis approach (Clarke & Braun, 2013). The process of each phase sought to make deeper connections and associations between data, towards abstraction and ultimately, the development of a central theoretical concept (Saldaña, 2011, p. 7).

Coding categories in the first cycle were based on *Eclectic coding* employing multiple approaches and operating as a ‘first draft’ for coding that ‘transitions to strategic ‘second draft’ recoding decisions based on the learnings of the experience’ (Saldaña, 2016, p. 212). The eclectic range of different approaches used in the first draft included: *Descriptive coding* (Miles et al., 2013; Wolcott, 1994); *In-Vivo coding* (Charmaz, 2014; Corbin & Strauss, 2015; Glaser & Strauss, 1967); *Dramaturgical coding* (Berg, 2001; Saldaña, 2011, 2016) and *Versus coding* (Hager, Maier, O’Hara, Ott, & Saldaña, 2000; Wolcott, 2003). The second draft of the coding process was contained within the phase of initial codes above and did not identify themes. Having employed a number of coding processes and supported them by supplementary analytic memos, it became clear that a dramaturgical approach to the data highlighted a number of connecting elements and drew aspects of the other coding processes together. Saldaña suggests six key areas around which dramaturgical coding might focus analysis. These are: Objectives; conflicts; tactics; attitudes; emotions; subtexts (2016, l. 147). These six areas overlap with a number of other approaches

employed in the initial eclectic method. *Process coding* specifically codes data as gerunds – attributing actions to participants’ responses and the processes of action as they develop to resolve conflict (Charmaz, 2014; Saldaña, 2016). This focus on action or active processes, the *doing* of the participant, is closely aligned with Saldaña’s ‘tactics’ as a code – what actions or strategies are employed to achieve goals (‘objectives’). Similarly, ‘conflict’ codes adopt a comparable analytic to *Versus coding* as outlined above, which seeks to establish key concerns around differences or challenges expressed by participants. As the study is predicated on differences between the two institutions or fields and how these are made manifest and are negotiated, differences and conflicts are a central concern of the study. Each of the six categories Saldaña outlines is focussed on the individual (character) who is being interviewed or observed. This focus on the individual and their actions is central to dramaturgical analysis as referenced at the beginning of the chapter with Goffman’s (1959) focus on self-presentation and role. Other advocates of dramaturgical analysis focus on different categories to Saldaña. Burke’s dramatist pentad identifies five specific areas of focus: Scene, Act, Agent, Agency, Purpose (Burke, 1969). ‘Scene’ relates to the setting or background, ‘Act’ is what is done, ‘Agent’ – who is doing, ‘Agency’ – how it is done and ‘Purpose’ – the reason for the act. There are obvious similarities between Burke and Saldaña’s approaches as they are both framed within a typical dramatic construct linking motive and purpose with the act. ‘Agency’ links with ‘tactics’, ‘purpose’ with ‘objective’. The main difference between them is that Burke draws attention to the setting and background and Saldaña references emotion and attitude into his work. Saldaña acknowledges more of the human in his approach acknowledging the emotional impact of interaction between human beings. Martha Feldman (1995) adds the consideration of audience when applying Burke’s pentad to her organisational research into a housing association, which aligns it more with Goffman’s approach. Hunt & Benford in their outline of a methodology of dramaturgy for research suggest four dramatic techniques: Scripting, Staging, Performing and Interpreting (Hunt & Benford, 1997) which also contain a variety of the elements consistent with the aforementioned approaches. There have been, therefore, a number of approaches and applications of dramaturgical analysis when coding data.

The ‘second draft’ coding categories within the analysis for this thesis responded both to these precedents, analytic memos (Saldaña, 2011, p. 98) and observations through the collection and initial analysis process. The categories that emerged encompassed a number of Saldaña’s codes that acknowledge human emotional response and focus on the action, but also added further categories in line with broader dramaturgical features. One category was *Setting*, which

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

was a key feature of the observational field notes involving space. This focussed on the scenographic and spatial arrangement at the research site, aligning with Burke's *setting* (Burke, 1969), Goffman's *regions* (Goffman, 1959) and Hunt & Benford's *staging* (Hunt & Benford, 1997) and incorporating performance analysis aspects that focus on scenography (Pavis, 2003). Another important category established in the second draft was *Role*. Role is a central feature of Goffman's work (Branaman, 1997; Goffman, 1959, 1961) and the consideration of role and the *dramatis personae* of social movements forms part of the scripting process within Hunt & Benford's (1997) model. Aligning with Bourdieu's concept of field (1993), understanding the notion of character and the roles inhabited within this project is fundamental to how participants position themselves and are positioned within the partnership field. It is informed by multiple variables stemming from an individual's upbringing and education to their experiences on the day of any given interaction. Bourdieu emphasises the importance of self-perception, both consciously and subconsciously, that develops as a result of habitus. He highlights how this affects how we are positioned and the positions we take within fields (Bourdieu, 1984, 1993). These positions are also established according to the capitals possessed by individuals, whether that be economic, cultural or social. Understanding the roles performed by participants also allowed for an analysis of what might be considered of value in the field, what Bourdieu refers to as 'the stakes in the game' (Bourdieu, 1993).

Beyond this second coding cycle, codes were then collected and clustered in related groupings in order to focus the data analysis further and begin to identify themes within them. This began the process of moving beyond the descriptive to the conceptual. Comparative analysis continued across codes, supplemented by further data collected as part of the next cycle in order to establish connections and relationships between established data codes, reduce the data down into more manageable chunks and, ultimately, define central themes arising from the study.

In dramaturgical parlance, the central/core category identifies the major conflict that initiates trajectories of action by its character/participants to (hopefully) resolve the conflict (Stern & Porr, 2011).

(Saldaña, 2016, p. 251)

A dramaturgical approach to data analysis is often associated with 'arts-based representation and presentation' (Saldaña, 2011, p. 130). This study is not designed to produce artistic outcomes through a performance. The presentation of material is, though, formed around narrative

vignettes that acknowledge the participants as characters in a ‘social drama’ and observations are presented in a semi-dramatised form, acknowledging my own role as audience and co-constructer of the material and that of the reader:

Instead of presenting a window to ‘reality’, a dramaturgical method serves as a constant reminder that researchers are in the business of ‘reality construction’.

(Berger, Wardle, & Zezulkova, 2013)

The development of this presentational style was part of the dramaturgical development of the research project itself. It emerged dynamically as I started to connect the various themes and the data through the writing process. The examples of dramatic form develop as the thesis progresses. Descriptions of the space and setting mostly evident in the latter part of this chapter are taken from field notes but are presented as if stage directions within a play. Similarly, the list of roles and descriptions of the Dramatis Personae in Chapter 3 are drawn from roles identified in the data but imbued with character descriptions resulting from my own analysis. Chapter 4 offers a more complete example of where the data has been collated within a dramatised script form incorporating dramatis personae, stage directions and action. This semi-dramatised presentation of field note observations, discussions and interviews is juxtaposed throughout with analytic, theoretical writing that takes a more academic tone. This presents the data in a form that regularly reminds the reader of the dramatisation and interpretation of data alongside offering significant findings in relation to the research questions, a type of *Verfremdungseffekt* within the writing (Brecht & Willet, 1964). Its form highlights the performative stage on which the research takes place.

2.5 The Unstable Stage

A shopping centre in autumn, floored with a beige-tiled, pedestrian strip leading its patrons from car park to street and back again, via its various retail offerings. It houses a modest symphony of shoppers shuffling between Sainsbury’s, SuperCuts and Starbucks (other outlets are available) as they go about their business. At one side of the shopping centre, towards some car park pay machines, sits the UK’s largest indoor market. It is now largely unoccupied, housing an ever decreasing and dispossessed number of retailers, surrounded by empty stall space - a stark reminder of recent economic struggles in the city. Opposite the market area sits the entrance to Derby Theatre. Its position is

announced by a colourful array of marketing material for its current and upcoming theatrical productions in its windows, on its walls and above the door. Outside sits a blackboard A-frame advertising the theatre café's menu of homemade delicacies in the hope of enticing passing trade. The side of the building is adorned with images and quotes championing the quality of the theatre's work - 'one of the very best', 'one of the finest', 'the most crucial theatre in the region' stand out in bold, red and black capitals. Above the main signage, housing the distinctive red logo of the theatre, are three banners hanging from poles that jut out horizontally into the space. They each present a production image with a tagline underneath: 'Home Grown Productions', 'Innovation In Our Studio Theatre', 'A Unique Learning Environment'.

As one of their four categories for a dramaturgical methodology in research, Hunt & Benford use the term 'staging' to refer to the 'processes of acquiring and administering materials, audiences and performing regions', including resources such as money and labour (Hunt & Benford, 1997). This use of 'staging' might be considered to reference the production elements of the performance. In theatrical terms, staging is also utilised as a term to represent the whole of the presentation of the performance to audience, incorporating a variety of scenographic elements such as sound, lighting, design and including the spatial arrangement of objects and actors. Patrice Pavis, in his questionnaire for analysis of theatre, identifies the relationship between systems of staging as one of five elements for the general discussion of performance, also identifying considerations in relation to on-stage and off-stage as part of scenographic enquiry, and presents a separate category in relation to 'Stage Properties' to examine their 'type, function, relationship to space and actors' bodies' (Pavis, 2003, p. 209). An analysis of the staging concerns the spatial arrangement in performance, the design and structure of the performance space and its relationship to actors and audience. It also concerns the means and modes of production of the performance itself, as these are inextricably linked to the forms of staging. Analysing how a performance is staged requires an examination of the physical and material elements of the performance itself together with the less visible modes of production in order to understand the impact on meaning and content through their relationship with each other, audience and performer.

Cultural geographers such as Doreen Massey (2005) and Tim Cresswell (2004) have noted that our association with places and spaces are central to making meaning and establishing our

identity within our surroundings. Those meanings are influenced and constructed by both the existing structures and the practices that occur in a place. Cresswell reminds us that place, as a concept, is unstable and can be thought of as constantly performed, through social practice and interaction. He attaches a meaning to 'place' as opposed to the abstract 'space' which holds little or no meaning, and that the performance of social interaction constantly redefines that place:

Place is constituted through reiterative social practice - place is made and remade on a daily basis. Place provides a template for practice - an unstable stage for performance. Thinking of place as performed and practiced can help us think of place in radically open and non-essentialised ways where place is constantly struggled over and reimagined in practical ways.

(Cresswell, 2004, p. 39)

The notion of place as an unstable stage for performance is a useful way of thinking about the LT, particularly within a dramaturgical framework for understanding. Within a theatrical sense, the stage or performance space is always imbued with transformative potential, reliant on the imagination of performers and audience. The performance of the LT analysed in conjunction with ideas around place, allows for a consideration of how its staging can be imagined and reimagined to attach meaning for the inhabitants operating within it, and is full of transformative potential.

Henri Lefebvre's (1993) notion of 'spatial trialectics' acknowledges the lived experience that happens between the material and imagined conceptions of space. How one conceives of space in the imagination, together with the materiality of that space helps to define the lived experience of the space, which operates between the two. The imagined conception of a regional theatre might sit at odds with the material location of such a building within a shopping centre as described in the beginning of this section. The lived experience of that space is located between these two conceptions in practice. Similarly, imagined conceptions of what a Learning Theatre space might be, in conjunction with the conceived material structures of the building and the partnership with the university are central to the practice and lived experience of the LT space. As a researcher, my own lived experience of the space drew attention to its importance in the performance of the LT project. This was supported by its prevalence in focus group discussions and interviews. This, in turn, led to focussed attention on the spaces in field observations and particularly participant behaviours or interactions in relation to the space specifically, alongside

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

documented photographs, as a key feature of the method to investigate the lived experiences of the space.

Within the LT, the design of the space, the configuration of the rooms, what is visible and audible to the inhabitants and the practice taking place within it, all contribute to the emotional and cognitive developments that produce a Learning Theatre, whatever that might be. Ownership and control of the space are therefore of primary importance. The spatial design and management is an important tool in the establishment and protection of power relations, identities and hierarchies within both the theatrical world and the world of Higher Education Institutions. Maggie Savin-Baden notes the ideological differences associated with different spaces and how they are managed in universities when they are conceived as sites of learning:

[...] the social architecture of universities tends to represent different ideologies – the lecture theatres of tradition and knowledge, the carpets and beanbags of innovation. Yet the control of space and the way it is valued and represented is evident through timetables, meetings, teaching and office spaces and organisational practices. This very ordering belies the way that university learning spaces shape not only student learning and staff practices, but also the very nature of higher education itself.

(Savin-Baden, 2008, p. 9)

Spatial control is a central concern of theatre practice wherein the regulation of audiences and space is a crucial element of the dramaturgy. Within theatre buildings this element of control of particular groups of individuals is also essential, establishing the identities, rules and behavioural expectations for individuals within the building. As Gay McAuley, Professor of Performance at the University of Sydney, identifies:

The theatre space is divided; it is a place of employment for some, a place of entertainment and cultural enrichment for others. The two groups have their designated areas within the space that is, in traditional theatres, quite rigidly demarcated and conceptualised in terms of front and back (“front of house” and “backstage”).

(McAuley, 2010, p. 89)

For Baz Kershaw, the control and design of space within theatre buildings is indicative and an instrument of its cultural domination and exclusionary disciplinary nature. It represents a consumerist ideology, dominating the body through its architecture:

[...] ensnaring every kind of audience in a web of mostly unacknowledged values, tacit commitments to forces beyond their control, and mechanisms of exclusion that ensure most people stay away.

(Kershaw, 1999, p. 31)

The ideology that Kershaw references here is based on Althusser's Marxist notion of Ideological State Apparatuses (ISA), which for him reproduce and embed behaviours and views that support existing dominant class structures (Althusser, 2014). Althusser identifies these apparatuses as material and embedded within institutions and their practices. Cultural and educational institutions (such as theatres and universities) are both highlighted by Althusser as notable ISAs. For Althusser, these apparatuses are repressive through ideological, indirect means as opposed to violent, direct means (as through armed forces or law enforcement) but they are always linked to material conditions. Kershaw argues that the architectural design and spatial practice within theatre buildings conditions the behaviour of the individual towards an ideology of passive consumerism. Herbert Blau has argued that 'Everything in the structural reality of theatre practice is ideological [...] As an ideological act in its own right, any performance involves questions of property, ownership, authority, force' (Blau, 2016, p. 447). Thus, how the LT is staged has ideological implications in terms of the knowledge and cultural behaviours that are evident in its spaces and practices. Ownership and control of these spaces is contested as a result of the integration of the university programmes into the building. The siting of timetabled university learning spaces, associated curricular structures and the semi-permanent residence of students within a busy and carefully controlled theatre building offers a challenge to previously established and controlled ways of working around the management of the theatre and the university student and staff experience. This challenge is negotiated through the interactions and lived experience of individuals as they perform in relation to the LT staging. Furthermore, the relationship of the LT to its environment outside of the building is also essential in understanding the ideological implications present in its staging. Jen Harvie highlights that the ideological implications of the production of a theatre are also very clearly evidenced by its relationship to its urban environment:

Where a theatre is located directly affects what it means. This is immediately obvious in New York City, where the received vocabulary for identifying different types of theatre is spatial: there is theatre on the main commercial thoroughfare of Broadway, and there is theatre Off-Broadway, off-Off Broadway and so on [...] Similarly, London has its

predominantly commercial West End theatre and its often not-for-profit fringe theatre
[...]

(Harvie, 2009, p. 25)

Within the UK, as those researchers writing about theatre have often established, the identities and meanings associated with regional theatres operating outside of London are influenced by a very different relationship to the central structures of power and funding, and their local 'regional' communities (Cochrane, 2011; Jackson, 2010; Turnbull, 2008). 'Region' is used as a geographical term by various funding agencies, including the government, in reference to areas that exist primarily outside of London. It is a generic title describing theatre in the regions or regional theatre, but often indicating no specific geographical area (Turnbull, 2008). The ideological implications of the term itself indicate a potentially pejorative meaning - an 'othering' which establishes London and 'the rest'. Derby Theatre would be considered a regional theatre, serving Derby city and the demarcation and region of the East Midlands, as defined by previous ACE regional boards (which have now again been centralised). The unstable stage of the LT is subject to the wider geographical context and associated implications of a regional theatre that finds itself located in an indoor shopping centre, opposite a disappearing but historic indoor market.

2.6 Learning Backstage

The stage door entrance to Derby Theatre. On the wall of the foyer is a noticeboard displaying student timetables, theatre room schedules and bookings, a staff picture board and promotional leaflets advertising studio shows and various workshop opportunities. Through a security door, a carpeted corridor houses secure dressing rooms on each side, the walls decorated with publicity shots of previous Derby Theatre main house productions, as well as an image of a youth theatre and a UoD student performance. The corridor leads to the DT studio performance space and the main teaching space for university students. Alongside it are also rehearsal rooms, a green room and laundry. Here, away from the public gaze of Front of House, the walls house numerous images of past student productions in varying sizes, rehearsal shots and publicity posters together with more university and student related information. At either end of the corridor is a set of stairs leading up to the main stage. Up there is where the magic happens - isn't it?

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

What became clear from the focus-group discussions, observations and interviews with student/graduates is that they felt an affinity with the 'backstage' spaces of the theatre much more strongly than the Front of House (FOH) spaces which are more public. The students in the *Plus One* Focus Group all concurred that they felt 'safer' in the studio downstairs and had some anxiety when they realised they would be working up in the Bistro area. They were hoping to work in the studio where they felt at 'home':

It's a safe place for us...we're just used to it...we've learned so much in that space...it's just home really isn't it? It's like we've built a camp downstairs where we're like 'yeah, this is my chair, this is her chair' and then it's like...[whispers] Noooooo...we're going *upstairs*.

(UoD student Focus Group discussion)

The backstage spaces of dressing rooms, rehearsal rooms and the studio, in which students are taught, are much more comforting for them. This is also re-enforced by the presence of documented student work here. The images of student work were predominantly found in the downstairs corridors and the rehearsal room: the backstage areas. In addition, the further away one travelled from the areas more likely to be populated by professional actors or theatre staff, the more prevalent images of student work became. The images of work in the rehearsal room and the corridor outside of it, at the side entrance of the theatre, were all of student work. This included five A1 posters of past student productions on the corridor walls with numerous photographs in the display cabinet outside and multiple A2 images in the relatively small rehearsal room as shown below in Figure 1 and Figure 2.

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre



Figure 1 - DT Backstage side entrance/exit corridor, leading to laundry and workshop.



Figure 2 - DT Rehearsal Room wall images.

Productions: Something Wicked This Way Comes (UoD Theatre Arts, 3rd Year - Studio), Girls Like That (UoD Theatre Arts, 2nd Year - Main House), Peacemaker (UoD Theatre Arts, 3rd Year - studio)

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

In the corridors leading from the dressing rooms to the main stage, there were ten images of work displayed on the walls, eight of these were of professional productions, one was of a second-year students' main house production and one was of a Youth Theatre production:



Figure 3 - DT Backstage corridor from stage door, wall images (1 of 3).

Productions: Solace of the Road (DT - Main House), Odyssey (DT - Main House), Joan (Milk Presents - Studio), Antigone (Pilot Theatre/DT co-production - Main House)

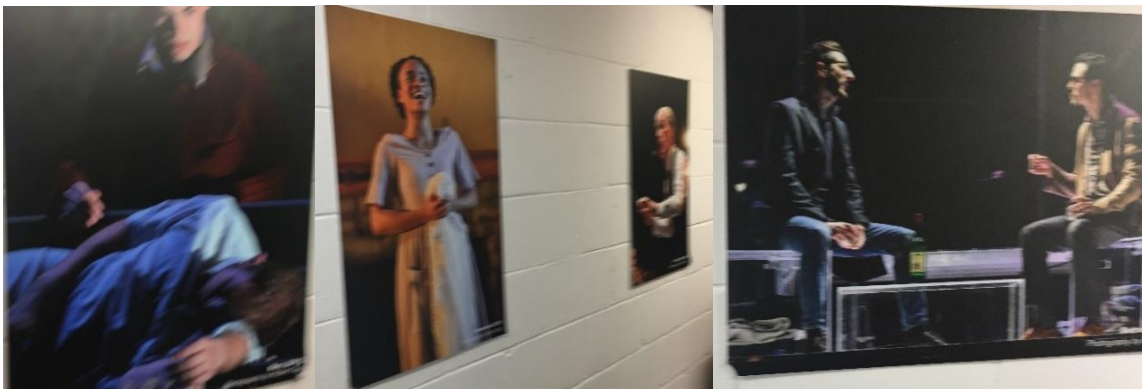


Figure 4 - DT Backstage corridor from stage door, wall images (2 of 3).

Productions: Kes (DT - Main House), Cinderella (DT - Main House), Brassed Off (DT - Main House), Betrayal (DT - Main House)



Figure 5 - DT Backstage corridor from stage door, wall images (3 of 3).

Productions: DNA (UoD Theatre Arts 2nd year - Main house), Ruckus in the Garden (Derby Youth Theatre - Main House)

It was noticeable to me as I considered the photographs of the backstage area, in terms of their dramaturgical function, that they reflect explicit attempts by the university and the theatre to make students feel at home in the building, especially within the areas that they most frequently occupy. As the cultural geographer, Edward Relph, notes (1976, p. 49), 'To be inside a place is to belong to it and identify with it, and the more profoundly inside you are the stronger is the identity with the place.' Within the identified backstage areas of the building and particularly the studio and the rehearsal room, the students appear to feel very much inside the theatre and identify with it, both in terms of behaviour and emotional connection. That feeling is both supported and shaped by the imagery surrounding them.

Upstairs, both in the theatre office and in the public-facing Front-of-House (FOH) spaces, evidence of student presence and images of student work were less obvious. However, during field observations, I noted examples of student work from costume and set design students prominently situated side-by-side with professional work in the upstairs bar and FOH areas for the 2017 Xmas show, *Peter Pan*, as shown in Figure 6.



Figure 6 - DT Front of House, *Peter Pan* set design display (Christmas 2018).

The juxtaposition of the student work with the professional design provided a strong example of how the building integrates undergraduate learning into its professional programme, although this was more obviously focussed on the design curriculum, in the form of an exhibit, as opposed to the performance degrees. Evidence of work related to the performance-focussed degrees included the one-off, pre-show performance as part of the *Plus One* work featured on the opening night. Beyond the *Peter Pan* example, I saw no further examples of student work on display from the students studying performance within the dynamic FOH areas. Images on the walls in the upper foyer where audiences enter the main auditorium are all of past professional shows. Inevitably, these FOH areas are influenced by show-specific marketing strategies, which change quickly and can often be dictated by visiting companies. Home produced shows offer more scope for flexibility, but they are also clearly linked to strong marketing activity. Similarly, within the theatre administrative office, displays included various schedules and timetables associated with the theatre departments, including a section for the university programmes but images of theatre 'work' were all of DT professionally produced shows, including those posters situated directly above the desks where academics sit.

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

The FOH box office areas and café which are situated at the shopping centre level where patrons access the theatre, perhaps unsurprisingly, focus on marketing current and upcoming shows, as well as positive indicators or reviews of previous theatre work. The focus on learning for the organisation is clearly evident in terms of promotion, with a sweeping wall mural prominently displaying a quote from The Guardian theatre critic Lyn Gardner which reads ‘Increasingly the most crucial theatre in the region because of its emphasis on learning, nurturing and nourishing’ (Figure 7).



Figure 7 - DT café wall mural.

There is an area designated for children to encourage family access and produced shows which have costume examples positioned around the area with parcel tags of information about the costume and associated production attached. The link with the university is also scribed within the wall mural that states that the UoD College of Arts students ‘learn and perform’ in the building. It includes an image of a student main-house production from 2016 nestled amongst a variety of images from the theatre production archive. University courses are promoted on the back of the theatre brochures displayed in this area as well as some university branding, but the

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

primary focus of this area is very much on promoting the theatre productions in the main house or studio. This is what one would expect from the public access areas of a regional theatre that produces and receives work and is subject to the demands and fluctuations of the market.

During my observations, there were very few students visible in these areas of the theatre, either in the café or in the upstairs bar area. The relatively sparse student visibility was marked during the brief moments of access by the students as they made their journey across the public space to other areas by their markedly different behaviour in comparison to their behaviour in the backstage areas. Goffman's comments on socially performing in the *front region* might indicate a way of looking at this:

The performance of an individual in a front region may be seen as an effort to give the appearance that his activity in the region maintains and embodies certain standards...One grouping has to do with the way in which the performer treats the audience while engaged in talk with them or in gestural interchanges that are a substitute for talk...The other group of standards has to do with the way in which the performer comports himself while in visual or aural range of the audience but not necessarily engaged in talk with them. I shall use the term 'decorum' to refer to this second group of standards.

(Goffman, 1959, p. 110)

As they entered the public areas of the café and box office, student behaviour demonstrated a marked shift in volume and energy. They spent very little time in these areas and seemed to present a very different version of themselves as individuals or as a group when they were in them. That is in keeping with Goffman's ideas on 'decorum' mentioned in the above quote in association with the public nature of the space. Goffman's audience within this example might be considered to be the public and, potentially, DT and theatre staff, with the students functioning as the performers in Goffman's example. The students performed a version of themselves that was understated and quiet, careful not to disturb the café patrons or draw attention to their presence. This formed a contrast to the more exciting promotional material visible on the walls that celebrates learning and the university programme. Certainly, it was in contrast to the student presence in the backstage areas identified above and in the spaces at the university campuses. Arguably, these observations indicate a respectful student cohort who are conscious not to disrupt the paying customers at box office or the café or the theatre staff. The business of the theatre must continue alongside the presence of the students. However, it also indicates how the

relationship between the spaces of the theatre and the students influences and legitimises certain behaviours and hierarchies. The public spaces of the LT seemed to induce behaviours from students that reduced their status and noticeability. This is consistent with the 'acceptable' forms of behaviour associated with theatre buildings and their patrons as indicated by Nicholson (2011), Kershaw (1999) and others. This may be another reason that there is a sense of comfort for students with the backstage areas as opposed to FOH and it raises important issues around feeling welcome and connected to theatre spaces even for those students studying within the theatre. What is important in this example is the delineation of the space within the building and how it presents and influences perceptions, feelings and certain behaviours, particularly for the undergraduate students.

The differentiation between 'downstairs' (backstage) and 'upstairs' (FOH) areas and who works or is present in these spaces was also alluded to in an interview with a staff member on the creative learning team discussing a *Plus One* session I observed:

The theatre students are down in the studio and things are going on up in the auditorium and sometimes it can feel a bit, I don't know, separated in terms of the things that we do, but then when everything comes together, it's amazing.

(DT staff interview)

Her positive impression of bringing the professional work and the student work together is highlighted by the interviewee, but she does again indicate a feeling of separation between the students 'down in the studio' and the wider work of the theatre 'up in the auditorium'. It should be noted that the work happening upstairs to which the interviewee refers, with the exception of the main house performances, is often community, education or youth work which otherwise would likely have been housed in the studio or rehearsal rooms. The fact that it isn't is due to the privileges of the university programmes as they have 'hired' the space for the duration of the academic year as part of the Service Lease Agreement for the College of Arts. In this respect the wider learning activity of the theatre has been displaced. Follow up focus group discussions with a different year group confirmed the sense of unease that students feel when working in the upper foyer spaces and particularly the open bar areas, despite the fact that they are 'authorised' to be there:

We've got the bistro and the upper foyer areas upstairs which we've been told we can use as a space to do whatever, I think the only place we can't use is the main stage...The

problem with the bistro is that it could be a room on its own but it's got no doors on it, its wide open...There's an idea in my head that when we are rehearsing in an open space that people are going to come and judge us for rehearsing in the upper foyer, whereas if someone was to come in down here [the rehearsal room] and saw us rehearsing they'd be like [shrugs] 'yeah well'.

(Focus Group 2 discussion)

There is a suggestion from a graduate interviewee that, historically, when the university programmes first moved into the building, she felt unwelcome as a student in these upstairs and FOH areas during the day, although she thinks this has changed now. She said:

Now you feel more welcomed in and part of the building and stuff, like part of the way it flows kind of thing. Because I had experience of like staff, maybe staff that don't work here anymore that, kind of like, begrudgingly didn't want us there, kind of thing, and if we were sat in the foyer which was a space that is open for students to use, that we weren't allowed to be there and things like that. But I think it has changed a lot more now.

(UoD graduate interview)

There is no suggestion in any of the interviews or Focus Group discussions that staff discourage students from occupying these FOH areas in the current climate. Rather, students reported that it is made clear to them that the spaces are open for them to use and book as they wish, and attempts continue to be made to make them feel more and more welcome and at home in the building. There remains though, as I have indicated, a distinction between FOH and backstage areas of the building that delineates the 'professional' performance work as belonging FOH and the university learning work as backstage. That delineation is supported by the design of the spaces, promotional material and the behaviour and experiences of students in these areas. Looking at this delineation in terms of the construct of the building, it situates the university students in the basement and the professional performance work of the building at the summit. Bourdieu reminds us that positions in social space are often directly observable within physical spatial arrangements:

The structure of social space thus manifests itself, in the most diverse contexts, in the form of spatial oppositions, inhabited (or appropriated) space functioning as a sort of spontaneous metaphor of social space. There is no space, in a hierarchical society, which is not hierarchised and which does not express social hierarchies and distances in a more or

less distorted or euphemised fashion, especially through the effect of naturalisation attendant on the durable inscription of social realities onto and in the physical world.

(Bourdieu, 1996a, p. 13)

Whilst the staging of student work primarily in the downstairs areas is, in a large part, a result of the 1970s design and architecture of the building, and seemingly arising from a natural effect, it nevertheless presents a representation of the hierarchical relationship both in terms of physical space and social space, despite extensive efforts to make students feel at home.

2.7 Contested Stages and Border Transgressions

As identified above, the spread of activity across the theatre building and into the upper foyer is, in part, due to the extra demands placed on the theatre as a result of the university courses being primarily sited there. The college and theatre have a Service Lease Agreement that secures the 'hire' of the studio and rehearsal room as university teaching spaces for the duration of the academic year. This creates a very unusual dynamic, as it positions the university's College of Arts as a kind of 'tenant' of DT. This is further complicated by the fact that the university, at a strategic level, purchased the lease for the building in 2009 (Devlin & Boyden, 2012, p. 3) and is, therefore, in many ways both the landlord (to DT) as well as a tenant (for the retail company *Intu*, who own the shopping centre). The increased numbers of staff, students and associated practices within a building that was not originally designed to accommodate such capacity, inevitably has an impact on spatial demands. Lack of space was identified as a major concern for the success of the LT in the original pilot project report (Devlin & Boyden, 2012) and was an issue that arose, unprompted, in interviews and discussions conducted to support this thesis:

A main challenge is space...things like rehearsal spaces. So, you've got a professional theatre rehearsing for a show and you've got students who are learning and rehearsing for a show or learning techniques and other aspects. Well can you put them in the professional theatre when actually the staff at the theatre need to be doing their job? Now clearly, they can shadow, they can learn but at some point they need to apply, they need to practice. So, I think it takes fairly careful managing in terms of timetabling and allocation of time, but also scheduling throughout the year because, obviously, there's periods when the theatre is incredibly busy and scheduled almost back to back, and there will be other periods when the load is slightly less. And what we try to do is obviously go

in when the load is slightly less, but I am sure there's times when it doesn't quite work but um...and in that case, I suppose, I think, the theatre has to win because they've got budgets to meet, they've got performances to deliver, they've got a published programme.

(UoD staff interview)

Control and scheduling of the space is highlighted again here as an important consideration. As I discussed earlier, Maggie Savin-Baden (2008) highlights the nature of timetabling and rigid structuring of the control of spaces in HE and how it can be at odds with the way space shapes learning. Within the LT, scheduling is particularly tricky to negotiate due to separate timetabling systems for the university undergraduate course and the theatre spaces and the tenant /landlord complexities. The control and management of those spaces is contested, as is illustrated by the prominence of the images of student work in those rooms within which university students have more presence. There has to be flexibility, as illustrated in the interview citation above noting how the published programme of the theatre and its commercial concerns might need to take priority at certain times. The run up to Christmas towards the end of autumn semester is a notable example.

One example of how this congestion has been addressed in the LT is in the use of the bistro and upper foyer bar areas to house workshops and education work, costume fittings, company meet-and-greets or private hires. This provides an element of public exposure for those people working in such spaces due to their open architectural design. Theatre staff often pass by or traverse the space when going about their daily business. Because of this, there is likely to be a greater sense of 'performing' when working in these spaces. The notion of the wider spaces of the LT as stages for performance is emphasised. There is an element of exposure and vulnerability to working in this way, but it also allows for advantageous moments of synchronicity. One such example was when the professional cast for the *Peter Pan* production met for the scheduled 'meet and greet' and opening read-through of the play. This was scheduled to take place in the upper foyer, just after one of the *Plus One* workshops I was observing in the adjacent bistro room. As the cast and company were arriving in advance of the meet-and-greet, the workshops were still happening. This led to a moment of synchronicity where the professional company started to observe the young people working on the play, whilst keeping mindful not to intrude. As the workshop finished, the full company had assembled in their seats in the upper foyer, prepared for the read through. This allowed the young workshop participants to witness the company

assembling, see the connection between their work and the professional programme and be immersed into the wider life of the building. It also allowed the professional company to observe the way their production was integrated into the social and educational work of the Learning Theatre and its connection to the local area. The fluidity of spatial use led to a much greater sense of integration for the activities of the LT, despite its challenges. The spatial relationship identified here represents an overlapping of borders where the fields of practice intersect within the physical environment. These borderlands offer a liminal space (V. W. Turner, 1967), an in-between, where usual structures that separate the two groups and their practice are temporarily suspended and the potential for new identities and practices can emerge.

Due to a shifting focus of the theatre's activities as the Learning Theatre identity evolves and the resulting spread of practice that challenges established spatial borders, a disjuncture is created. Practices occur that might be considered out of place, such as a theatre workshop happening in a space designed as a bistro or a bar area. Cresswell (2004, p. 103) refers to a thing or behaviour that is out of place as an 'anachorism' (as opposed to an anachronism in relation to time). He uses this notion in a wider political sense, considering anachorisms as transgressions against the established order of things and referring to out-of-place sexuality, for example, or out-of-place human beings such as refugees, but the idea is a pertinent one. Cresswell establishes transgression as both spatial and socio-cultural:

Transgression simply means 'crossing a line'. Unlike the sociological definition of 'deviance' transgression is inherently a spatial idea. The line that is crossed is often a geographical line and a socio-cultural one. It may or may not be the case that the transgression was intended by the perpetrator. What matters is that the action is seen as transgression by someone who is disturbed by it.

(Cresswell, 2004, p. 103)

As noted in relation to the backstage/FOH divide, the space within the theatre building is constructed around a hierarchy and history associated with the prominence of the professional theatre product, where the secrets of the backstage remain hidden and where, in the examples provided, the university education operates primarily behind the scenes. As the learning activity, both of the university and the theatre's Creative Learning department, and presence of students spreads across more of the building, the sense of disjuncture between the expected activity and the associated designated spaces becomes tangible. One transgression here might be in relation

to the student perception. Authorisation to populate and work in FOH spaces was noted to have been given to students (Focus Group 2 discussion), yet some students noted that they felt, ‘as if people were going to come and judge us for rehearsing in the upper foyer’ (Focus Group 2 discussion) despite being authorised to do so. This suggests a strong perception from the students themselves that this type of work does not belong in these spaces. Whilst they are explicitly authorised to be in them by lecturers and staff and somewhat more implicitly through their position as fee paying undergraduates, to practise within these spaces become acts of transgression against an ideological position associated with those spaces historically. Furthermore, the placing of these activities in FOH areas starts to encroach into the public domain as the sounds emanating from the upstairs filter down to the café and a greater presence of students and ‘learners’ becomes more noticeable. These type of transgressions, whilst lacking the political resonance of the examples Cresswell uses, offer an opportunity to disrupt established hegemonies around the construction of the theatre building as a whole. It is not a political act of defiance in the same way that Cresswell highlights sit-ins or strike action - I am referring, after all, to the activities of a group of university students studying on a theatre course within a theatre building together with all their associated privileges. University undergraduates are not generally thought of as an overly marginalised social group, although on occasion, as with *Plus One*, there is some impact on marginalised groups. It does though, create a disruption to the expectations of what happens in the spaces of the theatre beyond the designated performance stages, who makes it happen and the associated meanings between them. The staging of the Learning Theatre in this sense takes on a transgressive frame that challenges how we think about and perceive the place of learning in theatre buildings. It encourages learning to break free from backstage and make its presence more visible in the building, establishing itself as an integral element running through all of the theatre’s activities. It becomes the connective material between the produced work and society and can be seen in all of its spaces .

2.8 Stages for learning

The pedagogic design for the Contemporary Theatre and Theatre Arts undergraduate students in the building is primarily focussed on studying the practical aspects of theatre craft. Student practical classes are housed in the Theatre Studio, Rehearsal Room and other available spaces . ‘Academic’ lectures and seminars are generally held at the Britannia Mill campus of Derby University where there is a library, housing discipline-specific texts and classroom spaces more

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

consistent with a modern university building. Classes timetabled here for the performance students typically include research classes and those with a focus on theatre history and context. The geographical distinction between where the ‘practical’ and ‘academic’ elements of learning take place reinforces the separation of research and practice for students whose ‘academic’ research happens in a separate building (university campus) to where industry practice happens (the theatre).

This distinction is, again, partly determined by the physical constraints of the theatre building. There is very limited facility in the theatre building for writing or to house large volumes of paper-based academic texts or journals. The space is highly congested and lacks the scope to house numerous desks and computers. The learning that happens in the Learning Theatre remains primarily experiential, practical and ‘non-academic’. It happens through practice, observation, reflection and discussion but the theatre environment suggests a distinct separation between research based on reading and texts or accessing digital archives and the practice of theatre itself. Spaces for writing are relatively un-catered for in the building but remain a requisite feature of the curriculum. This spatial configuration is in contrast with a desire to eradicate the research/practice binary which still seems pervasive in the minds of students, as indicated by discussion in the meeting observations and through various responses in focus group discussions and interviews. During my observations staff discussions highlighted the persisting need for the eradication of such a binary; during interviews a graduate interviewee distinguished the academics on the programme from practising professionals by virtue of the fact that they are more focussed on ‘marking essays’; and the *Plus One* Focus Group were in agreement that they would much prefer to be focussed on ‘doing, rather than reading’ (Focus Group 1 discussion) which they saw as more valuable. The indication here is that the cultural capital (Bourdieu, 1986) gained through research and academic enquiry is seen by students as having less value than a working knowledge of the practice taking place in the theatre. The physical separation of these two elements in the staging of the LT reinforces a distinction between the two. It suggests ‘academic’ learning is connected to industry practice only remotely and remains hidden in the work. It remains not just backstage but ‘off-site’. Recent attempts to situate seminar-based lectures at the theatre have been met with resistance by students due to their concerns around the appropriateness of the rooms and facilities:

The Rehearsal Room, a white walled room, with a black dance floor covering housing a few tables, chairs and a white board. It is situated directly below the main stage and next

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

to the laundry. The distant sounds of the main stage performance in progress filter through from above and the sound bounces off the walls as the conversation ensues

Spkr 1: We had a seminar this year, in this room [rehearsal room] and it was awful, like you can hear the echo. It was horrible to have a discussion in this room, but this is where we were put. And we were like, this is crazy why are we not at Brit Mill for a seminar?

Spkr 2: Yeah.

Spkr 1: ...and, so that kind of stressed us out. I just think it makes logical sense really, like if we're having a lecture or a seminar then it should probably be in a classroom

(Focus Group 2 discussion)

The university has responded to this feedback and re-located seminars back at campus-based spaces. This example demonstrates students exercising their economic capital and strong field position as 'customers' to shape how the LT stages some of its academic learning activity. It also highlights how their perceptions around the cultural capital of various types of knowledge can further reinforce that distinction. I am not suggesting that seminars should be held in spaces that, acoustically, are in opposition to a discussion-based approach or that the theatre should have a fully stocked library. It seems clear though, that the separation of the physical environments in this way can only reinforce distinctions that we, as educators, are trying to eradicate. The consequences of such a separation are that the value of discrete ways of knowing and learning only seem to hold value in their individual field. The distinction between 'academic' and 'practical' becomes ever more pronounced with little connection between the two. This reinforces the division highlighted in the opening chapter whereby university learning and industry practice can seem so conflicted. It seems necessary, therefore, to find ways of attempting to address that within the staging of a Learning Theatre and it is an area that the university and theatre are discussing. Inevitably, it requires further investment in material resources. Again, the notion of transgressing the boundaries of spatial distinctions in the theatre offers a way of thinking for how 'academic' elements can become more integrated and become a more prominent element of the LT performance.

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

In relation to the staging of the practical and experiential learning that happens as part of the curriculum, the observation of and reflection on 'professional practice' is central. Academic staff negotiate access to rehearsals and run-throughs with the director and arrange observation of such activities which is then reflected upon in class. The presence of students and academics within that rehearsal environment immediately transforms the 'rehearsal' into something different and the room in which they are rehearsing into a stage, regardless of where they are at in their process. One senior staff member of the theatre described this type of environment as a 'live classroom' positioned as 'an example for the students to learn from' (Theatre staff interview). In this context, the students (and academics) take on the position of audience or spectator, with the illusion of being privy to the backstage 'secrets' and processes of theatre production. Much like the non-participant observer effect (Lui & Maitlis, 2010), however, the participants will also be aware of being viewed by an outsider, in this case a group of outsiders, with their activities and the very spaces they inhabit becoming material for analysis.

There are also some modules designed to more fully integrate students into the working company through work shadowing, for which the effect is much reduced, but the concept of observing professionals at work is central to the notion of the live classroom in this context. This is also the case for the learning that happens outside of the curriculum, as the students inhabit the theatre building more generally. Potentially, all staff members of the theatre, when going about their business, are exposed to the analysis of an academic body and the student cohort, which seeks to investigate the function and processes of the theatre industry. This does raise certain ethical implications and official observations of the professional work as part of the learning strategy are negotiated and agreed in advance to address these. It also adds another level of exposure throughout the building, to include the front and backstage areas, from the box office and catering, to the administrative office. It also includes the formal learning processes and activities of the academic team as they interact with students within the theatre offices and spaces of the theatre and the theatre staff become 'audience' to that. This is a very different experience to interactions within a university building, where one is likely to be surrounded by other academics or students familiar with the behaviours and cultures of the environment. This re-emphasises the notion of the LT as a performative stage across the entire building as backstage and front begin to seep into each other.

2.9 Negotiating the Borderlands

The hierarchical nature of the theatre as a building, in terms of where students are situated and feel comfortable, can be viewed as indicative of a relationship that still prioritises theatre production and output over learning within the undergraduate programmes. The prominence and comfort of students in backstage and downstairs areas, the anxiety evident for them when working in upstairs or more public sections of the building, and the lack of examples of student work in these areas highlight the distinction. The upstairs/downstairs distinction is reminiscent of the class divide in aristocratic houses whereby the workers and servants generally inhabited 'below stairs' areas, and travelled via secret corridors to remain out of sight except when performing their public duties, in full finery (Lethbridge, 2013). The connection between upstairs/downstairs and backstage/FOH can be seen as a consequence of the architectural design of the building at Derby but does have some resonance.

The distinction between backstage and frontstage in terms of a theatre is predicated on the secrecy that Goffman alludes to in hiding the inner workings of the performance, but in considering the presence of students in the building it certainly presents some serious considerations in relation to hierarchies. Actors in the theatre prepare their work in secret ready for the unveiling to the audience, where they reveal the fruits of their labour and (hopefully) take their plaudits. The bulk of the student work is not presented for public consumption, and that seems appropriate in terms of a pedagogic approach that is centred on learning and process as opposed to product. The spatial configuration in which the activities of the LT occur, though, undoubtedly, privilege the professional product, particularly the work that occurs on the main stage. This also seems appropriate as the bulk of its work is theatre production and the quality of that work forms the basis for its use in Higher Education. Alongside the example given in relation to images of student work being predominantly situated in backstage areas, all images viewed were of productions, essentially in the nature of publicity shots. There is often the practice of displaying rehearsal shots in the Front of House area as part of the marketing for a show and I have witnessed such examples at the LT although they were not present at moments of data collection. These types of images are also more transient according to the show. The more permanent images on display, which made up the data collected were all focussed on the final product - the performance, the show. This suggests an ideological approach to the staging consistent with preserving and maintaining the privilege of established, main house production work. The images were production publicity shots, indicating a clear focus on marketing and sales, even for the youth theatre and university. This is positioned as the product of learning, although

of course, the images cannot and do not capture that. The processes of learning whilst captured in the variety of images of educational work at the theatre that feature in brochures and on the website, do not readily feature in the physical environment of the theatre building.

The dominance of the professional output within the building is undoubtedly influenced by strong commercial concerns which are often seen to have to take precedence, particularly within such a volatile market. This thinking is consistent with Ball's assertion that despite an increased emphasis on learning within theatres, their primary function is to make and present plays (Ball, 2013, p. 157). Elements of the staging - the configuration of the building space, its design and the segregation of specific activities and its inhabitants in this way positions the professional production work as exemplar. This is reflected in the pedagogical approach that frames students (and often academics) as audience, observers within the professional rehearsal room. Whilst the classroom or studio offers a place for reflection and analysis of those observations, there was little evidence of spaces or opportunities for that reflection and analysis to influence or impact upon the existing professional processes. This is underpinned by the separation of academic learning, research and writing from the practice of theatre in relation to where the activities are situated. The distinction is supported by the students and is also seemingly reflected in their attitudes towards reading and writing and academic success which seem to be distinct from theatre practice and employment, beyond certification. Again, economic influences are pervasive in the form of student fees and associated expectations around facilities. Students are exercising their economic capital and associated position as consumers to encourage the acquisition of certain types of cultural capital consistent with maintaining existing structures. From this point of view, the dramaturgy of the LT staging – its form and relationship to audience and performers, is consistent with the passive consumerist ideology inherent in theatre buildings that Kershaw highlights (Kershaw, 1999). Its product (selected rehearsals and elements of professional process) is displayed at a specified time (negotiated between academics and theatre staff but in line with timetables) in a carefully constructed space where its audiences (students/academics) quietly observe the performance and discuss amongst themselves later in the interval or after the show (classroom reflection). This view retains a separation between industry and academy, with the Learning Theatre more of an observatory model in terms of its staging which reinforce exclusive structures. Thus, the borders of the fields of Higher Education and Theatre Industry remain guarded and protected.

Conversely, where the constraints of the Learning Theatre space and setting become more difficult to negotiate, a different dramaturgical reading of how the LT is staged can be offered. The ‘anachorisms’ (Cresswell, 2004) of activities in unexpected places such as the upper foyer or bistros, viewed as transgressive in relation to established behaviours and perceptions within a theatre building present a staging that encourages a liminal space operating between the borders of the fields. The fluidity and fluctuation of the space in the LT is an indication of how the space might be used beyond the possibilities within the delineated performance areas. Whilst the physical resources and configuration of the space determines an expected type of activity – a collision of established backstage and FOH activities and areas provides a potency that provokes a re-thinking of how inhabitants and visitors experience the building and the practice of the Learning Theatre. This is much more in keeping with Savin-Baden’s ideas around smooth learning spaces in university curricula, drawing on Deleuze and Guatarri’s distinction between the smooth and the striated:

It appears that apart from the kind of education that occurs in the liberal arts colleges of the USA, most curricula worldwide are striated. These curricula are characterised by a strong sense of organisation and boundedness. Thus, learning in such spaces is epitomised through course attendance, defined learning places such as lecture theatres and classrooms, and with the use of (often set) books [...].

Smooth curricula spaces are open, flexible and contested, spaces in which learning and learners are always on the move [...] there is a sense of displacement of notions of time and place, so that curricula are delineated with and through the staff and students – they are defined by the creators of the space(s).

(Savin-Baden, 2008, p. 147)

It also offers a view of the LT that is in keeping with ideas of place as unstable (Cresswell, 2004) and the latent potential of theatre space as a transformative site for/of performance. The notion of the LT as a social stage for performance from this viewpoint allows us to consider it as a site of possibility and openness as opposed to boundedness and fixity. The staging form thus performs learning throughout the building, integrated into the day to day. It encourages not passivity but boldness to transgress existing boundaries. The obstacles to this type of staging are a pre-occupation with the building and its spaces as a monied resource, the reinforcement of hierarchies related to spatial boundaries for the students, staff and public and the scenographic

Dramatising a Learning Theatre

Chapter Two – Staging the Learning Theatre

design of the spaces that represents and shapes behaviour and learning towards existing practice. The LT, when viewed throughout the course of the research data collection points, has evolved and developed in an iterative process designed to remove these borders and allow the opportunity for students, staff and public to perform and re-perform what a Learning Theatre might be. The creation of unstable and contested stages is integral to that. Ongoing critical engagement with how university-regional theatre collaborations are staged in spaces and the implications for the types of learning that they foster is crucial for future developments. These stagings have the potential to impact upon and be impacted by the roles that individuals perform in relationship to each other and the space. The nature of these roles and their dramaturgical function provide the focus for the next chapter.

Chapter Three — Dramatis Personae

It is dramatis personae, not actors, that endure; indeed, it is dramatis personae, not actors, that in the proper sense really exist.

(Geertz, 1974, p. 35)

Dramatis Personae as a term, usually relates to the cast of characters in a performance or play, the roles enacted by individuals engaged in a drama or narrative (Soanes & Stevenson, 2005). Beyond a fictional frame – the intended, planned and rehearsed performance of a written play or narrative as experienced in a traditional theatre-going experience – we might also consider the notion of *Dramatis Personae* within society. Cultural anthropologist Clifford Geertz's quote above is in specific reference to life in Balinese culture as he saw it in the 1970s but suggests an indicative position that resonates with the focus of this chapter. This is in line with the ontological position outlined in Chapter 2 that sees life as performance rather than performance as a metaphor for life. The focus on the *Dramatis Personae* of the LT is on the roles performed by individuals and groups of individuals. It is these roles that endure within the partnership model as personnel change, students graduate, and new students enrol. A distinction between social actors (as opposed to theatrical actors) and the roles they play is not one I make during the thesis. Rather the roles played both define and are defined by those individuals throughout their social interactions. Thus, *Dramatis Personae* presents another crucial dramaturgical element within the analysis of the LT performance. The variety and types of roles played and how they relate to each other and different dramaturgical elements, indicates how the relationship between learning and theatre in the partnership is experienced. Ultimately, this helps to shape meaning for those engaged within it. A significant focus within the chapter is on how the performance of specific roles might impact on social position, relative to each other in the field (Bourdieu, 1993). This raises questions around which *Dramatis Personae* might be appropriate within a Learning Theatre partnership as well as, crucially, who gets to play them.

3.1 Roles and Expectations

The Student	Debt-laden, consumer, jobseeker, learner. Lowly.
The Academic	Administrator, researcher, teacher, salesperson. Expert.
The Director	Artist, gatekeeper, potential employer. Godlike.
The Actor	Celebrity, artiste, creative, poor, jobseeker. Popular.
The Stage Manager	Organised, efficient, hard-working, busy. Crucial.
The Producer	Networker, co-ordinator, financier. Powerful.

Within a dramaturgical analysis, the notion of *dramatis personae* or the cast of characters is a central element to understanding the interactions between individuals and the relationships at play in the social drama. Professors of Sociology Louis Zurcher and David Snow, in their research on social movements refer to the varying 'cast of characters' (1981, p. 472), their associated and expected roles and responsibilities, and their interaction at individual and group levels. This involves the development of identities and roles for movement participants, including antagonists, victims, protagonists, supporting cast members and audiences (Hunt & Benford, 1997, p. 3). Goffman (1959, 1961) also writes extensively on the notion of role within his sociological analyses, placing a key emphasis on role-taking and role distance, which I will outline later in the chapter. The notion of role as opposed to character is an important distinction, as the analysis is not dealing with fictional constructs as developed by the playwright or the professional actor within a play, but with roles that are embodied in social life. Theatrical approaches to characterisation, and how the theatre actor might perform their role for the audience though,

does provide some useful insight for the analysis of the performed roles in the LT in relation to how it informs our perceptions and expectations around certain roles such as the university theatre student, academic or theatre director.

Within modern Western theatre and acting theory, the embodiment of a role is often associated with characterisation or the creation of a character (Stanislavsky, 1996). Variations in acting technique differ significantly in terms of the relationship of this character to the 'self' of the actor. In the formal acting styles of the Early Modern and Medieval period, for example, actors portrayed specific types or archetypes of character by engaging in stock recognisable physical postures, gestures or vocal qualities to present a character that was familiar to audiences. This is also consistent with formalised approaches in many types of non-Western theatre (Meyer-Dinkgräfe, 2001). Specific Western theatre styles that are present today, such as Pantomime, still rely on these recognisable tropes or visual cues to signal to the audience the character or character type that is being presented. This provides a shorthand for the audience, a quickly recognisable form that allows them to establish the role of villain or fool or another role almost instantly. These types of performances revel in their theatricality making a clear distinction between the self and the character played but still reflect elements of life that we, as audience, recognise as familiar. The performance of LT characters such as *The Academic*, *The Student*, *The Director* within these theatrical styles could quickly conjure an archetypal image. The Dramatis Personae of the LT when viewed in this way elicits a number of associated precepts and expectations.

Advocates of a more naturalistic approach to characterisation, based on Stanislavski's 'System' approach (Stanislavsky & Hapgood, 2013) or Strasberg's 'Method' (Strasberg & Morphos, 1987), indicate much more of an emphasis on the theatre actor and the role merging together. This typically involves immersing oneself so deeply into the portrayal that the difference between oneself and the role being played is, ideally, imperceptible to the audience, a transformation in which an actor almost 'becomes' the role (Hagen, 1991; Stanislavsky & Hapgood, 2013). Though usage of the terms differ wildly in theatrical discourse (Ackroyd, 2004), I will refer to this as a representational style of acting. In naturalistic, representational productions, the subtleties and nuances of character portrayal are much more complex, and the archetype is far from recognisable. Thus, the Dramatis Personae of *The Academic*, *The Student* or *The Director* would become associated elements of character that inform rather than define. There remain, although subtle and often hidden by the actor, clues for the audience that inform our understandings and

expectations associated with the characters in the performance. For the theatre actor, this is informed by a deep analysis of the text, which gives clues to the embodiment of the character. Elements of character backstory such as education, social upbringing or employment, for example, will present clear guidance for the actor as to the potential physical, mental and vocal attributes of the character (Merlin, 2011; Stanislavsky, 1996). The play or text, therefore, provides the initial structure from which the actor begins to understand and develop the character for the audience. Before he or she does that they must first audition and be cast in the role.

The list of Dramatis Personae as outlined at the beginning of this section provides a very simplistic way of viewing some of the roles that are cast in the LT. It assumes an archetypal approach to the LT performance based on job titles and generic groupings of individuals, but does, nevertheless, provide information about the nature and expectations of the role and the individuals who may be cast in them. In one way or another, all participants in the research have auditioned for the role they perform and the distinction between the roles is very clear. They have either successfully applied as a student for the undergraduate programme or been interviewed and appointed in a specific professional capacity. A clarification of expectations in terms of behaviour within those roles is even provided in 'performance' texts such as university learning contracts, job descriptions, performance management targets, funding obligations and assessment criteria. These are the structures of the 'play text' within which the social actor, like the theatre actor, begins to understand and develop the roles they play. The individuals inevitably inhabit a range of roles throughout their social interactions in the LT, but the perceptions around the behavioural expectations associated with these primary roles (Goode, 1960) are fundamental to the structure and hierarchies at play in the field. This type of approach draws from structuralist theories that underpinned initial developments in sociological role theory (Parsons, 1991).

Alongside this, is the way individuals and teams of individuals execute their roles through their agency and interactions. It is the theatre actor's individual interpretation of their role, within the structures of the text, that is of significance and can help to define the role in future. Many times, the same role is performed by different actors in different productions and it is the actors' individual interpretations or agency which determines the portrayal and, in part, its reception by the audience. There are expectations surrounding familiar and iconic roles such as *Hamlet* or *King Lear* that audiences have come to expect and yet it is the idiosyncrasies that each actor brings to their execution of the role that allows it to remain in our memory or consciousness for it to have maximum impact. Often, it is precisely this difference to previous portrayals that allows it to stand

out and make an impression. Individual agency within the execution of a role is as important as the expectations (individual and shared) which surround it. In life also, expectations associated with any given role cannot be assumed to be universal and are governed by the interactions and shared understandings that develop between individuals and groups of individuals through those interactions in particular settings (Mead, 2015; J. H. Turner, 2001). How the role of *The Academic*, for example, is embodied in the LT is a result of expectations around that role, the individual's interpretation of the role and the social interaction of the performance. Acknowledging the importance of the structural approach, which focuses on the determinant features of a role, and interactionist modes of thought which bring attention to shared interactions in executing and defining particular roles within society, therefore, underpin the analysis within this chapter.

Throughout data collection and analysis, archetypal groupings of roles such as *Students*, *Academics* and *Industry Professionals* became evident in the language used to describe or discuss the various individuals and groups of individuals interacting in the LT. These formed initial categories within which to analyse and group some of the responses in interviews and focus groups. However, this not only reduced the data to a generic mass, it also became conflated and virtually impossible to distinguish. Often, data collected from one individual contained information related to another individual and the perception of the role that the other was performing. Data was still coded in relation to roles but often included a mixture of self-perception and description by others. The expectations and perceptions from others surrounding roles assigned or taken, were often as important as the perceptions and execution of the role by the actor. As Mangham and Overington acknowledge:

We learn about Estragon not only from what he says about himself, but from what others say about him (principally Vladimir), to him (and how he responds) and about what he does (or fails to do).

(Mangham & Overington, 1987, p. 146)

Therefore, as part of the method for analysing the roles undertaken within the LT, I drew on data taken from interview questions around individuals' own assumed roles, their perception of others and the roles they inhabit, and observations around the execution of these roles within the collaborative practice. This data was coded not in line with associated archetypal roles as outlined in job descriptions and by their 'position' in the 'textual' structures of the LT but according to

social interactions and my own ‘audience’ interpretation of these. These codes remained part of the data set attributed to the student cohort or ‘academic team’ but the more diverse roles described, referred to or enacted were coded individually. This provided a new set of roles or *Dramatis Personae* evident in the LT which are represented in the ‘word cloud’ image in Figure 8. The coding frequency, how often a particular role was coded from the data, is represented by the size of the word. The roles emerging from the coding process present a markedly different set of roles to consider in the partnership. Unsurprisingly many of them highlight a variety of different aspects of educational roles such as Teacher, Facilitator, Lecturer, Mentor or Academic. Due to the focus of the research, a number of these are also related to positions of authority and status such as Leader, Owner or Dependent:

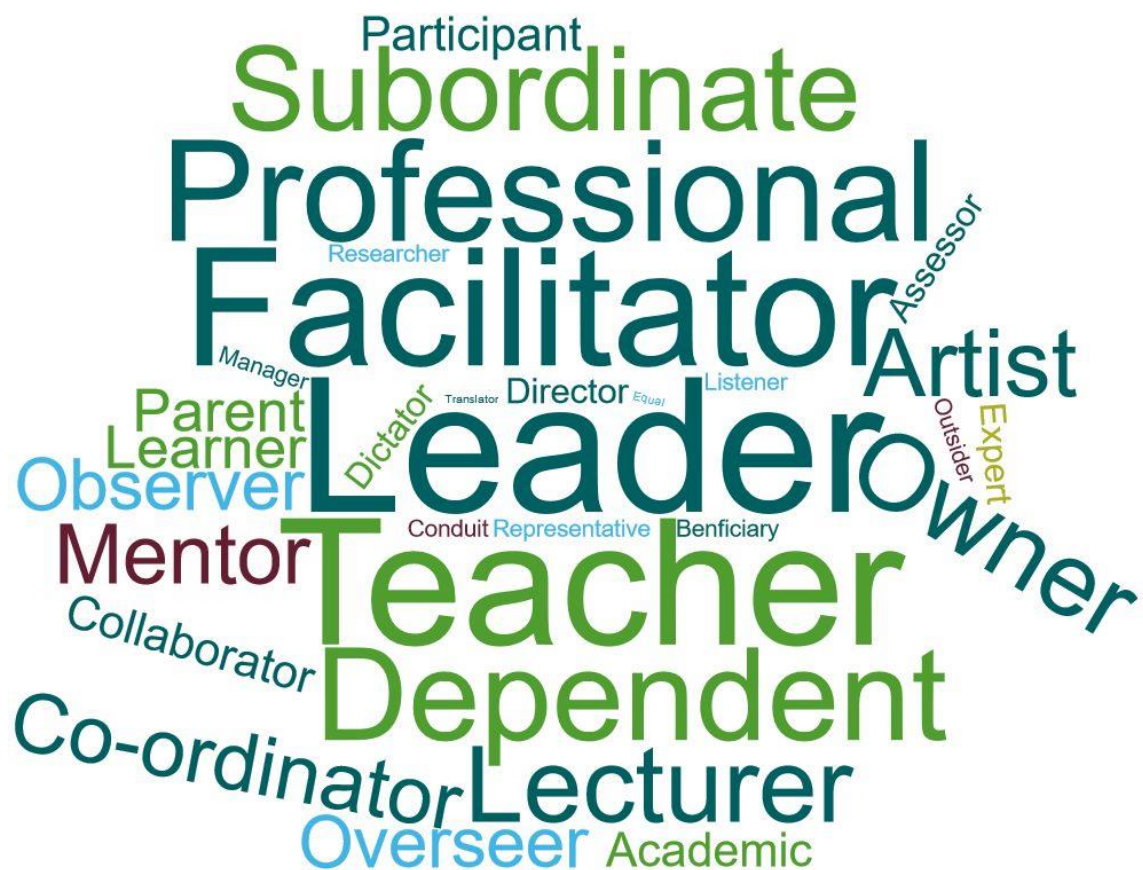


Figure 8 - Word Cloud illustrating coding frequency of *Dramatis Personae*.

3.2 Status, Position and Hierarchies

Role use (Callero, 1994), is of particular relevance in considering position or status in the social order and how it can facilitate access to various forms of capital. Roles, taken from this perspective, are:

[...] tools used in a competitive struggle to control other resources and establish social structures. Consequently, bureaucracies and other fragmented and oppressive structures cannot be accepted as inevitable. They must be viewed as social constructions and the product of role use.

(Callero, 1994, p. 230)

Associating status with roles assigned, roles taken and role use is a key element of the analysis within this chapter as it indicates shifting hierarchical positions for the actors relative to each other. This illuminates the positions and position-taking of the actors within the Learning Theatre when it is considered as a field (Bourdieu, 1993) and it gives indication to the perceived associated values of specific cultural and social capital – ‘the stakes of the game’ (Bourdieu & Wacquant, 1992, p. 98). The notion of a competitive game within a dramaturgical analysis is consistent with Branaman’s (1997) readings of Goffman’s approach. Branaman identifies three metaphors that Goffman used to analyse social life, comprising drama, ritual and game. The drama metaphor she sees as being open to use with the other two, but it is dependent upon the interpretation of Goffman’s approach as being either concerned with the moral (ritual metaphor) or the manipulative (game metaphor). The combination of a dramaturgical reading within a game-based approach that sees actors attempt to gain an improved position through control of their social interactions aligns well with Bourdieu’s (1993) concept of field position. It also focuses the analysis very much on the relative struggle between actors and groups of actors and their roles within the LT to sustain or acquire the various forms of capital at stake. The strategic decision-making required to sustain status and control within the interactions, as outlined later in this chapter, point to competitive approaches to the interactions. Taken from a role-theory perspective, this highlights a strong distinction between the actor and the role played by the actor, emphasizing the duality of the actor’s performance. This duality is further highlighted by Goffman’s notion of role-distance, whereby the actor actively demonstrates (sometimes through resistance) their separation from the role. For example, in a *Plus One* workshop observation, one particular student, having been active as a workshop participant alongside the *Plus One* participants, was observed, during a brief lull in the activity as distancing herself from them. She

stood apart and resisted engaging in conversation with them. At interview, the student acknowledged that she had actively sought to distance herself from the *Plus One* group to maintain her status as someone that would be leading the workshop in future and this illustrated that she was both part of them and apart from them in their role:

A young woman, The Undergraduate, approximately 21, leans back in her chair and shrugs, nonchalantly. She speaks with a strong Central European accent.

The Undergraduate: Like yeah, we are participating with you, but we are not going to stand on the corner and speak with each other and things like that.

(UoD student interview)

This student's own perception of the cultural capital she possessed through her level of education and associated knowledge, understanding and familiarity with the art form and its processes, manifests in this example through how she positioned herself and her role in relation to the participants. Her tutor's feedback for the assessment was that she needed to commit more fully to the workshop activities as a participant. Through her resistance to full commitment to the activity, the student was playing her student-participant role in the workshop but also highlighting her actor role as someone that held a higher status in some way. This is not to suggest that there is an authentic self as distinguished from the role performed. Goffman indicates that the distinction of the self as distant from the role is also part of a performance, to illustrate the kind of person, for example, that might be considered worthy of playing such a role. As Branaman (1997) highlights, Goffman's dramatic approach incorporates both the moral and the manipulative aspects as individuals are concerned with the moral standards of society and, more importantly, *fostering the impression* that these standards are being upheld. These moral standards of society include associated and accepted hierarchical structures.

Within the LT, understanding these structures and positions is further complicated as the established codes of conduct and positions between academics and students in the university or theatre staff and customer/audience in the theatre become de-stabilised by the integration of activities for the two institutions. This is similar to the de-stabilisation of expectations in relation to activities in the space as examined in Chapter 2. The effect on role of space and staging in relation status is further illustrated by the complex tenant/landlord/guest relationship. The economic capital that the university possess in terms of its position as landlord to the theatre is balanced by the cultural capital embodied by the theatre's collective staff which is recognised as

having great value in this field - their professional knowledge, expertise and experience of running the theatre building. The theatre organisation are tenants but have a sense of ownership of the building. The university college in which the theatre undergraduate programmes are situated, as a result of hiring the space back from the theatre, is positioned as a kind of secondary tenant of the theatre, a sub-tenant. This position as a sub-letting tenant highlights how aspects of the institutionalised cultural capital possessed by academic staff, in terms of academic position and educational qualification has less value in the field and have less control over the resources and structures of the building. The undergraduate programme, being positioned as secondary tenants illustrates a dominated position and this can be reflected in terms of how individuals perceive their own cultural capital within this context. Their connection to the wider university and the demands for a successful undergraduate programme, however, highlight how the related economic power of the university as landlord and the theatre's reliance on its funding, raises the status of the college in the relationship. So, the college are simultaneously both sub-tenants and landlords. This allows for the renegotiation of the space and the values attributed to academic knowledge and experience and for further accumulation of certain forms of cultural capital. The sense of belonging within the theatre building, the familiarity with its processes and an engagement with how these spaces and processes develop allows for the acquisition of embodied culture over time. Similarly, students - who can be viewed as guests in this relationship, usually present for a 3-year period, rely on their perceived economic capital as customers in the exchange. This appears to provide them with a little authority to try and acquire the social and cultural capital they hope for, initially through their connection to the university. Again, viewed as customers whose economic contribution and official feedback is essential to the success of both the university and the theatre and as community residents, they can be seen as both owners and guests in the relationship.

The duality of role within the LT is of particular note, as everyday activities are exposed to an increased level of observation and scrutiny in the name of education. The environment of the LT was described by one interviewee as a 'live classroom'. Whilst the integration of the specific activities within the theatre is often carefully managed and planned in line with appropriate ethical guidelines, the notion of a live classroom whereby theatre activities can be observed and utilised as learning experiences adds a separate layer of performance to the roles undertaken. The scrutiny and observation of the activities on a regular basis and the knowledge that the roles within the theatre might be taken as models, either for examination and critique or as exemplars, provides a heightened sense of awareness for the actors performing those roles. Similarly, the

interactions between academics and students in relation to learning and teaching about the discipline of theatre, witnessed by individuals that are unfamiliar with the culture of university life but with sufficient industry knowledge and experience to form an opinion on those interactions, might become more considered. There is an extra layer of audience for all involved and the notion of role and the presentation of role is subsequently impacted. The developing environment of the Learning Theatre enhances a duality of role that encourages a reflective and considered approach. Mangham and Overington, in their work on the dramatic appearances of organisations align Goffman with Brecht to explain this type of thinking about role:

The closest organisation literature gets to Brecht is, of course, the work of Erving Goffman. His view of all of us as performers depicts each of us as not committed to any role but manifest in every role; like the Brechtian actor, we perform and simultaneously hold our performance up for inspection

(Mangham & Overington, 1987, p. 150)

As the LT model continues to develop and the integration between students, academics and theatre staff progresses, the impact of the live classroom concept on role performance may become less pronounced. Within the research period there was still a strong sense of performing for an external audience, further reinforced by the notion of team and team performance.

3.3 Re-defining identity through multiple team performance

Goffman's concept of team performance is predicated on the presentation of an impression that operates outside of the individual to form a coherent and co-operative team identity:

Whether the members of a team stage similar individual performances or stage dissimilar performances which fit together into a whole, an emergent team impression arises which can be conveniently treated as fact in its own right, as a third level of fact located between the individual performance on one hand and the total interaction of participants on the other [...] The concept of team allows us to think of performances that are given by one or more performer.

(Goffman, 1959, pp. 85–86)

Dramatising a Learning Theatre

Chapter Three – Dramatis Personae

Membership of such teams is not specifically related to individual role. Being a staff member, for example, might not necessarily assign team membership within a particular social context. It is determined by the context and setting itself and concerned with establishing the 'definition of the situation' (Goffman, 1959, p. 108). A team performance might consist of a variety of academics, students and theatre staff to foster a wider impression to an audience consisting of individuals occupying similar positions within the organisations. Membership of such teams is fluid according to the setting and not limited by the classification of student or staff of one organisation or another. The team performances observed in the LT were also utilised to influence the dynamics and perceptions of these role classifications more generally. In the student forum meeting that I observed, there was a clear attempt to present a LT team performance that encouraged the eradication of any distinction between the university and the theatre by the students. The meeting was hosted as part of an attempt to garner student feedback on the course and their experiences and to allow students the opportunity to interact with selected staff from the theatre about their future directions. A member of the theatre's Creative Learning department operated alongside academic staff as part of the team, although the presentation to students was mainly 'directed' (Goffman, 1959) by an academic who was leading/hosting. At the outset of the meeting, students were invited to report on their experiences and needs to help guide future improvements. The theatre staff member in the meeting made an interjection, as perhaps a reminder to the leading academic, to present the LT as one entity:

A glass walled open room in the foyer of the theatre, opposite the auditorium doors. Around 25 students are seated on chairs grouped together in clusters. At one end of the room are a number of portable tables, pushed together and topped with a now depleted buffet of crisps, sandwiches, pastries, soft drinks and assorted disposable plates and cups. To the side of the buffet and further forward towards the seated group is a TV and stand, connected to a laptop and attended by two staff members, one male, one female, who are fiddling and checking connections in an attempt to get some AV footage playing. Next to them are two more female staff members, The Academic and The Co-Ordinator. Images of past student theatre productions in Derby Theatre appear on the screen, featuring a number of the faces in the room. The students start to chatter excitedly in reference to the images:

The Academic: We want to know what you enjoyed, what you have learned and what you need, so we can keep/ improving.

Dramatising a Learning Theatre

Chapter Three – Dramatis Personae

The Co-ordinator: We - includes the theatre. We are all the Learning Theatre.

The Academic: Yes, we mean we [makes a grand, sweeping gesture to the room, indicating the whole theatre building and all the staff present].

(Field notes)

This performed sense of unity was further expressed again as a reminder towards the end of the meeting, this time by the academic staff member and with no prompting. Whilst the team performance in this observation appeared to foster an impression of no distinction between the theatre staff and the university staff, it remained at odds with other aspects of the meeting that reinforced the distinction. The opportunity to have meetings and discussions with theatre staff was framed as happening at the end of the meeting as something that occurred after feedback on course-related experience, with a number of the slots for these meetings still available to students and actively promoted by the theatre's Creative Learning staff member during the feedback discussions in an attempt to increase uptake. Also, alumni that were invited to be part of the forum presentation to students indicated the value of the theatre and theatre staff but framed it very separately from the academic programme:

The group of students sit listening to three young men aged between 21 and 25. Graduate 1 who speaks with a Western European accent, Graduate 2 speaks with a Central European accent, Graduate 3 speaks with a southern English accent. The Co-ordinator has a broad smile on her face.

Graduate 1: The theatre is so great. All the skills you need are housed in the theatre.

Graduate 2: You have to use the theatre, it's an amazing resource that you have access to.

Take advantage of the people in the building

Graduate 3: But you need to do it yourself. Outside of the course.

Graduate 2: Yes, that's what we did.

Graduate 3: And now we have our own theatre company.

(Field notes)

Goffman highlights the need for teams to agree on the 'party line' (Goffman, 1959, p. 91) in order to maintain a fostered impression successfully. He acknowledges that team members can

disrupt this line but that does not preclude them from being part of the team. Their membership is exactly what gives their disruption power. What seemed problematic within the presentation in the forum meeting was that there was some confusion as to the 'party line'. Whilst the attempt to integrate team membership into a cohesive whole was expressed, there was a distinct and palpable delineation between the academic team, the theatre team and the student team (who represent the audience in the context of the LT). The interjection of the theatre staff member to prompt the inclusion of the theatre as part of the academic feedback process, might also be viewed as a positioning for greater influence over the student journey.

In other situations, the differentiation of team membership and party line was much clearer. Students that worked in the building, during house open times, became part of the theatre team presented to the public and provided a consistent message in line with the accepted protocols of their employment. This was in contrast to the role that they employed during the day when they were engaged in their studies or were consulted in their role as student, but it was evident whilst they were working at the theatre. During timetabled hours, they assumed membership of the student group and, when called upon, engaged as active members of specific teams that might revolve around that membership. There was, though, a certain residual privilege afforded to these individuals that remained even outside of the working hours. Student/staff members have access passes that allow entrance to hitherto unavailable areas of the building (e.g. the administrative offices) for other students. There are rules prohibiting them from using these during the times when they are in the role of students which, as far as I am aware, are generally adhered to, as students switch between their staff/student roles. The increased social and cultural capital (Bourdieu, 1986) that is acquired through student integration into the theatre-staff team offers the same opportunities as any eager theatre student who wishes to gain work experience within the industry, whichever theatre or organisations that may involve. Within the Learning Theatre collaboration, though, this connection is heightened, as the environment is also the place and site of learning within their studies. Learning experiences can often be led by theatre staff with whom staff-students have a stronger relationship than do non-staff-students. This arguably positions those students who occupy staff positions in the theatre in a more dominant position than their peers in terms of their learning journey as a result of the social capital acquired through their part-time staff position. Furthermore, the knowledge of working practices specific to DT provides an accumulation of cultural capital that is likely to be afforded high value from those theatre staff. Inevitably, all individuals strive to develop greater knowledge and understanding inside and outside of their studies and all will occupy a different position

according to their experiences and the various capital they hold within a given field. Within the case study, the dual membership of the two groups creates a greater imbalance in the student cohort in relation to environment and role within their studies and a potential source of confusion and conflict as individuals negotiate and renegotiate involvement in both.

Shifting membership across team performances was also evident in the observations of the *Plus One* workshops and was specifically impacted by the collaboration in comparison to other student experiences in the module. As highlighted earlier, one student involved in the collaboration was at pains to establish her higher status position as a university student, who would later be leading the workshop, whilst simultaneously performing the role of a participant within the workshop exercise that was led by the theatre staff member. This duality is often present for students as they lead workshop groups and switch between participant and workshop leader at various times. Ordinarily, at this stage of their final-year studies (level 6) students work as a group of individuals with equal status and share specific roles between them to co-ordinate workshops in an external community or school setting. There is usually a teacher or figure of authority present to ensure safeguarding standards and to deal with any emergency or disruptive behaviour that may arise, but very rarely do they have input into the execution of the workshop delivered by the students, beyond the initial briefing and planning stages. Within the *Plus One* observations, as students shifted between leader and participant roles, their lack of assumed authority was evident and it was seemingly impacted by the presence of the theatre facilitator, who was observing and guiding (field notes). They clearly remained positioned as students, learning from the facilitator. The *Plus One* optional part of the module was always planned as a more controlled and managed initiative. This was because the Theatre Co-ordinator felt the young people in the project were particularly vulnerable and, therefore, it required much stricter monitoring and control from the theatre facilitator (Derby Theatre staff interview). This was agreed with the module leader on the academic team, although the level of student autonomy remained unclear. The impact on the student role in this setting appeared to be a reduction in autonomy and status in comparison to other groups operating in settings outside of the theatre. The focus-group discussions framed the greater input from the facilitator as advantageous and comments were made that they didn't realise they would get extra help and how lucky they were in comparison to other students who didn't have that sort of experience. It may well be that the learning experience of the students in the theatre was enhanced by the opportunity for more observation and guidance, but expectations around their role and status shifted from

autonomous, independent facilitators and reinforced their position as a student and non-professional.

During the assessed workshop that I observed during the *Plus One* initiative, the integration of the university's formal procedures with the delivery of the theatre programme also disrupted and displaced the theatre facilitator within her usual role. As a requirement of the assessment, the students were expected to lead a workshop independently and were assessed on various skills in relation to the Applied Drama module learning outcomes. The workshop was observed as part of the assessment by the module leader and one other academic, in addition to me as the researcher. The theatre facilitator integrated herself into the group of workshop participants and became part of the presenting team (Goffman, 1959). Her role became confusing as she helped present to the audience of assessors which was in conflict with the assessment procedure. During my discussion with her after the workshop, she confirmed that she found it 'difficult not to interfere with the workshop as it was the students' assessment' (field notes) and that she was uncertain about her role on the day. The role of the theatre facilitator in this setting complicated the usual level 6 student experience as she provided input to the students that reduced the amount of autonomy and status that they held. The additional level of control desired by the theatre staff, if students are to be involved in delivering workshops as part of the theatre offer, even at level 6, potentially positions the students in a much lower position hierarchically to their peers than if they were delivering projects more autonomously in a separate context, and yet offers extra support in terms of teaching. Conversely, one might argue that by delivering learning within the context of the professional theatre, the level of experience the students have, actually positions them in a more advantageous position than their peers who operate in settings without that extra 'professional' support. What is clear is that the integration of the academic programme into the activities of the theatre and vice-versa, de-stabilises previously established role boundaries and expectations for students and staff.

3.4 Upstaging and Re-casting Professionalism

The Researcher: So, many times have I heard the word 'professional'... What does it mean to you?

The Academic [laughing]: Ha-ha! Uhh...well... [Long pause] ...[Sighs]...

That's a really good question because there's a bit of me that still sees the professional as being somebody who...it's their main vocation it's what they do and it's what they earn their money through which is the typical standard of the professional. Um...but I guess it's more to do with attitude as well in this context and approach and enquiry, you know. So, I think that... But I think that there is still that old sense of unless it's how you earn your crust, that's not your profession [inverted comma gesture]. You know? Which, I think, is why we are very much seen as the *academics* because that's our job and not as the *professionals* because I'm not a jobbing actor anymore and so I'm not a professional actor. You know. Even though I've got a history of ten years of being a jobbing actor... don't matter anymore. I sit in a cupboard and I come out and I deliver my lectures. *[laughs]*

The Researcher: Is that the case?

The Academic: No, it's not the case. But I think that's what it is, and I do think, you know...that bugbear of ...of...being...of having that kind of ...sense of myself as a professional being stripped away from me by the perceptions of the people in this building and I can understand it because I *am* the academic you know. I sit at my computer and then I go and deliver my lectures. I'm not performing in any shows, I'm not directing any shows, I'm not producing anything. You know. Other than student work. And so, I can understand why the perception is ...well we are...this is...

[pause]

Derby Theatre work in this building and that's what they do all the time. But I am not doing that...

The Researcher: Do you want to?

Dramatising a Learning Theatre

Chapter Three – Dramatis Personae

The Academic: I might do. *[laughs]* I quite enjoy what I do.

The Researcher: You seem frustrated.

The Academic: *[shrugs and nods]* Yeah. Yeah. I am frustrated in feeling like there is not the acknowledgement of that.

(UoD staff interview)

The interview transcript above illuminates one of the main tensions that arises through the de-stabilisation of roles within the LT and its impact on status within a new environment. The interviewee feels her sense of status and standing as a lecturer and her previous experience as an artist is devalued by the close integration of the theatre ‘professionals’ who seem to be positioned as having more cultural value within the model. ‘Professional’ in this context seems to equate with being currently active within the theatre industry as a main form of employment. The cultural capital that this academic has as a result of her experience both as a professional actor and as an academic and teacher has had its value reduced within the LT setting in comparison to within the university. The way the interviewee describes her role, position and experience demonstrates her perception that this is the case. Whilst she is frustrated about the situation and expresses a desire for it to be recognised and valued more, she appears to understand and justify the position. The value of cultural capital possessed in this field to establish a professional status appears to be linked to temporal concerns - not so much in terms of years of experience and knowledge but in terms of current time - being active in the industry now.

The cultural capital associated with the knowledge and educational attainment necessary to secure an academic position holds far less value. This view is given further weight by responses from a variety of respondents in the data collected. During Focus Group discussions, when describing the experience of the *Plus One* initiative, the ‘limit’ of studying in a lecture as opposed to in a ‘professional setting’ was discussed as a key advantage. The ‘cookie jar’ of skills that the lecturer talked of giving them was compared to a much larger ‘golf bag’ of skills that the theatre facilitator would be likely to have (Focus Group 1 discussion). A graduate interviewee talked of the allure of the ‘shiny professionals [...] and artistic people who are doing their job day-to-day’ in the building as opposed to lecturers who are ‘focussed now on the course and doing your essays’, comparing the ‘lowly students’ [herself included] to the ‘God-like figure’ that is the Artistic Director (UoD graduate interview). Theatre staff interviewed also used the term ‘professional’ in a similar way to refer to themselves, indicating a dominant position for the industry-professional

role in relation to the university theatre academic and suggesting that students were more likely to take feedback on board from the former:

The Co-ordinator: The fact that they've [the university] bought a theatre then their theatre courses are regarded as better than if they weren't in the theatre - being delivered alongside professionals. My feedback has been that...the students listen more to [theatre staff member] because she's seen to be the one doing it professionally even though [academic staff member] is really experienced and has done years of delivery as well.

(DT staff interview)

The field-note excerpt quoted at the beginning of this section makes it evident that these perceptions impact upon the individual's sense of her own position. This places her own status and role into confusion. Her authority and status that is associated with the role of *Academic* is cast into doubt by the integration of the industry professional into the learning relationship and environment. In dramaturgical terms, it is as if she has been upstaged and re-cast into a new role by the other players. As sociologists Jan Stets and Michael Harrod comment:

Actors come to see themselves as others see them. More generally, when one takes the role of others and sees oneself from others' perspectives (Mead 1934), the meaning of the self becomes a shared meaning. A self-other merger of perspectives occurs: the self becomes one with others. In this way the self is not only individual, emerging as a distinct object, but also social, formed in association with others.

(Stets & Harrod, 2004, p. 155)

It is important to note that this 'upstaging' does not seem intentional. It is driven by the desire to improve courses and to focus on what students most readily respond to. It is not a new phenomenon to have a visiting industry professional deliver lectures or even whole modules as it is a common occurrence across many Higher Education Institutions. Interviews indicated that both Leicester DMU and Northampton University engage with their theatre industry partners in this way, particularly in relation to level 6 performance-based modules. Both of those examples, though, are very distinct elements of the programme and supplement the usual learning environment of the university. At Derby, the immersion of the programme into the theatre building creates a different dynamic due to the regular proximity, availability and greater

integration of the industry professional into the pedagogic design. The data suggests that the players in the LT, on reflection, are aware there is little difference in terms of actual learning content that is received from the industry or the academic team. Rather, it is a perception formed about the role of the theatre professional in comparison to the role of academic, despite the fact that they both seem to be delivering the same thing. A graduate interviewee, who had a representative role on the theatre board, when asked about the differences between the two roles responded:

The Representative: I suppose...[pause]it's not overly different. I think academics have their experiences in theatre and such, but they are focussed now on the course and doing your essays and doing that...where, the people who are working in the theatre are currently...doing the work at the theatre and you can have a snippet of what is going on right now. And obviously you have academics that do work on the side-line and things like that so...I think it's just they are your lecturers and they are there to teach you about this course but then you have these shiny professionals who are on the side, who you want to talk to because they're not teaching you. They're like *special*. I think it's just ... obviously you have academics who are specific in certain things but then you have, like...little extra bits that you've never thought of that they [the professionals] can tell you about.

(UoD graduate interview)

Certain senior theatre staff have actively taken steps to redress the impact of this perception with academic staff in the development of new course documents. One example of this is in relation to the development of programme and module specification documents for the new programme. Interviews with staff indicated that the draft documentation written by the academic team after an extensive consultation process with the theatre team, originally described academic staff team as containing members, 'many of whom are professionals'. The feedback from a senior theatre staff member on reading that draft was that all academic staff were professionals and the documents were subsequently changed to reflect that reality (UoD staff interview). The perception of what it means to be a 'professional' in the context of the documentation extends to include elements such as academic qualification, expertise, previous experience, attitude and behaviour. A narrower perception based on current main employment in the theatre industry, however, seems to prevail as indicated by the language and responses of the interviewees and focus groups, which influences the relative role positions of the players in the

LT. This is consistent with other research into the creative industries, outside of theatre, in which academic practitioners or those no longer working in the creative industries can have their professionalism questioned and undermined (Noonan, 2013, p. 150).

Artist-academic, Alison Shreeve, in her research into academics negotiating the world of professional practice and academia in arts-based subjects, reminds us that the presence of the industry professional in a learning and teaching setting does not necessarily equate to greater levels of learning:

An oversimplification of the relationship between practice and teaching assumes that there is a direct cause and effect, a kind of osmosis of knowledge from the presence of the professional practitioner to students. This relationship has been questioned in the arts by Eisner (1974), who noted that simply having an artist in residence did not enable students to understand how to become an artist.

(Shreeve, 2011, p. 80)

Despite this, the LT role relationship in this context seems to point to a much more dominant role for the industry professional over the academic. The use and understanding of the term 'professional', to create a distinction from the university work, also carries with it the danger of establishing a professional–amateur binary in the LT. Pejorative associations of amateurism, particularly in relation to community or educational work in theatre are often prevalent in the industry and can be fundamentally damaging to wider engagement (Milling, Holdsworth, & Nicholson, 2018). A senior UoD staff member intimated that the undergraduate immersion in the LT project could sometimes be viewed in such a way:

The Manager: Perhaps, maybe on some levels people just view it as 'oh it's just kind of people working in a theatre' and that's just, it's a bit of like, you know, amateur dramatics almost. You know - anyone can turn their hand to it. But, actually it's not that. It's much more higher, and much more deeper [sic].

(UoD staff interview).

The role of the lecturer or academic within the field of theatre studies holds a variety of duties and differs from individual to individual although teaching is often a central element. Many universities also have practising artists on their academic teams, some of whom operate solely in

academia and others who combine their practice within the commercial arts industry, as do the UoD theatre department. Research into academics who operate between the two worlds has indicated that a number of tensions exist around assimilating the two spheres. Dance practitioner-academics, Sally Doughty and Marie Fitzpatrick, highlight the associated binary between the academy and the professional arts sector in relation to a role that they term as 'Hybrid Dance Artist-Academic' (Doughty & Fitzpatrick, 2016). This is a multi-faceted role that spans both environments, and which provided the focus for their research into personal experiences. They identify migration from the professional arts sector to academia as a relatively common phenomenon but indicate that movement in the opposite direction, from academia to the professional arts sector, is less common. Whilst they do not draw specific conclusions as to the reasons for this, it illustrates a potential one-way incompatibility that is consistent with the role status as discussed on page 18. Some of the tensions and synergies are in relation to commercial viability of academic practice, market placement and REF star-rating understandings in relation to the role of arts-based research, in addition to differences in language used to articulate outcomes and processes. The role of theatre academics, practicing or not, within the professional theatre sector and the reverse, are similarly contested and the LT provides a very clear case for examining that. These tensions were acknowledged explicitly in the interview response presented below:

The Artist: What has been challenging and what *is* challenging is a kind of *fear* on both sides that...academics fear that artists are just going to [*slices the air with her hand*] take over their jobs actually, I think, and that 'Oh! You won't need us because you'll just teach it.' [*holds out her hands, palms facing forwards*] Well that's not true. And artists fear that the academic will become... that the academic stuff will have too much impact on the artistic process and I think that we're starting to work towards, and it's starting to happen a lot more, it feels like anyway, is more of a kind of trust between each other. It's that actually, we *need* the academics. I can't teach... [*waves an arm loosely*] theatre history...do you know what I mean, I can't remember it, it's been too long. But what I can teach is 'Oh! I take that bit and that bit in my practice and that happens.' And what would be really

useful if it could happen the other way is where academics can talk to you about what you are doing as an artist and start to interrogate that.

(DT staff interview)

The interviewee asserts that the artists are anxious that the academic will have too much influence over the art, although anxieties around role and impact on practice were more evident from academics in the data collected. She explains that the artists need the academics because she can't teach 'theatre history', but this assigns an historian or very academic focussed role onto university staff who have previously focussed on teaching practical theatre skills. Similarly, the 'researcher in the room' comment, whilst attempting to encourage a reciprocal or symbiotic relationship, illustrates a delineation between those that 'practice' and those that think about practice. This is at odds with developments in the role of the 21st century theatre academic whose practice, research and teaching are often integrated in creative and fluid ways. It does though, return to some of the debates about the nature of the study of theatre and drama as a university subject that were highlighted in the introduction to this thesis. These points of tension are highlighted again within the LT partnership. However, there is also clearly a desire to learn and develop artistic practice as a result of the integration and engage in a critical, reflective relationship. Earlier in the interview, the interviewee states that she doesn't think they [the theatre staff] have as much influence over the [university] course as they should, although this is changing.

At their heart, these comments illustrate a desire to help improve the standard and quality of the academic programme by contributing professional context and expertise, and utilising academic expertise to develop the artistic practice in the profession. They also indicate a perceived anxiety and misunderstandings between the roles of academic and industry professional in their established position within their environment. This reflects an uncertainty as to the value of the cultural capital each holds within the other's field and within the field of the LT as the two merge. When taken in conjunction with the other data, it seems clear that the status of the industry professional within the LT during the research period challenged the role of the academic and their relative position with the student and their theatre colleagues. There is a desire for future academic involvement in relation to interrogating the theatre's artistic practice but despite this, during the research period, academics had little direct involvement in the life of the theatre. This was in contrast to the greater involvement of the industry professional in the

development and delivery of the undergraduate programme and the resultant impact on role position. As one academic noted:

The Academic: There's this sense of we're the professionals, you're the academics. We'll get the professionals in to do the things that you can't do as academics and so, there's a little bit of ... [raises her hands] ok...you think that you can come and teach a degree but you're telling me that I am not an artist and I can't do what you do. [points sharply] So, you think you can do it all, but I'm only allowed to do the academic side of it'.

(UoD staff interview)

The role of the artist here is also worth noting as there are, in fact, few artistic positions inhabited within the permanent staff of the theatre. There is the Artistic Director, the Head of Wardrobe sometimes takes on a designer role, and the creative learning team often work with various groups in an artistic capacity but 'artists' are often visiting performers, designers or directors and performance companies with which the theatre has developed relationships. Permanent staff at the theatre are more obviously focussed on production or administrative roles. The role of industry 'professional' in the LT includes what might be considered artists but they are also made up of a variety of non-artistic roles. Inferences and understandings about the role of the artist in this context therefore need further clarification. The connection to the artistic community from the theatre has become an important element of how the LT works. Often, a coordinator from the Creative Learning team will connect university module leaders or the programme leader with specific companies or artists to facilitate their engagement with students as part of the programme. This can be beneficial in a funding sense in that, due to the funding arrangement between the university and the theatre, often these companies can engage with the student programme at a discounted cost to the undergraduate programme. It was also acknowledged by one academic as helpful in alleviating some of the workload on her to find and connect with appropriate companies in addition to her other tasks (UoD staff interview). Whilst this eases some of the role strain (Thoits 1983) associated with extra workload on the academic, it also removes an important aspect of the job. The search for appropriate external companies that align with specific learning and teaching objectives involves not only re-connecting with known sources, but also considerable research into discovering new companies and becoming familiar with the types of work they are creating. This helps to continually develop the academic's own knowledge, practice and expertise in this area. It is also very important that the learning on the

undergraduate programme is not limited to and by the relationship with a local theatre of a specific size and that it includes working on a wider scale both geographically and in relation to form and style.

3.5 Casting for Multiple Roles

The combination of different roles within social life is well documented within the field of sociology and in role theory, with research focusing on a variety of factors arising, such as role conflict and role strain where actors find incompatible elements in their various roles (Heiss, 1981). We move seamlessly in life between roles as we juggle and adapt to employ different roles for different situations as required within the same social institution, Lopata refers to this as a role cluster (Lopata, 1980). At times, the requirements of these roles conflict and clash with each other in terms of responsibility, but there nevertheless remains a multitude of roles that individuals perform. Within the LT, as I have established, understandings around role expectations, norms and boundaries became disrupted and more complex. Many regional theatres now have a learning brief for all departments, and this is indicative of a greater shift towards learning and participation for the arts sector generally, in line with ACE and other funders' drive towards impact and education (Ball, 2013; Jackson, 2010; Nicholson, 2011). Within a project such as the LT, this expectation is increased as the continual drive towards ever greater integration places further demand on theatre staff to take on the role of educator in addition to their professional role. Theatre staff model professional behaviour, inputting into course development and learning and teaching strategy. Economically, this can become contentious as the disparity between salaries for academics and theatre staff is often significant. This area of tension is consistent with Fisher's research into collaborations between cultural organisations and HEIs (Fisher, 2012), where pay disparity was a factor. In terms of the variety of roles that one plays in organisations, it is also important to consider the restrictions in terms of who can play or be cast in which role. According to Bourdieu this is part of the objective positioning of agents in the structures of the field based on the capitals held and the accepted rules of the field (Bourdieu & Wacquant, 1992). The level of academic qualification, for example, has important capital value within the university, but less, perhaps, in industry. For industry professionals, significant experience can be seen as equitable to discipline specific qualifications in university contexts but is dependent on the circumstance. The subjective element of Bourdieu's theories, an agent's *position-taking* and *disposition* (Bourdieu, 1993, p. 61), also needs consideration. The taking-on,

or casting of oneself in a particular role is influenced by various personal factors in their lived experience such as family background, education, self-perception what Bourdieu would refer to as *habitus* (Bourdieu, 1984, p. 166).

So, who can play which roles within the Learning Theatre? Who feels able to play which roles? Who is excluded from certain roles and why? Is it appropriate for academic staff to engage in artistic roles in the theatre or for theatre staff engage in teaching roles? Should students be able to take on such roles? Is the level of cultural capital held recognised as valuable enough by other colleagues or by the individuals possessing it? These questions allow us to begin to establish what roles are seen to have value in the LT and how the relative positions of the roles not only impact on learning but can do so in ways that are exclusive. Certainly, there is a sense that some individuals feel under-used. Despite the engagement of many theatre staff in the delivery and development of the undergraduate programme, one staff member still expressed the opinion that they wanted and expected to have more involvement with students:

The Professional: I have a bit of contact with the academics and I think I should have more, actually. I think what's surprised me in the time I've been here is how little contact or involvement I have in the learning side. You know I don't feel like I am really part of the... the kind of learning delivery.

(DT staff interview)

Again, this focuses involvement very much on the learning delivery in the undergraduate programme, which positions the theatre as a learning resource for the university as opposed to a partnership. As I have outlined above, in contrast to the theatre staff, academics arguably, have a diminished role or casting scope within the LT model, certainly in terms of status (although there seemed to be little change in workload). There was some contribution to the wider life of the theatre from fractional academic staff, who were engaged in a freelance capacity outside of their university role, to deliver youth theatre or run acting workshops.

Within the delivery of learning and teaching, students had the opportunity to perform a selection of roles within the theatre's activities. The *Plus One* initiative provided one such example. There remained, however, a significant risk attached to that particular initiative which

meant that students were cast in the role of *Observer* or *Participant* more often than *Leader* in the workshops. This is not to devalue the observational role within the learning environment which has sound pedagogic value (Bandura, 1991). The autonomy and status associated with the role, however, is distinct from those level 6 students working outside of the LT. Within the *Plus One* context, the risk to vulnerable participants was deemed too high. The element of risk is an important one for students working on the performance-based course. Students on other courses such as BA (Hons) Technical Theatre or BA (Hons) Costume and Set Design enjoy far greater involvement in the activities of the theatre than those on the performance course. Interview responses indicated that this was due to a reduced risk in relation to the consequences of student errors:

With the tech [sic] theatre students we can very quickly get them involved in a show, in a professional show, one of the in-house shows or a tour that's coming in and say help out with this fit-up, help with the get-out, come and observe or do that. And kind of..the stakes aren't that high. If they accidentally put the wrong lantern on the bar then we just fix it. It's not like being in the middle of the performance.

(UoD staff interview)

Inevitably, in the interest of organisational competence, health and safety, market accountability, reputation etc., not all roles can be available to all people at any given moment. This would result in chaos and individuals are employed in specific roles for specific reasons – usually as a result of their skill set, experience and connections, the cultural and social capital they hold. The risk to an industry organisation in terms of reputation, market impact and protection of socially vulnerable group engagement can seem high when involving students from a programme where output is immediately public facing. This can lead to a restriction of roles offered for students to perform as part of their learning and further separation between the undergraduate programme and the operations of the theatre more generally. The level at which students are operating is also a key factor. Although the observations undertaken for the thesis were at level 6, the skill level of individual students still covers a wide range.

Within the model there is the potential and a desire for wider flexibility in relation to who performs what role and when. Students and academics were previously encouraged to be part of an internal programming group for the studio season, where they were invited to look at theatre pack submissions and feedback on potential programming choices. This allowed for input from

both groups in an attempt to align some of the theatre programming with an academic focus and also addressed what students wanted to see. Within that context, those individuals involved in the group undertook a programming-consultant role that had much more potential to impact on the theatre's received programme. This way of working has recently changed to allow for greater numbers of students to engage with that process as previously it was limited to just three students drawn from across the three years of the course, who would remain on the committee for the duration of the year. Instead, the theatre has committed to programming one student selection per season (alongside one community pick) and this is decided as part of a programming committee meeting, which all university students (including those studying outside of the theatre courses) are invited to attend. This new model arguably provides a slightly diluted learning experience than previously for those attending as they are not consistently involved in the programming process. However, it is open to a far wider range of people and offers much more agency to the students as their final decision is guaranteed to be programmed. Previously, their role was limited to suggestions only, whereas now their role has recognisable status within the LT. Academics are not invited to attend the student selection session but are still invited to attend the wider internal studio season programming group, although they sometimes struggle to do so as a result of workload capacity. In an effort to include their voices, the theatre's Creative Learning team and programming staff have module breakdowns of the programme to consult in their absence so that potential for programme links can be considered.

There are also clear ambitions to re-define the relationship between academic, student and industry professional, particularly in relation to the development of the new undergraduate programme and its associated modules. The documentation for the new level 5 module called 'Creation and Collaboration' prescribes a process whereby students, academics and artists work alongside each other in a 'laboratory' environment to create new work. The intention is that, through the collaboration: The artists can develop initial work on a future project; academics can utilise the process as part of their learning and teaching strategy and also as a platform for research development; and students will develop industry contacts and networks in addition to developing skills and knowledge alongside critically reflective practice. In this new model all participants will take on the role of co-creators, or creative collaborators, in the development of new theatre. They all become academics, students and industry professionals simultaneously. The new programme also contains a strand entitled 'Spotlight On' (Draft Programme Specification) which engages students in the work of the theatre across all three years of their programme. This

will help to develop connections and trust between students and theatre staff and allow for wider experience of the variety of roles on offer.

3.6 Re-Scripting the Parts

Baz Kershaw has indicated that the limits of theatre as an art form exist because of its disciplinary nature (Kershaw, 1999). This discipline-specific approach continues in relation to the roles embodied within theatre buildings and how that might be embedded into the HE programmes. Students are often encouraged to determine their pathway, the route to employment, whether that be as a director, actor, dramaturg etc. One interviewee highlighted that, in the past, they saw a lack of focus for graduating students in terms of their specific future role as a key issue that needed to be addressed. This is how the industry operates at one level, as the skills base necessary for employment demands a focussed approach on one area in order to gain sufficient proficiency, but it also restricts learning into pre-determined routes based on employment outcomes that lack flexibility. Hierarchical structures that conform to traditional industry ways of working can proliferate and impose themselves within a university environment, resulting in the elevation of the status of the 'industry professional' and reification of established risk-averse modes of working – an industry-led approach to learning. Conversely, understanding the tensions that arise through the integration in terms of role expectations and status between students, academics and industry professionals provides opportunities for re-thinking the structures within regional theatre buildings and university theatre education. As I have noted, the development of the new programme embraces a more fluid approach to these relationships and the roles undertaken, particularly in relation to the student. Where this might develop further is in regard to the two staff teams as they negotiate their position within the collaboration. As the LT develops, the opportunity to shift and be transient across discipline-specific areas both within theatre and HE allows for a much more holistic education for all concerned. As one interviewee noted:

If we all consider ourselves as learners and as educators then we are all on a journey together and not a sense of one person saying, 'I'm a professional, I know what I am doing here...' we are all learning.

(UoD staff interview)

As closer integration continues alongside individual learning, the improvisation of the LT performance provides opportunities for new roles to arise and the movement from one defined area to another. This is impacted by individuals and how they perform these roles. For example, during the research period, the Programme Co-ordinator's role within the theatre changed to become the Access and Equality Lead. The new role has much more of a focus on diversity and accessibility, impacted by interests of the individual actor who had been employed in that post. The individual, as part of the theatre drive towards accessibility has been learning British Sign Language (there is a large D/deaf community in Derby) and championing the creation of deaf accessible work (and more diverse work generally) in the theatre. That learning has helped shape and develop her new role. In future, the role will inevitably have further impact on the learning material and content within the undergraduate programme, as it responds to these changes. Ultimately, this will hopefully lead to students and graduates developing work that has diversity and accessibility embedded into the form and content as a fundamental consideration. The distinction and structure of specific roles and hierarchies within the theatre and the university inevitably remain bound within management and control structures in order for the organisations to run and be managed effectively. It is through the interactions of the variously cast dramatis personae within the performed spaces of the LT that these structures, roles and hierarchies can be re-imagined and re-defined.

Chapter Four — Playtexts: Scenes from Between The Fields

The following scenes represent dramatic illustrations of primary data in the form of play-texts. This structural interruption is presented as a stylistic break to create distance from the style of academic discourse and encourage the reader to connect with the material in a more performative way. It draws together previously discussed dramaturgical elements such as role and staging within a more cohesive whole as dramatic scenes, highlighting the performativity of the collaboration. The content of the scenes is drawn from the interviews, focus groups and observations within the LT, but has been dramatised, presented in a heightened version to emphasise specific elements arising from their analysis. The scenes provide a source material and reference point for analytic discussions in the proceeding chapter, foregrounding the discussion. The use of dramatic scenes in this way references Brecht's *The Messingkauf Dialogues* (Brecht, 2002) in that they are intended to be considered as both a performance text and a theoretical document (Luckhurst, 2008, p. 111). Brecht's dialogues consider the relationship between the audience and the stage and the nature of theatre, through dialectics. Luckhurst emphasises the dialectical relationship in *The Messingkauf Dialogues* as the character of The Dramaturg intervenes in the oppositional 'science versus art' stances of The Philosopher and The Actor and facilitates a renegotiation of these positions (ibid, p. 115). The scenes presented in this chapter, present some of the key oppositional and convergent positions arising from the intersection of the university and theatre fields, and their negotiation. In style, as in *The Messingkauf Dialogues* the scenes are presented as fragments, focussed on key issues arising out of the research process and field observations, intended as:

[...] a collection of pieces of different shapes and sizes, quite disjointed as they stand but intended eventually to be sorted out and mounted into a patchwork'.

(Brecht & Willet, 1964, p. 172)

The stylistic choice to present the data as scenes also serves as a reminder that the analysis presented is an interpretation, acknowledging that what might be learned from the data is part of an ongoing construction between reader, researcher and the participants. The scenes are now presented independent of any further contextual or analytical detail in order that the reader forms their own position in advance of such discussions.

THE SAFETY NET

THE FACILITATOR and students – THE STUDENT MENTOR, THE STUDENT OBSERVER, THE STUDENT DEPENDENT, stand in a glass walled room situated in the upper foyer of the theatre. They are discussing the planned Applied Theatre workshop the students are about to deliver as part of their module assessment. There is a sense of urgency and the students are very anxious. THE FACILITATOR is looking over their plan.

FOH announcement: Good evening Ladies and Gentlemen and welcome to The Learning Theatre, this evening's assessment of the Plus One Workshop will begin in 15 minutes. The House is open

THE FACILITATOR (looking at the paper in front of her): Why don't you change the order?

THE STUDENT OBSERVER (panicked): It's only 15 minutes until the assessment!

THE STUDENT DEPENDENT: Do you think we should change the order?

THE STUDENT OBSERVER: We could.

THE STUDENT MENTOR: We could.

THE STUDENT DEPENDENT: But should we?

THE STUDENT MENTOR: We should change the order.

ALL THE STUDENTS (to the audience): Because we agreed with her.

FOH announcement: Good evening Ladies and Gentlemen and welcome to The Learning Theatre, this evening's assessment of the Plus One Workshop will begin in 10 minutes.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

They look at THE FACILITATOR.

THE FACILITATOR: So, your plan is to get them creating characters?

THE STUDENT OBSERVER: Yeah.

THE FACILITATOR: OK. But you've started directly with creating a character. How about - start with the story first, then create the world of the play, THEN start building to character. That might be easier for you than just starting directly with character work. Does that make sense?

THE STUDENT OBSERVER: That makes sense.

FOH announcement: Good evening Ladies and Gentlemen and welcome to The Learning Theatre, this evening's assessment of the Plus One Workshop will begin in 5 minutes, 5 minutes, please take your seats.

THE ASSESSOR walks past, holding a clipboard and smiles. She takes a seat at a table and immediately starts to write notes.

THE FACILITATOR (to the Learner): Do you know what you are doing?

THE STUDENT MENTOR: Well I've got a few ideas but I'm not gonna lie, I just don't really know what to do with them.

THE FACILITATOR: Well, you've explained the plot and you've explained the characters, but you've not spoken about the world of the play. Why don't you do this game?!

THE FACILITATOR whispers to THE STUDENT MENTOR

FOH announcement: Good evening Ladies and Gentlemen and welcome to the Learning Theatre, this evening's assessment of the Plus One Workshop will begin in 2 minutes, 2 minutes, please take your seats.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

THE FACILITATOR: Do you understand this game I've just explained to you?

THE STUDENT MENTOR: I think so.

THE FACILITATOR: Do you feel comfortable in doing it?

THE STUDENT MENTOR: Yeah, I think so.

THE PARTICIPANT enters, gives a subtle wave to THE STUDENT MENTOR and THE FACILITATOR and takes a seat next to them

FOH announcement: Ladies and gentlemen please take your seats the performance of the Plus One Workshop is about to commence.

THE STUDENT DEPENDENT stands, everyone else sits, except THE FACILITATOR who hovers in the space between THE STUDENT DEPENDENT and THE ASSESSOR uncertainly. THE STUDENT MENTOR, THE STUDENT OBSERVER and THE PARTICIPANT look up at THE STUDENT DEPENDENT. THE ASSESSOR scribbles on her clipboard, watching.

Silence.

THE STUDENT DEPENDENT: I should be sat down. I know I should be down there with them, but I can't. That'll be what she's writing about. The fact I should be down there with them, at the same level. I can't get down because it hurts. My joints literally will stiffen up. I can't sit on a chair, but I should be... down there with them...She's still writing and I'm still standing. If I stand up for long enough maybe the pain will pass. (clears her throat) So, as I was explaining, the game we were doing, um the game we just, the character creating, the lost boys, character game, Curly, Wendy, Tiger Lily, how did you feel? How did being them make you feel? (Frantically) Oh my God, what am I doing what am I doing. What am I doing?!

THE FACILITATOR slowly walks forward and stands behind THE STUDENT DEPENDENT.

THE FACILITATOR (whispers): Breathe! Breathe!

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

THE STUDENT DEPENDENT takes a couple of deep breaths and calms down. She faces the audience. She is joined by THE STUDENT OBSERVER and THE STUDENT MENTOR. All three bow.

THE FACILITATOR and THE ASSESSOR clap politely.

THE ASSESSOR: Well done! Well done. (exits)

THE STUDENT OBSERVER (to audience): THE FACILITATOR guided us

THE STUDENT MENTOR (to audience): I think she just knew when we needed help.

The PARTICIPANT approaches them. THE STUDENT OBSERVER distances herself a little.

THE STUDENT MENTOR: Hiya. You ok?

THE PARTICIPANT: Yeah. ok. Can I ask you something?

THE STUDENT MENTOR: Course you can

THE PARTICIPANT: How do you get into this? Working with the theatre and stuff?

THE STUDENT MENTOR: I do it through my course at uni. Derby uni. But...you know, you just have to be around, talk to people, keep doing stuff like this.

THE PARTICIPANT: Ok, thanks

THE FACILITATOR (calls out): It's all about who you know not what you know! Stick with us and you'll be fine.

A CONFLICT OF INTEREST

THE PROFESSIONAL and THE LECTURER either side of a bare stage facing each other. THE STUDENT stands between them. The discussion surrounds the organisation for third year students on an Applied Drama module to work with DT on delivering some workshops to their Plus One young people. These are young people in care or care leavers. The module is to be assessed and there is a disagreement about the content and timings.

THE STUDENT (to the audience): We're having a nightmare! When we first started doing it...we had a meeting with *THE PROFESSIONAL* who told us what she wanted from us. It all seemed perfect but...

THE PROFESSIONAL (to *THE LECTURER*): I always do a two-hour session. We all do, *in theatre*. It's always kind of, if you're coming in, you're coming in for *at least* an hour and a half or two hours. Because ultimately you get more out of two hours and you can do more in those two hours.

THE STUDENT (to audience): Then we all met up and said right, to do what she wants we need six two-hour slots. We went back to *THE LECTURER* and she said...

THE LECTURER: You cannot do six two-hour slots. You're not going to be able to, it's going to be too much work.

THE STUDENT (to audience): We thought we would discuss it with her, like a professional. We would sit down and set out what we felt was possible and how we could deliver on it... you know, negotiate.

THE LECTURER (to *THE PROFESSIONAL*): I'm not willing to let it go ahead, because I have concerns about overloading *THE STUDENT*. In the third year they've got their dissertation, they've got their major project and they've got this. Many of them have young families themselves, they are working, they are living away from their homes at distance. They've got complex family and personal circumstances and I feel that it

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

isn't necessary for them to deliver that amount of work. Plus, in the context of the workload they've got going on elsewhere in their life I feel like I am... putting them into a *vulnerable* place.

THE STUDENT (sighs, looking to the sky): Surely, that's our problem, if we want to do it. I mean, that's what the client wants! Stress. Stress. So, then we had to go back to *THE PROFESSIONAL* and say we can't do what you want, this is what we *can* do...

THE PROFESSIONAL (to *THE LECTURER*) So, the students don't need to work with the young people as much as I thought that they needed to. Ultimately, that means they are going to be doing extra work, which I see you are slightly concerned about. Which is completely understandable. I can agree to drop it down to an hour, so we *could* do a 4-5 session on a Monday.

THE LECTURER (to *THE PROFESSIONAL*): My job is to help them succeed, to pass and to get a good grade. That's my job. And I have a responsibility to make sure that the workload is appropriate to what is required from the module.

THE PROFESSIONAL (to *THE LECTURER*): Of course. Ultimately, that will have an impact on the young people that we can get into the space. Because foster carers are not going to drop off young people for an hour. Young people that have left care and are on their own aren't going to come somewhere only for an hour. So, it impacts on the amount of young people I am able to engage with the project.

THE STUDENT (to audience): We sort of had to try and make the two merge. But we did have a bit of a (gestures for quotation marks) conflict of interest. I don't know why *THE LECTURER* couldn't let us just try and deliver the two hours.

THEATRE MAKERS AND INDUSTRY SHAPERS

A medium sized room - the Production Suite. It has the feel of a multi -functional room. It is a light space, in the downstairs, backstage areas of the theatre. The entrance to the room sits opposite the stairs leading up to the office and the SR wings. There is a variety of equipment in the room, a

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

speaker, two sound desks and a number of PCs and monitor screens as well as some large digital display screens mounted on the wall. There are timetables and plans on the wall. Next to the windows which overlook the car park are a bank of tables pushed together to form a large desk space around which the attendees are sat. They are positioned around the table with no discernible grouping. UoD staff have just finished a separate meeting. Although the meeting has been arranged and is, therefore 'formal' in nature, there is an informal feel with all staff dressed fairly casually. THE ACADEMIC ACTIVIST is eating lunch as the meeting starts - there is no time to stop! THE ACADEMIC TEACHER begins to distribute the draft programme specification documents to the attendees.

THE ACADEMIC TEACHER: This meeting is to discuss and refine the decisions we've made so far in relation to the new course structure. We've had feedback from management who have issued a missive to make sure we include creative disruption and risk-taking in the course.

THE BOUNDARY BROKER: And let's not forget our plan, which is for graduates to become theatre makers and industry shapers.

THE ACADEMIC TEACHER: At the moment I don't feel that the current design follows that plan.

THE ACADEMIC ACTIVIST (stops eating for a moment): Well, not being allowed to have optional modules in the curriculum structure is restrictive. *(Pumping her fist into her hand)* If we are trying to find something that disrupts the patriarchy of the theatre industry and wants to be more creative in its outlook, it's obstructive. The whole focus of the course needs to be more political and students need to be able to follow that through on their chosen pathways.

THE ACADEMIC RESEARCHER: Other staff in the school have formulated a strand-based approach that might allow the flexibility for a more broad-based model that fits with benchmarks and academic standards. Perhaps it could be a negotiated outcome.

Everyone nods and murmurs general agreement at this idea

THE ACADEMIC TEACHER: It's level 5 that I find problematic for theatre making. There is a disconnect between levels 4 and 6. Could we do something that mirrors Re-Told?

THE BOUNDARY BROKER: We need to keep the main stage production. I think we are all agreed that when they come to Open Days, they see the main stage and expect to be on it.

THE PROGRAMMER: Perhaps the Directing and Collaboration module could be the module that links skills between level 4 and 6. You could change a lot of that to theatre making instead of directing. It allows for a broader base.

THE ACADEMIC RESEARCHER: That would allow students more choice without having to subvert the modular structure.

THE ACADEMIC TEACHER: And how do we ensure risk-taking and deliver (reads the programme spec) 'a creative, artistic process – an innovative practice for the 21st century'?

THE BOUNDARY BROKER: Well I've just come from a theatre board meeting with the VC and she was asking if the language being used to sell the course would appeal to 18-year olds in comparison with other universities. I'm not quite sure what she meant by that.

THE PRODUCER enters and sits.

THE PRODUCER: Sorry I'm a bit late. What have I missed?

THE ACADEMIC ACTIVIST: We were trying to find ways for students to follow different pathways, but we can't have optional modules. We're stuck within oppressive structures.

THE ACADEMIC STATISTICIAN: The thing we all need to remember, particularly in the current climate, is that good module numbers are important for the university in terms of financial viability. That's why optional modules can prove difficult.

THE BOUNDARY BROKER: And we were trying to keep a focus on the skills they need to become theatre makers and industry shapers.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

THE ACADEMIC TEACHER: So, have we decided what this module becomes? Is it level 5 Theatre Makers?

THE ACADEMIC RESEARCHER: Perhaps it could be a brief-led module, related to the theatre's activities.

THE PROGRAMMER: That's a good idea. Maybe related to audience focus, form their own companies.

THE ACADEMIC TEACHER: They could form several companies at level 4 in Theatre Lab and then reduce the number of companies for this module at level 5 and start to focus on specific aspects or pathways. That's where they can create work in response to your brief.

THE PROGRAMMER: Depending on the particular audience focus of the studio season.

THE BOUNDARY BROKER: We mustn't forget text. I don't think they should lose text-based work at level 5 or 6. I mean, we've struggled in the past, haven't we? Letting them devise their own work?

THE ACADEMIC TEACHER: They still have text work in the Performance Practice module too.

THE BOUNDARY BROKER: So, when *The Programmer* has a studio season focus to appeal to, that could inform the brief.

THE ACADEMIC ACTIVIST: I think they need much more work on how to develop audience. I know it sounds more about marketing, but it seems to me that as soon as you're in a building it's all about audience development and increasing diversity. It's really important that we increase audience diversity and get them creating work that doesn't just appeal to white men.

THE PRODUCER: I don't think it necessarily needs to be political, but it can be about engaging a specific audience.

THE ACADEMIC ACTIVIST (tapping her finger on the table pointedly): Derby is a poor city and if theatre is to survive here then we have to make work that diversifies its audience.

THE PRODUCER: Something like the *Abi* model would work in terms of linking it to the main house. A piece made for the main house but designed to go on tour.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

THE BOUNDARY BROKER: Why don't we do that, then? And, it's all about diversity. Diversity is at the heart of the Learning Theatre too.

THE ACADEMIC RESEARCHER: How are we going to assess this?

THE ACADEMIC STATISTICIAN: How about a negotiated assessment and negotiated learning outcomes? There's a big thing about the student being a partner in the learning. That ticks all the boxes.

THE BOUNDARY BROKER: Could there be a generic thread running through it? Could risk taking be a common one?

THE PROGRAMMER: It also gives opportunities to writers.

THE ACADEMIC RESEARCHER: And cross-discipline collaborations.

THE BOUNDARY BROKER: They could pitch it back to the theatre as part of the assessment

THE PROGRAMMER: Well, it's what you do when you're out in the industry. You have to pitch it and get it programmed. When I go to Venues North they have 15 minutes. Some talk, some show a bit.

THE ACADEMIC TEACHER: Hang on! So ...the theatre give the brief, the students create something and then pitch it back to the theatre? So, you're like...the assessors? What are we doing then?

WE NEED TO TALK ABOUT RESEARCH

The setting is as above. The discussion turns to the plans to make the LT a centre of excellence for research.

THE BOUNDARY BROKER: We need to talk about the Research and Development module.

THE ACADEMIC TEACHER: This needs to have a Practice as Research element or it's just the same as the existing Research Methods module. I've done my best, but they find it very dull.

THE ACADEMIC RESEARCHER: I agree. We talk about eroding the dichotomy between theory and practice, but it's actually reinforced by the modular structures. I really want to think about the delivery including practice as research as well as lectures and seminars. What's the point of having a deep theoretical understanding if you don't care how it manifests in the real world?

THE ACADEMIC ACTIVIST: There's the JAR Practice as Research repository. Can students make use of that?

THE BOUNDARY BROKER: We want to be mindful of our long-term vision, don't we? Making the theatre a centre of excellence for research and practice.

THE ACADEMIC RESEARCHER: There's also the journal of embodied research.

THE BOUNDARY BROKER: What's that called? Embodied research? Oh my God!

(looks skywards and shakes her head)

We need to think about how the student research links with the theatre. How does the theatre benefit from the research? Academic research and student research. Maybe it leads to invitations and provocations for future work? Do they link together in terms of work experience? What about conference paper presentations at level 5? How do they work? Could we house them in the theatre? I think we need to inspire them with the Practice as Research module. Because they don't know what that is. Is that where you guys, the academics, could come in? We could be thinking about that with the artists coming in and associates. Then that helps to build towards the centre of research and excellence.

THE PRODUCER: Yes, at Dance 4 we had that. People didn't know about dancers that do research. Once you see it, it's fine. It is. They bring it to life.

THE PROGRAMMER: I don't really know what a conference paper should even be. How does that work with essay writing? Are they kind of the same thing?

There follows a general discussion between everyone about conference formats, structures, papers, performances etc. The Programmer is particularly keen to learn more about the process.

WHAT IF NONE OF THEM ARE GOOD ENOUGH?

The discussion has turned towards level 6 practical work and how it can be aligned with the theatre's Departure Lounge, pre-Edinburgh festival in the summer.

THE ACADEMIC TEACHER: It's a lovely idea but most of the students aren't around by then.

THE BOUNDARY BROKER: Can the students work outside of semesters?

THE ACADEMIC STATISTICIAN: Because of the university graduation ceremonies, all student work must finish by May. If we made student work assessed in Departure Lounge, we're effectively throwing them under the bus.

THE PRODUCER: What if we allocated a student slot for Departure Lounge but the actual assessed work was earlier?

THE ACADEMIC ACTIVIST: I think that slot could be awarded to the highest achieving work. I remember this happened before for a first-year piece of devised work and it was included in the nature festival.

THE ACADEMIC TEACHER: So, they compete against each other? What about those that aren't selected? I'm not sure they would be very happy.

THE PROGRAMMER: What if none of them are good enough quality? I suppose we could always pull the slot or fill it with something else.

THE ACADEMIC RESEARCHER: Let's not try and put everything in the degree. It's about trying to get them to engage. They can do that outside of the curriculum.

THE BOUNDARY BROKER: We've tried it before, and it doesn't work. Also, it will help sell the degree and we need to make a step-change on that.

THE ACADEMIC ACTIVIST: It might be a good opportunity to have Departure Lounge as an opportunity for potential applicants to come to. It could be a conversion day. It can't be an open day as they are controlled by the marketing department, but it could be a conversion day.

THE PRODUCER: We do need to be careful. In three years', time, we might not have funding for Departure Lounge, so it might be a restriction if it were in the course documents.

THE ACADEMIC TEACHER: Yes, the programme and module specs are legally binding so if Departure Lounge wasn't running that would be an issue. There is also the issue of space and staff capacity. At the moment they split into two groups for level 6 final practical work. That is manageable. There can't be numerous groups doing numerous things, there isn't the rehearsal space or the staff to supervise. If Departure Lounge is restricted to this module then it restricts student choice on what they could put forward. If someone wanted to do a solo piece for example, they wouldn't be able to do it for the module.

THE PROGRAMMER: Surely, students need to be able to do what they want in the final performance or they're not getting the right opportunity. Not if you're getting forced into something you don't necessarily want to do. What have you been doing for three years? And then you can't do what you want?

THE ACADEMIC ACTIVIST: Well group work is part of the learning outcomes and having two medium sized groups works in terms of resources. It's worked so far and having the studio available for those weeks fits with the theatre timetable as well.

THE PROGRAMMER: We're supposed to be creating theatre makers. How many theatre companies of 12 are there that create studio work?

THE ACADEMIC STATISTICIAN: Space is hard in terms of timetabling.

THE BOUNDARY BROKER: Perhaps we need to support more.

THE ACADEMIC RESEARCHER: It could be an off-site venue.

THE ACADEMIC TEACHER: This current third year don't want to do off-site work.

THE ACADEMIC ACTIVIST (shaking her hands): NO. They want to be all jazz hands.

WHAT IS A LEARNING THEATRE?

Three students are seated on the main stage of a regional theatre. The house lights are on and the stage lights are also up, illuminating the three of them and allowing them to survey the auditorium clearly. They are sat fairly centrally occupying a sofa and two individual armchairs that form part of the set of the evening theatre production. There is a distinct 1970s feel to the set. The students converse amongst themselves as they survey their surroundings.

STUDENT 1: What does a Learning Theatre mean to you? What is it?

[silence]

STUDENT 2: I don't know, I guess it's just...ahh..it's a hard one isn't it?

[silence]

STUDENT 1: To me, a Learning Theatre is...I don't really know actually, it's ... you know/

STUDENT 2: It's weird it's called a Learning Theatre not a Teaching Theatre. A Learning Theatre almost suggests that they are learning from us as well, but I don't think they are [laughs]. A teaching theatre would suggest the theatre...teaches people... at the theatre.

STUDENT 1: But then again, we are teaching ourselves

STUDENT 2: mmm... yeah

STUDENT 3: The Learning Theatre is... if you change that word, to me if you change that word to young people. It's like theatre that's made to basically let amateurs learn what it takes to be a professional.

STUDENT 2: y...eah

STUDENT 1: hmm

STUDENT 3: So, like, I compare it to an apprenticeship, and I don't mean in terms of like earning money while you learn on the job. I mean, you're in the environment a professional is in, you are working alongside professionals. The professionals know that you're not at their level yet but there's like an equal understanding and respect

between the professional and the amateur. The amateur, us, the students want to be at that level. We are here because we want to be at their level and so the professionals know that. They're not going to say, 'oh don't trust him with a job, kind of thing' it's more like a, 'well we'll help you to get there, we want you to get there'. So, rather than it feel like you've got a teacher and a student, or a teacher and a pupil. It's like you've got someone who's been there, who's got experience giving the experience to people that haven't got it.

STUDENT 2: I don't like the idea that just because we're at university we're not... I'm sorry I mean it is justified in the teaching sometimes that because we are at university we're not...

p...professionals... or we are not... it's like we don't know what we are doing.

Obviously, there's people who are like 36 years old on this course that have had careers performing and done stuff before, been performing. Just because they come on this course doesn't mean they are automatically not a professional because they are now a student.

STUDENT 1: Yes.

STUDENT 2: So, I think when we do our main stage production it needs to be considered that this is a Derby Theatre production not as an amateur one. I mean it is a Derby Uni theatre production. It's going to be a lot better this year because we've got the artistic director directing it, so it is going to feel a lot more like a Derby Theatre production. Whereas in previous years it's maybe felt like - oh the students have put together this production and put it on the main stage.

What was the question again?

[They laugh]

STUDENT 1: What is a Learning Theatre?

STUDENT 2: Oh yeah.

I think it's whatever you make of it.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

It is sort of like an apprenticeship in a way but if you just see it as you're here learning in the theatre then that's what it will be. But if you apply yourself and see it as I'm making these connections and learning from these people, these *professionals* to enter the world of theatre and maybe create some connections here so when I graduate, I can get a job here, then that's what it will be.

STUDENT 1: Yeah. You get out of it what you put in.

STUDENT 3: I think a change of attitude is necessary for some people. There are some students, like, joint honours, who say there's not enough opportunities. There are. They're just not looking.

STUDENT 2: It is because they are not in this building.

STUDENT 3: You don't have to be here all the time to gain the opportunities. They are at university and this is a university building. So, as a student there are opportunities there. Whether you go and hunt them out and say I'm interested in this and I want to do this is up to you.

[to *STUDENT ONE*] Like, you're going and doing tech on this show aren't you?

STUDENT 1 (beams and nods): Mmhmm

STUDENT 3: So, that opportunity is there. People need to understand that you're not going to be spoon-fed. The opportunities are there, even if they don't seem like there are. You have to seek them out.

STUDENT 2: You learn what you want to learn don't you? What you try to learn.

THE NEXT LEVEL

The ARTIST AND ACADEMIC are seated in the auditorium observing the stage as a beam of light moves across it. THE STUDENT wearing a hard hat is sitting in an armchair from the set. The light eventually settles, half illuminating her. THE FACILITATOR stands in the wings, observing, visible.

ARTIST (to the student): Just stand for me a moment, would you please?

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

The STUDENT stands still in half-light.

ARTIST (to above): Can you widen that a bit?

The light beam widens to cover the student and more of the space.

FACILITATOR (to the student): You were saying?

STUDENT: For me it's about getting myself to the next level

ARTIST: As a performer? A creative artist?

FACILITATOR : As a person perhaps - a member of society?

ACADEMIC: Or as a critical thinker?

VOICE (from above): A practical thinker, even?

STUDENT: Ha ha! Yes. To help me to become successful, be employable.

FACILITATOR: How would your *ideal* Learning Theatre achieve that?

STUDENT: Learning from the people that work there, like you guys. Observing what you're doing, assisting, honing my skills so I can get to the same level. Finding out about and getting involved in the professional work as much as possible.

ARTIST: Artists could have even more input into designing and teaching a course. To maximise the potential. I am more than happy to have my artistic processes observed so you can learn from them. I have delivered many sessions to students - I could do more.

STUDENT: So, you'd be like the teacher?

ARTIST: No. No. That's what your lecturers will do. I am an artist!

VOICE: A very busy one!

ARTIST: Yes, but we could align what is taught much more easily around our produced shows across the year - what we are already doing. You could get a great live working example of various types of productions.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

VOICE: That poses a few scheduling issues actually - for home productions. The autumn season show rehearsal period always starts before the beginning of university semesters. No one at the university really even knows how many students will arrive until then. The Christmas show opening, our busiest time, coincides with assessment week - their busiest time- and continues over student Christmas holidays when most have gone home. The Easter production would work ok. Summer festival season - students have finished, most of them have full-time jobs.

STUDENT : Yeah I have a summer job to pay off what I've spent during the year.

ACADEMIC: Perhaps the home production rehearsal and show dates could be flexible?

VOICE: I suppose it's possible. They're pretty industry standard though, that's when it sells - and we're usually planned a couple of years ahead. That's without even thinking about Co-pros.

STUDENT: But, in my ideal Learning Theatre, they'd be synchronised to help with that. Maybe my summer job... well if it was here, that would help. It's just accommodation and rent. I usually go home to my parents. (to THE FACILITATOR) What about you? What would you like to see?

FACILITATOR: There's much that can happen outside of performance. I'd like to see more of a mentoring programme. It'd be great if students could really help shape the programme and have more of a voice in our learning programme. Give you guys an opportunity to voice your opinions and have much more of a stake in what this theatre does. I think we need to be talking to you about how you can shape what our programme looks like or potentially have a programme yourselves that's structured and led by students. So the theatre have more of a voice of the students working in the building and the students have a better understanding of the work in the learning department rather than it just being about performance. In a Learning Theatre they are integral to one another. It's a core principle.

ACADEMIC: Hear! Hear!

STUDENT: So, we would be involved in deciding what's being delivered and how?

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

FACILITATOR: Yes. And delivering it.

STUDENT: If we were involved too much then it would be a student theatre wouldn't it? It wouldn't be professional at all.

ACADEMIC: Not if we are all 'doing it'. All collaborating. So, there is no distinction between the 'lecturers' and the 'professionals' and the 'students'? You see you are making a distinction between what the theatre does and what the university department does. This seems perfectly reasonable but actually unnecessary. If we make it what we want, our ideal, then we do not need to think of them as separate entities but one thing. The Learning Theatre produces theatre in a variety of styles and ways. The productions and processes are all as valuable as each other and facilitate learning at a variety of levels within it. That learning can include academic award but is not essential to it. All participants are contributing to the Learning Theatre programme and each contribution helps to shape what that becomes. Hopefully, each participant - everyone - continues to learn and develop through that interaction. There are so many cross overs between what a university does and what a theatre does. There's a strong philosophical relationship.

VOICE: We also have a practical one. People need to know the work here is of a professional quality. That's not a criticism of anyone but commercially the programme still needs to be successful. We all need to be paid.

STUDENT: We wouldn't expect to be in the main plays or anything.

ACADEMIC: Why not?

STUDENT: Well I suppose we could. Maybe small parts until we get better. Like the old reps.

FACILITATOR: You're thinking about performance again, you need to think beyond that.

ARTIST (to THE STUDENT): I would so love that.

VOICE: I'm not sure how it would play out with the unions. You'd be denying professional actors jobs. From an industry perspective that is going to cause issues.

STUDENT: Yeah and to be fair - thinking of who's in our year, you couldn't give everyone a part. Just audition. Give it to those who are good enough.

ACADEMIC: That could happen outside of the course but within it, everyone needs to have the same opportunities. And who decides who is 'good enough?' And what about those people who can't take advantage of those opportunities?

ARTIST: The reality is that the professional theatre industry is a hard and competitive place. Graduates need to realise that and learn to cope with it.

ACADEMIC: Except quite a few of our graduates do not want to go on to work specifically in the theatre industry, but they learn so much through exploring it at this level.

FACILITATOR: Exactly!

ACADEMIC: And for those that want to be involved, what makes it hard is often nothing to do with skill or hard work but to do with other barriers. So, we need to research what those barriers are and look to eliminate them.

FACILITATOR: A Learning Theatre should try and facilitate that through its practice. The aim is to develop the best theatre graduates this country has got who will invest back in the building.

ARTIST: I would like to develop my own artistic practice. It's all right everyone else learning how I do my job, but I need to develop too. You can never stop learning right?

ACADEMIC: Absolutely. I can help with that. I'd love to interrogate your practice. I'm sure that would lead to lots of research possibilities and vice-versa.

ARTIST: We had some interesting research input into a recent under 5 show we produced.

ACADEMIC: I'm not just a researcher, you know. I'd quite like to get involved in the artistic side of things too - develop my own practice. The opportunity to be able to do that is exciting. How to do that with my current workload though, I don't know.

VOICE: I'm not sure the usual rehearsal period is going to work if you're discussing the whys and wherefores of all the creative decisions as you go along. You'd need to extend the rehearsal period quite a bit. I hope you've got the budget for that.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

STUDENT: I hope this doesn't mean an increase in tuition fees!

They laugh

VOICE: What did the old VC say about the Learning Theatre, "It's a licence to burn money"?

ACADEMIC : He also said it's the best money he's ever spent!

AUDIENCE MEMBER wanders on to the stage, seeming a bit lost.

AUDIENCE MEMBER: Hello?

VOICE: Hey! What are you doing here? You're not allowed in this area.

AUDIENCE MEMBER: Oh! Am I on the stage? Oh, sorry! How do I get down?

VOICE: Back the way you came. How did you end up here?

AUDIENCE MEMBER: I don't know, there was a door open. I thought, I've never been through there before, so I just came to have a look. I didn't mean to intrude.

FACILITATOR: It's ok, you're not intruding. We're just having a discussion about our ideal Learning Theatre.

AUDIENCE MEMBER: That sounds interesting. Do you mind if I stay and listen? (to the student) Oh, hello again!

ACADEMIC: Do you two know each other?

STUDENT: Sort of. We see each other in passing every now and then don't we?

AUDIENCE MEMBER: Yes. I'm often in the café having coffee with my old friend and you get to recognise some of the young people in the building going about their business. It's nice. You're a student aren't you?

STUDENT (nods): That's right.

AUDIENCE MEMBER (spotting the ARTIST): Oh- I've seen you too! I absolutely loved your last production.

ARTIST: Thank you! I'm glad you enjoyed it!

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

AUDIENCE MEMBER (looking out to the auditorium): You're very welcome. I've always wondered what it must feel like up here.

FACILITATOR: Well now you know. How is it?

AUDIENCE MEMBER: I feel quite important. My friend will be very jealous. I'm not a performer though, I'd never do it for real but I'm an ardent fan.

ACADEMIC: Rather than listening to us, why don't you tell us what your ideal learning theatre would be?

AUDIENCE MEMBER: Hmm, you know I've never quite understood what it means. Apart from it's something to do with the university. And thank God they came and saved the place, we've been coming here for years, I don't know what I'd do without it. But it's nice to see the young people around - given a chance, they have so few opportunities now. I'd like to see more of what they do actually. And all the bits and bobs you have now about the productions are very interesting too.

STUDENT: Perhaps you should enrol on a course?

AUDIENCE MEMBER: Oh dear no. I'm past that, but I do like to keep my mind active and learn new things - it keeps the 'alps climbers' away! (laughs) Really though, as long as I can enjoy a good night out at the theatre, something to put a smile on my face and meet my friend for coffee, I'm more than happy to keep coming - whatever you call it.

VOICE: We have 10 minutes. Do you want to check this change?

ARTIST: Oh, yes please. Everyone hold their position please.

THE STUDENT and AUDIENCE MEMBER stand still.

VOICE (shouts): GOING DARK ON STAGE!

Darkness across the stage and auditorium. A solitary light luminesces across the stage, illuminating THE STUDENT and AUDIENCE MEMBER both looking out to the auditorium. ACADEMIC watches the ARTIST and the unfolding picture on stage. The ARTIST stares at the stage intently. THE FACILITATOR looks on at the STUDENT and AUDIENCE MEMBER together.

Dramatising a Learning Theatre

Chapter Four - Playtexts: Scenes From Between The Fields

VOICE: How does it look?

EVERYONE: Great!

Chapter Five — (Inter)Action: Performing the Learning Theatre

The dramatic scenes presented in the previous chapter provide another iteration of the 'performance text' of the LT, designed to highlight specific aspects of its dramaturgical form and their manifestation in performance. Their content has arisen through the coding of original audio recordings of interviews, focus group discussions and field note observations, conducted in line with the ethical procedures undertaken as part of the methodological design outlined in Chapter 2. Certain aspects have been dramatised to highlight specific thematic elements emerging from the analysis. For example, in the 'Safety Net', *THE STUDENT DEPENDENT* finds herself in a spotlight, panicking, before an intervention by *THE FACILITATOR*. This iteration of the event dramatises the vulnerability and panic of *THE STUDENT DEPENDENT* based on the combination of a student recollection of her experience in the assessment, an interview with the staff member involved and my own observation of the actual event. It is not a realistic representation but intended as a theatrical representation of the moment. It is based on actual events, combining direct non-participant observation, discussion and interviews. This presentation of the data in dramatic form allows for a heightening of specific aspects to draw attention to their presence and influence in the developing structures of the intersecting fields and what is given value. For example, the struggle between the academic and the facilitator in the scene *A Conflict of Interest* emphasises the shifting relationships between staff from the university and the theatre as each attempts to take a relatively dominant position. What is deemed to be of value within the field and whether that is in line with industry expectations or university expectations is, thus, affected by those positions and those of the students.

As established in the introduction to Chapter 4, stylistically, the scenes reference Brecht's *The Messingkauf Dialogues* (Brecht, 2002), in that they function both as a theoretical document and as a performance text (Luckhurst, 2008, p. 111). Luckhurst acknowledges *The Messingkauf Dialogues* as contentious and often disregarded by some scholars due to their unfinished structure. However, she offers it as a substantial piece of work which sets out Brecht's thoughts on the relationship between science and art and a new vision for theatre within a dialectical structure and as a 'core text' in relation to the history of dramaturgy (ibid). It is a text where Brecht offers a new definition of the dramaturg, as one who is:

[...] no longer a backroom figure whose function extends no further than the selection and delivery of a text to the rehearsal room but is positioned within the rehearsal process and made its dynamic facilitator.

(Luckhurst, 2008, p. 113)

Like Brecht's dramaturg, the presentation of the analysis of the LT within a performative text, such as this, becomes a dynamic part of its dramaturgy.

With reference to the characters presented in *The Messingkauf Dialogues*, the characters included in the scenes within this thesis have generic titles representing a role, as opposed to names. Brecht uses the characters of The Philosopher, The Dramaturg, The Actress, The Actor and The Electrician, with each of them representing different viewpoints in relation to the function and purpose of theatre as he sees it (Brecht, 2002) and retains these characters throughout the collection of scenes. Within this thesis, and the scenes presented in Chapter 4, the *Dramatis Personae* change from scene to scene and they do not represent a consistent viewpoint, their position changing according to the focus of the scene. The choices made to present them in this way reflect specific elements arising in previous chapters, particularly in Chapter 3, around the roles undertaken and arising within the LT partnership. They also serve to illustrate certain dynamics evident in the field observations. One such example is the hyphenated roles of *ACADEMIC-ACTIVIST*, *ACADEMIC-TEACHER*, *ACADEMIC-RESEARCHER*, *ACADEMIC-STATISTICIAN* included in the scene *Theatre Makers and Industry Shapers*. Whilst each character is aligned with a real individual, present in that meeting, all of those individuals obviously undertake a variety of duties in their academic role. The choice of which *Dramatis Personae* to include in the scene has been made to illustrate the fragmentation of the role of the academic, associated perceptions arising from the discussions around the role presented in Chapter 3 and the nature of the discussions taking place in the meeting. Furthermore, the choice to prefix each of those roles with *ACADEMIC* functions as a reminder to the reader which institutional field (HE or Theatre) they originally represent and their performance 'team' (Goffman, 1959, p. 83).

The choice of setting and staging of the scenes also references many of the observations and discussions made in Chapter 2 around space and the building. In *The Messingkauf Dialogues* the location of the stage for the action, as opposed to in The Dramaturg's office, positions the character of The Dramaturg and the discussions held in the play as being both active and performative. It represents a shift in the role and function of the dramaturg beyond an academic

realm and illustrates the collaborative relationship between critical thought and theatre performance and reception as central to Brecht's explorations (Brecht, 2002; Luckhurst, 2008, p. 113). Similarly, within this thesis, the chosen settings for the scenes highlight the connection between learning and the theatre taking place within the case study and emphasise the shifting relative positions of the staff and students in the building. The analytic discussion contained within this chapter connects each of the scenes back to the original primary data in order to acknowledge those processes of interpretation and their meaning, highlighting my own presence and role in their construction. The themes focussed on and dramatised within those scenes are examined in detail through the actions and interactions taking place within them.

5.1 Connecting *Dramatis Personae* and Staging through (Inter)Action

Chapter 4 connects the staging and the *Dramatis Personae* of the LT through action and interaction as presented in the scenes. As outlined in the introduction to this thesis, the principles of experiential learning underpin much of the thinking around learning within HE and learning through drama and theatre. It is through the actions and experiences of individuals and their interactions with each other that the processes of learning and meaning-making take place. An analysis of such action can indicate what types of knowledge and experience hold and create value for the participants of the LT. Again, this relates to the 'stakes of the game' (Bourdieu & Wacquant, 1992), what types of cultural capital or social capital are given value within the field and how the accumulation of such capital affects individual position within the field. It provides valuable evidence in relation to individuals' relative position in conjunction with the roles they play and the staging of the performance. An analysis of the form such interactions take helps to illuminate the performative style of the LT partnership and how its dramaturgical structures influence and respond to content.

The interactions taking place within the case study are guided by a variety of institutional structures, much as the stage performer is governed by the structures of the text. In terms of the text for the LT collaboration there is no material playscript for performance. There do exist though, a variety of documents which outline an indicative list of institutional objectives. These can be found in university strategy documents, programme and module specifications, Arts Council NPO applications and QAA benchmark documents. They serve as markers for the specific skills and knowledge expected of university undergraduates in the subject area, listing clear objectives relating to funding conditions and other indicators to guide and focus towards

outcomes. These documents, taken together form an outline script or text for performance, a structuring framework within which the collaboration takes place. These documents are not performative but are performed through the actions and interactions taking place within the case study. As a framework text, this precedes the action viewed and allows the consideration of those interactions from a prospective viewpoint in the analysis and presentation in the scenes. It indicates the shared and separate institutional objectives that help guide the actions undertaken by participants as part of their role. In addition, I also take a retrospective approach, analysing the actions that were observed in the field as a different iteration of the 'text', in order to consider the 'reasons and purposes' for those acts - a justification. This method takes account of both a retrospective and prospective position in establishing the elements of the action, acknowledging that the thesis document is compiled retrospectively and also has a life beyond the original iteration. The interactions, when viewed in this way are both structured and structuring. Interaction becomes (Inter)Action as it operates inside established structures to create new meanings and structures. Viewed in this way, (Inter)Action merges the structural with the interactionist, consistent with Callero's approach to role mentioned in the Chapter 3. It embraces Bourdieu's notion of field within what he terms 'structural constructivism' (Bourdieu, 1989, p. 14). The structure in question is 'dynamic and dialectical, is manifest in links at and between the objective and subjective levels of human contingency; links which are structural and structuring.' (Grenfell & James, 1998, p. 13). Thus, (Inter)Action operates within dramaturgical structures and forms the dramaturgical structure of the LT performance.

Observations and interviews formed the primary materials for analysis of the (inter)action in conjunction with the institutional and organisational policy documents mentioned earlier as the outline 'script'. The method of analysis followed the thematic approach of previous chapters but focussed coding on the three key elements established above from a theatrical viewpoint – objectives, obstacles and actions. This is consistent with Saldaña's dramaturgical codes (2016) that were referenced in Chapter 2. Saldaña utilises the terms objectives, conflicts and tactics as opposed to obstacles and actions, but the technique is the same. Saldaña also advocates the use of other dramatic elements such as emotion, subtext and attitude although this is suggested as a method for practical or dramatic presentation. Emotion data was coded and provided some fairly rich material although not substantial, and attitudinal data was collected in the field notes but was not coded specifically. Similarly, investigating subtext was seen as part of getting to grips with the data and understanding the connection between obstacle, objective and action. Subtext, emotion and attitude are represented in the presentation style of the material as seen in the

previous chapter, but the coding focus remained on the objective/obstacle/action triad. This allowed for a connection to be made in relation to how the structure of the 'text' might guide (inter)action through motive or purpose. It also acknowledges motive as understandable through retrospection, which cannot simply be viewed as having a cause-and-effect relationship with action. As the behavioural scientist Dennis Brisset and the sociologist Charles Edgley posit, a cause-and-effect view implies a passivity to human nature and suggests that without motive there is no action: 'there is a profound difference between the concept of human motives and the concept of mechanical "cause". One applies to active people, the other to reactive machines' (Brissett & Edgley, 2009, p. 203). It is from this stance that much of the literature from a symbolic interactionist viewpoint examines motives, not as something to push or pull action forward but as a part of acts and, retrospectively, as way of communicating those motives to others often through rationalisation or excuse (ibid). In this sense, my own analysis might be seen as a rationalisation of such action. In order, therefore, to analyse the data collected from the participants, it was important to consider not only the actions taking place, but also the perceived objectives and obstacles in play. Through thematically grouping the coded objectives that were identified from interviews – which gave some indication of individual intention or purpose; policy and institutional documents – which gave an organisational overview; and then analysing field note observations of activity, I was able to establish some of the key objectives, perceived obstacles and actions of the participants and groups of participants in the LT collaboration. Utilising Goffman's (1959) notion of team performances, I also summarised the objectives within three distinct 'teams' - theatre staff, university staff and student/graduate teams in order to establish common goals, obstacles and collective actions. These elements inform the discussions below, corresponding to the individual scenes as presented in Chapter 4 moving towards the final scene *The Next Level* in consideration of what might be an ideal Learning Theatre relationship. The discussions also connect to examples from other cases to illustrate certain consistencies and differences in how the partnerships interact and the impact.

5.2 The Safety Net –Finding the gaps in protective structures

The 'Safety Net' scene is compiled from a Focus Group discussion in which the students are discussing the engagement they had with the *Plus One* theatre facilitator during their formal module assessment and field observation notes of that assessed workshop. The content of the scene highlights the complicated space that is created through the integration of the

undergraduate curriculum into the theatre's programmed activities. The Safety Net refers both to the support and assistance provided by *THE FACILITATOR* to the students and the protective environment it was necessary to create for its vulnerable, *Plus One*, participants. It also references the protective pedagogic approach taken to guard the quality and reputation of the professional programme. The integration of these various elements creates a tension between the curriculum needs and the needs of the professional theatre programme. This is demonstrated in the scene as *THE FACILITATOR* is displaced during the assessment. She hovers in the space between the performer and the audience uncertainly as *THE STUDENT DEPENDENT*'s speech indicates their attempt to deliver part of the assessed workshop. *THE FACILITATOR*'s role as the Workshop Leader and as 'The Safety Net' both for the students and the *Plus One* participants does not feature in the 'textual structures' of the university assessment process. The formality of the assessment process and the expectation for students to demonstrate their competence without assistance creates an imbalance for her. There is a displacement of her role and her position as dominant in the theatre space as the university processes and procedures come to the fore. This is consistent with the observations highlighted in Chapter 2 in relation to the disruption of space in the staging. Her intervention during the *STUDENT DEPENDENT*'s speech is a transgression against these structures. It is whispered supportively but in conflict with the usual assessment protocol and helps to re-establish her status in the scene.

The discussion at the beginning of the scene highlights the level of input that *THE FACILITATOR* has on the structure and format of the workshop on the day. She is leading the students in this scenario, instructing them and quickly describing a new technique in order to help them achieve their objective (to pass the module). The students attempt to downplay their reliance on her as they address the audience with their line 'Because we agreed with her'. This represents their justification in Focus Group discussions, of the extra input they received through the initiative in comparison to their peers elsewhere. The collaboration provided these students with an extra level of support throughout its duration in comparison to those students who were delivering workshops independently in community settings without the extra input. *THE FACILITATOR* has become their safety net. The workshop sessions delivered at the theatre leading up to the assessment, also illustrated quite a 'hands-on' approach from the facilitator. Most of the student engagement within the workshops was as participants. Students were actively playing and creating with the *Plus One* members, whilst observing her at work. The elements of the workshop which they led themselves had been discussed, developed and agreed in advance of the session but the length of time students were leading these session was fairly limited until the

assessment. This was in contrast to how the staff member had described the intended approach when she said, 'They are leading the project, I'm just kind of on the sidelines of helping just shape and develop and give them some extra support.' (DT staff interview). It also differed significantly from the experiences of their peers, who were operating outside of the theatre context by working independently in social settings such as local schools. Those students had planned their own sessions, had consulted with the 'client' in terms of their needs and were then delivering regular, one-hour workshops with no outside input. In contrast, the *Plus One* collaboration provided much more input to students as a method of teaching and learning as opposed to their independent delivery. The workshops I observed had much more of a focus on students observing a model of 'best practice' as opposed to delivering regular workshops of their own making. This method was positively received by the students and responses in the focus group discussions suggested they felt they learned a great deal from the 'extra input'.

This approach sits in contrast to the students' timetabled Applied Theatre sessions hosted by the lecturer that I observed. These sessions had much more of a focus on independent learning, the lecturer having already modelled workshops in the early part of the semester and in the previous year, when students had learned the various techniques deemed necessary for their final-year (Level 6) projects. This meant that the actions undertaken by the lecturer within taught sessions included imparting techniques to facilitate student-led approaches to solving tasks or issues and knowledge development rather than instructing or leading. The majority of the time was then spent by students working independently in groups to create and refine workshop material. When there was a specific need for input in relation to content of the workshop, the lecturer highlighted texts, theories or practitioners that the students might want to refer to in order to develop these further, for example, the work of Augusto Boal (1993, 1995, 2002) or Geese theatre (Baim, Brookes, Mountford, & Geese Theatre Company, 2002) which were key reference points underpinning the module content. The lecturer described her actions as 'signposting' students (UoD staff interview).

The input the students received in the assessment session and throughout the workshops demonstrates the supportive and nurturing relationship they had with the theatre facilitator, which is reflected in their comments during focus-group discussions. It also arose out of a strong need (objective) on the part of the facilitator to protect the *Plus One* participants. This was articulated during interview with her in which she identified three separate priorities for her work in the collaboration:

1. To protect the *Plus One* candidates.
2. Make the group gel as an ensemble and work collaboratively
3. For students to understand the reasons for applying the techniques in a specific way for this setting.

(UoD staff interview)

The protection of the *Plus One* young people was her primary objective in the situation, and this was borne out by her actions in previous workshops when she intervened or changed the format of the techniques students were attempting to deliver as they happened, in order to protect the vulnerable young people in the group. She described, for example, one of the exercises that students attempted to deliver in an early, non-assessed workshop which they had been given the opportunity to lead:

THE FACILITATOR: I think there was an exercise that the Applied Theatre students had planned which was *brilliant*, which was *great!* But the end result of this exercise was for everyone to kind of turn in and expose themselves as a character and to each other. I know that for my young people, that's not, it's not ok for them. They can't deal with it... So, it's just a really quick thing where you go - That's great! Let's do that! But let's do it around the space and you can face anywhere and be that character and take on that position... without those students really knowing that's the reason why I did it. That's why it's important that we can try and plot in some reflection sessions. So, the students understand that it wasn't because it was the wrong thing to do because it's great - in a youth theatre it would work brilliantly, in a school it would work brilliantly, but with those young people you have to work just slightly differently. So, my priority is always the young people that are our *Plus One* candidates.

(UoD staff interview)

In this example, students were gaining some incredibly valuable experience in understanding the application of learned techniques within a very specific Applied Theatre setting. They were

benefitting from an extra level of teaching input in addition to that which they already had experienced in timetabled classes and in addition to their peers. This arose out of *THE FACILITATOR'S* primary need to protect the *Plus One* candidates. Within the scene, the formality of the assessment process provides an obstacle to achieving that objective. The formal assessment procedures of the university undergraduate programme are a key point in the monitoring of student knowledge and skill-level and all students on the module are required to have a parity of experience. *THE FACILITATOR'S* input immediately prior to and during the assessed workshop to support students in real time was at odds with this. The integration of the two objectives within this setting created actions that may have privileged these students over others in their class and potentially undermined the assessment process. However, it also created a strong bond between students and the theatre staff member. Focus-Group discussions indicated that the students felt incredibly positive about their experience, their relationship with the staff member and the participants, and felt that they had learned a great deal.

Pedagogically, this difference of approach highlights the complex nature of the collaborative environment as the fields intersect. The extra input given to students ensures quality control of the delivery for the theatre programme in order to protect the participants and adds an extra layer of learning for those students involved. This extra learning arguably allows for a greater accumulation of knowledge. However, in the scene presented it also reinforces the dominated position of the students within the LT context as *THE FACILITATOR* regulates and leads the content to ensure the appropriate level of delivery as she sees it. Whilst this is in order to help the students succeed it also emanates from a protective position towards the quality of the professional programme. Arguably, this positions the LT experience as a model from which to learn, rather than a model to learn with. It reinforces a hierarchical relationship that is in conflict with a learner led approach and for students to be more independent at this level. This is reflected in the choice of *Dramatis Personae* in the scene in the roles of *STUDENT DEPENDENT* and *STUDENT OBSERVER* who, respectively, rely on *THE FACILITATOR* and retain an observational distance. However, it also illustrates valuable support mechanisms that can be available for students beyond the structures of university within such an initiative.

THE FACILITATOR also plays the role of a broker between the world of the students and the *Plus One* *PARTICIPANT*. The facilitated experience within the collaboration allows for the (inter)action between the *STUDENT MENTOR* and *THE PARTICIPANT* towards the end of the scene, when they discuss ways to become involved in theatre. This final interaction represents a

conversation that occurred during the field observation. The undergraduate in question began to perform a representative role for the university and the LT partnership, almost as a mentor to the young participant. The students' engagement as fellow participants in the workshop, through the facilitation provided by themselves and THE FACILITATOR, allowed for a personal connection to take place. The process connected THE STUDENT MENTOR and THE PARTICIPANT within a hybrid space across the boundaries of the intersecting fields. They encouraged a crossing of boundaries between the two worlds of the young looked after people and the university students. The crossing of the boundaries in this way is similar to the crossing of the boundaries of the field of HE and the field of Professional Theatre in the collaboration. It resonates with the 'Border Crossings' pedagogy of Henry Giroux (Giroux, 1992) where transitions across cultural borders are central to a culturally aware and inclusive pedagogic process. This example highlights the potential for both the university and the theatre to find more creative ways of engaging with under-represented groups in their institutions. It encourages greater connection between the theatre, the university and the community through the shared LT space. The interaction was noted by the staff member, which generated further reflection on the potential new student roles that might be employed to encourage such connections:

THE FACILITATOR: She [*The Participant*] at the minute is a person that we need to just get through her GCSEs. For her to be having that conversation with a student who's doing what she's doing now. That actually, it was one of those moments where you go – we could have kind of student mentors with the young people and get them involved in shaping the programme.

(UoD staff interview)

This example demonstrates how the (inter)action in the partnership is giving rise to new roles and structures in Derby's LT that can provide extra support for students, connect with widening participation agendas and engage students in a more integral way. The final few lines of the scene highlights, once more, the value given to social capital as a means of accessing the field. THE STUDENT MENTOR when asked 'How do you get into this?' responds by immediately referencing her course but quickly indicates the need to 'be around, talk to people, keep doing stuff like this'. This is then reinforced by THE FACILITATOR who says, 'It's all about who you know not what you know! Stick with us and you'll be fine.' The value of social capital in the field and the importance

of having connections with the theatre are made clear. It is, arguably, given more value in this scene than the skills of independent learning. The conflicting pedagogic approaches observed also provokes questions around the nature of formalised assessment within curricular structures, student parity and learning hierarchies as the fields intersect.

5.3 A Conflict of Interest – Protecting the boundaries of the field

In the scene *A Conflict of Interest*, the pedagogic tensions identified above are brought into sharper focus as the different senses of purpose for the institutions and the textual frameworks which guide their activity are at odds with each other. The content for the scene is drawn from interview responses and focus group discussions in relation to the planning of the *Plus One* and Applied Drama initiative. The conflict is presented as between THE LECTURER and THE PROFESSIONAL, commented on and mediated by THE STUDENT, who represents the student body. The negotiation between students, lecturers and theatre staff in relation to the timings and duration of the workshop illustrates how the integration of the two activities creates a difference, particularly in relation to objectives and expectations. The (inter)action between the individuals in negotiating that difference assigns specific value to certain ways of working and illustrates the positional struggle between the *Dramatis Personae*. In the scene, THE STUDENT, as they recount their movements between THE LECTURER and THE PROFESSIONAL in an attempt to mediate and negotiate between them, remains dominated by both. She is like Goldoni's *Servant of Two Masters* (Louise & Goldoni, 2003) attempting to deliver for each of them when the requirements of the tasks are in competition with each other. Unlike Goldoni's servant, THE STUDENT is unable to turn the situation to their advantage. The attempt at solving such problems by students as they negotiate between the demands of two masters provides a very valuable learning experience in terms of how they might operate under the complex demands within the industry. Juggling the conflicting demands of various funding bodies or sponsors, available resources and client requests are important elements of operating within the professional artistic world. In Focus Group discussions, the students expressed a feeling that *THE LECTURER* thought they were doing too much, and *THE PROFESSIONAL* felt they weren't doing enough. From THE STUDENT position, they were acquiring the familiarity, knowledge and understanding, the cultural capital, to operate within a professional theatre world but remained located in the world of HE with its own requirements and they felt they lacked the necessary capital to have any real influence over the combined world situation they faced. This positioned them in a strange in-between space as they transitioned between each field, reflecting the 'flaky borderlands' discussed in Chapter 2

(Bathmaker, 2015, p. 68). This space is one of transition between fields, a liminal space as students move from undergraduate to graduate to professional (V. W. Turner, 1982, p. 25). It also has the potential to provide a space for transformation of those fields, so the journey is not from one to the other but towards something new entirely.

From a university perspective, the success of the students in achieving the learning outcomes is paramount, as *THE LECTURER* states – that is her job. For her, that was of greater value than delivering what the theatre were requesting. Difficulty arose because the module specification did not align with what industry might expect in this context – and because *THE PROFESSIONAL* and *THE LECTURER* were both doing their utmost to protect the interests of their respective charges. There was sufficient scope in the module description for a project to be flexible according to the needs of the external organisation, but the volume or amount of delivery expected was significantly different. This draws attention to the disjunct between the needs of industry and the needs of the curriculum in this context. *THE PROFESSIONAL*'s statement that 2-hour workshops is what 'we all do, in theatre', implies a level of knowledge from *THE PROFESSIONAL* beyond the experience of *THE LECTURER* who, in this case, is an experienced professional Applied Theatre Practitioner. It imposes a hierarchically dominant position and positions the university experience firmly outside of its boundaries. It suggests, from the point of view of *THE PROFESSIONAL*, that the student curriculum is not in line with industry expectations. This is consistent with the broader industry criticisms of university theatre courses in the 'Pipeline of Talent' report discussed in Chapter 1 (Pembroke et al., 2017).

The *LECTURER*'s consideration of the wider lives of the students and the burden on them within this context is significant. *THE STUDENT* is keen to impress *THE PROFESSIONAL*, despite the fact that it may not be in their best interests to do so personally. In attempting to resolve the issue, she wants to be seen to be professional. The importance of that industry connection, the value of favourably maintaining that social capital seemed clear to students in the Focus Group discussions. They were very animated in explaining that they wanted to deliver on what was being asked but were also clearly facing a particularly stressful work period in the final year of their degree (Focus Group 1 discussion). The phrase 'We all do in theatre' spoken by *THE PROFESSIONAL* in the scene is exclusive and presents an established, fixed and inflexible approach to working which can present barriers to engagement for certain individuals. It creates a pressure on *THE STUDENT* to deliver what is requested if they want access to the field, regardless of personal circumstance and well-being. It also creates a pressure on *THE LECTURER* to align with

industry standard. The responses of the students in Focus Group (Focus Group 1 discussion) initially indicated that they felt the time reduction in the workshop had compromised the project (this was in contrast to the positive responses they expressed at the end of the project delivery). There was, though, always the potential for a 2-hour workshop to have been delivered without the extra burden on students. It seems that it would have been fairly straightforward for *THE PROFESSIONAL* to deliver the second hour. THE STUDENT's desire to make the attempt, despite the concerns of THE LECTURER is a troubling reflection, perhaps, of many young undergraduates who are overly keen to make connections in the industry. The potential for exploitation is rife. The imposition and reminder of 'usual' professional practice ('what we all do') in the scene, the exercising of THE PROFESSIONAL's cultural capital to reproduce and attempt to enforce conformity within those structures results in the students undervaluing their experience. They undermine their own position as third year undergraduates with the associated cultural capital they have gained and the value of engaging with the theatre in line with the curricular structures because they are led to believe these are problematic. They are not exactly aligned with the timings of the theatre or with how THE PROFESSIONAL desires them. They fail to see how conforming to those structures can reinforce the boundaries to accessing future cultural experiences as it doesn't take account of their own personal circumstances. Yet, the value of their presence is very clear in encouraging access to the young participant in the next scene - despite the curriculum restrictions potentially creating difficulties to accessing those groups more fully.

The challenges for integrating the work of the theatre into the curriculum is less pronounced in the two other East Midlands based cases explored as part of the research where the distinction between the two fields is much clearer but does occur. This is a result of the different funding and organisational relationships and separate locations yet also appears to be desirable in how they operate. A senior member of the creative learning team at Royal & Derngate highlighted that despite their NPO status and a commitment to learning and access, they are focussed very much on being a producing house and do not receive specific funding for being a learning theatre and connecting with the university. It is important that they retain their field boundaries and identity. The research into Curve and DMU suggested a closer relationship as educational partners, but both partnerships seemed to emphasise the distinction between the organisations as a positive aspect of the relationship. At Curve-DMU the positive aspects of separation were in relation to student perception and the fact that the student experiences at Curve were not 'a class', particularly in relation to their core offer of the annual co-production. The separation of the academic from the production process was seen as one of the attractions

Dramatising a Learning Theatre

Chapter Five - (Inter) Action: Performing the Learning Theatre

from a student point of view. Despite this, DMU decided to bring the co-production into their curricular structure. The benefits to the students of integrating this production into the curriculum were acknowledged as significant in order to ensure that support mechanisms could be put in place for particular students or to address any individual accessibility issues of which Curve staff might be unaware. In the previous extra-curricular setting, 'if students weren't attending they would just get kicked out of the production. As it is now a module, there needs to be more support.' (DMU staff interview). The integration did provide some challenges, both in terms of timetabling and in relation to exactly how much input and presence the academic had in the process, as visible to the students, in order to preserve the positive perception of externality. DMU also recognised that the integration within university structures offers a much more supportive environment that can allow for greater access. Academic involvement in the co-production helped to provide the support for students but happened much more in the background in terms of organisation and scheduling, rather than a visible active involvement with the students and the creative process. This does reflect some of the existing practice at Derby but there is a move towards active artistic collaboration within the new curriculum at Derby between academic staff, students and theatre staff which seeks to further blur those boundaries.

Academic involvement at Northampton within the 3rd year Acting (Creative Theatre) undergraduate production with the Royal & Derngate that formed part of the research also operated primarily in the background. My contact at the university who was a senior member of academic staff, made visits to the theatre to observe some rehearsals and the performance for the purposes of managing and assessing the student experience and their outcomes. She remained very much outside of the pedagogic experience once the students were introduced and engaged in the project, checking in to monitor progress. The separation between the organisations was distinct and the main challenges were in relation to cost to the university and timings - the availability of space and staff at the theatre. The Northampton degree worked on a conservatoire model of delivery, with a high number of contact hours and skills development. Interviews with Royal & Derngate staff emphasised the positioning of themselves as 'the next step' (Royal & Derngate staff interview) for students beyond graduation. Their participation with students as part of the undergraduate placements was based on students having a professional experience and becoming aware of how things work in the 'real world' outside of the 'bubble' of the university. In terms of production work, the suggestion from theatre staff was that students would trust it would have high artistic merit because it was delivered alongside professional artists from the theatre. This reflects some of the discussions in the Derby case around the

perceived benefits of university working with industry partners being to do with improving quality. Furthermore, it was highlighted that students needed to acknowledge that their training on graduation had to be developed further in order to match the quality of the theatre's brand. This was illustrated by an example of a trainee practitioner scheme (outside of university control) whereby specific graduates known to the creative learning team were invited to undergo a further few days training as creative practitioners, then engage in voluntary, mentored project work over a period of 3 months, upon which time - if successful - they could become part of the theatre's network of creative practitioners with the possibility of future work (Royal & Dergate staff interview). The exclusionary nature of such a scheme for young graduates, very few of whom are likely to be able to 'take advantage' of 3 months of voluntary ad-hoc work is indicative of the potential for exposing young graduates and undergraduates to exploitative practice and reinforcing such practice in the industry. This positioning from the theatre has a very different emphasis from the other two cases in that it actively embraces the notion of the harsh and sometimes exclusionary working environment of the industry.

That the wider lives of THE STUDENT and the *Plus One* participants were main points of debate through the negotiation in *A Conflict of Interest* illustrates how the LT partnership can open up access and address exclusive practice through its (inter)action. If the fixed boundaries of the field become more fluid, the potential for greater access is increased. The critical engagement arising from negotiating the differences in curricular expectations and industry practice provoked a compromise in the scene, although not without consequence on the position and perceptions of the student. A reconsideration of the curriculum *alongside* the theatre's practice presents the opportunity to consider these types of initiative more strategically and more broadly. The development of a new curriculum as part of those considerations is the focus of the (inter)action in the next scene.

5.4 Theatre Makers and Industry Shapers – Critically Engaging the Audience.

The scene *Theatre Makers and Industry Shapers* represents field note observations of a meeting focussed on the development of a new curriculum for Derby's LT. There are a number of objectives and counter objectives at play, as the staff teams and individuals seek to develop a programme that aligns university outcomes for undergraduate students of a theatre course with the work and desired outcomes of a regional theatre. Certain *Dramatis Personae* in the scene represent various elements of the academic role such as ACADEMIC RESEARCHER or ACADEMIC

TEACHER and established industry specific roles related to individuals who were present in the meeting. Others such as THE ACADEMIC ACTIVIST have emerged from the content and nature of the discussion. THE BOUNDARY BROKER represents a mediator role who operates between the two fields in an attempt to encourage closer integration. The role name in the scene references the work of Creative Industries researcher Annick Schramme who outlined the need for a broker to develop mutual trust between organisations in the 'deSingel' arts campus collaboration in Belgium (Schramme, 2016, p. 70). It also resonates with the work of THE FACILITATOR in *The Safety Net* who connects THE STUDENT MENTOR with THE PARTICPANT. The (inter)action in the scene further illustrates how the intersection of the two fields creates further tensions around a commercial and market-led approach to learning and theatre and the encouragement of risk and originality. This echoes the contextual craft/culture debates explored in Chapter 1 and illustrates how the value placed on commercialisation and the 'market' can begin to dominate curricular development within this context. This is represented in the scene through the roles of THE PRODUCER and THE PROGRAMMER. The scene also highlights how some of the exclusive structures of the independent fields are being addressed through the partnership, to encourage wider access for the development of social capital and critical engagement with both the main programme and the curriculum.

It is important to acknowledge some of the background context to the meeting represented in the scene. Theatre staff personnel who were unable to attend the meeting had already provided significant input into the development of the course. There had been prior and significant consultation between the two teams in arriving at the draft curriculum which is being discussed. That consultation process was described by the UoD staff member leading on the curriculum development as both rigorous and worthwhile (UoD staff interview). Within the scene itself a clear objective is stated by *THE BOUNDARY BROKER*. This is positioned as a shared objective for the (two) team(s) – for graduates to become 'Theatre Makers and Industry Shapers'. Whilst this has the ring of a marketing strapline that is designed to sell the programme to prospective students and parents, it also encapsulates the essence of the new course that the LT partnership is proposing. It suggests an outlook that focusses on creation and practical output, encouraging the creative voices of its students– Theatre Makers; and also one of impact on the industry at large – Industry Shapers.

The implication is that those graduating will influence the work of Derby Theatre and the wider industry. Industry Shapers implies a critical engagement with the industry and the methods

and processes developed. The use of the term industry in the stated objective begins to focus the discussions within a market focussed agenda. This is increasingly evident throughout the scene as it unfolds. For example, when *THE BOUNDARY BROKER* questions whether the language used to sell the course appeals to 18-year olds, or when *THE ACADEMIC ACTIVIST* says, “Derby is a poor city and if theatre is to survive here then we have to make work that diversifies its audience.” Whilst *THE ACADEMIC ACTIVIST*'s comments seem to focus on diversification, inclusion and challenging patriarchal structures, they are also clearly referencing economic concerns. They acknowledge that because they are in a theatre building, ‘it sounds like it is all about marketing’. Their reasoning for diversification is to ensure the theatre building’s survival in a poor city and their politics, in this example, appear to be governed by economics. Here, again, we see how the theatre building and its structures, designed around a focus on market and commercial viability can drive the curriculum, despite being framed within a socially conscious positioning around diversification. This tension is a central feature in the scene and for a Learning Theatre both conceptually and within the Derby context.

The structures of the ‘text’ in the scene are identified as one of the first obstacles in the scene. These are the modular structure as ‘imposed’ by management. From a dramaturgical perspective, the collaborators are trying to re-write the text (curriculum) within which they can perform but within the parameters laid out by others. This is akin to the playwright who shapes and changes their creative work in response to venue-specific feedback and the hope it will be staged. *THE ACADEMIC ACTIVIST* has a strong reaction to the structure and it appears to have been shaped in this way as a requirement, fed back by university/college management and in opposition to what the collective team(s) had initially designed in which one of the theatre staff (*THE BOUNDARY BROKER*) talked about the confusion of developing a course and then having to hand it back to university management. Part of the obstacle of the modular structure identified is not the modular element itself but rather the lack of optional modules available to enable students to follow specific pathways in their learning. Again, this is very quickly positioned by *THE ACADEMIC STATISTICIAN* as a result of market focussed approaches to the course and the need for financial viability. Fewer options means more students populating the module, which make it financially more viable for the university. Thus, the influence of the financial and commercial are clearly highlighted as priorities within the structures of the university curriculum and the theatre building. How these are negotiated alongside more socially engaged practice and experimental, creative approaches is a central tension for the integration of undergraduate work within the LT. The outcomes inevitably shape what is seen to have value within the LT field.

One of the strategies that can be employed within the partnership to overcome the restrictive curricular structures is taking a more informal approach to learning that encourages students to engage with the theatre outside of course frameworks. There have been numerous attempts to do this within the Derby LT and yet, the evidence suggests that there has been very little appetite for this amongst the students to date. In the scene, *What if None of Them Are Good Enough*, *THE ACADEMIC RESEARCHER* emphasises the need to not try and put everything in the course and to encourage the students to engage but is quickly reminded by *THE BOUNDARY BROKER* that they have tried that and “it doesn’t work”. It is a recurring theme in the interviews. Informal education is a key aspect of the way that theatre educates and its abilities to operate outside of the institutional structures of education is one of the things that has historically given it power (Ball, 2013, p. 157; Jackson, 2007, p. 41). Interviews with theatre staff indicated a frustration that more students don’t engage with the theatre outside of the undergraduate programme. One interviewee described the number of students engaging in this way as the “one or two a year that really get it” (UoD staff interview). The principles of independent and lifelong learning which the LT and the university both commit to, align well with an approach that might encourage engagement outside of the curriculum as well as from within. Yet, there appears to be resistance from the majority of students to engaging with the LT in this way. There are a myriad of reasons why this may be the case. As *THE LECTURER* points out in the scene *A Conflict of Interest*, many of these students are trying to hold down jobs, have young families and juggle a heavy workload for their course. For those individuals, the option of engaging with the theatre outside of timetabled hours, staying late and being available at weekends to take advantage of opportunities may simply be untenable. For others, a lack of confidence to approach theatre staff, have discussions and investigate available opportunities may also prove difficult barriers to overcome. This is particularly true for new students who may lack the cultural capital to feel comfortable in a theatre or university environment. Bourdieu reminds us that whilst cultural capital can be acquired through life very gradually, it is also hereditary, subject to family investment, social factors and embodied biologically (Bourdieu, 1986, p. 84). The individual disposition (Bourdieu, 1993, p. 62) of some students prevents them from taking a position to benefit from those opportunities. Thus, the curriculum being developed with the LT aims to integrate and engage student work with the theatre programme as much as possible. The hope thereafter is that students, having worked and developed relationships with theatre staff more closely, acquiring the cultural and social capital to begin to feel comfortable within the environment, will be more likely to take opportunities to engage outside of the curriculum as

Dramatising a Learning Theatre

Chapter Five - (Inter) Action: Performing the Learning Theatre

well. The development of social capital (Bourdieu, 2001) is, therefore, crucially built into the new curriculum from an early stage.

This new curricular element to build social capital supplements the opening address given to theatre students during induction week in which they are introduced to theatre staff and encouraged to develop a connection with them to discover more opportunities for engagement. This opening address as a strategy for wider engagement was also a feature at the other university/theatre collaborations that I researched, such as Northampton/Royal & Derngate and De Montfort/Curve partnerships. Opportunities from the theatre in question were then passed on via group email to students as they arose by specific lecturers (Northampton University staff interview; DMU staff interview). Students are encouraged and often expected to then pursue these opportunities independently - part of their independent learning. The curricular involvement with the theatres is also designed to encourage these connections in the first instance so that they can develop. At the Royal & Derngate it was made clear that if students don't actively pursue the connections with the theatre throughout their degree then they are far less likely to be offered any further opportunities having graduated (Royal & Derngate staff interview). At the Derby LT, they have found that this strategy doesn't achieve what it hoped for and student engagement arising from this approach remains limited and exclusive to a few individuals a year. By formalising even greater interaction within the curriculum and a focussed approach on nurturing and facilitating these connections it is hoped that informal approaches to learning might develop more successfully. Curriculum centred work also ensures that the opportunities are available and accessible to all students on the programme or pathway. In this way, the theatre engages with the undergraduate programme from both outside and inside of the curricular structures.

What is of particular interest in this discussion in relation to curriculum content is the shift in focus in the second year (level 5) module from a directing and collaboration module to one focussed on theatre making. 'Theatre Making' as a module title appeared to offer the flexibility to focus on a wide range of particular skills, as defined by the learner in negotiation with the module leader rather than having a clear directing focus. This indicates a loosening of discipline-focussed work, which is at odds with the way the theatre is structured, certainly in terms of the main house produced work. It would have been relatively easy to align the skills focus on that particular module to the work of the director in the theatre, their relationships with other members of the creative team and investigate the processes and procedures that are followed within an

established frame. The loosening of those restrictions to broaden the focus of the module positions the curriculum more in line with the theatre's received studio work and the work of *In Good Company*, the theatre's artist development hub, as opposed to the main house produced programme. Yet, the dominance of the main stage throughout the building as identified in Chapter 2, and its lure and attraction for student work is evident. As *THE BOUNDARY BROKER* makes clear in the scene, it is an expectation established even before some students enrol on the course that they will have the opportunity to perform on the main stage. In a field interview, one staff member describes seeing the impact the auditorium had on prospective students and their families at an Open Day:

I took them into the auditorium and you could just see everybody's faces just lighting up and going "this is brilliant!"

(Interview, Derby Theatre staff)

The spatial dominance of the main stage within the building and its grandeur, the profile and excitement that accompanies performing on it position it as a Unique Selling Point by the university. Ultimately, students are keen to have the opportunity to make use of such a space. It can sit though, in opposition to the development of creative, explorative work. Firstly, is the issue of text:

THE BOUNDARY BROKER: We mustn't forget text. I don't think they should lose text-based work at level 5 or 6. I mean, we've struggled in the past, haven't we? Letting them devise their own work?

The implication from *THE BOUNDARY BROKER* here seems to be that students must work on existing texts rather than writing or creating new material of their own, as she mentions that there have been problems previously when students devised their own work. This highlights the tension between a course that focuses on theatre making and giving tools for individual creative expression but is concerned with issues of quality arising from such student work previously. Again, the conflict between creativity and success or marketing is central to the dramatic conflict. *THE BOUNDARY BROKER*'s focus on retaining a textual focus is also related to the produced work of the DT main stage, which is predominantly focussed on the written word, plays. The domination of the written word within the produced programme positions it as successful, desired – an outcome to which students should aspire. The main stage undoubtedly enjoys an

Dramatising a Learning Theatre

Chapter Five - (Inter) Action: Performing the Learning Theatre

illustrious position within the building but the student work, as established previously, is much more easily situated in and connected to the studio: they learn in the studio, they see it as home and the culmination of their work is designed for and performed there. The type of exploratory, small scale work that students are likely to produce is much more in line with the studio and yet there is an expectation and desire from them to be in the main house. As demonstrated in Chapter 2 this is reinforced throughout the staging of the LT, the main stage is aspirational.

The main stage as a venue for performance, features in the existing curriculum only in a level 5 module entitled 'Performance Practice'. This is a text-based production module, hitherto directed by a member or members of academic staff and supported by the DT team who mentor students through their assigned roles. The production spans across two undergraduate curriculums to include level 6 Technical Theatre students who assume major production roles and the rehearsal period runs over a number of weeks which are timetabled in intensive blocks to replicate professional rehearsal timetable. The DT supporting team is on hand to assist as required and help with marketing. In essence, this attempts to mirror the experience of a home production with a much smaller budget and with a student/academic team supported by the theatre infrastructure. This type of model is similar to how the courses at DMU and Northampton link with their theatre partners. Both of those institutions have a student module designed around a performance within the theatre building, directed and produced in conjunction with the theatre. This is the core offer for both institutions in connecting the acting and drama degrees with their theatre partners.

At the Royal & Derngate, the Acting (Creative Practice) degree performance I observed, engaged with a more creative approach to the space outside of the main stage to focus on the theatre-making element of the course. It reflected a desire to move away from traditional disciplinary focusses and combine performance skills with creation as a response to the perceived future needs of industry and the importance of creating work as a means of finding employment and taking ownership of career opportunities. In terms of how they used the space the approach was much more in line with a site-specific focus rather than a traditional usage of the performance stages. The performance began in the FOH foyer, moved backstage, downstairs, outside and into previously inaccessible areas of the building. This gave audiences and performers the experience of areas of the building which they otherwise wouldn't have had. There were challenges, particularly in relation to the accessibility of those areas and it was also noticeable that, apart from the initial gathering and greeting of audience, the performance sites remained

primarily in backstage areas. This is a more creative approach to the space and offers possibilities for moving away from the primacy of the main stage and how students view it but also conforms to many of the distinctions highlighted within the Derby case around hierarchies of space. For students in the building their learning and the associated output with it continued to operate in the shadows. On attendance at the performance, the publicity on view advertising the student work was minimal and limited to a couple of stands in the downstairs foyer. Whilst the performance was available publicly, its presence was very low key visually in the building. Conversely, The Curve-DMU production of *The Crucible* was performed in the studio, taking an existing text and working with it in a way much more traditional way. Both The Curve and Royal & Derngate have extremely large main stages in comparison to the much smaller capacity of Derby Theatre and the student work within the curriculum is not deemed appropriate to be housed in those spaces. The nature of the performance space, the cost and the difficulty in attracting large audience numbers are all contributing factors. The main stage spaces remain though, the flagship work of both theatres, reflected in the marketing throughout the building and the revenue they generate. As outlined in Chapter 2, performance on the main stage is perceived as the pinnacle of artistic achievement but remains beyond the perceived scope of undergraduate work in these examples.

The main stage performance is a particular high point for the students at Derby and provided the main topic of discussion when students were asked to reflect on their experiences at the end of their course (Field note observation - Student Forum). This allure for students is also reflected as a number of the institutions outlined in the UK undergraduate and professional theatre offer table advertise performances at professional venues as part of their offer, with some also emphasising the 'replication' or 'mirroring' of professional theatre practice (Appendix 1). Some of the obstacles arising from this type of model are that they can be waylaid by financial and market led concerns over pedagogical ones – audience numbers, box office receipts and the propensity to use the student performance as a type of marketing to attract new students. The main house programme of work for a regional theatre inevitably has to embrace a certain amount of conservatism, balanced with risk in order to prevail financially (Cochrane, 2011; Turnbull, 2008). The integration of an undergraduate module or course element within that professional programme, inevitably, also has to embrace the variables of the theatre market. An interview with a senior staff member involved in The Curve, Leicester and DMU collaboration highlighted the need for their student production to align with the determined season focus of the theatre (Curve staff interview) and how that influences their choice of text.

Experiencing those issues first-hand and understanding the negotiation required in order to thrive (survive) within the theatre marketplace is valuable learning for students (if they are involved in that decision making). Negotiation of the conflicting elements at play is magnified in comparison to the smaller scale of work with which students are usually involved in their undergraduate study. The positive student memories of those main house experiences demonstrate the power in the experience of that type of performance work for them but potentially privileges mid-scale work that sells, as aspirational. It is imbued with great capital value. This form of cultural capital is easily transformed into economic capital. Whilst Derby Theatre has a wide range of main stage productions in their programme, there inevitably remains a divide between the type of learning and theatre making students are engaged in and the work programmed.

The (inter)action that takes place to address that divide in the new curriculum is initiated by *THE ACADEMIC TEACHER* when she asks, "Could we do something that mirrors Re-Told?" in reference to the new second-year (level 5) module. The 'Re-Told' to which she refers is Derby Theatre's RETOLD series which commissions works to respond to classic main house productions from a contemporary female perspective. Derby Theatre website gives the following explanation:

The idea behind the RETOLD series...was born out of me feeling there was a lack of female characters in the classic plays being staged in British Theatre and this series of plays would be a perfect way to rebalance this by producing contemporary pieces exploring the classics from the perspective of the female characters. I am also keen and passionate about profiling the work of today's female writers who might not otherwise have had the opportunity to have their work performed on a main stage in a professional theatre

(Brigham, 2016)

RETOLD is a series of one woman plays, so the scale of work is smaller but the commitment to present on the main stage affords it much symbolic value in the programme, despite the financial burden that accompanies efforts to promote this type of work. Connecting student work to the main house theatre programme in a similar way can potentially add value to the critical, riskier work they will be encouraged to develop. It also provides an experiential and creative frame for critically engaging with the main house programme of the theatre. Whilst RETOLD is originally positioned from a gendered perspective, it has also embraced interculturalism such as in the production *Abi* (dir. Brigham, S., 2018) which is highlighted by *THE PRODUCER* in the scene. *Abi*

was a RETOLD commission in response to Mike Leigh's *Abigail's Party* (1983) featuring the mixed race granddaughter of the titular Abigail in the original. The productions were staged consecutively each night for audiences. This is an important moment in the (inter)action as it links student theatre making with the main programme. Thus, whilst the main stage inevitably retains a certain dominance and huge cultural value in the LT, the integration of student work in the building from a critically engaged position allows for strong connections to be made and assigns value to the development of creative work through critique. Discussions in the scene also focuses on the alignment of such work with the audience development focus of the theatre season. This (inter)action presents the opportunity for promoting the creation of work in the curriculum that further embraces socio-cultural representation and communicates that to the theatre. THE ACADEMIC ACTIVIST's comment highlighted earlier in this section serves as a reminder that economics and market expansion can often be the driving force behind such initiatives. The tensions between the humanitarian and utilitarian approaches to theatre discussed in Chapter 1 should be borne in mind. Further actions for overcoming the distance between main stage work and student work in the new curriculum documentation has been to include much more student main stage work from level 4 to level 6. This includes process as well as performance. So, students will have some classes on the main stage in addition to performance opportunities. This has the potential to change perceptions about the main stage, its purpose and programme within Derby's LT and reconsider the relationship between the LT staging, the curriculum and the theatre programme.

The scene ends with a brief discussion about assessment. The idea of negotiated outcomes and assessment being in dialogue with the student is offered as a fairly straightforward option that seems to fit with the objective of partnership working and student-centred learning. When *THE PROGRAMMER* suggests that they pitch it back to the theatre as part of the assessment, which is consistent with industry practice, *THE ACADEMIC TEACHER* becomes defensive. She establishes the theatre as the starting point and end point of the module identifying them as 'the assessors'. There is a resistance inherent in the comment that aligns with role anxiety illustrated in Chapter 3. The module is designed to be worked alongside a theatre artist. If the theatre gives the brief, students create the work alongside the artists and the theatre assesses it, what role does the academic perform?

5.5 We Need to Talk About Research – Breaking through the boundaries

The focus in this scene is research and its place within the collaboration. Here the role of the academic becomes dominant. The differences in how the individuals discuss research and its place in the Learning Theatre are noticeable. *THE ACADEMIC RESEARCHER*, *THE ACADEMIC TEACHER* and *THE ACADEMIC ACTIVIST* become animated, demonstrating their knowledge through discussions about Practice as Research (PaR), erasing the dichotomy between research and practice, research repositories and embodied research. The cultures and languages of the field of Higher Education are very evident in these discussions. *THE BOUNDARY BROKER* talks about long term visions, the theatre as a centre of excellence for research and practice, yet is audibly surprised by the term embodied research. *THE PROGRAMMER* wants to know about conference papers and essays, acknowledging a lack of knowledge and experience with the subject matter. The different language used and focus in the (inter)action highlights some cultural differences that exist between the two fields around research, its function and processes. The boundaries of the HE field are particularly evident and also exclusive. Forms of Cultural Capital, their realisation and associated value in this scene re-balance some of the dominant and dominated positions previously highlighted in the thesis. Discussions around research move the field focus into much more familiar territory for the academics. The lack of associated cultural capital held by theatre staff within this field allows for academic staff to have a much more dominant position. As the scene develops, the attempts to focus discussion on ‘applied’ research that has a specific and targeted impact on the professional practice of the theatre recognises the cultural capital held by theatre staff more readily as opposed to ‘pure’ research which remains an area where academic staff are far more dominant.

The shared objective as stated by *THE BOUNDARY BROKER* is to develop the theatre into a centre of excellence for research and practice. It is a fundamental focus for the LT as part of their ACE NPO funding uplift. It has become written in the LT script and of great importance institutionally and financially. The impact of such research will need to be documented as part of their evaluation. Inevitably, this also has a resonance with Research Excellence Framework (REF) for the university, although the submission timelines and outcome reporting methods are very different. Therefore, the development of a research focus is a major objective for both staff teams and the discussion of the new module in the scene highlights some of the key issues in linking research with the theatre practice. Research skills, familiarity with research within the discipline and its application gain significant value in the LT field. There are, though, clearly different expectations and understanding about the form and function of research within the LT.

The academics seem focused on Practice as Research whereas the theatre staff focus on conference papers and conference structure. Industry concerns about PaR is acknowledged through *THE PRODUCER*'s reassurance that "Once you see it, it's fine". The relationship between Practice as Research and industry in this context is laid bare and is supported by much of the research in the UK in relation to academic practitioners (Doughty & Fitzpatrick, 2016; Shreeve, 2011), who can often struggle to place their practice in an industry context. Doughty & Fitzpatrick argue that industry venues can be suspicious of PaR, as it is rarely commercially driven or explicit in its links with industry (Doughty & Fitzpatrick, 2016). This cultural difference also feeds into the challenges discussed in Chapter 3 in relation to understanding the role of THE ACADEMIC RESEARCHER or practitioner within an industry-university hybrid. As outlined in Chapter 1, PaR has been identified as a potential way to address concerns of anti-intellectualism in theatre, but also contains the 'damaging potential of a 'new' model of otherwise production focussed work' (Carlson, 2011, p. 123). There is an inherent resistance that remains between the two fields particularly in relation to PaR.

Other forms of research are being explored in the LT, particularly with other UoD departments. Much of this is in relation to the social impact of its wider community and education work but integration with the theatre department is less prominent (DT staff interview). The connection is, though, an important element to the relationship. Interviews from other partnerships indicated that there was also little intersection of research from academic staff with the work of the theatres. At DMU, it was described as 'some programme notes and the occasional post-show discussion' (DMU staff interview). There was a suggestion from staff at The Curve that this was an element of the partnership they wanted to explore further but that 'it needed to be the right fit' (Curve staff interview). One example of this type of fit was in relation to the engagement of a Leicester university researcher, Dr. Emma Parker whose research into Joe Orton fed into The Curve production of *What the Butler Saw* (Forster, 2017). The partnership between The Globe and King's College London in their Shakespeare Studies MA was also highlighted as a good example of how research connections can work. The interviewee emphasised the social, historical, theatrical and political context of the plays and allowing that to feed into the performance direction and approach (Curve staff interview). In Chapter 3, a clear desire for a researcher being in the rehearsal room of Derby's LT, to analyse and question artistic processes was expressed (UoD staff interview). This type of applied research approach offers great potential but it is also important to allow for wider considerations of research to develop organically. The approaches to research expressed in these examples relies on an existing body of work or

expertise from individuals to feed into what the theatre are producing or require. This limits the opportunities for such connections within a narrow frame. Yet the potential to unlock further research and allow academics and students to develop research around a specified area that arises from the planned programmes or that potentially influences the planned programme might offer more scope for future development and learning.

The (inter)action of *THE BOUNDARY BROKER* in this scene begins to open up the intersections between the two fields, initiating a discussion around research between the teams. The cultural capital held by academics has significant value but the fields in isolation present as being exclusionary. Research as the domain of the academics remained distinct which is consistent with interview responses. *THE BOUNDARY BROKER* attempts to link student and academic research with the theatre. The question 'How does the theatre benefit from the research?' questions impact but also maintains a distance between the two fields. It reinforces a distinction between the theatre work and the research that is done to it, or for it. However, the conversation she initiates in the scene became an explicit example of staff learning from each other by sharing their knowledge and experience. The new curriculum that links artist development work with students and academics has the potential to reposition researcher, artist, academic and student as practitioners and researchers and artists together. Furthermore, critical engagement in relation to the form and processes of how those partnerships manifest offers further research opportunities.

5.6 What if None of Them Are Good Enough – From Learning to Marketing

The scene *What if None of Them Are Good Enough*, represents the end of the curriculum meeting in relation to the new course and returns to some of the central points of dramatic tension and (inter)action highlighted throughout the chapter. The issue of curricular restrictions and their structure again becomes an obstacle to aligning student work with a key festival for the theatre called 'Departure Lounge'. Differences in timescales between organisations are highlighted as an area of tension in a number of university-industry collaborations (Fisher, 2012) and this is evident again in the LT, even though the institutions have a shared ownership as part of the UoD group. The summer months, immediately after and just before the final assessment boards for the university, are traditionally the times of year when theatres start the build-up to festival season. Derby is involved in hosting two festivals, Check-In and Departure Lounge which sees the theatre programme a variety of work which is likely to feature in the Edinburgh festival or is touring the

festival circuit.

The type of work usually contained in the festival is consistent with the scale of work students are encouraged to create at this stage of their development and seemingly presents an excellent opportunity to get them engaged and involved. However, the university assessment board timings mean that it is not feasible to align their assessment with the theatre programme at that time. Outside of the curriculum even, as the university year is at an end, a large number of students are no longer around and/or are working their summer jobs by this time. Similarly, by the start of the new academic semester in mid-September, much of the preparation work on the main Autumn season production has been done and rehearsals are already underway. This is enhanced by the obstacles associated with attempting to create an artistic community within a university context when students are often transitory and may only be present in the city for the duration of their studies. The cost of accommodation outside of these times in addition to their course fees, invariably means that even if students are geographically present, they are unavailable as they have to work. Adapting a fluid and flexible curriculum within a sufficient structure as seen in *Theatre Makers and Industry Shapers* allows for a responsiveness that can circumvent some of the modular restrictions, but larger institutional procedures present larger obstacles.

In order to overcome the curricular obstacles in this scene, *THE ACADEMIC ACTIVIST* suggests the highest achieving student work could be rewarded with a slot in the festival, thereby using the festival as a competitive incentive within the curriculum. This suggestion is quickly followed up by *THE PROGRAMMER* who starts to consider the programming options if “none of them are good enough”. This statement, again, reinforces the major dramaturgical feature at the heart of the LT collaboration - learning as a process in constant tension with the industry market, output and ‘programmability’. It resonates with the problems associated with what Robert Hewison calls ‘Cultural Capitalism’, whereby culture is commodified and re-purposed (Hewison, 2014, p. 7). A common element of arts-based courses is the presentation of student work as part of the marketing strategy for the course. Within the LT this is further heightened as the theatre also attempts to control and manage the ‘quality’ of output within their programme in addition to/alongside the university. Yet, the process of theatre making and the quality of learning experience within that process is sometimes at odds with production quality. The encouragement of students to concentrate their efforts on developing work in line with the programming focus of the theatre therefore, has the potential to limit and restrict their creativity and learning. It also

positions the professional theatre programme as exemplar in the learning and teaching strategy as opposed to a model for critical engagement, reinforcing field boundaries. It dominates the LT field in a way that encourages a replication of the working processes rather than inquiry and investigation.

Similarly, the restrictions on capacity in terms of available space and academic staffing also already limit student choice. *THE PROGRAMMER* challenges *THE ACADEMIC ACTIVIST* in relation to the relevance of group size and the type of work level 6 students are creating in comparison to what is being programmed in the studio. This type of challenge highlights the counter objectives (obstacles) in relation to students and staff, the differences between industry and university expectations in the work of emerging artists and graduates and the difficulties in aligning those within the structures of the institutions. The challenge is an important moment of (inter)action in the scene above and can be seen elsewhere such as in the *Conflict of Interest* scene where the demands of the module and the expectations of industry are very different. *THE PROGRAMMER*'s questioning of group size and suitability for the work being created highlights important considerations in relation to the curriculum. The identified difference between it and industry practice provides a valuable area for further critique. It raises questions around resourcing and pedagogic models in undergraduate theatre education, as well as the practice and processes in DT. For the Learning Theatre collaboration, this type of challenge is a fundamental part of its dramaturgy. The resultant conversations and compromises that arise attempt to bridge that gap, address questions of relevance and interrogate existing practice on both sides. That type of negotiation, a dialectical tension, is the essence of a Learning Theatre's practice in this context.

5.7 What is a Learning Theatre?

The scene *What is a Learning Theatre?* addresses the concept of a Learning Theatre and the perception of that from a student viewpoint. The (inter)action focusses on what a LT means for them as undergraduates and the scene represents a small part of a much longer Focus Group discussion. Whilst I, as the researcher was present in the room and asked the initial question, I do not feature in the scene as the discussion needed little further guidance. The themes they discuss arise through their own (inter)action and the dialogue is almost entirely verbatim. The process of the students' discussion between themselves as they debate and consider what a LT is, becomes part of their own reflective learning process. Their reflections on the LT partnership demonstrate the value of interrogating the relationships and the structures. A consideration of the structures

and processes of the collaboration and what that means for them and their peers in terms of their learning is as valuable as reflecting on content learned. Again, this highlights the dynamic nature of the research being conducted. As they consider that relationship, recurring themes arising throughout the analysis again become central.

Firstly, the teacher-pupil learning relationship within a Learning Theatre context and the nature of that pedagogic relationship forms a significant part of the debate. As STUDENT 2 questions the difference between what a teaching theatre or a learning theatre might be, they illustrate a viewpoint that sees the theatre as teaching to them. Their view that 'A Learning Theatre almost suggests they are learning from us as well' is surely consistent with what a Learning Theatre should be. The notion of everybody learning from each other has clearly been communicated by the title. Yet, they articulate that they do not think that is the case. From this perspective, the student is dominated and unknowing and acknowledges that position. The theatre as an organisation, a building and a collection of working professionals become teachers, indicating a one-way knowledge transfer relationship. The ensuing debate around the notion of the student-teacher dynamic, through apprenticeship, acknowledgement of an individual responsibility to teach oneself and the idea of learning being a reciprocal action demonstrates how the students are thinking about their own learning through engagement in the partnership.

Through the (inter)action they return to the distinction between professional and other (amateur) that has featured throughout this thesis. Whilst STUDENT 3 sees the learning relationship as respectful and understanding they position the student cohort as amateur to the professional. This maintains a very clear hierarchy in the structures of the LT from STUDENT 3's viewpoint, indicating a drive towards professional experience and a professional level. The positioning of the professional in this way and the association of university with the amateur, as demonstrated previously, extends beyond the student body into the academic staff team also. STUDENT 2 also highlights difficulties as he sees it with the classification of professional and amateur. He highlights an individual case whereby an older student who he presents as someone with a professional performance background loses that status and position because they are also a student. This chimes with the challenges highlighted in Chapter 3 in relation to academics who have professional backgrounds losing status and position in the field but, in this example, it is from the perspective of the student. The role of professional in this context is seen temporally. It is in the here and now. You are a professional only if that is your job at present. This presents an issue for students as well as staff. However, the notion of the professional remains an aspiration

for STUDENT 2 despite their protestation. Their focus turns to their main stage production and how it is likely to be perceived as 'more like a Derby Theatre production', and therefore, more professional, than in previous years because of the involvement of the artistic director of the theatre. The involvement of the theatre staff team is therefore seen to increase the status of the work towards a professional level.

Once again, discussions start to centre around production focussed work and the main stage, illustrating the dominance of that space materially within the building and within the minds of the students as they consider what a Learning Theatre means for them. The value and function of that space is immediately connected to one specific module in their undergraduate programme of study, Performance Practice, as outlined earlier in this chapter. The value associated with the production is articulated clearly both in terms of how it should be presented and how it can devalue the perceived quality of the university programme. STUDENT 2 indicates the importance of that work when they state, 'in previous years it's maybe felt like - oh, the students have put together this production and put it on the main stage'. This indicates a devaluing of previous work due to artistic direction of university academics, despite the involvement of the DT production team in its delivery. It emphasises the students' perception of their own lack of cultural capital without acknowledging the value of their own creative expression and contribution or that of their lecturers. Main stage productions again become the dominant aspect in the collaboration, despite being a small part of the curricular integration. The discussions in relation to the staging of the LT in Chapter 2, illustrating how the material spaces reflect a focus on production and main stage output, whilst positioning students mostly in the studio and backstage, are thus confirmed in the discussions of the students.

Returning to notions of space and place and their relationship in the development of social capital also becomes a feature of the (inter)action. This arises out of the discussion in relation to the need to change some students' attitudes. STUDENT 2 briefly acknowledges the exclusion of the joint honours' students spatially, with the suggestion that because they are not based in the building as much, that affects their opportunities for taking advantage of the LT. However, the dismissal of this by STUDENT 3 indicates a rejection of the barriers that poses to those individuals in terms of the development of social capital and the benefits that brings. Being present in the building more often does allow for the development of relationships which can facilitate (and also exclude) access to certain extra-curricular opportunities. One of those opportunities is evidenced by the reference to STUDENT 1's role in the technical team on the

current theatre production. This highlights a variety of access layers to different students according to their course, even though they are all studying theatre. The emphasis on individual drive and the need to seek out opportunities for oneself was instead highlighted. This is consistent with the analysis earlier in the scene *Theatre Makers and Industry Shapers* in relation to the lack of extra-curricular engagement for students. Whilst some students see the opportunities as being there and just available to ask for, others clearly do not feel like they are in a position to do so. STUDENT 3 even acknowledges that the opportunities may be obscure when they say “they [the opportunities] are there, even if they seem like they are not”.

The connection between field position and course is clearly related to where the students are studying. The location of the single honours students allows for a familiarity not only with the building and its processes but also with its staff. Thus, cultural and social capital that have value in the field are being developed by students at the exclusion of other students, through how often they are located in the building. From this viewpoint, the LT can become exclusionary ‘implicated in the construction of ‘us’ (people who belong in a place) and ‘them’ (people who do not)’ (Cresswell, 2004, p. 39). The entry to the field and conditions for entry to the field are exemplified in this example. The reflections of STUDENT 3 in this example indicate how individuals, once they have overcome barriers to gain access to the field, can fail to see how others face different barriers. As the discussion returns to the original question, the responsibility of the individual on their own learning is re-iterated although the students don’t acknowledge the barriers to learning that might exist. A recognition and understanding of how the staging and the roles played in the LT collaboration can both overcome those barriers and create new ones is crucial to be able to, as STUDENT 2 says, ‘learn what you want to learn [...] what you try to learn.’

5.8 Moving Towards *The Next Level*

The (inter)action occurring within the LT performance as outlined above indicates some of the challenges and obstacles to the partnership, such as the restrictions of curricular structures and academic timetables, the balancing of pedagogic needs with commercial needs and differences in understanding of the role and nature of academic research. One of the themes that emerged throughout the analysis was the development of social capital as an important element within the LT environment. The attempts to encourage the development of such capital to facilitate entry to the field are evident. The (inter)action between staff in *Theatre Makers and Industry Shapers* which led to the development of a new curricular structure aimed at facilitating closer student-

staff relationships across the organisation, is one example. The connection made between *THE STUDENT MENTOR* and *THE PARTICIPANT* in *The Safety Net* provides another. These provide excellent examples of the value that social capital is seen to have in the field and how resistance and transgressions against certain structures spatially (the staging of the LT), textually (curricular structures) and in relation to role (*Dramatis Personae*) can help develop access to that. Inevitably, the development of social capital remains elusive for various individuals and the final comment of *The Safety Net* 'It's who you know, not what you know' reinforces a position that highlights the exclusivity of the industry generally. The notion of role and who grants access to the field within this context is crucial. This is further seen in the scene *What is a Learning Theatre?* As opportunities for certain students arise as a result of their location in the physical space of the LT but exclude others. The developments in *The Safety Net* and *Theatre Makers and Industry Shapers* point to ways in which certain barriers to the acquisition of such capital might be addressed through the curriculum and through connecting students with community agendas.

Another central point of dramaturgical conflict in the partnership was in relation to the positioning of the theatre work as an exemplar model for reproduction. In both the *Conflict of Interest* and *What if None of Them Are Good Enough* scenes the model employed by the theatre for their professional programme was at odds with the design and delivery of the undergraduate modules that they were attempting to integrate. The interactions in *Conflict of Interest* between *THE LECTURER* and *THE STUDENT* resulted in an adapted model to fit the requirements of the academic programme but *THE STUDENT* and *THE PROFESSIONAL* clearly felt this undermined the project. The desire from *THE STUDENT* to deliver what *THE PROFESSIONAL* wanted highlighted the cultural value associated with reproducing the 'professional practice' of industry. In *What if None of Them Are Good Enough* the constraints within which the academic team had to deliver the final year practice module, in terms of group numbers, space and being able to manage the cohort were, again, at odds with the scale and type of work that the theatre was used to seeing and programming. The search to find ways for the undergraduate programme to align with the established practices of the theatre and acknowledge them as 'industry standard' are identifiable throughout the interactions. The desire to 'mirror' the practices of the theatre throughout the course, the focus on programmable work in the simulation of professional programming events and the replication of main house production processes both in this model and in other collaborations all illustrate this type of approach. This positions knowledge and experience of one type of industry process as having greater cultural value in the field than the existing processes of the undergraduate curriculum. This is reflected in previous chapters that highlight the delineation

of the space and the imagery used throughout the building that reinforces the primacy of main house productions, and the anxieties explored in Chapter 3 around how the role of the professional can undermine the position of the academic. This type of (inter)action, based on adapting to replicate the professional model creates a dramaturgical form that is mimetic. It resonates with the historical debates outlined in Chapter 1 around an aligning of the curriculum with a professional production focus, remaining focussed on the Western canon and promoting an anti-intellectualism (Carlson, 2011; Dolan, 1993; Schechner, 1992). The struggles evident in the (inter)action seen in *The Conflict of Interest* and in *Industry Shapers* wherein THE LECTURER and THE ACADEMIC TEACHER offer some resistance to this replication, provides a disruption and questioning of practice.

The learning that took place through the (inter)action in the *We Need to Talk About Research* scene provided an excellent example of how the intersection of the two fields can focus on the cultural differences between them and create a transformative space. The role of research within the discipline is a contentious one, particularly in relation to industry and practice as highlighted. Again, this has implications in terms of understanding the role of the academic as researcher as discussed in Chapter 3. There remained an inclination towards preserving a distinction between the two fields of practice, which positioned the academic team as holders of knowledge in terms of research. This, again, makes a distinction in relation to role identifying the professionals as practitioners and the academics as researchers. However, the desire from theatre staff to learn about types of research, repositories and processes of knowledge dissemination began to remove this distinction so that the associated knowledge about and practice of research can spread across the teams. As in the case of 'standard industry working practices', the models and processes associated with research activity within HE, whilst positioned as having high cultural value, need to remain open to resistance and critique through the partnership. In this way, the (inter)actions taking place as part of the performance of the LT develops learning for all participants within the model, re-distributing social and cultural capital and giving rise to new forms of practice.

The reflections undertaken within the interactions are as important as the outcomes in the examples given and presented in the scenes. An engagement with the form of the LT is fundamental to the learning that can take place within it. Understanding how the texts of institutional documents, the staging and the *Dramatis Personae* connect with (inter)action as part of the dramaturgical structures of the LT is crucial in addressing the historical tensions still evident in the relationship between university theatre education and the theatre industry. The critical

engagement with the processes and structures of both fields and the productive 'disruption' (Dolan, 1993) that can occur as the two fields intersect creates the opportunity for addressing areas of exclusivity and disconnection in existing processes and practices. Part of the process of this disruption is identifying where and in what form the boundaries between the two fields exist. As Professor of Applied Theatre, Tim Prentki notes in reference to Giroux, 'before the crossing can occur the border has to be recognised' (Prentki, 2015, p. 251). Prentki is acknowledging the border crossings inherent in Applied Theatre processes specifically in this quote but the principle of crossing between fields, or the creation of a space in which the boundaries of those fields can become more 'porous' (Bathmaker, 2015) remains central to the LT as presented in this thesis. As Prentki highlights, those borders can be both self-constructed and constructed by other people, governments, institutions etc - external and internal borders (Prentki, 2015, p. 253). In the LT, they are represented by the spatial distinctions and scenography of the building; the associated status of the professional, academic and student; and the difference between feeling able to take up extra-curricular opportunities and not. The crossing of these boundaries to occupy a shared space where a re-negotiation of those elements can occur is central to the dramaturgical principles in a LT. Inevitably, this can be disruptive. In the final scene presented in Chapter 4 - *The Next Level*, considerations on how these interactions might ideally look provide the focus for discussion. The disruptions and challenges remain highlighted throughout the scene not as a rejection of the project but as a reminder of how the negotiation of those challenges is a central aspect of how a LT might further develop. Guiding principles for the realisation of such a project are offered in the following concluding chapter.

Chapter Six — Guiding Principles and Future Considerations

The integration of an undergraduate theatre curriculum within a designated regional Learning Theatre confronts a number of historical and contemporary tensions in regard to the nature of the relationship between the study of theatre at university and the professional theatre industry. Debates around the reproduction, or the challenging, of established modes of industry working in undergraduate curriculums; the relationship between practice and theory; the nature of theatre as a discipline and art form and its relationship to society; the corporatisation of university arts programmes and neoliberal approaches to employability within the sector; and the perceived value of undergraduate education in performing arts, are all brought into sharp focus by the closely integrated nature of such a partnership. A Learning Theatre, as a hybrid site of learning and theatre production and as a pedagogic model, engages with these tensions through its performance and offers alternative ways of thinking about how universities interact with theatres in relation to their undergraduate provision. These alternatives present the opportunity for a more democratic and inclusive approach to theatre higher education and professional regional theatre practice, both in content and form. The reconsideration and redefinition of roles, stages and (inter)action as part of the dramaturgical thinking behind such a model can encourage participants within a Learning Theatre environment to move across and between the protective borders of the two fields. Thus, they can produce new knowledge and new art, not limited by, but acknowledging and engaging with the previously established boundaries. As one interviewee commented:

The true creativity and the true achievement of this [the Learning Theatre] is through the fluidity of those relationships that are created in that office and that space.

(UoD staff interview)

Again, this resonates with Giroux's 'Border Pedagogy' whereby 'students should engage knowledge as border-crossers, as people moving in and out of borders constructed around coordinates of difference and power' (Giroux, 1992, p. 29). Crucial to this fluidity of movement and the synergy of such a partnership is the development of critical and reflective spaces at the borders of the intersecting fields. These spaces, or stages, allow for a transformational relationship to take place, based on critical engagement with each other's processes, with the

potential for positive change. As a further element of that critical engagement, this chapter summarises and draws together the main themes arising from the dramaturgical analysis hitherto presented to consider future implications and possibilities for collaborative partnerships of this type. Each section presents a guiding principle for the development of a Learning Theatre and its relationship with undergraduate theatre education. Whilst any future development of such models need inevitably to be guided by their specific context, the principles offer some considerations for developing a potential framework for such partnerships. Many of the themes presented indicate the contested and complex nature of the Learning Theatre concept in its engagement with undergraduate theatre education, the nature of this contestation imbues it with great potential as a site of embodied learning and critical engagement.

6.1 A Learning Theatre is a Dramatic Field

The collaboration within the case study of Derby's LT is presented throughout this thesis as a performance in order to examine the dramaturgical structures and content of the partnership. Its mode of pedagogic engagement revolves around presenting the processes of theatre production for observation as a learning and teaching method. This adds a performative element to the processes of the theatre production work outside of the publicly staged productions themselves. The undergraduate learning journey and the interactions between students and university staff are also exposed and performed to an audience of industry observers. This relationship positions all participants within the collaboration as performers, providing an audience for their work that previously would not have been present. A Learning Theatre in this sense is full of dramaturgy and ideally placed to be considered from a dramatic perspective. It is important to remember that whilst learning is a fundamental part of the enterprise, it is through theatre and the processes of theatre that this is achieved and a focus on the dramatic and dramaturgy remains crucial to achieving that. As a method for considering how LT partnerships might operate, a dramatic approach retains this focus and goes some way to providing a familiar and collaborative language within which partners can readily engage and encourages further discourse. It addresses an estrangement between Higher Education and industry that arises from a perceived over-intellectualisation in universities and an anti-intellectualism within industry. A dramatic approach can facilitate conversations across such divides, beginning with a shared language and understanding as a point of access. As a starting point for such partnerships a focus on the

dramatic reminds us of the transformative potential of the interaction and also that this is dependent on openness, the ability to play, challenge, imagine and re-imagine.

Taken in conjunction with the dramatic approach, Bourdieu's concepts of field and capital (Bourdieu, 1993; Bourdieu & Wacquant, 1992) can provide an underlying focus that identifies some of the barriers to such transformation in the pursuit of accessible education and cultural enrichment. Understanding the potential for the reproduction of established hierarchies and systems and the symbolic violence (Bourdieu, 1993) inflicted on individuals whereby such systems are legitimised (within both the worlds of theatre and Higher Education), can help to identify steps that might address such concerns. This provides an important reference point for examining these types of partnership in light of widening participation agendas that sit alongside employability-focussed curriculums which often reinforce exclusivity. Furthermore, the recent adoption and (mis)appropriation of the term cultural capital by the current government in its educational policy and evaluative metrics (Ofsted, 2019) means that an approach informed by Bourdieu's concepts can both embrace and challenge such frameworks. The consideration of the forms of capital as an essential factor in the field structure and its dramatisation also acknowledges the influence of the marketplace on the success of Learning Theatres as a concept, albeit beyond pure economics. The application of these considerations to specific dramaturgical elements allows for an approach that is concerned with social justice and accessibility in theatre in higher education and the theatre industry alongside employability drivers. I, therefore, propose a combination of the dramaturgical in conjunction with Bourdieu's field concept as a distinct interdisciplinary methodology not only for examining university-theatre collaborations in the creative and performing arts but also as a starting point for future collaborations.

The intersection between two cultural fields within an LT partnership places the participants within the 'flaky borderlands' (Bathmaker, 2015, p. 72) between the field boundaries. Some of the associated challenges with operating in such a space are highlighted in Chapter 2 and Chapter 4, as students try to negotiate the differences between the two fields and the associated expectations around practice between industry and their degree. This negotiation is part of the 'drama' at the heart of the integration, highlighting difference and forcing a consideration of how that difference is navigated. A note of caution is highlighted by the students' general propensity to satisfy the needs of the industry model as discussed in Chapter 5. Again, Bourdieu's thoughts around the legitimisation of behaviours within a field must be acknowledged in order to resist symbolic reproduction. In other examples of University Theatre Partnerships outside of Derby's

Learning Theatre, such as the DMU-Curve and Northampton-Royal & Derngate partnerships, the distinction between the two fields is maintained fairly rigidly, both in terms of physical social space and in relation to cultural practice. Staff tended to remain located separately in university offices or theatre buildings. This arrangement maintains the associated value of different cultural and social capital possessed by staff in each separate field as it is subject only to the rules and structure of its separate field. The integration of student activity within professional theatres as part of the learning journey in these examples often focussed on the transitions between final year undergraduate students or graduates and the workplace. This is likely to have little impact on industry or university practice as a result of the collaborations as projects remained self-contained. Where the theatre and the university combine in the physical space across all stages of the undergraduate programme and these fields of practice are literally sharing the same social space in the 'borderlands' between the two fields, the associated value of cultural and social capital – for example, knowledge, qualifications and professional networks, can become subject to re-evaluation. The LT thus becomes a liminal space of change and possibility (V. W. Turner, 1967) where the two field borders intersect, becoming increasingly porous and giving rise to potential new hybrid forms. This allows for a re-imagining of the relationship between the university and the theatre and locates students and staff within a clearer landscape, albeit a new one. These borderlands as a site of performance can provide the stage on which the participants engage in the drama of establishing new currencies and practices. As such, a closer integration of the physical spaces and practices across all stages of the undergraduate programme and the variety of professional activities across the entire theatre season encourages a raising of the stakes and increases the dramatic action and potential for change at the heart of a LT. Without such integration, employability focussed partnerships offering only piecemeal placements at specific moments in the undergraduate journey offer little hope of bridging the divide that currently exists.

The combination of the two fields within a hybrid 'Learning Theatre' destabilises the relative positions of students, staff and public and requires a re-definition of identity institutionally and individually. The 'stakes of the game' (Bourdieu & Wacquant, 1992) - what is of value in this hybrid field of learning theatre, remains in flux as the fields of HE and of theatre are buffeted by political and economic developments within the UK. Even the name 'Learning Theatre' is highlighted as initially confusing to the theatre industry at large and audiences, particularly in relation to distinctions around professional and student work. The marketability of the theatre as a professional producing house distinct from often pejorative associations with

student (amateur) work is a concern. The alignment of student work with amateurism is consistent with original intentions for theatre study at university that sought to emphasise its distinct and separate function from the professional theatre as outlined in Chapter 1. It is, however, at odds with the professionalisation of HE curricula which remain central to many collaborations of this type. These debates are highlighted throughout the thesis, particularly in the opening chapter and provide evidence of the need to re-consider what a theatre or a university undergraduate programme might be in this context. The positive critical reception of the produced work and the learning agenda (Naylor et al., 2016) in the Derby LT partnership is indicative of a wider acceptance of the model within existing industry structures which suggest that these perceptions are changing and that commercial and critical success can be achieved within an integrated approach. Through embracing the concept of a dramatic field, a Learning Theatre can gradually develop new employment opportunities, new roles, new modes of performance and processes of production that are flexible and responsive to an ever-changing marketplace.

6.2 A Learning Theatre is Anti-Mimetic

The integration of undergraduate theatre programmes within a professional industry context often arises as a result of employability focuses for university departments and the desire to situate university education within a 'real world' context. The benefits of this purport to bridge the gap between HE and the professional workplace, develop graduates who are work ready and who can contextually apply their knowledge. The real world in this context is an established industry workplace which provides a finite established set of industry structures and parameters within which to situate, or around which to situate, the learning outcomes of the curriculum. The setting is presented as distinct from the 'unreal' world of the university. This is one example of how Bourdieu indicates that the field of education accommodates the field of employment (Robbins, 2006). The research within this thesis shows that the default position for some universities in terms of how they engage with the real world, is to attempt to reproduce and replicate established industry practices and processes in theatres. They align specific elements of their programme content with a 'real' professional model, which arguably, often neglect to address the perceived gap in skills and suitability for industry needs identified by the wider profession (Pembroke et al., 2017). This most obviously takes the form of theatrical productions in the theatres, sometimes directed by theatre staff, supported by the theatres' production teams

and often happens in the final year of the undergraduate programme as a summative performance presentation. There are a number of concerns with this approach in relation to the use of student performance as a marketing tool for recruitment and particularly in regard to balancing production quality with the exploratory nature of learning.

Considered dramaturgically, this type of approach can be viewed as mimesis, aimed at reproducing 'the real' but always distinct from it. This mimetic relationship can only ever be one of artificial reproduction for students and staff operating within university programmes, outside of the market pressures of the theatre field and often managing to function on significantly smaller production budgets. In the case study, the learning outcomes of the university programmes and their pedagogic approach are not focussed on developing graduates to fill traditional performance roles in this way. Instead they are focussed much more on liberal approaches to theatre education and a wider approach to creativity, communication and critical engagement. Despite the geographical position of the lectures and the academic staff, they operate within a learning environment and not a commercial, industry-focussed one. The replication of industry practice within the physical environment of the theatre may become closer to an industry model but can never quite be that and thereby remains within an amateur (as opposed to a professional) frame, reinforcing the distinction between the two fields. The natural inclination towards a mimetic relationship is identified in Chapter 4 through the discussions in relation to the development of a new curriculum, and as part of the overall pedagogic approach in the partnership. The desire to 'mirror' professional practice as part of the pedagogic discourse has the strong potential to position established industry ways of working as dominant in the collaboration. This mirroring or mimesis affords established practices a high cultural value in the eyes of all parties in comparison to more experimental or high-risk creative processes. This helps to maintain the status quo rather than encourage evolution. Student education becomes focussed on creating work specifically designed for existing markets and venue programmers as opposed to imagining and developing future ones. It consolidates market driven constraints on artistic creation from which, ordinarily, undergraduates are free. The imposition of such constraints and considerations threaded throughout the undergraduate process is problematic, risk-averse and encourages stasis. It becomes an obstacle for the development of new audiences, new artists, new universities, new theatres.

The mimetic approach manifests in the case study through the way that observation of professional rehearsals and practice positioned industry practices as exemplar. The quality and

standard of professional work often offers excellent examples to which students can aspire and use for reflection on their own practice. The reflections on such practice if happening in isolation from those artists, can encourage a mimetic form whereby students attempt to replicate their observations of the professionals and use them as a measure or metric to gauge 'quality'. Observation and imitation is a central component of many pedagogic theories and has great value, particularly when used in conjunction with reflective practice (Bandura, 1991; Kolb, 2015). However, if reflection happens in isolation, even guided by a critical lecturer or academic, this positions only the students as learners and maintains a distinction between the two fields of practice. An integration of the fields towards a hybrid model can establish critical engagement between all parties, influencing industry practice and student development simultaneously. A 'mirroring of practice' as suggested in the research findings can only ever be an 'abominable imitation' (Neelands, 2010, p. 148) and the value of the collaboration can only be found in the differences between the participants' own experiences and what they see practised in the theatre (ibid). Therefore, a mimetic approach is inappropriate for a LT. The imitation and replication of practice in an attempt to accurately reproduce it can only lead to stasis and reproduction. The dramatic mode of a LT performance should encourage creation and evolution if it is to attract new voices and new audiences that have hitherto been absent or excluded. .

The real-world agenda in universities is driven by a desire for authenticity (S. James, 2015) which remains questionable in collaborative learning environments, as students benefit from the relative security of the university in addition to being 'in situ' in a professional environment (Ashton, 2016). However, the potential for offering 'alternative visions' alongside the 'authenticity of dominant conditions and practices' (Ashton, 2016, p. 36) is a strength of Learning Theatres as a concept. Authentic aspects of HE can be emphasised in these spaces too. What might be authentic HE experiences within the disciplinary context is precisely the lack of market accountability which allows for a more creative, risky and free exploration in theatre creation, with the time to reflect on (and potentially challenge) existing practices. Furthermore, the institutional support networks available for students and staff and that often remain outside of the scope of industry organisations such as theatres would undoubtedly provide significant benefit (mental health for artists etc). Of primary importance is the culture of critical enquiry and reflection on theatre processes and productions that remain a cornerstone of university education.

If some of these authentic experiences of HE are allowed to mingle with authentic industry working practices, they can create a transformational process within a Learning Theatre which has the potential to spread across the wider industry and universities. This is not to suggest that the mimetic relationship becomes inverted and the theatre instinctively replicates certain processes and procedures ingrained in HEIs. Universities are historically as exclusive and reproductive as theatres. Instead, the authentic experiences of each must be negotiated on the LT stage to create 'alternative visions' and different authenticities. The performative mode then ceases to be mimetic and moves towards a dialectic. The form becomes closer to a participatory model 'embodying and enacting new communities of performers and spectators' (Dolan, 1993, p. 426) and implicitly, a community of learners. Derby LT's engagement in developing itself as a learning organisation, including its involvement within this research, illustrates a commitment to such initiatives despite the inclination towards mimesis or imitation apparent within the research findings. The reflective discussions around curriculum development and research, highlighted in Chapter 5, illustrate the flexibility of approach to embrace a sense of hybridity and overcome barriers evident within a mimetic approach across two distinct fields. The learning evident in the dialogues in chapter 4 in relation to research, PaR particularly and academic and industry processes across the teams, provides an excellent example of the learning that can happen within such a model.

6.3 A Learning Theatre is an Unmarked Stage

Recent research into space and cultural geography in the field of Applied Theatre have drawn attention to the profound impact space and place can have on individual notions of self and empowerment (Mackey & Fisher, 2011; Nicholson, Holdsworth, & Milling, 2018). Theatre buildings, in particular have long been argued to foster exclusionary practices (Jackson, 2010; Kershaw, 1999) and this presents significant challenges for a LT collaboration if it is to address these. Scenographic and spatial arrangements within the Derby Theatre building aimed at making students feel 'at home' paradoxically often functioned as exclusionary. These spatial arrangements meant to encourage learning within the undergraduate programme to be present and welcome in the building limited and bound students primarily to backstage areas. At Derby Theatre, architecturally backstage is downstairs and the hierarchical upstairs/downstairs illustration provides a useful metaphor for exclusion. The location of such activity in private spaces allows students and lecturers (or facilitators) to feel comfortable and experiment freely as

they can operate without intrusion or intruding upon other areas and activities. This is in keeping with the accepted tradition of theatre, where the much of the process is hidden from view, positioned away from the audience and revealed only in the presentation of the finished product on opening night. Without such product, however, the activity (learning in this case) will remain hidden, separated and isolated from the more illustrious commercial product.

Part of the control structures in place to manage theatre buildings are in relation to how theatre 'works' to produce its 'magic' - the marking of the stage, the auditorium, the Front of House and backstage areas in order to separate audience from actor, actor from character, to hide the technical wizardry of the productions and the backstage administration. In effect, this hides the mechanics of production. The delineation of the theatre building spaces in this way are ingrained not just in the working practices of the building but in the mindsets of the individuals populating them from the audiences to the staff and to the students in this case. This was clearly demonstrated in the behaviours and perceptions of students in the case study as they worked in less familiar areas during their studies, performing 'anochoristic' activities (Cresswell, 2004) and transgressing boundaries. Yet it was through these transgressions, resisting the established stratification of the theatre building and bringing backstage learning activities towards the frontstage areas that synchronous moments connecting main house, student work and community engagement happened. In theatre performances, many post-modern productions have sought to illuminate the mechanics of production within their work and have drawn attention to such features in their aesthetic and stylistic approach. I am suggesting that, by viewing a LT as a performance space throughout the wider building, these mechanics should also be revealed through the way the space is utilised and designed. This allows learning and access to learning to spread across all areas, opening up previously hidden elements and celebrating all aspects. Moving forward, a LT needs to remove the marked nature of the spaces and allow for a fluidity that encourages the promotion of learning across previous divides. The design of the spaces and how they are utilised and managed should be an implicit part of the learning process, in dialogue with its participants.

In the case study there was some evidence of attempts to highlight backstage processes as learning materials, but these are carefully managed. Truly connecting the areas and activities is about learning becoming front and centre within the architecture and presentation of the building itself. Learning is as much the product as theatre production. The processes of learning need to be visible as performative beyond images of youth theatre, student or community productions. This

would encourage expectations around the nature of the building, the art form and institutions to shift beyond marketability and commercial concerns. Furthermore, it is important to guard against the celebration of the main stage as the pinnacle of achievement when student work is often positioned in studio spaces that can often seem disconnected to the main business of the theatre. In the case study, the focus on main stage production work, remained present, reflected even in the chosen imagery which represented student work and wider 'learning' activity. This type of arrangement demonstrably illustrates the associated value of output for public consumption within the collaboration and on production delivery of scale within the main house. It once again aligns undergraduate learning with established commercial focusses, promoting product-oriented agendas that are in line with current market trends as opposed to opening up future possibilities. A focus on main house production emphasises the oppositional positions between the two fields of practice if the majority of student work happens within the studio and is designed for small-scale spaces. However, discussions around how studio work can link to and respond to main house programming, such as in the RETOLD project referenced in the Chapter 4 dialogues provide one example as to how issues of scale can be negotiated. The incorporation of the principles of the RETOLD initiative, whereby (student) studio performance work responds to and critically engages with the commercial main house programme can connect the spaces and the work produced whilst acknowledging the commercial pressures for producing it.

As identified in Chapter 2, the control of spaces within theatres and universities is indicative of the ideology associated with them. Space is an increasingly precious commodity within our social world and ownership and control of those spaces is fiercely protected, particularly in institutions such as theatres and universities. The management of such spatial arrangements as I have suggested within a LT, therefore, presents a significant challenge in the current economic and political climate. The intricacies of the landlord/tenant relationship in the case study as outlined in Chapter 3 gives some example of how this can be further complicated in partnerships. In order for the concept of fluid theatre spaces and the unmarked stage to work, protective stances around ownership need to be loosened. Most regional theatres and universities rely heavily on public subsidies and universities also rely on student fee income. Whilst the economic situation remains challenging, it is important to acknowledge that these buildings belong, in part, to the students and members of the public as well as the institutions and the people that work in them. The economic capital associated with the concept of the 'consumer-student' (Molesworth, Scullion, & Nixon, 2011) was shown to facilitate spatial transgressions within the Derby partnership that allowed for a more fluid use of space. The

university's 'ownership' of the theatre and the student as a fee-paying member of the university gave them the confidence to oppose the anxieties they experienced in undertaking these transgressions. In order for a LT to resist the associated hierarchical structures inherent in its design, it is important to encourage and facilitate public ownership of the spaces and resist the established delineation of the building. Inevitably, the building still needs managing in a way that ensures the business can operate successfully but the overlapping of learning activity within theatre activity does not necessarily require more space. What is paramount is that learning and the processes of learning remain visible and present within the spatial design, in consultation with its participants. Digital technologies can offer some solutions - for example, information learning points around the building, digital archives and online material. At Derby, for example, a great deal of digital footage of rehearsals and interviews with actors and directors and designers has been created as learning material for the undergraduate programme. This provides a database of valuable original learning resources hosted within the Virtual Learning Environment of the university. This kind of material could easily be reproduced, promoted and made accessible throughout a LT building with limited impact on physical space. Those preoccupied with commercial concerns might, of course choose to retain certain elements behind a paywall and in the Derby case, some of this footage was sometimes utilised as part of the marketing strategy. A combination of activities and the sharing of space - both physical and digital - can overcome elements of spatial congestion.

Reflections on the spatial arrangements and a movement towards an unmarked stage within a LT can begin to engage with and change the nature of the social space of the building. Recent developments at Derby since the data collection period ended have seen further changes in the usage of space, allocating new spaces in the upstairs foyer areas for student work during academic semesters. This seems likely to position student presence much more prominently across the whole building and will go some way to challenging the spatial hierarchies identified in this example. Inevitably, this will impact upon the existing activities within the theatre as it grows, leading to further shifts in relative positions which can give rise to other concerns. The activities of the undergraduate programme have greater potential to dominate and marginalise theatre production which needs to be managed. The fluidity of spatial distinctions I suggest above cannot provide the solution to an ever-growing burden of multiple activity which ultimately might require a greater material footprint. It does, however, provide a way of thinking about the LT stage and its physical and virtual spaces that addresses some of the exclusionary issues in relation to theatre buildings raised by other researchers (Kershaw, 1999; Nicholson, 2011; Schechner, 1992).

6.4 A Learning Theatre is Regionally Rooted

'Real-world' learning should also relate to learning outside of the theatre and the university. It is to be located in the lives and experiences of social groups in the surrounding areas. Those writing about regional theatre, its history and role indicate the importance of theatre's relationship to its locality and community (Cochrane, 2011, 2017; Jackson, 2010; Rowell & Jackson, 1984; Turnbull, 2008). Theatres, particularly in the English 'regions', have been credited with the power to regenerate areas in recent discussions around place making and the role of arts in addressing socio-economic issues (Theatres Trust, 2017). Similarly, the role of the 'civic' university has been a central focus for many researchers in establishing the nature and function of HE and HEIs in the 21st century (Collini, 2012; Holmwood, 2011). The research demonstrated that collaborations between HEIs and theatres are often seen to address these issues through initiatives outside of the theatre undergraduate curriculum and their associated departments and faculties. Academics in Education and Social Science departments were highlighted as offering expertise in articulating the impact of the community work in the LT at Derby. This has also led to conference events and research projects from within these departments focussed on the wider work of the *Plus One* initiative. In Leicester, Events Management students at DMU were credited with organising and running The Curve's Leicester Pride event in 2018. The civic engagements arising through these partnerships were notable across the wider institution of the university. Often these wider engagements can be easier to facilitate as they tend to occur outside of the theatre curriculum and are not subject to the managed timetable. Research projects connecting academics to the community work of the theatre, such as in the *Plus One* example offer strong examples of how the theatre programme and the research agenda of the university can be supported and informed by each other in a LT. From a funding perspective, these types of initiatives can strengthen the analytical and evaluative validity of practice-based proposals and provide excellent vehicles for demonstrating research impact and engagement. Projects at Derby have also included the recent development of theatre shows aimed at children aged under 5 in the area, informed by academics specialising in early years development and students on Applied Theatre modules, but the range of possibilities is huge. These types of projects can, of course, take place without the full integration of a LT but the wider potential for collaboration is increased within a LT arrangement. The familiarity with each other's institutional structures, processes and expertise facilitates these connections much more readily. The opportunity to connect the work of universities and theatres to their local areas becomes multi-faceted, robust and full of potential.

Within the undergraduate work in the theatre programmes, the most obvious example within the case study of connections to the local area was that of the *Plus One* initiative connecting with the Applied Theatre module. As demonstrated, the dynamics of this integration did complicate the established working practices of both partners. The replication of controlled and established ways of working prioritised the safety, comfort and engagement of a vulnerable *Plus One* group but was challenged by the needs of the curriculum. Nevertheless, it provided some of the most powerful moments of interaction between the university, theatre and the wider community witnessed within the research. The potential for raising the aspirations and opportunities of young people through that example is made clear in Chapters 4 and 5 and Applied Theatre strands within a LT perhaps offer the most obvious route of connecting the theatre's activities and the undergraduate programme with the local region. Beyond this example, discussions in the case study offered few instances of where these connections were currently made. The undergraduate provision and its connection to the wider city was shown to be less clear in the minds of the participants. The students interviewed saw little connection to the wider city in their course, despite a strong focus on the local within much of the theatre's main programme. This view was further supported by comments from some theatre academics who weren't necessarily focussed on the local in curriculum development. At Leicester, the transient nature of the student population – often only present for three years of their degree - was highlighted as a barrier to connecting undergraduate work with the local and regional (DMU staff interview).

I found that the closer integration of the activities between the theatre programme and the undergraduate curriculum can offer significant opportunities for engaging much more in the life of the city and emphasising this connection. The interactions between the staff teams in developing the new curriculum in Chapter 4 illustrated further developments in this area beyond an Applied Theatre focus. This was presented as developing a strong undergraduate focus on theatre-making within the curriculum, but from a socio-politically conscious position and in response to the theatre's audience development brief. Once again, a struggle over cultural resource, political focusses and the impact of market driven concerns on the programme came to the fore during discussions and a perceived resistance from students to creating work outside of the theatre building was also presented as a challenge. This potential resistance again aligns with some of the concerns previously highlighted around theatre buildings as sites of engagement. It raises questions around whether a LT partnership might encourage and reinforce student perceptions about the sanctuary and illustrious nature of the theatre building for creating work.

Much of the main theatre programme in the case study though, is regionally rooted and makes strong connections with local groups and identities which can be emphasised in the undergraduate integration. The audience development agenda of theatres offers a key opportunity for connecting undergraduate programmes with their local communities and exploring these concerns with an industry partner in a LT. This can allow the content and creative processes within the undergraduate and the theatre programme to respond to and reflect the city and its communities. It can help to foster a stronger artistic and social connection to the city, retain graduate talent and further develop local artistic networks. Close critical engagement with the industry processes of audience development can also encourage further research and analysis and help guard against exploitative approaches to audience development initiatives. This helps to raise awareness of the local within established and developing artists' work and working processes and develop graduates who are socially aware citizens as well as artistically skilled. Situated both as part of theatre undergraduate learning and across wider disciplines in the university this has the potential to transform future approaches to this type of work, further developing the regional roots of university education and regional theatre programmes and emphasising these connections in the minds of students, academics and artists as they collaborate in a LT partnership.

6.5 A Learning Theatre Re-casts the 'Professional'

The concept of professionalism has become a key driver in university education as it becomes more aligned with corporate, employability-led focusses even in the arts (Ashton & Noonan, 2013a, p. 10). Throughout the research, associations of professionalism within the theatre industry and a distinction between the profession and the academy indicated a fundamental conflict in terms of what holds cultural and social value in the intersecting fields. The academic qualifications and associated cultural capital possessed by academic staff and their status as practitioners were often positioned as having less value than the professional status of those practitioners or staff working in the theatre. The term 'professional' was used as shorthand for those engaged outside of the university and identified as currently active in the artistic field. Certain academics in the research expressed anxiety in relation to their professional standing being undermined. The concept of role as a cultural resource (Callero, 1994) illustrates how role can be used in this way to exert dominance within a social space such as a LT. Researchers in other areas of the creative and cultural industries have noted similar concerns about the

perceived credibility of academics not currently active in industry as universities engage with external partners:

the considerable value placed in the external experiences represents uncertainty for the academe as a professional culture in itself. It raises questions about the credibility and authenticity of teaching staff without professional experience and in many ways undermines the professional value of academic training and qualifications.

(Noonan, 2013, p. 150)

Even for those academics who continue to also operate as professional practitioners, they can often be seen as a 'lesser industry professional who are either enthusiastic amateurs or failed professionals' (Ashton, 2013, p. 178). This undervalues the role and contribution of academics operating within an industry/university collaboration such as a LT. As opposed to a reductive approach to those working across the two fields (industry and HE), one of the values of their experiences is in providing a critical distance to reflect upon their practice with students (Ashton, 2016). The increased integration within a LT can encourage more of this multiplicity of experience to further enhance the learning for those operating in such spaces and address the de-valuing of the other.

Learning through an engagement with role and role-playing is well established as a central tenet of theatre as an educational medium (Ackroyd, 2004; Boal, 1995; Heathcote & Bolton, 1995; Jackson, 2007) and offers a useful frame to consider how role might be reconsidered in a LT. As illustrated in Chapter 3, notions of role-playing were prevalent in the Derby LT partnership. Students referred to acting like a professional or playing the role of professional as part of their learning process rather than identifying as a professional (UoD Focus Group 1 discussion). Similarly, theatre staff became engaged in teaching delivery or mentorship with undergraduates, shifting from their usual role to another or combining both. These shifts allow for a reflective distance and experience that has the potential to change their practice and also to consider their own role as a theatre professional. Likewise, academics given the opportunity to become more active across the two fields as part of a LT are better able to reflect on industry practices and their role as an academic within that context. Students in the Derby model were involved in a variety of activities in the theatre including programming consultations and where their curriculum activities integrated with community they took on representative roles themselves. In addition, considering

the strong link between consumers and producers in the CCI (Noonan, 2013), the role of all agents as audience and producers in a LT becomes significant.

A reconsideration and re-casting of the 'professional' and 'non-professional' roles to more accurately represent the complex and fluid nature of the relationship between students, theatre staff, academics (who may also be practitioners) and visiting artists is an important principle for the development of a LT. The disciplinary role distinctions within the professional field and university thus become subject to critique which forms part of the learning process and pedagogic approach. This offers the potential for a reconstruction of social identities within a LT where everyone is acknowledged as a learner and the emergence of new, potentially unimagined roles might take place. This also renegotiates the associated cultural values in relation to role and status. These roles and associated titles need to acknowledge the multiplicity of expertise and experience possessed and being developed by the participants in order to give rise to new hybrid positions and identities (Colley & Guéry, 2015; Doughty & Fitzpatrick, 2016). Some examples might be Artist-Researchers, Learning-Dramaturgs or Theatre-Mentors but, ultimately, these need to emerge from the unique integrations and interactions happening within specific LT contexts. One example from the Derby case study is the new Access and Equality lead role which carries significant potential for influencing both for the theatre programme, the HE curriculum and widening participation for both institutions.

Part of the new curricular developments that I examined in Chapter 5 illustrated one particular area where the potential for this type of reconsideration is strong. This places the student, visiting artist and academic as co-collaborators in exploring theatre creation with a theatre company in residence as part of an undergraduate module. Alongside the creation of work, one of the focusses for the module is the relationship of collaborators. This offers enormous scope for further investigations into a reconsideration of the relationships I outline above. Furthermore, since data collection finished, the 2019 main house 2nd year student production of *1984* has been co-directed by an academic member of staff and the artistic director of the theatre. This is the first time that a student production has been directed in partnership between theatre and university staff. It sits in contrast to the partnerships at Leicester or Northampton in which students are directed solely by theatre staff or externals. The collaborative arrangement offers potential for further research into how partnered artistic relationship can develop through the production process with students.

One of the practical difficulties with a re-configuration of roles in the way I suggest is, inevitably, in relation to equitable pay and conditions, as well as expectations around academic and teaching and learning qualifications. As I outlined, the research showed that many institutions engaged in collaborative partnerships of this kind employ staff in a shared capacity, often in a role that Schramme refers to as a 'boundary broker' who can nurture trust between the organisations and 'be a member at various levels of the organisations and that can bridge the gaps in the social structure' (2016, p. 70). Due to the nature of the relationship between DT and UoD, institutionally there appears to be a shared team as each of the employees is, in effect, employed by the UoD although operating within different departments or 'at arm's length'. From a budgetary point of view there is a 'boundary broker' type post that is paid for across both budgets. From a salary perspective there is, inevitably, some disjuncture in relation to the fact that academics are, on the whole, paid considerably more than the theatre workers outside of management structures. There is the added requirement of holding an appropriate academic qualification for university lecturing staff but often theatre staff are engaged in delivering some aspect of lectures or guest lectures or supporting students with no extra remuneration. This is distinct from other collaborations or visiting externals, who are usually engaged as visiting lecturers on specific contracts. This is an aspect of a LT collaboration that cannot be ignored and is consistent with Fisher's (2012) research into cultural partnerships with HEIs which highlights differing pay scales as a challenge. Inevitably, this has significant implications in relation to issues of power. Research into university engagement in the creative industries highlights the potential for student exploitation and the university becoming complicit in establishing working practices that encourage free labour and poor conditions (Lee, 2013). Ethically, the cost saving effect of accredited work-based learning approaches in undergraduate modules, where students are 'taught' by professionals in the workplace can become highly questionable as can the 'free' contribution of student labour as part of their learning (Lee, 2013).

In a LT as roles overlap and theatre staff are more integrated into the learning activities and engaging with students, this raises serious economic considerations in terms of their role and salary in comparison to academics. Work in the theatre industry is notoriously poorly paid and, like other creative and cultural industries many artists find themselves drawn into HE as a kind of sanctuary for more stability and comparably more encouraging working conditions (Ashton, 2013; Lee, 2013; Oakley, 2013). Yet, there is a danger that, despite working across the fields, theatre workers might be remunerated as if they operated only in one – the cheapest. It is important that HEIs avoid complicity in and draw critical attention to exploitative practices within the industry

and also acknowledge the value of industry contribution to their own undergraduate programmes (Lee, 2013) and a LT arrangement must be especially mindful of these concerns. This is further complicated by student fees and expectations, particularly if their perception as 'customers' is that the most valuable contribution to their learning is provided by the 'professional'. As universities across the country continue to wrangle with unions over the casualisation of academic staff contracts, increased pension contributions and workload, against a current political dispensation which seeks to 'professionalise' HE and equate value with future earnings, this is an important and delicate consideration. The potential for a LT to become a vehicle for increasing the casualisation of HE, reducing staffing costs by shifting the emphasis from the field of HE to the field of the theatre industry, where pay and conditions are potentially even less favourable, is considerable. Obviously, this is a complex relationship, entangled with unions and university policies and is beyond the focus and expertise of this researcher but it is important to guard against such practice through acknowledging the value and contribution of all participants in the process. This type of hybrid approach to role in a LT arrangement can offer some opportunities for HEIs, theatres and staff to reconsider and renegotiate how staffing is considered in the learning relationship which may be of benefit to all. However, the re-casting of the 'professional' and 'non-professional' in a LT should not be viewed as a reductive proposition to reduce costs and maximise economic potential but rather should seek to elevate and acknowledge the contribution of all parties economically, culturally and socially.

6.6 A Learning Theatre Facilitates the Informal through the Formal

Chapter 4's *Theatre Makers and Industry Shapers* scene illustrated a clear desire amongst the staff teams at Derby to facilitate an informal engagement with the theatre from students outside of the undergraduate curricular structure. This type of pedagogic approach can overcome many of the institutional restrictions associated with timetabling and modular curricular design and encourage independent, student-led learning. It can also potentially lead to a greater range of opportunities to engage students in the activities of the theatre. In this way, it allows the theatre to own the processes much more and have greater control over their interactions. It also encourages independent approaches to the development of social capital and the creation of networks. The research suggests that this type of engagement is welcomed and viewed favourably by some students. Activities happening outside of the curriculum and with individuals who are not their tutors are regarded highly precisely because of this externality to the university

curriculum. Yet, the integration and availability of these experiences became more exclusive in terms of who accessed them. I discovered that the number of students taking advantage of these opportunities was low. As a result, there was a move from staff teams towards greater formal integration within the planned new curriculum in order to ensure more students had those experiences. Formalizing the engagement with the theatre within curricular structures as a method of ensuring more integration, in some ways, presents a more inclusive approach to engagement. Inevitably, the nature of HE itself is exclusive and in this respect, the opportunities within the curriculum are inclusive only in relation to those who have already been given access to the field of HE as a result of the social and cultural capital they hold (Bourdieu, 1984, 1993). They remain outside of the reach of students not enrolled on a specific course. Nevertheless, the rebalancing of the ownership of the activities may redress some of the exclusionary outcomes in relation to the development of social capital and networks in partnerships between HE and industry.

The development of professional networks and social capital for the enhancement of learning as well as employability was identified as a key element in the motives and benefits of HEI/theatre partnerships. The development of such networks and social links with industry partners, in cases outside of the Derby model, was shown to be encouraged primarily through initial introductions of students to theatre staff and then left to the student to pursue, with occasional prompts from key university staff (Northampton University Staff Interview; DMU Staff Interview). I discovered a greater emphasis on these introductions and a strong desire to encourage and foster relationships between staff and students throughout the programme at Derby. Despite this, the evidence indicated that only a minority of students engaged with extra-curricular learning activities at the theatre in this way or the associated available networking opportunities. The research demonstrated that this was lamented by theatre staff as a consequence of poor student engagement and that 'only a few really get it' (DT staff interview), highlighting some challenging industry attitudes. Many students are negotiating the demands of jobs and young families alongside their studies which potentially preclude them from engaging outside of their full-time curriculum, not to mention a general lack of confidence in approaching the professionals who are afforded such high status. Research into professional networking in CCIs has illustrated that the industry relies on possessing this type of cultural and social capital (confidence, flexibility, financial security) which excludes certain groups in society (Allen, Quinn, Hollingworth, & Rose, 2012; Berger et al., 2013; Lee, 2013). This acts to reinforce exclusive cultures within the workplace. Certain attitudes towards this lack of engagement were shown to

be consistent with established theatre industry tropes around 'wanting it more' and being prepared to make the extra effort. These tropes are legitimated through reinforcement of this type of behaviour within the fields themselves - what Bourdieu refers to as the 'legitimate principle of legitimation' (Bourdieu, 1996b, p. 265). This provides a clear example of cultural attitudes specific to the field of theatre (and wider cultural industries) and that are in opposition to the field of HE, within which students are usually offered more protection by timetabling limits, advised study time and other systems to facilitate student engagement. The importance of networking and developing social capital was reinforced within learning activities but also reinforced individual and institutional positions as gatekeepers both to the industry and HE with exclusive models of operation.

The placement of partnership opportunities within a firm curricular structure, can address some of the exclusionary elements of the external and informal opportunities but, also needs to provide critical frameworks that further analyse the structures themselves. The financial insecurity of the theatre industry has often meant that access to it has remained the preserve of those who can afford to support themselves and/or have enough support structures in place to facilitate that access, rather than who has most talent. Despite attempts to increase access, changes have been slow. The theatre industry is only recently coming to terms with making provision for single parent families or artists with mental health issues, for example (Love, 2018; Street, 2018). As part of a collaborative partnership with an HEI which has a legal obligation to ensure that its students are given parity and equal opportunities, a LT can highlight and challenge many of established working practices from a place 'within' the industry. Likewise, attempts to develop a diversification of audience within the theatre offers numerous advantages and challenges to the university's own widening participation processes and certain exclusionary practices within its programmes. The example in Chapter 4 where an 'at risk' young person was positively enquiring about the university programme provides a small illustration of the potential impact of such integration on widening the access of the university. Furthermore, the new development of the lead on diversity and access role at Derby has the potential to impact more readily on their new curriculum through her engagement within an integrated field. Enshrining the collaborative elements within the curricular structure does allow for social capital to be developed more readily across the whole cohort and negotiate difficult-to-access opportunities, certainly until graduation.

Paradoxically, the curricular structure also provides a significant obstacle to facilitating access in various ways - for example, due to university semesters being unsynchronised with professional theatre seasons. The length of semesters, particularly, also means that students are most often unavailable or away during the summer. This is a time when there are many opportunities for them to be engaged in the theatre programme particularly in relation to new work, often aimed at festivals. The restrictions of the established university curricular and modular structures can often limit the flexibility to adapt and respond to the work at theatres which operate at different rhythms and timescales to the university. Furthermore, modular focusses often serve to fix learning outcomes around established disciplinary trajectories which don't allow for imagining new pathways, employment opportunities or the advancement of the art form. Industry/HEI partnerships are particularly vulnerable to the emergence of such fixed approaches if they follow an industry led or 'professionalised' approach as articulated throughout the thesis.

The desire for undergraduate learning engagement with professional partners to be driven by independent learning and in informal ways is valid but in many ways remains just as exclusive as strict, modular curriculums. Discussions around the new curriculum development at Derby highlighted the exploration of looser more flexible outcomes within the existing frameworks to overcome this obstacle. This looseness and flexibility can allow for responsiveness to activities in the theatre, happening outside of the university structures, yet remaining within a protective curricular framework moving closer to a hybrid model. Within the development of a LT the formal structures supporting student learning in universities can act as a form of protection to strive for access for all students and highlight barriers to achieving that. These structures can lay the foundations for the informal opportunities as part of a LT offer that can be further developed. It is important that the curricular structures retain a flexibility to allow for responsiveness to industry rhythms, timescales and developments. This might well mean operating outside of a centralised university timetabling or semesterised system and a one-size fits all approach. The formal structures in place should facilitate a greater informal engagement that encourages individual learner-led initiatives beyond initial professional introductions and/or opportunities to engage that are aligned within prohibitive modes of working. The structural imposition of the formal curricular engagement in a LT must seek to, ultimately, move beyond itself by attempting to eliminate the barriers to informal engagement.

6.7 Future directions

Partnerships between HEIs and cultural industry organisations are suited to bespoke arrangements and a desire for best practice models is ill-advised (Fisher, 2012). The six guiding principles proposed above are not suggested as a fixed model of engagement and must be acknowledged as emerging from a single-case specific context. Despite this, the principles I propose above highlight some key themes and considerations that strongly resonate with other research into creative industry and university partnerships, student/staff learning relationships, theatre and education, social inclusion and regional theatre. Taken individually, each of them can help to focus on key issues likely to arise from partnerships between universities and regional theatres in the discipline and provide a basis for negotiating these. Taken as a whole they provide a framework for the consideration of a fully integrated Learning Theatre model, rooted in the principles of theatre as an educational medium through social inclusion and interaction.

A Learning Theatre as a concept for future development, particularly in relation to the integration of undergraduate learning into regional theatre houses, is inevitably dependent upon the administrative and economic relationship established between its partners. What is particularly unique about the Derby case study is the commitment and level of university funding attached to its development, and that it originated within a theatre building with infrastructure but that was not in operation and had gone dark. Whilst still highly challenging, the opportunity to develop a LT almost from scratch but within an architectural infrastructure that already existed was significant in terms of building a new LT identity. This opportunity is rarely available and future partnerships of this type are likely to have less autonomy in attempting to create the fluid, flexible structures that underpin many of the principles I propose above. Whilst the prevailing political climate and resultant tighter, stricter controls and management of space, staff and budgets might also seem to sit in opposition to these proposals, their implementation can address some of the challenges faced by HEIs and theatres: The combination of activities within the same spaces, whilst needing careful thought and planning, has the potential to maximise its usage; a reconsideration of role and staffing within a LT could allow universities and theatres to address current working pay and condition disputes by creating new hybrid roles with the potential to also positively impact graduate earnings in the sector; the integration of audience development agendas as part of the undergraduate focus for developing new work can help to widen the reach of both the theatre and the university. As I have outlined throughout the thesis, it is important that these approaches are underpinned by principles that encourage and foster the inclusion of all voices in the participation and allow for these to influence and change the current status quo. This

requires and a constant critical engagement with and acknowledgement of the structures and processes in operation and how they might limit engagement. Further research into the variety of university/theatre partnerships across the UK and beyond would be worthwhile in order to consider possibilities emerging from cases outside of the scope of this thesis and the how the proposed principles might relate within those contexts.

The institutional list highlighting the advertised connections between universities and theatre industry partners appended to this thesis (Appendix 1) provides a useful starting point for further investigations. The research would benefit from an international perspective, particularly from the US, where the literature reviewed in Chapter 1 indicated much more of a prevalence of professional theatre engagement in learning and teaching. Furthermore, a lack of intercultural perspectives within the discipline is also highlighted as a challenge, as argued by Schechner (Schechner, 1992) in his advocacy of the move away from the discipline of theatre to performance studies. A non-Western perspective on relationships and partnerships between universities and theatres would allow for a much richer global view. It would encourage a more diverse understanding of the relationship between theatre and learning in HEIs and industry and help foster a greater variety of cultural approaches. This could give greater understanding into how cultural exclusionary structures within the theatre industry and theatre study at university might be addressed.

Learning Theatre as a term and/or model provides a particular focus for this thesis but the variations on terminology and titles and how they may apply to the educational outlook of theatres also offers possibilities for future research. For example, Nicholson references the Lyric Theatre in Hammersmith as the first 'Teaching Theatre' (Nicholson, 2011) because of its intended work in delivering accredited educational courses; in advance of their collaborative curriculum, Bolton Octagon and the University of Bolton presented a paper outlining plans for a 'Training Theatre' (Andrews & Hutchinson, 2012); and the shift in naming of theatre education departments to terms such as learning or Creative Learning to embrace wider approaches offers some historical context (Ball, 2013). In the Derby case study, when asked what a Learning Theatre was to them, students immediately began to discuss potential alternatives and differences in names such as Teaching Theatre or Young People's Theatre. This is touched upon in Chapter 4 as their discussion focussed on the relationship between instruction/training and independent learning, distinctions between professionals and amateurs, and equality and respect in pedagogic relationships. The associated meaning of such terms and how they manifest in university-theatre

partnerships can offer important reflections on the perceived function of theatres and higher theatre education.

University of Cork's (UCC) recent partnership with Cork Opera House (COH) presents another example of a 'Learning Theatre' that could add to the initial research undertaken in this thesis. Its development emerged too late in the process for significant inclusion within this document but provisional research into the partnership illustrates certain similarities and also significant differences from the model at Derby. The Cork model is comparatively new having only been in operation since September 2018. The funding contribution made by the university is significantly less than at Derby and the institutional structures remain distinctly separate. Financially and in terms of governance, the two institutions remain discrete as in the other partnerships at Leicester and Northampton that I have referenced in this thesis. However, the Cork partnership's commitment as a Learning Theatre distinguishes it from the more clearly distinct organisational partnership models and conceptually aligns it more with the Derby case. The partnership with UCC is well publicised (Gilson, 2018; O'Neill, 2018) and interviews with two key members of staff in June 2019 indicate a clear structural plan to achieving that ambition over the initial eight year funding arrangement.

COH is predominantly a commercial receiving house as opposed to a producing house which inevitably demands a different approach and would provide a valuable alternative perspective. Initial interviews did though, indicate some evident similarities with Derby and align with some of the points highlighted above. For example, the appointment of a shared link role operating across the institutions was made, although this took the form of a Theatre Artist-in-Residence at the Opera House. Professor Jools Gilson, who is leading the partnership from UCC highlighted the benefits of risk-taking from a university perspective and how that might impact on the type of work at COH. Eibhlín Gleeson, CEO at COH spoke of a focus on arts management as opposed to artistic creation. The balancing of risk-taking, creativity and commercial concerns, therefore, remain a central part of the discourse. Initially the partnership has focussed on four main strands to its engagement – an MA in Arts Management and Creative Producing, Placements and Internships for students, a PhD scholarship in the social and historical study of COH and the Theatre Artist-in-Residence post. The Artist-in-Residence post includes responsibilities for teaching and engaging with students in the Department of Theatre. My discussions with Gleeson and Gilson about this thesis and my research to date has already offered potential for the thesis findings to impact upon the Cork model before publication. The Cork partnership offers fertile

ground for further investigation into Learning Theatres as a concept alongside the research presented here. For example, how the relationship between a specifically appointed Artist in Residence (who is a performer) develops with students and academics, in light of my findings from the Derby case study, provides potential for a more detailed and nuanced understanding of the hybrid role within Learning Theatre models. Furthermore, how extra-curricular placements and internships are managed in respect of student experience and professional expectations would provide further insight into the nature of industry/student engagement within a different cultural and national context. How these placements can be made accessible to students who often lack the economic and social resources to 'audition' and be 'cast' in such roles is important if LTs are to embrace inclusivity and cultural representation.

Despite clear evidence of numerous partnerships between universities and theatres in theatre education (Cork, Derby, Bolton, Plymouth, Leicester, Northampton etc.), the lack of literature and research available into such collaborations marks a considerable gap in an important field of enquiry. The development of these partnerships, as demonstrated, can promote closer critical engagement with industry and academic processes, address (or reinforce) exclusionary structures, shift and change pedagogic relationships and influence curricular and programme content. Throughout the research period I have attempted to address this gap through the thesis and by sharing aspects of the findings at a variety of conferences as listed at the beginning of this document. Whilst the concept of a Learning Theatre presents a context that clearly focusses on the integration of institutional ways of working and the principles of theatre as a socially engaged art form, the methodology employed in this thesis offers potential for application in a variety of contexts. The dramaturgical methodology as I have applied it, in conjunction with the concept of field (Bourdieu, 1993), is a novel approach which draws together a variety of theories from the fields of cultural geography, sociology, education and performance theory. It presents a holistic analytical model that acknowledges the performative interplay between knowledge, environment and representations of the self and society, underpinned by a focus on the principles of inclusion. The collective approach provides the potential for its application outside of the specific context in which it is applied in this thesis. Beyond the specific subject of a LT or theatre in HE, the methodology might be employed within other disciplinary areas, with the potential for different emphases as appropriate. Partnerships offer a potentially fruitful area for its application as collaborative integration immediately heightens the performative aspect of activity, as I argued in Chapter 2. Further considerations for the development of such a method might also be a more detailed integration of Bourdieu's theories

to include a study of habitus alongside field and capital in a more traditional application of the concepts. This would allow for a more nuanced understanding of how the background of individuals relates to the dramaturgical elements of performance. Further considerations for the development of the methodology might be a focus on alternative dramaturgical elements beyond staging, role and (inter)action such as detailed analysis on the institutional documents as performance texts, wider scenographic elements such as sound, lighting and atmosphere and how they represent, perform and shape the interaction. The performative style of the presentation in Chapter 4 also offers a form that, whilst underpinned by robust and rigorous methods, presents discoveries and observations that initiate discussion and encourage further enquiry without fixing the 'reality' or claiming 'truth' (Gergen & Gergen, 2012, p. 55).

The growth, development and positive critical reception of Derby's Learning Theatre and the advent of other similar models, indicates the potential of the Learning Theatre concept to engage with its local community and to work with the university in connecting the work of the theatre with wider social and civic issues. The integration of an undergraduate theatre programme into such an institution, as I have outlined, does present a number of challenges both materially and theoretically. However, critical engagement with these differences through the performance of the LT clearly has the potential to reshape theatre in Higher Education and the regional theatre programme. I suggest that the dramaturgy of such a performance, in the context of a partnership with an undergraduate programme, must be built around this critical engagement. Stylistically, this embraces a participatory form of performance and a rejection of mimesis. Its stages should be fluid, bringing backstage to front and transgressing established boundaries. Its *Dramatis Personae* must re-imagine disciplinary roles to embrace an evolving cast of players as co-producers and co-creators. The performance style is self-aware, acknowledging the dramaturgical structures within which it is performed in order to continue the dialogue and encourage greater participation, representation and knowledge. Ultimately, engaging with the Learning Theatre is about more than understanding particular relationships between institutions or the changing content of undergraduate theatre curricula. It is about human values that are enshrined in notions of education and theatre. So, to explore the Learning Theatre, as I have done, presents a stage on which many of the debates of contemporary society are brought into sharp focus. It is a stage which demands our attention and participation in order to explore what it means to learn, to collaborate, to play and to perform.

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Appendices

Appendix 1 -UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Table Key: Y=Link advertised to a professional theatre, UT= University Theatre, N= No link advertised, NS= Non-specific link advertised, AC = Arts Centre

Institution	Course Titles	Professional theatre link	Description
Aberystwyth	Drama and theatre studies; Drama and theatre studies (with integrated prof practice)	TC	'The department has connections with key industry partners, such as National Theatre Wales, Music Theatre Wales, Quarantine Theatre Company, and Theatr Genedlaethol Cymru.'
Anglia Ruskin University	Drama; Drama and English Lit; Drama and Film Studies	UT	Our on-campus Mumford Theatre regularly hosts professional touring companies and musicians, but you'll also get to use it during your studies for workshops, rehearsals and putting on shows. As one of our students, you'll also have the chance to take up paid work at the theatre as a trainee technician (lighting or sound) or front-of-house as a steward. The theatre also offers a graduate trainee role on a rolling basis.
Arts University Bournemouth	Acting	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Bangor University	Theatre and performance JHS	N	
Barking & Dagenham college	HNC Performing Arts	Y	Learning in a professional environment at The Broadway Theatre.
Bath Spa	Performing Arts, Acting, Drama, Drama - Musical Theatre	Y	Professional partnership with The Theatre Royal Bath (acting)
Birkbeck	Theatre and Drama Studies; Performing/Live Arts	N	
Birmingham City University	Applied Performance	Y	Students regularly perform at professional theatres across the West Midlands, including The Birmingham Central Library Theatre; Crescent Theatre; Hippodrome Studio (Patrick Centre); The Old Rep Theatre and The Drum.
Bishop Grosseteste	Drama; Applied Drama in the community; JHS	N	
Blackpool & the Fylde College	Acting	N	
Bristol, UWE	Drama and acting; Drama	AC	Arnolfini
Brunel University London	Theatre; JHS Theatre and - English, Creative Writing, Film Production.	N	
Buckinghamshire New University	Performing Arts (Film, TV and Stage); Acting - 2 yr. intensive	Y	'Strong industry links that include the High Wycombe Swan Theatre. In your third year, you'll have the opportunity to perform at professional venues.'

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Canterbury Christ Church University	Performing Arts; Drama	TC	Artists from Bread and Goose Theatre Company, Reckless Sleepers and Propeller Theatre Company
Cardiff Metropolitan University	JHS - education studies and drama	N	
Chichester College	PA (acting) HNC	N	
City College Plymouth	Creative Theatre Practice (HND)	N	
City of Liverpool College	HNC Performing Arts (Acting) (Musical Theatre)	N	
Cleveland College of Art & Design	Acting for Stage and Screen	Y	Close working relationships with regional venues– these include Darlington Hippodrome and Theatre Hullabaloo – the National Centre for Children’s Theatre.
Coventry University	Theatre and Professional Practice; MA in collaborative theatre making	Y	‘Excellent links with industry’. Current partners include The Belgrade Theatre, Theatre Absolute, Strangeface Theatre Co, Midlands Arts Centre and Warwick Arts Centre.
De Montfort University	Drama	Y	Creative and educational partnerships including Leicester’s Curve theatre.
DN colleges Group	Performing Arts in the Community Top Up (Dance, Drama, Music)	N	
Edge Hill University	Drama; Musical Theatre; Creative Performance	AC (campus based)	‘Industry-standard’ teaching and learning facilities. The £7million redeveloped Arts Centre in addition to the Rose and Studio Theatres.
Edinburgh Napier University	Acting for Stage & Screen (1 year - vocational top up)	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Falmouth University	Acting: Theatre and Performance	N	
Glyndwr University, Wrexham	Theatre, Television & Performance	TC	Regular links with professional theatre organisations including Clwyd Theatr Cymru, National Theatre of Wales, BBC Wales and S4C as well as workshops and masterclasses delivered by companies such as Volcano Theatre Company, Fran Wen Theatre, Arad Goch Theatre company, Welsh National Opera and the National Dance Company of Wales.
Goldsmiths	Drama and Theatre Arts; Drama: Performance, Politics and Society; Drama: Comedy and Satire; Drama: Musical Theatre	Y	Industry links: Producing theatres - the Young Vic and Theatre Royal Stratford East Participatory organisations - Spare Tyre Theatre and Cardboard Citizens Arts centres - The Albany and Ovalhouse Touring theatre companies - Graeae and Talawa
Greater Brighton Metropolitan College	Theatre Arts (Acting & Contemporary Theatre Making; Dance; Musical Theatre etc.)	AC (campus based)	The Southern Theatre Arts Centre
Hereford College of Arts	Performing Arts; Performing Arts (top-up)	AC	Links with the creative industries are fully integrated into the course, via bespoke work placements, visiting professionals, practitioners and public performance opportunities in a range of established professional venues, such as the Courtyard Centre for the Arts, as well as alternative and innovative spaces
Kingston College	Acting for Stage and Media	UT	Arthur Cotterell theatre - university theatre available for hire

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Kingston University	Dance and Drama; Drama; Drama and Creative Writing; Drama and English	Y	Kingston's Rose Theatre
Lancaster University	Drama, Theatre and Performance	AC (campus based)	Lancaster Arts.
Leeds Beckett University	Theatre and Performance; Performing Arts	N	
Leeds City College	Performance Practice (top up)	NS	Based at our University Centre plus professional external spaces at First Floor (West Yorkshire Playhouse) and Yorkshire Dance
Leicester College (validated by DMU)	Performing Arts (Professional Studies) Top-Up	N	
LIPA (drama school)	Acting	N	
Liverpool Hope university	Drama and Theatre Studies; Creative and Performing Arts	Y	Relationships and/or partnerships with 'many of Liverpool's finest creative institutions': Tate Liverpool, FACT, Royal Liverpool Philharmonic Orchestra, National Museums Liverpool, The Everyman & Playhouse Theatres and SoundCity.
Liverpool John Moores	Drama	Y	Strong links with local organisations including Liverpool Everyman and Playhouse, The Unity Theatre, Hope Street Ltd and the BBC
London Metropolitan University	Theatre and Performance Practice; Theatre and Film	N	
London South Bank University	Drama and Performance; Drama and Applied Theatre	TC	Creative partnership with Frantic Assembly; visiting lecturers

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Loughborough University	Drama; 6 other courses to combine drama with another subject	N	
Newcastle College	Acting and Performance Practice; Musical Theatre (Top-up)	Y	Close connections with companies such as Northern Stage, Alphabetti Theatre, Live Theatre, Vivid Theatre Company and The Royal Shakespeare Company.
Newman University, Birmingham	Drama, Theatre and Applied Performance; Drama and English	Y	Links with local theatres and theatre organisations such as the Birmingham REP, The Hippodrome, Sampad, The Birmingham Book Festival and Writing West Midlands
Northumbria University	Drama; Drama (Acting and Performance; Applied Theatre; Scriptwriting);	Y	Partnerships with Northern Stage, Newcastle Live.
Nottingham College	Theatre Arts (Acting) FdA; Theatre Arts (BA Top-Up)	Y	Close links with local arts organisations including: Dance4, Nottingham Playhouse, Hatch, Dragon's Breath Theatre Company and Nottingham Lakeside.
Nottingham Trent University	Theatre Design; Costume Design and Making	Y	Work on live projects with industry such as The Royal National Theatre, Birmingham Opera Company and The Royal Lyceum Theatre (Edinburgh).
Oxford Brookes University	English Literature/Drama. JHS	N	
Plymouth Marjon University (St Mark & St John)	Acting	AC	Marjorn Arts Centre

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Queen Margaret University, Edinburgh	Drama; Theatre and Film; Acting for Stage and Screen	NS	Many students successfully perform, produce or get involved in the Festival Fringe.
Queen Mary University of London	Drama; Drama & English - various JHS combinations with languages	N	
Queen's University Belfast	Drama: Drama & English; Drama and Filmmaking	Y	Collaborations with the Belfast Festival, The Linen Hall Library, The Lyric Theatre, Prime Cut Productions, Tinderbox Theatre Company, Kabosh, and Ransom Productions.
RCSSD	Drama, Applied Theatre and Education; Acting; Performance Arts; Theatre Sound etc. (Various theatre production courses)	TC	Regular visits by: Royal Shakespeare Company, Almeida Theatre and Out of Joint, who give talks and hold workshops (acting); Tamasha Theatre Company, Royal Court Theatre, Complicite, Talawa Theatre Company, London Bubble Theatre Company, Greenwich and Lewisham Young People's Theatre and Synergy Theatre Project.(Applied and Education) Also: The Roundhouse, Battersea Arts Centre,] performance space [, Goat and Monkey, the Live Art Development Agency, Punchdrunk and the Victoria and Albert Museum. (Performance Arts)
RNN Group (validated by Hull)	Theatre, Acting and Performance	N	
Rose Bruford College	European Theatre Arts, American Theatre Arts, Acting, Actor musicianship, theatre design.	N	
Royal Birmingham Conservatoire	Acting	NS	Perform showcases to industry professionals and be cast in professional productions staged in external theatres.

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

Royal Conservatoire of Scotland	Acting; Contemporary Performance Practice; Musical Theatre	TC	Collaborative professional partnerships include the BBC, the National Theatre of Scotland, and the Citizens Theatre (Acting); Work with Imagine, National Theatre of Scotland, Glas(s) Performance, Tramway, Buzzcut, Corali, Ruth Mills Dance, Caroline Bowditch, ArtsAdmin and Nic Green.
Royal Holloway	Drama & Theatre Studies; multiple JHS options	N	
Royal Welsh College of Music and Drama	Acting; Stage Management & Technical Theatre; Design for Performance	Y	Collaboration with The Royal Court Theatre, Paines Plough Theatre Company and The Sherman Theatre. (ACTING) With tuition and supervision from an established team of experienced industry practitioners, students collaborate closely with cast, designers and professional directors under conditions that closely mirror the wider industry. External professional placements are a feature of the training, and students have recently worked with companies including The National Theatre, National Theatre Wales, Cirque du Soleil, The Almeida, Donmar Warehouse, Royal Court, Globe, Autograph, Glastonbury Festival and Boardmasters Festival to name a few. (STAGE MGMNT & TECHNICAL THEATRE)
Sheffield College (accredited by Open University)	Drama (top up)	N	
Solent University	Acting & Performance, Musical Theatre	N	You'll be taught by an academic team with a variety of national and international industry backgrounds. They can provide well-informed, real world examples related to the subjects taught.
South Gloucestershire and Stroud College	Drama & Performance (Top up); Drama & Performance (FdA)	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

St Mary's University, Twickenham	Drama & Education; Technical Theatre; Drama & Creative Writing	UT	Greater London campus is 'on the doorstep' of numerous local theatres, and we even have our own theatre at The Exchange.
Staffordshire University	Acting; Acting & Theatre Arts	Y	Strong working links with local theatres (Lime Pictures, New Vic, Regent Theatre)
Teeside University	Performance for Live & Recorded Media; Performing Arts (FdA)	N	
Trinity Laban Conservatoire of Music and Dance	Musical Theatre Performance	NS	Have the opportunity to perform in well-established London venues, working with key industry figures in professional contexts.
UCEN Manchester (The Manchester College) (Sheffield Hallam accreditation)	Theatre and Performance; Performing Arts (Musical theatre); Musical Theatre; Performing Arts (Acting); Acting for Live and Recorded Media	NS	(Acting only) tours of schools, performances at established fringe venues, showcases in Manchester and London and public performances at established theatres such as Z-Arts and The Lowry in Manchester.
Ulster University	Theatre and Performance; Musical Theatre; Acting for Live and Recorded Media	N	
University Campus Oldham	Performance, Theatre & Drama (FdA)	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

University Centre Peterborough (acc. Anglia Ruskin)	Performing Arts	Y	The course is delivered across three sites, each optimised to provide state-of-the-art resources relevant to your modules. This includes a home-from-home at Peterborough's prestigious Key Theatre, where you will be welcomed as residents of the venue including discounted Key Theatre Club membership, regular attendance at performances and events, work experience and part-time employment opportunities and annual performances as part of the public programme.
University Centre St Helens	Theatre and Performance (FdA)	N	Excellent links with the region's thriving performance industry, provides you with a number of opportunities to showcase your talent, through collaborative work with theatres and community projects
University for the Creative Arts	Acting & performance;	Y	Partnership with Farnham Maltings
University of Bedfordshire	Performing Arts, Theatre & Professional Practice, Technical Theatre & Stage Management (FdA); Media Performance for film, TV & Theatre, English & Theatre studies	N	
University of Birmingham	Drama & English; Drama & Theatre Arts	UT	internal university 'professional' theatre space and studio.
University of Bolton	Theatre and Performance, Performing Arts	Y	This innovative course is designed and delivered in association with the Octagon Theatre Bolton

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

University of Bristol	Theatre and Performance	Y	The department has strong links with a wide range of theatres, arts organisations and theatre companies. Partners include Bristol Old Vic, Mayfest and Shakespeare at included the Tobacco Factory.
University of Central Lancashire	Acting; Theatre and Performance	NS	
University of Chester	Drama & Theatre Studies; Musical Theatre; JHS	N	
University of Chichester	Theatre; Drama, Theatre & Directing, Musical Theatre	N	
University of Cumbria	Acting; Musical Theatre	UT	Performances are directed by industry professionals to replicate industry practice, as well as provide networking opportunities to lead into future employment. Performances take place in a licensed theatre and are open to the public - the Stanwix Theatre.
University of Derby	Contemporary Theatre and Performance	Y	Derby Theatre, the Learning Theatre initiative funded by the Arts Council England.
University of East Anglia	Scriptwriting and Performance; English Literature and Drama	UT	'Professionally-equipped' 200-seat Drama Studio
University of East London	Performing Arts; Drama, Applied Theatre & Performance; Acting MA	Y	local and international partnerships, including: the Hackney Empire and the London International Festival of Theatre, Theatre Royal Stratford East, London International Festival of Theatre, Hoxton Hall, Columbia College in Chicago, Stratford Circus and Theatre Venture
University of Essex	Drama; Acting (East 15)	UT	Performing and producing work in the professional context of our state-of-the-art Lakeside Theatre.

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

University of Exeter	Drama; MA Theatre Practice; JHS Theatre studies + 6	N	Northcott on site but no advertised link in the curriculum
University of Glasgow	BA Drama & Performance Practice; Performing Arts; Theatre Design; Stage Management	Y	Long-term links and collaborations with an extensive number of theatre practitioners and arts organisations, including the National Theatre of Scotland, the Playwrights' Studio, the Centre for Contemporary Arts (CCA), The Tron and the Citizens' Theatre.
University of Gloucestershire	Drama & Performance Practice; Performing Arts	Y	Regularly performing at professional venues like Cheltenham's Everyman Theatre. 'Excellent links' with the Royal Shakespeare Company, British Actors Equity, the BBC, The Everyman Theatre, The Wilson Gallery, The National Trust, Gloucester Cathedral, Croome Park, Hailes Abbey, Strike a Light Festival, Tewkesbury's Roses Theatre, plus local primary and secondary schools.
University of Greenwich	Drama	UT	Bathway Theatre.
University of Huddersfield	Drama; Drama and English Language; Drama with Creative Writing; Film Studies and Drama	TC	
University of Hull	Drama and Theatre Practice; Music, Theatre and Performance; MA Theatre Making	Y	Partnership with organisations such as Hull Truck Theatre and Opera North. (Also, Gulbenkian centre university theatre)

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

University of Kent	Drama and Theatre	Y	'Links' with: Bobby Baker, C&T theatre, Gulbenkian Theatre, Little Bulb Theatre, Marlowe Theatre, Thomas Ostermeier, Oily Cart, Reckless Sleepers, Shakespeare's Globe.
University of Leeds	Theatre and performance; English Literature and Theatre Studies; Theatre Performance with Enterprise	UT	stage@leeds 'a professional theatre environment within a university context'
University of Lincoln	Drama and Theatre	AC (campus based)	LPAC. '£6 million, 450-seat professional theatre with industry-standard studio spaces.'
University of Manchester	Drama; Drama JHS	university theatre	Clear links to Contact Theatre (uni is a core funder and it was developed as the university theatre but has diversified since 1999 -it is 'independently' run); Royal Exchange and Home theatre on university website but no clear mention of these in course details. Also has university theatre (Martin Harris)
University of Northampton	Drama; Drama JHS multiple; Acting, Acting creative theatre, multiple JHS	Y	Links to Royal and Derngate theatre (acting courses).
University of Plymouth	Drama and Theatre Practice; Acting	Y	Plymouth Conservatoire - 'a unique partnership between the University and Theatre Royal Plymouth'
University of Portsmouth	Drama & Performance; Musical Theatre	N	
University of Reading	Theatre; Film and Theatre; English lit and Theatre; Art & Theatre; Art, Film & Theatre	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

University of Roehampton	Drama, theatre and performance studies; Theatre Practices and Production	TC	Collaboration with the People Show.
University of Salford	Theatre & Performance Practice; Drama JHS	NS	[access to] excellent live performance spaces including purpose-built flexible theatres. 'Taught by practitioners who have worked with the UK's leading companies including contemporary performance companies Blast Theory, Imitating the Dog, Plane Performance, Reckless Sleepers; with BBC TV and Radio Drama, ITV, Channel 4 and with traditional and experimental theatre companies of many kinds.'
University of South Wales	Performing Arts; Theatre & Drama; Performance and Media	N	
University of Sunderland	drama; performing arts; drama JHS options	Y	Live Tales Sunderland project with Live Theatre, giving our students opportunities to build their professional experiences
University of Surrey	Theatre & Performance (now suspended?); Musical Theatre; Acting; Theatre BA; Theatre Production	N	
University of Sussex	Drama: theatre & performance; Drama studies combined JHS	AC (campus based)	Attenborough Arts Centre
University of the Arts London	Acting; Theatre & Screen: Costume design; Theatre and	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

	Screen: Theatre Design; Theatre & Screen: Costume Interpretation		
University of the Highlands and Islands (UHI)	Performance: Design and Practice	N	
University of the West of Scotland	Performance; Technical Theatre & Production	N	
University of Wales Trinity Saint David	Applied Drama; Acting; Musical Theatre; Theatre, design and production	N	
University of Warwick	Theatre & Performance Studies, Theatre & Performance Studies & Global Sustainable Development; Theatre Studies JHS options (languages)	AC (campus based)	Warwick Arts Centre. Contacts with local and regional companies in the burgeoning Midlands cultural and creative arts scene, including Theatre Absolute (which runs Coventry's innovative Shop Front Festival), Stan's Cafe (touring devised work internationally), Motionhouse (the celebrated multimedia dance company) and the Festival of European Youth Theatre (Birmingham REP)
University of West London	Musical Theatre; Theatre Production; Acting; Acting, Writing and Directing	N	The course is specifically designed to mirror the realities of a profession which increasingly demands multi-skilled and versatile 'theatre-makers'
University of Winchester	Drama; Performing Arts; Theatre for Children and Young	N	

Dramatising a Learning Theatre

Appendices: Appendix 1 - UCAS 2018/19, UK Undergraduate Course Providers In Theatre, Drama & Performing Arts & Advertised Links To Professional Theatre

	People; Drama JHS options		
University of Wolverhampton	Acting; Drama with QTS; Drama; Musical Theatre	N	
University of Worcester	Drama & performance; Drama & performance JHS options;	N	
University of York	Theatre: Writing, Directing & Performance	N	
Wigan and Leigh College	Performance and Education (FdA)	N	
York St John University	Drama & Theatre; Drama: Education & Community	N	

Appendix 2 - Ethics Review Checklist



FORM UPR16

Research Ethics Review Checklist

Postgraduate Research Student (PGRS) Information		Student ID: UP834174
PGRS Name:	Darren Daly	
Department:	SMPA	First Supervisor: Dr. George Burrows
Start Date: (or progression date for Prof Doc students)	1.10.16	
Study Mode and Route	Part-time <input type="checkbox"/>	MPhil <input type="checkbox"/> MD <input type="checkbox"/>
	Full-time <input checked="" type="checkbox"/>	PhD <input type="checkbox"/> Professional Doctorate <input type="checkbox"/>

Title of Thesis:	Regional Theatre, Higher Education and the Dramaturgy of a Learning Theatre
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<p>Thesis Word Count:</p> <p>(excluding ancillary data)</p>	<p>73,417</p>
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If you are unsure about any of the following, please contact the local representative on your Faculty Ethics Committee for advice. Please note that it is your responsibility to follow the University's Ethics Policy and any relevant University, academic or professional guidelines in the conduct of your study



Although the Ethics Committee may have given your study a favourable opinion, the final responsibility for the ethical conduct of this work lies with the researcher(s).

UKRIO Finished Research Checklist:

(If you would like to know more about the checklist, please see your Faculty or Departmental Ethics Committee rep or see the online version of the full checklist at: <http://www.ukrio.org/what-we-do/code-of-practice-for-research/>)

<p>a) Have all of your research and findings been reported accurately, honestly and within a reasonable time frame?</p>	<p>YES <input checked="" type="checkbox"/></p> <p>NO <input type="checkbox"/></p>
<p>b) Have all contributions to knowledge been acknowledged?</p>	<p>YES <input checked="" type="checkbox"/></p> <p>NO <input type="checkbox"/></p>
<p>c) Have you complied with all agreements relating to intellectual property, publication and authorship?</p>	<p>YES <input checked="" type="checkbox"/></p> <p>NO <input type="checkbox"/></p>
<p>d) Has your research data been retained in a secure and accessible form and will it remain so for the required duration?</p>	<p>YES <input checked="" type="checkbox"/></p> <p>NO <input type="checkbox"/></p>

e) Does your research comply with all legal, ethical, and contractual requirements?	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
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Candidate Statement:		
I have considered the ethical dimensions of the above named research project, and have successfully obtained the necessary ethical approval(s)		
Ethical review number(s) from Faculty Ethics Committee (or from NRES/SCREC):	CCIFEC 2018 - 007	
If you have <i>not</i> submitted your work for ethical review, and/or you have answered 'No' to one or more of questions a) to e), please explain below why this is so:		
		
Signed (PGRS):		Date: 21.9.19

Appendix 3 - UoP Favourable Ethical Opinion Letter



2nd October 2018

Faculty of the Creative and Cultural Industries Ethics Committee

FAVOURABLE ETHICAL OPINION

Study Title: Regional Theatre, Higher Education and the Staging of Learning Theatres: Playing with Pedagogies in Public.

Reference Number: CCIFEC 2018 - 007 Darren Daly

Date submitted: 27th July – review 19th August V1(following meeting with PI) - **13th October 2017** (response to review & V2)(unfortunately this was not uploaded into Moodle for the committee to review at the time)

Version Number: Version 2

Thank you for resubmitting your application to the Faculty Ethics Committee.

As previously stated this is a very interesting piece of research.

You have addressed the issues that we raised in the provisional opinion letter.

CCI Ethics Committee was content to grant a favourable ethical opinion) of the above research on the basis described in the submitted documents listed at Annex A, and subject to standard general conditions (*See Annex B*).

There are conditions attached to this which relate to the issues outlined in the Provisional Opinion letter, these are:

Conditions:

1. The amendments to the Participant Information Sheet and Consent Form, please provide copies of these to the committee.

2. Risk Assessment Form – provide a full form with signature from the Head of School.
3. Consent documents (emails) from Derby and NTR
 - a. The email from Dr Richard Hodges (9th Oct) asks whether formal agreement is required from the Theatre Board? Please can you confirm the outcome of this and evidence of a formal letter for this institute.
 - b. NTR, email from Scott Ramsay (12th Oct) requests formal paperwork from the PI. Please provide evidence that this was completed.

Please note that the favourable opinion of CCI Ethics Committee does not grant permission or approval to undertake the research. Management permission or approval must be obtained from any host organisation, including the University of Portsmouth or supervisor, prior to the start of the study.

Wishing you every success in your research

CCI Faculty Ethical Committee



Catherine Teeling (Arch) – Chair CCI Ethic Committee

Annexe

A - Documents reviewed

Statement of compliance

CCI FEC is constituted in accordance with the University Ethics Policy.

Feedback

You are invited to give your view of the service that you have received from the Faculty Ethics Committee. If you wish to make your views known please contact the administrator at ethics-cci@port.ac.uk

ANNEXE A Documents reviewed

The documents ethically reviewed for this application

<i>Document</i>	<i>Version</i>	<i>Date</i>
Response to Review	V1	13/10/2017

Regional Theatre, Higher Education and the Dramaturgy of a Learning Theatre

Appendices: Appendix 3 - UoP Favourable Ethical Opinion Letter

Risk Assessment Forms	V2	13/10/2017
Derby Consent	V1	13/10/2017
New Theatre Royal Consent	V1	13/10/2018

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