Unmasking Workshop Ecology in Applied Performance

Sepik Yam Mask, Papua New Guinea

Hayley Linthwaite
Bachelor of Arts (Drama)
Graduate Bachelor of Education (Drama Teaching)
Masters of Creative Industries (Drama Teaching)

Supervisors
Professor Brad Haseman
Professor Judith McLean
Associate-Professor Anne Hickling-Hudson

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i. Abstract

This practice-led research enquiry identifies, develops and illustrates \textit{workshop ecology} in Applied Performance. It explores how Applied Performance forms are applied in and transformed through action in two distinct community-learning settings. The research is undertaken in two performance sites. The first, involving an executive leadership program addressing complex project management for Australia’s Defence Materiel\textsuperscript{1} Organisation in Canberra, Australia. The second, a sexual health, HIV and AIDS education program to raise awareness and encourage the prevention of transmission of sexual diseases within Karkar Island, Papua New Guinea. The research strategies draw upon a mixed method approach involving

- practice-led research
- participant observation.

The findings from each performance site show how the \textit{workshop ecology} shapes and transforms performance forms as they are applied and influences the degree to which they are effective. It is anticipated that the findings from this research will assist Applied Performance practitioners to more carefully consider \textit{workshop ecology} in the design and delivery of Applied Performances.

\textsuperscript{1} Materiel: equipment. \url{http://www.defence.gov.au/dmo/}
ii. Statement of Originality

The work contained in this document has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the document contains no material previously published or written by another person, except where due reference is made.

Signed:………………………………………………………………………………

Hayley Linthwaite
Name:………………………………………………………………………………
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vii. Glossary

ARC       Australian Research Grant
DMO       Defence Materiel Organisation
EMCPM     Executive Masters in Complex Project Management
FFF       *Filmic Fieldwork and Findings*
PNG       Papua New Guinea
QUT       Queensland University of Technology
TfD       Theatre for Development
UOG       University of Goroka
UPNG      University of Papua New Guinea

*Applied Performance*
In the context of this thesis, *Applied Performance* refers to performance techniques applied with the specific intention of generating change. I chose to use the term ‘performance’ as opposed to ‘theatre’ (Carlson, 1996; Feral, 1982; George, 1989). Performance negates the perception of a written script, detailed documentation, a designated timeframe, a finite presentation and an external audience. Performance invokes the perception of practice that uses specific techniques and conventions, yet has unpredictable inputs and unknown outcomes, collaborative and evolving documentation, unstructured timeframes, indeterminable results and an active engagement of participation.

*Percipient*
In order to be a catalyst for change, Applied Performance seeks to engage participants to see a reason for change and how they can be an instigator of that change. I use the term *percipient* (Bolton, 1993) in this thesis because it defines this heightened level of participation of the individual. Each individual shapes his or her outcomes from their learning experience.
Workshop Ecology

By analysing workshop activities in two different Applied Performance projects, in Australia and Papua New Guinea, this study confirms that the vital connections, complex interactions and unfolding systems, at play in a workshop, resemble the dynamic and ephemeral nature of ecology. The term ecology captures a symbiotic relationship between organisms and their environment. Fundamentally, this relationship is evolutionary by nature. Therefore, I apply the term *workshop ecology* focusing predominantly on the symbiotic relationship between leaders and percipients responding to creative and performative stimulus evoked by their living and working environments.

**Stochastic**

In the analysis of this practice-led research, I acknowledge how the percipient’s individual learning experiences and the leader’s interactions, their inputs and outputs, introduce unpredictable elements to the *workshop ecology*. Probability theory describes this process as stochastic. A stochastic process is a planned structure influenced by intrinsically non-deterministic and random elements.
CHAPTER ONE – ORIGIN STORIES – *Introducing the researcher and the research*

A photograph of a mask, which represents a woven face, illustrates the cover of this thesis. Shaped by the unique environment it came from, the mask is culturally situated as a site for understanding and meaning making. When adorned by earth pigmentation, it evokes the traditional cultural practices of the yam harvest festivals in the Sepik Province, Papua New Guinea. As an unpainted artefact it exhibits the distinct design and modality of a decorative mask. Hand made from natural materials it expresses a landscape of experiences, innately conveying an ecological and biological perspective that nature and art are inseparable.

Weaving performance techniques across landscapes, this study investigates how the dynamics of Applied Performance shape the unique *workshop ecology* of performance sites. Begon, Townsend and Harper (2006) explained, “at the heart of ecology lies the relationship between organisms and their environments” (p.3). Fundamentally, this symbiotic relationship is evolutionary by nature. The ubiquitous natures of physical environments contain geographical, cultural, and social elements. By analysing workshop experiences and how they evolve in two different Applied Performance projects, in Australia and Papua New Guinea, this study reveals that experiential learning environments are as inherently complex and dynamic as an ecosystem.

Applied Performance is the application of performance forms to “address something beyond the form itself” (Ackroyd, 2000, p.1). A desired outcome of both experiential learning and Applied Performance is that “the knowledge gained becomes the building blocks for action in real life” (Mangeni, 2007, p.vi). In this study performance-based experiential learning is defined as a guided process designed to engage core human values in order to facilitate changes of behaviour in percipients. This is a practice-led study “that is research initiated in practice and carried out through practice” (Gray, 1996, p.1). The catalyst of this study was to explore the complexities and dynamics of two contrasting community-learning settings.

The workshop ecologies of the two community-learning settings could not have been more different from each other. The first site involved Australian and international participants, in an executive leadership program addressing complex
project management for Australia’s Defence Materiel\textsuperscript{2} Organisation in Canberra, Australia. The second site involved Papua New Guinean participants engaged in leading community education about sexual health, HIV and AIDS education program to raise awareness and encourage the prevention of transmission of sexual diseases within Karkar Island, Papua New Guinea. My initial “enthusiasm of practice” (Haseman, 2009, p.3) was to investigate how specific forms of Applied Performance evolved in each distinct context. The results of my practice-led research are presented here as, what Stock (2009) refers to, “a multi-modal theses” (p.1) comprising an exegesis, a photo-book and DVD. Complementing textual accounts the technological forms of photography and digital media capture the multifaceted practice of this research. Stock (2009) explains multi-modal theses can challenge conventions such as the unproductive separations of writing/theory and practice and, on the other hand, can promote respect of cultural inflections emanating from alternative worldviews with their intrinsic capacity to illuminate and expand upon the knowledges of artistic practices (p.10).

Distinctively characterised by “emergence and complexity” (Haseman & Mafe, 2009, p.217) the practice of this research saw me working as a member of two teaching teams, specific to each site. Collaborative planning and delivery of the learning design created the foundation for Applied Performance practice. The art of Applied Performance required that I hone and share skills as a designer, facilitator, interpreter and actor of the creative work, whilst simultaneously being the researcher and digital documenter.

In the Australian context, the study focused on work undertaken in an Executive Masters in Complex Project Management (EMCPM) for Australia’s Defence Materiel Organisation\textsuperscript{3} (DMO). The course developers identified critical skills, knowledge and understanding required for their complex project managers of the near future for the Australian Defence Forces. In many cases these managers needed to be prepared for projects that might run for lengthy periods over a twenty-year time span. Specifically, the course work needed to prepare managers of complex projects to be able to respond

\textsuperscript{2} Materiel: equipment. \url{http://www.defence.gov.au/dmo/}

\textsuperscript{3} Australia’s largest project management organisation. Its mission is to acquire and sustain equipment for the Australian Defence Force. \url{http://www.defence.gov.au/dmo/}
to uncertainty, ambiguity, political variations, evolving and emerging technologies, extended and uncertain timeframes, and project function defined by effect not by solution. DMO specified the ‘Competency Standards for Complex Project Managers (version 2.0 September 2006)’ curriculum. QUT’s Faculty of Business, Corporate Education responded with an innovative Executive Masters in Complex Project Management (EMCPM) incorporating experiential learning, enabling real-world international context and practice. EMCPM QUT students came from different industry and geographical backgrounds, including the Australian Defence Materiel Organisation (DMO); Australian and Canadian Customs Authorities; the Australian Defence Forces – Military, Air, Navy; and private industry (for example, Lockheed Martin Corporation, USA).

Professor Caroline Hatcher (EMCPM Course Coordinator), representing stakeholder partnerships with the Defence Materiel Organisation and International Centre for Complex Project Management, established a consultative relationship with Professor Brad Haseman (Assistant Dean of Research, Creative Industries, QUT) and Professor Judith McLean. I joined Haseman and McLean to develop and deliver the *Expanding Horizons* unit.

The second learning site for the study provided a stark contrast to the ordered world of Canberra. Papua New Guinea (PNG) is the largest low-income country in the Pacific, with some of the worst health and education statistics in the region (Rosling, 2010). Political, social and economic instability contribute to the spread of diseases, particularly HIV. Violence occurs at all levels of society in PNG, and increased mining activity accelerates the transition from subsistence living to a cash economy in ways that are often culturally insensitive. The consequences of increasing illiteracy hinder economic and social development. The Life Drama Project, funded by an Australian Research Council (ARC) Linkage Grant, focuses on sexual health promotion in Papua New Guinea. The Life Drama participants consisted of both

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4 *Expanding Horizons* is a unit within the EMCPM designed to use drama techniques to equip percipients with the capacity to possess the personal attributes that distinguish outstanding leaders according to the ‘Competency Standards for Complex Project Managers (version 2.0 September 2006)’.

5 The Australian Research Council (ARC) is a statutory authority within the Australian Government’s Innovation, Industry, Science and Research portfolio. The ARC advises the Government on research matters, manages the National Competitive Grants Program, a significant component of Australia’s investment in research and development, and has responsibility for the Excellence in Research for Australia (ERA) initiative. [http://www.arc.gov.au/about_arc/default.htm](http://www.arc.gov.au/about_arc/default.htm)
community leaders and members of community performance troupes, and the gender ratio was evenly divided.

Chief Investigators, Professor Brad Haseman, Professor Don Stewart, Associate Professor Anne Hickling-Hudson, Associate Professor Elizabeth Parker, and Dr Andrea Baldwin, Project Manager and Senior Research Fellow, were awarded the ARC Linkage Grant. The developments of key relationships are a necessary requirement of the ARC Linkage Grant. Baldwin and Haseman developed stakeholder partnerships with: the National AIDS Council Secretariate; Porgera Joint Venture/Barrick Gold; University of Goroka (UOG) and Marie Stopes International. Martin Tonny, a tutor of Dance at University of Papua New Guinea (UPNG); Jane Awi, lecturer of Language and Literature at UOG; and myself, alongside Baldwin and Haseman, completed the learning design team.

I participated in the design, delivery, re-design and digital documentation of the fieldwork practice over three years. The practice incorporated twenty-six conventions and forms of Applied Performance, implemented over seven trips to PNG and nine trips to Canberra, totalling 100 days. With over 300 hours of video and over 7000 photographs, the final study of this research narrows to a total of 23 days of Applied Performance workshops. This was a research project of high uncertainty and high ambiguity. From the outset this project required an open mind, and while there were overarching goals for each program, there were few expectations regarding content or process at the data gathering stage. I had to be comfortable with emergent processes and uncertain outcomes. This style of research needed to evolve, and I had to be in a position to gather and record everything I could for subsequent analysis.

As a practitioner-researcher, I implemented an enquiry cycle model. This model had three cycles examining fieldwork practice. I knew the research was about Applied Performance and transformational change, but it was through three enquiry cycles of my research that I settled on specifics. During the first year, I built the first research questions.

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6 ARC Linkage Projects supports research and development projects, which are collaborative between higher education researchers and other parts of the national innovation system, which are undertaken to acquire new knowledge, and which involve risk or innovation. [http://www.arc.gov.au/negp/lp/lp_default.htm](http://www.arc.gov.au/negp/lp/lp_default.htm)
Research Question One

What constitutes *workshop ecology* in Applied Performance and how may understandings of its dynamics assist the Applied Performance practitioner? Comparing and contrasting two radically different Applied Performance sites develop these understandings.

In this study, the term *workshop ecology* refers to the learning, teaching, observational, emotional and physical experiences which are driven by the reciprocal relationship between the content, the learners, leaders and learning environment, in what Greene (1986) describes as an ‘aesthetically charged’ workshop. Greene defines the term ‘aesthetically charged’ workshop as one with an atmosphere “that foster[s] active exploring rather than passivity, that allow[s] for the unpredictable and the unforeseen” (p.57). This concept is explored in more detail in Chapter Four. The ecology of a workshop is here explained as being dynamic and ephemeral, in that its effects and outcomes cannot immediately be pinned down and proven in a predetermined sense. I propose that the lived experience of *workshop ecology* is composed of five dimensions that influence and significantly weave workshop experiences. They are as follows: 1) the leader with her concomitant experiences, skills and knowledge; and, 2) the percipient interacting; via the 3) learning design; within a specific 4) space and 5) time. According to Greene (2009),

> There ought to be an involvement of the perceiver in a series of questions that promote enhanced seeing, listening, rhythmic movement - an engagement of the perceiver against the background of her/his situatedness, funded meanings and transactions in the world (p.3).

The term percipient extends the notion of participant beyond participation into more active notions of perceiving – emotional, mental and physical engagement – to be both observer and participant (Bolton, 1993). In this study, the word percipient refers to someone who can perceive things and feel things, rather than just engage without making their own meaning.

The findings of this research draw from both ecological and probability theories. Combining principles of ecology (Begon, Townsend & Harper, 2006) with concepts of probability theory (Kroese, Taimre, & Botev, 2011) strengthens the analogical robustness of the complex set of interactions that occur during an
aesthetically charged learning experience. Acknowledging the messiness and randomness of experience, ecology proffers the living nature of constant change, indicative of aesthetically charged learning experiences. Symbolically, the concept of ecology alludes to vitality of the system and assumes the functionality of how things work together. In the same way, an aesthetically charged learning experience is constructed and conducted. Interpretation of *workshop ecology* reveals an integration of pre-determined, dynamic and multi-directional influences. Gallager (1996) describes the combination of pre-determined and random elements as a stochastic process. This concept is central to this study and goes to the heart of understanding workshop ecology. As a term, stochastic captures the unpredictable interplay of all elements through time (Kroese, Taimre, & Botev, 2011, p.626). An ecosystem, like the dynamic interactions that occur during an aesthetically charged workshop, arbitrarily evolves through time. Therefore, this research proposes the term *workshop ecology* as its stochastic nature effectively describes the lived workshop experience.

Seemingly, there were stark contrasts between the two performance sites, Canberra and Karkar Island. As we crisscrossed the terrains, the study developed, and so too did the cross-pollination between the sites. As time and experiences passed, it became evident that there was the potential for the re-purposing of specific Applied Performance forms across workshop ecologies. I was interested in the possibility of building a specific performance convention that related to indigenous forms of Papua New Guinea and its applicability in the second performance site in Canberra. This gave rise to the second question.

**Research Question Two**

How may forms of Applied Performance, specifically created in and for one *workshop ecology*, adapt and be applied effectively in another? What are the implications of this successful transfer of forms for Applied Performance practitioners?

Two significant practice-led exchanges emerged within the pollination of this research. The first was a cross-cultural *exchange of forms* across the workshop ecologies. Through two practice-led enquiry cycles, two performance sites were
created. Across these two performance sites, Applied Performance forms were transformed when applied to different workshop ecologies.

The second was the development of practice, from my knowledge, skills and experiences as a teacher-artist (Booth, 2010), to include those of a digital documenter. Responsive to the requirements of research and driven by the creative dynamic of the practice, photography and digital media were essential tools “to integrate visual, tactile, kinaesthetic, experiential data into ‘rich’ information” (Gray, 1996, p.15). The written form alone was inadequate to portray the subtle nuances of the practice and the cultural contexts. What became apparent was that the use of photography and digital media had the ability to take the audience closer to the real life experiences, positioning them to engage in the lived experience.

The folk opera of Papua New Guinea (Murphy, 2010) became an integral feature to this study. In the post-colonial 1970s of Papua New Guinea, Dr. Greg Murphy was stirred by the stylistic elements of music and dance that played significant roles in the performance of traditional folk tales. Murphy (2010) saw the potential to capture and re-shape the very strong spectacular performance and theatre traditions of Papua New Guinea as ‘trans-forms’, which are tools of cultural change (p. 164). These are described as story force, picture force and feeling force and include: the use of “dialogue as story force to motor the story; mime as picture force to symbol the story; and dance as feeling force to rhythm the story” (Murphy, 2010, p.67). Folk opera is explored in more detail in Chapter Six. Story force, picture force and feeling force act as creative forces, drawing on the symbolic characteristics of everyday life, not only for the practice of this research, but also for intersecting the research outputs.

The framework adopted for this multi-modal exegesis entwines the three artistic forces of the folk opera. The exegetical writing shares the story force of the research journey. The photo-book employs picture force to visually illustrate the research experiences. Filmic Fieldwork and Findings (DVD) acts as a mediated representation of practice, containing the composition of text with photography and audio/visuals, to capture and reveal the visceral feeling force of the research experiences. It is also important to note that all three artistic forces are inherent within each research output. Together the three forces represent and interrelate to create the multi-modal thesis.
My Origins

In introducing the term *workshop ecology*, it is salient to acknowledge that in Performance Site Two each cultural and language group within Papua New Guinea (PNG) is geographically dependent. Individually each group describes how the world they know began and how they first came into it through origin stories. I first came to know about the importance of folk opera (Murphy, 2010) origins whilst working in PNG. In explaining my own research journey, I have adopted the folk opera metaphor beginning with my own origin story to introduce the practice-led research and myself. This intrinsic connection to PNG culture is a prelude into the origin story of this study.

Origin stories often refer to life cycles. According to Murphy (2010) the majority of PNG people expressed belief in “no end to life but a cosmic regeneration cycle” (p. 30). They bind people together, to their land and to their ancestors. So too, cycles recur throughout this study. Three enquiry cycles constitute the research process. The iterative practice of the research cycled across performance sites. The experience of engaging with the research outputs is cyclical: exegesis, photo-book, exegesis, DVD, exegesis.

Coincidentally, the cycle of my own life actually originated in Papua New Guinea. I was conceived in Port Moresby before my parents returned to Australia where I was born in Mackay, 1973. Alongside *Romper Room*, I grew up listening to fairytales in Tok Pisin, ‘Tripela Pik’ (Three Little Pigs) and ‘Lik Lik Retpela Hat’ (Little Red Riding Hood). Sepik masks, Kundu drums, and a Tapa cloth from the Oro province were a few of the cultural artefacts that decorated my home, amongst other more dangerous artefacts such as hand-crafted fishing spears, a Cassowary bone, and a woven face. As a child these represented stories of significant family events; they encouraged me to imagine and dream. As an adult the woven face, the Sepik yam mask illustrated on the cover, initiated its own cycle within my practice and research.

Professional Background

Professionally, I came to this practice-led research with a range of understandings of Applied Performance and experiential learning as a performer, teacher, participant and director. I have always had an interest in raising awareness and being involved in issues of social justice. As a co-founding director of Changing Faces Theatre
Company (1994 - 1996) I began my professional career working with educational institutions and community stakeholders. I collaboratively facilitated performances and workshops in schools, hospitals, prisons, festivals and conferences for three years. Following these experiences working as a practitioner, I undertook a Graduate Bachelor of Education, which equipped me to expand my artistry with skills in teaching and learning. At this stage, there was a discourse emerging within drama circles about what to call a person with such skills: neither just a practitioner, nor just a teacher, but a combination of both. The term teacher-artist was proposed (McLean, 1997) encapsulating someone with skills in artmaking, aesthetics, teaching and learning, and critical theory.

I have worked for eleven years as a teacher-artist in secondary and tertiary educational institutions, in both the private and the state systems. My philosophy is informed by a practice that includes creativity and invention, combined with a personal sense of humility, which understands that work in Applied Performance is co-created between teacher-artist and percipients. Maxine Greene’s (1989) maxim that “artists are for disclosing the extra in the ordinary” (cited in Abbs, p.215) is one that I am drawn to. Her belief underpinned my research and practice in this study. This belief sits alongside the notion that arts education offers learners an education in aesthetic knowing and practice (Abbs, 1987; McLean, 1996; Taylor, 2000), which is a particular way of knowing that is different from other ways of knowing – linguistic, logo-deductive, musical, kinaesthetic, spatial, inter-personal and intra-personal (Gardner, 1983).

Nicholson (2009) describes praxis as “the embodied synthesis of theory and practice” (p.56). Implicit also is Freire’s (1972) original notion of praxis, which is the location of action and reflection in an ever-changing theoretical and political context. In my praxis, I adopt the role of a co-artist, which encapsulates the idea that creating and learning happen collaboratively with percipients. As a co-creator and co-artist, I participate alongside percipients with the intention of engaging them imaginatively, whilst they are supported by the discipline and form that comprise Applied Performance. Heller (1995) explains how this works: “drama activities help transform school from a place where teachers tell students what to think, to a place where teachers help students experience thinking” (p. 13). Within educational institutions, I encourage learners to experience many different forms, spaces and contexts ranging from traditional texts to contemporary forms, professional theatre spaces to site-
specific locations, autobiographical to issue-based pretexts, aerial circus to multimedia live digital platforms. From arts educational contexts I became interested in arts developmental contexts.

My first experience of Theatre for Development (TfD) was at Phare Ponleu Selpak, an orphanage in rural Cambodia (2007). It began in a Khmer wooden building with floor to ceiling openings in the walls, and sloping floors. As the rain poured down outside and the floor flooded inside, the rehearsal continued with resolute determination. I witnessed how these forms of theatre transcend cultural contexts, and saw firsthand the benefits that theatre performance plays in improving the lives of the community. The experience was a privilege and had a profound impact on my life as an artmaker and teacher. This immersive experience in a different cultural context ignited my natural curiosity and awakened my spirit of adventure to explore the notion of how Applied Performance operates within varying contexts.

The possibility of travelling to PNG, to actually experience what I had imagined as a child, and the risks associated with the possibility of adapting dramatic concepts from PNG directly into the corporate education arena in Canberra, were part of deepening the curiosity and continuing the spirit of adventure I first experienced in Cambodia. As with any unknown territory, there were many challenges in both Papua New Guinea and Canberra. Working out what the challenges were and how to most efficaciously respond to them as they arose was how the concept of the workshop ecology was developed. The challenges include the following factors:

- the logistics of travelling [to and] within PNG, a country characterised by political and economic instability, and a high level of personal danger;
- harnessing the diversity of knowledge and skill within the team members in unpredictable environments;
- ensuring clear communication and mutual understanding, whilst bridging cultures and languages;
- negotiating the overarching expectations of stakeholders; and
- acquiring higher level skills to ensure best possible documentation, analysis and presentation of research outcomes.

Importantly, this study embraces and extends my skills and methodologies of practice. Gray (1996) asserts it is the methods of the ‘practitioner-researcher’ that constitute a practice-led research study. It was exciting to be able to work within these culturally rich, innovative, and unique contexts. All of the work in the discrete
performance sites implemented Applied Performance forms with the specific intention to generate change. Foley (2004) describes these changes as attempting to transform power relations, build compassion, shape resilience, and foster the capacity in learners to manage change.

The Trajectory of the Study

Three enquiry cycles were necessary to facilitate the practice-led research. These cycles evolved as the study developed and are detailed in Chapter Three.

FIGURE 1

Three Enquiry Cycles
The Crisis of Representation

In a study of this kind, questions of representation become immediately troubling. This account of workshop process and the reciprocal influence of this process on workshop ecology and vice versa, cannot fully reveal the aesthetic, kinesthetic, and visual dynamics at play in the research through propositional text alone. Nor can I avoid the cultural lens of my Western eyes. How can textual description and analysis ideologically represent the cultural complexities at play? Or effectively capture the lived elements of cultural expression from both Karkar Island and Canberra? Or capture the nuances of response to dramatic tensions? Or capture the expressive elements of the Applied Performance practitioner? These questions point to what Denzin and Lincoln (2005) call “the representational crisis” an “inescapable problem...that makes the direct link between experience and text problematic” (p.19).

To address this representational problem, this PhD submission is made up of three components. The first component, and most traditional, is this written exegesis which seeks to set out the conventional requirements of a thesis namely the research questions, the methodology, aspects of the literature review, findings and so on. However, the second component, the dynamics of Workshop Ecology in Applied performance, which compares and contrasts the two workshop ecologies developed as part of this study have been presented (or re-presented) from the lived workshop ecologies through the photo-book. Drawing on the ideas of Berger (1972) the photo-book juxtaposes a wide range of visual images from each site to draw attention to the differences and commonalities between them. Text has been kept to a minimum and used only to set an academic frame for the selection of images and record essential narrative and contextual information most efficiently ‘said’ in text.

The third component of the study, Filmic Fieldwork and Findings, is a mediated representation, a DVD of a series of complex interactions and adaptations of dramatic form, namely ‘Epiphany’ – a folk opera form. These adaptations, which involved creating the folk opera in PNG and then re-purposing it for use in Canberra, took place over time, place, and with different percipients. The complexity of this material can only be served through a mode of representation capable of capturing the lived experience in such a way that the observer is able to witness the research in action through moving image, spoken commentary, and a narrow selection of text. Reviewers are able then to draw conclusions based on a rich media representation.
rather than on the thin representation of feelings, movements, actions and responses afforded by linear text.

**Examination Outputs**

This project, *Unmasking Workshop Ecology in Applied Performance* is a practice-led PhD consisting of a 35% exegetical component and 65% practical component.

Accepting Rye’s (2003) view “that not everything can be conveyed by one single medium, be it the screen, writing, or performance” (p.122) the challenges of conveying documentation were of critical concern to my practice-led research. Acknowledging that different types of knowledge are best captured by different forms of expression, my research has three outcomes: an exegesis, *Unmasking Workshop Ecology in Applied Performance*; a photo-book, *Workshop Ecology in Applied Performance*; and a DVD, *Filmic Fieldwork and Findings*. Rye (2003) supports such a move arguing that “… if one wishes one’s research to have a life beyond its original live manifestation, and thus be available to a broader research community, the practitioner-researcher has to engage with the creation of appropriate performance documents” (p.15). It is my hope that the photo-book and the DVD will do just this and be engaging for a broader research community.

Writing this document has been a process of exposure and disclosure. It has assisted in strengthening and articulating the knowledge that I have been developing in my practice. Similarly, creating the representations of practice has been a process of organising, in order to expose the practice, and composing, in order to disclose the findings of the research. Crafting discreet entry points has given a voice to the unspoken processes within the experiences of the practice. The photo-book and DVD, which attempt to capture the ephemeral and stochastic experiences of the research and findings, weave and intersect synergistically with the exegetical writing. The writing, developing concurrently, was changed by the practice of creating the mediated texts. All three outputs of this research have separate forms and functions, yet they do not exist in isolation; they interrelate practice and theory, experience and reflection, research and audience.
Exegesis – 35% examinable output
The written outcome of this research is a 35,000-word exegetical work situating the domains of practice, describing the performance sites and addressing the research questions.

Mediated Representations of Practice – 65% examinable output
The photo-book and Filmic Fieldwork and Findings (DVD format) demonstrate the findings as mediated representations of practice. Photographs present unique and unrepeatable applications of performance, bound by time, space and cultural values, which the viewer can semiotically analyse. When reporting research findings Gray (1995) proposes that only multimedia can “integrate visual, tactile, kinaesthetic, experiential data into ‘rich’ information” (p.15). The content of these mediated representations of practice selectively illustrates the research methodology in action. Each mediated representation of practice, distinct in design and modality, specifically addresses the research questions.

Outline of this Examination Submission

It is recommended this submission be read in the following order:

7 Chapter One, Origin Stories – introducing the researcher and the research, introduces the origins of the research, including key terms and the research questions that have propelled the study.

Chapter Two, Territories – mapping the domains of practice, reviews a body of theory that positions the practice of this research within the domains of Applied Performance and Experiential Learning.

Chapter Three, Cycles – formulating the methodology, presents the methodology and its cyclical application within the research.

7 Blue = exegesis
Chapter Four, *Visions – defining workshop ecology*, specifically addresses the first research question and includes five sections *Leader, Percipient, Learning Design, Space, and Time*. In this chapter I draw from the diverse fields of drama education, theatre for development, and theatre of the oppressed to define *workshop ecology* as the dynamic, ephemeral, and non-deterministic nature of an aesthetically charged learning experience.

At this point it is recommended to review the photo-book. *Workshop Ecology in Applied Performance, a study of the lived workshop experience*, illustrates the theoretical underpinnings of Chapter Four drawing from photographic documentation of Performance Site One, Canberra, and Performance Site Two, Karkar Island. The selection, layout and supporting text establish the complexity and reciprocal nature of *workshop ecology* through visual analysis.

Chapter Five, *Terrains – traversing workshop ecologies*, contains two sections *Performance Site One* and *Performance Site Two*. It details the *workshop ecology* of *Expanding Horizons*, Canberra and *Life Drama*, Karkar Island.

Chapter Six, *Transitions – examining evolving forms and shifting workshop ecologies*, specifically addresses the second research question. This chapter draws on intercultural performance and adaptation theories that underpin the adaptation and application of folk opera forms across workshop ecologies.

At this point it is recommended to review the *Filmic Fieldwork and Findings*, a short (c.22 minute) DVD demonstrating the cycle of transformation across workshop ecologies as detailed in Chapter 6. The composition of text with photography and audio/visual capture is used to portray the experiential effects and impact of adapting and re-purposing of ‘Epiphany’ – a folk opera form.

Chapter Seven, *Intersections – interrelating the research findings*, concludes the research.

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8 Red = photo-book
9 Pink = DVD
CHAPTER TWO – TERRITORIES – *Mapping the domains of practice*

In progressing the idea of the origin motif, this chapter calls upon the ‘wisdom of the tribe’, to map the territories of the practice of this research. The fields of theatre of the oppressed, theatre for development, and drama in education each contribute forms and conventions that together make up (but is not limited to) the practices that are cumulatively referred to as Applied Performance. While there is debate around definitional issues and origins of Applied Theatre/Performance (Balfour, 2009; Ackroyd, 2007; Nicholson, 2006) this study draws heavily on these established approaches by deploying three dimensions they have in common; interactivity, intentionality, and performativity.

The overarching term Applied Performance is the nomenclature that signifies the artistic practice used in this study. Theories of adult learning and experiential learning inform the design and shape the educational processes of the practice. Each of the territories outlined in this chapter is utilised as an important body of knowledge contributing elements of theory and design to the Applied Performance practice of this study. It was through an exploration of their ideas and methodologies that the learning experiences in both workshop ecologies were designed and implemented.

**Applied Performance**

The term Applied Performance embraces performance modalities beyond traditional notions of theatre: for Schechner (2006) performance is differentiated “from artworks that are trying to stop time” (p.238). Performance encompasses an indeterminate spectrum of activities from the everyday to extremely heightened experience. Defining performance as a metaphor for social behaviour, Schechner (2003) proposed:

> the whole constellation of events, most of them passing unnoticed, that takes place in both performers and audience from the time the first spectator enters the field of the performance—the precinct where the theatre takes place—to the time the last spectator leaves (p.71).
Applied Performance encapsulates all modalities of creative expression, including and not limited to, dance, visual art, drama, music, and multimedia disciplines. It is not neatly contained within a text or performance of a moral lesson for a clearly defined target audience. Nicholson (2005), acknowledging Applied Performance as an inchoate term, explains performance studies as “focusing on performative practices which are ‘in between’ spaces and times” challenging social conventions (p.47).

In this study, Applied Performance emerged alongside the more established terms, applied theatre and applied drama which Nicholson (2005) describes in reference to “forms of dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies” (p.2).

Similarly, Prentki and Preston (2009) define applied theatre as a term denoting “the intention to employ theatre processes in the service of self development, well being and social change” (p.14). However it is Ackroyd’s (2000) initial definition that identified the participatory nature of applied theatre, detailing three core components: “an intention to generate change; … the power of theatre form to address something beyond the form itself; … and participation of the audience” (p.1). It is the application of participatory performance techniques with an intention to generate change within two diverse content-driven and contextually specific environments that informs the practice of this study.

It can be said that Applied Performance constitutes interdisciplinary and hybrid arts-based practices. The origins of Applied Performance can be drawn from many diverse performative practices including, and not limited to, community theatre, popular theatre, drama in education, theatre in education, theatre for development, theatre of the oppressed, theatre in health education, peoples’ theatre, and theatre in prisons. Acknowledging the overlap between the highly specialised practices, theories and debates of each of these fields, Nicholson (2005) considers it is the common theoretical and political concerns that unite these practices. The three fields most pertinent to this research are theatre of the oppressed, theatre for development and drama in education, for together they contribute specific forms and conventions to the Applied Performance practice of this study.
Theatre of the Oppressed

The work of Bertolt Brecht (1898 – 1956) significantly impacted the twentieth century theatre creating a new style of performing that rejected the theatrical conventions of naturalism and realism. Brecht’s approach to theatre was radical for his time. Yet, whilst his Lehrstucke plays invited audiences to choose an ending, his practice did not invite audiences to physically cross the ‘fourth wall’ and enter the action. A later contemporary, Augusto Boal (1931- 2009), actively pursued the interactivity of the audience. Boal’s (1979) work did not just cross the ‘fourth wall’; he emphatically cried, “the walls must be torn down” (p.119). The distinguishing feature of Boal’s work was the empowerment of the audience to act. Boal (1995) explains:

Observing itself, the human being perceives what it is, discovers what it is not and imagines what it could become. It perceives where it is and where it is not, and imagines where it could go…Theatre – or theatricality – is this capacity, this human property, which allows man to observe himself in action, in activity (p.13).

Boal (1979) argued there was an inextricable link between politics and theatre “as all activities of man are political and theatre is one of them” (p.i). Boal’s (1995) writing and his subsequent practice established a sense of urgency and call for conscious action, as he described social ills and injustices. He called upon spect-actors (an active spectator) to see the “extreme opulence alongside the most abject misery ... as idealistic artists, we could not be accomplices to such cruelty” (p.1). Working with the disempowered communities of South America his method of theatre-making shaped interactive performance techniques that addressed the concerns of ordinary people (Whitlock, 2004). Boal (1979) defines the theatre of the oppressed as:

a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to safe guard, develop and reshape this human vocation, by turning the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solutions (pp.14-15).

Interactivity was vital to spect-actor empowerment within Boal’s theatre of the oppressed. Initially, he invited audiences to stop the dramatic action and discuss
alternative endings whilst the actors performed them. He recounted the story of a formidable woman in the audience who was so outraged when the actor could not understand her suggestion she came onto the stage to demonstrate what she meant. For Boal (2006) “to live is the art of improvising” (p.69), and this was the birth of the spect-actor, an active spectator who, without censorship, consciously brings his or her own experience and suggestions to the question of ‘what is to be done’.

Boal’s contribution to this study constitutes specific forms and conventions. The most pertinent to the research outcomes are: Image Theatre, the spect-actors intervene directly, speaking through images made with their bodies (Boal, 1979). Rainbow of Desire, a collection of techniques designed to examine the ‘rainbow’ of internalised conflicting emotions a character is feeling (Boal, 1995). The anti-model, presents an unjust scenario that needs to be solved (Boal, 1979). The joker or mid-wife, within a dramatic setting, is the facilitator of the workshop; they are a ‘process-centered’ agent of change (Haseman, 2007). Hot-seat, one person takes on a role and sits in a chair, the group can ask the person questions (Boal, 2002). Replacement, the spect-actors intervene directly in the dramatic action by replacing an actor as a character in the scenario (Boal, 1979).

Sitting alongside Boal’s theatre of the oppressed was the critical pedagogy of Paulo Freire. Freire was an influential Brazilian educational theorist of the twentieth century. Like Brecht, he was influenced by Marx and considered the learner as a co-creator of knowledge. He believes that “humans, as conscious beings, are capable of reflecting on their world, of imagining that it might be otherwise, and of changing it” (cited in Roberts, 2005, p.448).

**Theatre for Development**

Theatre for Development (TfD) arose from an array of historical, socio-cultural, political and economic factors (Epskamp, 2006). Acknowledging these broad factors, Desai (1991) details that in order to articulate a holistic understanding of TfD, one must draw upon “the perspectives of anthropologists, theatre workers, performers, community development workers, rhetoricians, and others” (p.91). This rich field of practitioners reflects the diversity of TfD. Prentki (1998) concisely describes TfD as “an instrument in the struggle to help such people become the subjects, and cease to be the objects, of their own histories” (p.419). Significant to TfD, at a grassroots
level, is an agenda of social transformation through empowerment and education, informed by the circumstances and contexts in which they exist. Prentki further argues:

If development is understood as a process in which people’s conditions – material, social, political or cultural – are changed, then theatre with its immense transformative potential seems to be an ideal form through which to explore a community’s developmental aspirations and possibilities (p. 420).

One concept of TfD arose from Ross Kidd’s work in Botswana, Africa. Kidd (1978) pioneered popular theatre that drew upon theatre-in-education techniques and critical pedagogies of Boal and Freire. Epskamp (2006) detailed Kidd’s motivation to “work closely with the population in mapping out local experiences of inequality” (p.14). The process was as an invaluable experience for the population, as was the outcome, generating possibilities and accessibility for the population to learn from and re-author the stories of their lives. In response to a high level of socio-economic and political needs, these performance-based development approaches provided an accessible tool for social intervention, and Epskamp (2006) posited they were “copied and adapted by other countries in the southern, eastern and western African regions” (p.14).

Working with low-income countries in Africa transforming “philosophical principals into practical action”, Kidd (1978, p.5) initiated experiential theatre for development techniques used in order to operationalise Freire’s philosophy. To implement these techniques, he employed what he termed “animateurs” (p.6), rather than the more traditional terms of performer or actor. Animateuring involved a more complex role than performer or actor; an animateur situated educational activity in the lived experiences of the participants. Kidd asserts that actors, as adult educators, needed clear and manageable tools with which they could animate learning at all levels of village and community life. It was proposed that animateurs’ praxis organised and facilitated the participation of local people in co-intentional educational activities that helped to make positive changes to the communities they worked with.

Using his own participatory research projects, Kidd analysed popular theatre methodologies. Village-level animateurs and development workers managed the methodologies, whilst he trained them to use these methods. His research projects included community education campaigns, popular theatre, resettlement education,
Freirean literacy, participatory research and extension work in the appropriate use of technology in Botswana (1978). Kidd’s research illustrates how shared skill development enabled sustainability and ownership of transformation.

Another significant contribution to TFD is the work of Philippine Educational Theatre Association, PETA. For the last four decades, PETA has worked towards democratising theatre for both rural and urban communities. Artistic Director Maribel Legarda (2002) describes PETA’s philosophy as, “creating performances tackling major social issues such as the plight of the landless farmers, workers’ struggles, the rights of indigenous people and also questions of nationalism and identity” (p.337).

Founded under the repressive Marcos dictatorship, “The content and form of both its [PETA’s] aesthetic and pedagogical work were shaped by the conditions of the time” (Legarda, 2002, p.337). PETA aimed to develop liberating theatre pedagogy at both professional and community levels by establishing two arms: a professional theatre company performing original Filipino texts, and an educational arm bringing theatre arts to schools and communities (Legarda, 2002). Essential to their work was the skill-building opportunities so that community members can address issues through theatre. PETA’s key strategy is to employ ‘artist-teachers’, who have the ability to go into communities to share their skills, and the skills to facilitate shared experiences. Legarda (2002) directs actors to “not merely perform the play”, but to also hold “discussion groups on domestic violence and abuse” and “debriefing workshops” (p.344).

Working towards bridging the cross-sections of society, Legarda (2002) described the Filipino theatrical aesthetics as the backbone of PETA’s educational theatre work. Legarda (2002) asserted PETA’s quest as developing “Philippine theatre and ultimately Philippine culture” (p.349). Pursuing educational, development, cultural, and aesthetic objectives, PETA currently tours both performances and workshops, regionally, nationally and internationally. The research, knowledge and empowering experiences generated by PETA continue to inspire agency for change.

An essence of TFD is to connect with the cultural performativity of the participants. The participatory element of TFD, intentionally privileging process over product (Epskamp, 2006), is a major contribution to this study. A central and unifying focus of TFD is on the community to define the agenda and control the process. A consequence of the broad factors is that political, social, economic and cultural conditions in necessary countries inform preferences of TFD forms.
Drama in Education

Emphasing "notions of presence and immediacy, process and transformation", Cecily O’Neill (1995, p.xvii) refers to the *avante garde* theatre of the 1960s as filtering ideas into the work of drama education. Challenging traditional notions of narrative, character, and audience relationship, interactive educational practices were seen as "radical and coherent theatrical experiences" (1995, p.xvii). Within an educational context, Boal’s theory of ‘spect-actors’ enables drama educators to embrace cognitive and affective discourses. Active participation and critical observation aim to engage learners intellectually, emotionally, physically, verbally and socially. The “potential for both social change and psychological development” (Nicholson, 2006, p.74) enables students and teachers to engage in a co-artistic dialogue, co-creating and co-authoring performative and educational spaces.

Hatton (2004) attributes drama in education to providing essential learning that “lasts”, especially in the areas of cultural and critical literacy, acting “as a mediating force between students, popular culture and the digital age” (p.114). Moreover, the claim is made that drama builds a sense of connectedness. Drama has the potential to create behavioural change by allowing engagement with culture, the structure of students’ lives and the centre point of all education as a whole. Greene (1989) posits that drama fits in education by bridging the gap between present interaction and past experience, imaginatively encouraging and supporting an exploration of this gap. Greene (1989) invoked Dewey who stated that, “because of this gap, all perception involves a risk; it is a venture into the unknown” (p.221).

Neelands (2002) claims “at the heart” of all drama is an opportunity for “self-other imagining” (p.7) that happens through certain processes of role taking, imagining oneself in another person’s situation, and relating to the characters that are being explored. The application of performance forms and conventions provides a vehicle for participants to explore this concept of ‘the other’. Drama techniques offer an opportunity for audiences to explore and to address relevant issues by creating contexts that reflect reality but are simultaneously ‘other than’ the real world (Taylor, 1996).

When a situation is viewed as a metaphor, the transformation into a relevant issue has greater impact and creates more meaning. By having the participants explore through metaphor, they are able to gain an understanding of another person’s story (Rankin, 2005). Rankin believes that by sharing human narratives, we are
“unwrapping stories” (p.22) and becoming familiar with the person and situation, and then making a connection with what has happened. This interaction is known as metaxis: “the state of belonging completely and simultaneously to two different autonomous worlds” (Boal, 1995, p.43). O’Toole (2002) describes metaxis as the tension of the real, a state where one can be both oneself and someone other than oneself.

Drama education claims to be an agent for personal change in the way it teaches learners how to empathise. Eisenberg and Mussen (1989) stress that empathy is “a deciding factor in how one person is going to treat another” (p.34). The aim is that participants find opportunities for emotional connection to the protagonist (central character) and the events around them. The participants experience the fictitious and the real simultaneously. Through using role-play in particular, the participants create the chance to learn to recognise stereotypical thoughts and attitudes, and actually engage as original thinkers with the paradoxes and complexity of the narratives. An insight into what the protagonist thinks, and what it feels like to be in such a situation, offers participants the chance of achieving changes in understanding. Providing each participant with opportunities to experience and understand an unfamiliar situation is the way for creating social empathy.

Heathcote (1980) argues that drama can be used to explore “dropping to the universal” (p.13). Within this richness of experience, drama in education becomes a useful tool. It enables participants from classrooms, to wider community, and cultural contexts, to borrow from and add to, the tools of Applied Performances so as they can “discuss, dream and recreate images of their lives” (Thompson, 2005, p.111).

**Adult Learning**

In preparation of the Applied Performance practice for each site, drawing on Foley’s (2004) ideas of adult learners, it was necessary to consider the intellectual, emotional, intuitive and ethical dimensions that underpin and facilitate the relationship between adult learners, content, and contexts. As Foley (2004) explains, “in the past 30 years the provision of adult education and thinking about adult learning, have changed radically” (p.11). Influenced by globalisation, technology, creativity, and innovation, adult education and training can lead essential and invaluable multiplicity of learning possibilities. An important assumption of the framework adopted for this study is that
the work is grounded in the deepest possible understanding of context and values. As Cranton (2006) proffers “we are individuals living in and influenced by our social world, and we are individuals with important differences among us in the way we live, learn, work and develop” (p.79).

Engaging these differences, Knowles’s (1990) theory of andragogy claims, “a unified theory of adult learning” (p.51). Such an approach is in line with a constructivist paradigm, recognising that the richest resources for learning reside in adult learners themselves. Embracing Knowles’s (1990) six assumptions about adult learning (pp.57-63), the Applied Performance methodology focuses on experiential (Kolb, 1984) and transformative (Cranton, 2006) learning theories. The point is made that in any learning context it is questioning and analysing one’s perspectives on practice that increase self-awareness, and as Cranton claims (2006), it is as vital for the educator within practice as it is for the adult learner whose “transformative experiences we [leaders] are fostering” (p.186).

Accounting for the contextual and ethical factors that shape adult learning in Applied Performance, Haseman (2008) privileged collaboration and deliberation as ways of facilitating the process of reaching new levels of understanding in learners. He claimed that Applied Performance seeks to “educate through whole of body and the whole of brain experiences” (lecture notes). Teaching and learning strategies—such as individual and group interaction, discussion and problem solving, case method and simulation exercises, dramatic games, role-play and reflection—tap into the lived experience of adult learners. Performative forms applied to the contextual factors of curricular teaching can be valued, as Crossan, White, Lane and Klus (1996) explain as “the potential link between the need to plan for the predictable and the ability to respond simultaneously to the unpredictable” (p.23). Via performative practice in adult learning, learners are encouraged to reflect on their experiences within, of and about these contexts. From their active engagement with Applied Performance, adult learners are encouraged to critique and re-evaluate their own understandings via experiential learning techniques.

**Experiential Learning**

Experiential learning is fundamental to successful Applied Performance. Kolb (1984) describes the term experiential learning as referring to “the process whereby
knowledge is created through the transformation of experience” (p.21). Experiential learning can be promoted either through reflection on past experience, or through reflection on either planned for experiences, or on simulated experience enacted within an educational context, for example, role-play. What follows the living through period is a phase of drawing generalisations and preparing to experiment with the next experience. Kolb’s (1984) premise is that “learning transforms experience in both its objective and subjective forms” (p.38). Bolton (1977) defines these as complementary activities,

I may have given the impression that it is possible in practice to isolate emotion from intellectual activity. This is neither possible nor desirable. Indeed not only must cognitive activity complement emotional activity, in most drama experience reflection on what has been learned is essential if the emotional experience is to be codified and made available for future reference (As cited in Davis & Lawrence, 1986, p.99).

This form of learning gives value to the non-cognitive or intellectual forms of learning and considers bodily and kinaesthetic learning as being effective tools for cognitive, affective, and somatic learning. Kolb (1984) pronounced this as “a holistic integrative perspective on learning that combines experience, perception, cognition, and behavior” (p.21).

Experiential learning, which arises out of reflection on experience, is seen as a continuous cycle or spiral, firstly, starting with a real or concrete experience in which the percipient actively explores and takes note of what is happening. The emphasis in experiential learning, for the percipient, is on the process of adaptation and learning as opposed to content or outcomes - in effect, what happens to the percipient and what does the experience bring to consciousness? The percipient’s experience is then critiqued in the phase called critical reflection. Within this phase, knowledge can be involved in a transformational process, being continuously created and recreated by the percipient. Learning in this way is not an independent entity to be acquired or transmitted; it is something to be lived through.
Conclusion

According to Huxley and Witts (1996), Boal’s work influenced Applied Performance “as an alternative means of training and of restoring theatre to a meaningful role in society outside theatres; a democratic forum for the potential change in people’s lives” (p. 91). The distinguishing function of Applied Performance is the process of its application through the use of specific forms and conventions. All traditional theatre conventions, such as audience seating, theatre space, theatre etiquette, and conventional performance times are ruptured. Within the context of Applied Performance, the participants are provided with opportunities to explore inhabiting the unique position of being actor, artist, and audience concurrently. Using Applied Performance forms, the catalyst for change evolves from participants’ collaborative authorship. Boal (1979) believes it is in collaboration where participants find relevance and significance to their own settings and circumstances, “within its fictitious limits, the experience is a concrete one” (p.122). Without collaborative authorship experiential learning dissipates.

Applied Performances actively encourage participants to critically and emotively explore the morals, ethics, and power structures evident in particular societies represented within the performance context. This learning through play translates to Boal’s (2002) concept of embodied learning that assumes interdependence between knowing and doing. Allain and Harvie (2006) believe “live performance [has] the potential to be a context where social change can be produced” (p.169). In this work, the live moment enables the audience and artists to control their own experience and to choose what change they wish to engage for themselves. The fictional spaces of performance, according to Prentki (1998), are “ideally placed to provide a commentary upon reality and to offer alternatives to the perceived realities in which a given community lives” (p.419). O’Toole & Dunn (2002) state that as drama is an “art form that explores and lays bare human behaviour for us to examine and reflect on” (p.2), the experience of an Applied Performance may “open doors” that help audiences to make meaning and draw parallels with their own lives (Greene, 1989, p.150).

Neelands (2002) perceives drama and art as necessary responses in times of crisis and as preparation for the workforce, as well as for changes in cultural and community values and relationships. Neelands (2002) claims that drama provides
participants with an awareness of cultural and individual differences, and affords a place to re-imagine and to extend the multiple subjectivities of self and thus discover a greater range and more complex nuances of the self.

The implied tension between cognitive and aesthetic domains in practice-led research is resolved by means of deliberative metaxis that enables the researcher to stand back from their work whilst taking part in it. The meta-reality of the experience occurs at the same time as the here and now of the real world. The incident becomes part of both worlds at the same time. Driven by the tension between cognitive thinking and aesthetic knowing Kushner (2001) states that “art is not merely contemplation, it is also action and all action changes the world, at least a little” (p.62). Therefore within this practice-led research, the theories, forms, and conventions of Applied Performance characterise a methodology for experiential learning flowing from two diverse content-driven and contextually specific environments.
CHAPTER THREE – CYCLES – *Formulating the methodology*

In this chapter I outline the practice-led methodology and its cyclical application within the research. A constructivist-interpretative paradigm is employed. Elements of two strategies, practice-led and participant observation, support a mixed method approach in each performance site. Carol Gray (1996) defines practice-led research as:

> research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners (p.3).

As a practitioner-researcher, I wanted to have a deep and thorough understanding of the multi-layers that existed within the workshop ecologies of each performance site. This included the interactions that took place between, myself as researcher, the teaching team, the percipients, and the external factors that impacted on each performance site. Gray (1996) argues, “practice-led research is simultaneously generative and reflective” (p.10). After the first twelve months, it was clear that this ambitious study and the complexity of working across two countries required a hybrid research methodology. Gray (1996) describes this as a necessity of practice-led research: “a characteristic of ‘artistic’ methodology is a pluralist approach and use of a multi-method technique, tailored to the individual project” (p.15).

Based on practice-led research, the methodological driver for this study drew on two strategies. The following outlines the two separate strategies that fused throughout the course of the project into an expanded notion of practice-led research. Constituents of two strategies support a mixed method approach in each performance site:

1. practice-led research
2. participant observation.

According to Thacher (2006) these strategies identified “knowledge [as] a product of reflection as well as observation” (p.1634). In order to achieve this, Haseman (2006) explains that the researcher must be positioned within the practice to experience research outcomes “in direct (co-presence) or indirect (asynchronous, recorded) form” (p.4). Therefore, my research is based on my experiences and...
reflective processes as a practitioner in the field of Applied Performance. Furthermore, it was anticipated that new symbolic forms would emerge from the research findings that would subsequently lead to new understanding of practice and emergent knowledge significant for Applied Performance.

Inherent within this research is the collaborative nature of knowledge generation. In each performance site I was working as a member of a team. It is important to note that experiences and observations I was drawing from often came from collaboration. Nevertheless, my doctoral outputs contain my explicit contribution to knowledge, and reflect my individual research agendas. Understandings of *workshop ecology* were drawn from my experiences of practice in the performance sites. Once the ‘Epiphany’ folk opera form had been identified through collaboration across the whole team, I had sole carriage of implementing its application across workshop ecologies. Conceptually and structurally this was an area of my practical, intellectual, and theoretical responsibility.

**Interpretive Paradigm**

A constructivist-interpretative paradigm governed this research which explores the dynamic interplay of people, their actions and the influence of their cultural constructs. As Denzin and Lincoln (2005) suggest, a constructivist-interpretive approach understands all research is interpretive, “it is guided by the researcher’s set of beliefs and feelings about the world and how it should be understood and studied” (p.31). A constructivist-interpretive paradigm supported my need to filter information, experiences, and beliefs in order to understand how they impacted upon the research design and the analysis of Applied Performance practice within each performance site.

Constructivism contends that human learning is constructed; learners build new knowledge upon the foundations of previous learning. Constructivism in research privileges collaboration as a way of facilitating percipients in the process of reaching a new level of understanding and alternative outcomes. From their active engagement with Applied Performance forms, percipients critique and re-evaluate their own understandings. Through this active and reflective process they construct new learning and new knowledge. Taylor (1996) explains that “the reflective practitioner
stance demands a discovery of self, a recognition of how one interacts with others, and how others read and are read by this interaction” (p.42).

A constructivist approach to my work demanded critical awareness of my own learning, highlighting not only the tension between knowing as thinking and knowing as feeling but also knowing as experience. Aesthetic education theories claim knowledge is actively constructed through meaning making processes of observation, action and reflection. These processes drew on my prior knowledge, emotional, physical contexts, and a range of interactions. My praxis embraced this constructivist approach to learning, encouraging percipients to play an equal part in facilitating their own learning through collaboration with each other, myself and other practitioners.

Co-artistry

As a teacher-artist I believe strongly in the co-artistry models of aesthetic education, in which Hatton (2004) explains teacher and learner collaboratively “negotiate the complexities of selves, cultures and relationships” (p.104). The notion of collaborative learning is a defining characteristic of a teacher-artist’s praxis and encapsulates teacher and learner in a cognitive, somatic, and emotionally intra and interpersonal relationship. According to McLean (2009), co-artistry involves ‘learning-within-relationships’. She made the following assertions about the outcomes that occur in and through arts-based collaborative learning experiences.

- Significant experiences coupled with emotion irrevocably affect collaborations. ‘Feeling felt’ includes experience of and acknowledgement of the other person’s internal states.
- How/who one is changes others; there is a need to consider one’s own internal states, one’s attitude as central in art making and teaching.
- Feeling states are contagious whilst collaborating. Being understood takes more than words.
- Collaborators owe one another clear signals of how they are affected by each other or the situation. They need to be clear, honest and compassionate (2009, p.247).

Co-artistry within an Applied Performance context assumes a philosophy that has as its base aesthetic knowledge (Abbs, 1989) underpinned by a socially critical
approach (Errington, 1993). Learning is always shared and collaboratively approached. Within Applied Performance practice, knowledge and percipient understanding reside in the action of Applied Performance. Percipients may not always be able to theorise or articulate the process or their responses as to why certain outcomes are achieved; however, as a practitioner-researcher/co-artist with knowledge and experience of Applied Performance, my task was to analyse and interpret the specific actions and outcomes that reveal changes that have occurred through the Applied Performance practice.

**Research Strategies**

Two strategies support a mixed method approach in each performance site.

**Practice-led Research**

Haseman (2009) notes that “in recent years, practice-led research has become a prominent term for effectively describing a research approach that enables practitioners to initiate and then pursue their research through practice” (p.14). As stated above, my research evolved from what Haseman (2009) calls “an enthusiasm of practice” (p.3). The opportunity to define *workshop ecology* and its impact on Applied Performance fired my ‘enthusiasm of practice’. This enthusiasm arose from an understanding that this practice-led approach connected research, design, preparation, delivery, reflection, and change in a complex but dialogic process. It ensured that I was immersed in the whole process from research design and application to data gathering and interpretation.

Above all, it asserts the primacy of practice and insists that because creative practice is both ongoing and persistent, practitioner researchers do not merely “think” their way through or out of a problem, but rather they “practice” to a resolution (Haseman, 2009, p.7). I created and reflexively re-created my practice, utilising my knowledge, experience, background, culture, and uninhibited response, practice-led processes enabled me to constantly review this generated knowledge and to adapt it to specific contexts. Taylor (1996) asserts, “Reflective practitioners use their own instrument, themselves, to raise the questions of inquiry, to process how those
questions will be investigated, and to consider how their emergent findings will impact upon their lifelong work” (p.40).

Equally, practice-led research for Merriam (1998) is “interested in insight, discovery, and interpretation rather than hypothesis testing” (p.10). My immersion provided specific knowledge derived from those fieldwork practices. The intrinsic variables (culture, gender, geography, politics, economics) emanating from this generated knowledge informed the development, recording, and analysis of the performance sites, as well as providing an interpretation of the outcomes and how they can apply to wider contexts. By means of such research practices, which are experiential in nature, new knowledge is generated. Stock (2007) claims, “embodied practice engenders ways of knowing, and therefore is a knowledge claim in its own right with a rigorous epistemology, methods and evaluation processes” (p.343). Scrivener (2000) considers that “art research performs an equally important but complementary function to that of the knowledge acquisition research domains” (p.1). Barrett (2006) makes the further point that “because creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge, but also on that of tacit knowledge” (p.4).

Practice-led research ensures research preparation is constantly informed by appropriate knowledge claims and awareness of the learners’ cultural contexts. The critical elements of the themes that emerged out of this process influenced the narrative and symbolism within the performance practice. Veller (2005) describes this process as a creative work “full of sensations, signs, ruptures, phenomena, ambiguities and contradictions” (p.2). His suggestion is that practice-led researchers review their own processes and practices critically and reflectively to produce ‘meaningfulness’ (p.2). Within this research, collaborative planning and the delivery of a flexible learning design ensured a concrete foundation for Applied Performance practices and the subsequent analysis and presentation of data.

**Participant Observation**

Participant observation enabled me to investigate the *workshop ecology* of each performance site. As a participant observer, I searched for meaning from what Jorgenson (1989) calls “an insiders’ viewpoint” (p.14). My aim was to interpret the
correlation between the cultural materials all percipients, including myself, brought to
the work “and the structures invented and used to render these materials into symbolic
forms” (Haseman, 2007, p.4).

Participant observation was an appropriate and “flexible open ended strategy
of defining the problem for study by reference to people’s daily lives” (Jorgenson,
1989, p.38). For Jorgenson, “participant observation recognises that science transpires
in the value-laden and highly political context of human association” (p.38). I
observed and collected data via the examination of purposefully designed Applied
Performance practice specific to each performance site. Within these sites I was
immersed in the learning process as a workshop leader, colleague, co-artist, PhD
student, and digital documenter. At times the demands of digital documentation
required me to juggle all three pursuits, leading a workshop or participating in the
workshop, managing the video camera on a tripod in the corner, and taking photos.
From a research perspective this approach enabled a detailed and repeated
‘retrospective analysis’ of the data generated that would not be possible using other
successful use of participatory forms lies in the process, rather than simply the
techniques used” (cited in Christensen & James, p.138). Therefore extensive planning,
relationship building, and interaction were essential to be able to effectively achieve
all that was required within each Applied Performance workshop. All of these
elements shape a process that is deeply experienced and generates a textually rich
collection of data.

Methods of Data Collection

De Fretitas (2002) suggests active documentation throughout a research project would
“facilitate reflective critique, peer review and public dissemination of the results”
(p.4). Specific performative, qualitative and quantitative documentation was gathered.
Documentation from the field produced a wide range of data, including photo and
audio/visual capture portraying the subtleties of the practice and cultural contexts. The
tools used to generate data, according to Gray (1996), are “invented hybrid
methodologies involving a synthesis of many diverse research methods and
techniques” (p.15). The data gathering tools incorporated my methods of practice:
participation in Applied Performance workshops, and the digital documentation of the
workshops. Gray (1996) affirms that the “research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners” (p.3). Below is a list of the methods yielding data.

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<th>Performative</th>
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<td>Recorded observation</td>
<td>Survey</td>
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<td>Photography</td>
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<td>Videography</td>
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<td>Physical workshop outcomes</td>
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This range of data sources may not always produce corresponding outcomes. As Merriam (1998) states, they may “present disparate, incompatible, even apparently contradictory information” (p.94) especially as there are personal and intercultural influences. However, as theory and practice are inextricably linked and mutually dependent, the research aimed to develop emerging practices and actively document the processes, live events, and reflections whatever their congruence or dissimilarity (Scrivener, 2000).

**Ethical, Logistical and Methodological Challenges**

**Ethics**

It is essential that research projects are conducted according to the protocols of ethical research. Research integrity embodies a range of good research practices and conduct. It ensures intellectual honesty, property, accuracy, and fairness. Research involving human and animal subjects requires explicit ethical clearance. Ethical clearance for this study was sought and cleared by the Research Ethics Committee, QUT. This involved individual percipient’s written permission for audio/video capture and photographic recording of the events and the use of this documentation in the presentation of the findings of the research. As English was a third or fourth language for PNG percipients and literacy rates were low, Life Drama translators verbally
explained the ethics contract to ensure full comprehension. This resulted in verbal
dialogues within the workshops amongst percipients, leaders, and translators with
percipients to ensure their informed consent was secured.

In terms of ethical challenges I entered the field wearing many hats: drama
teacher, funded research member, and doctoral student. However it is important to
note that my involvement in the creation and delivery of both Performance Sites was
driven by my doctoral study, and underpinning theoretical conceptual frameworks
drove the critical analysis of my doctoral outputs. Equally, I acknowledge multiple
funding agendas, with both the Life Drama project and Expanding Horizons, however
neither of these agendas hijacked the outcomes of this research. Each project had
different research aims and outcomes, and they have been reported in separate places.

At the conclusion of this study findings were not shared with the percipients
who attended workshops in Canberra, Australia, and Tari, Madang, Karkar Island,
Papua New Guinea. This is because the focus of their engagement was around HIV
and AIDS and executive leadership, and not on the poetic principles and discoveries
around the Applied Performance. That said the multi-modal nature of this submission
which includes a photo-book and *Filmic Fieldwork and Findings* have provided many
opportunities to ensure that the voice of percipients are heard and in a way which
remains close to their original utterances.

*Health and Safety*

Due to high levels of serious crime and for the duration of the in-country research
visits, the Australian Government (Department of Foreign affairs and Trade) advised
exercising a high degree of caution when travelling within Papua New Guinea. Four
main risks were identified in QUT’s Risk Management Form and whilst in-country
we experienced each risk in varying degrees.

The first risk was theft. Disparity between an emerging cash economy
(Rosling, 2010) and a sustainable society provokes high levels of crime within PNG,
such as bag snatching, thefts, and robberies.

The second risk was sexual harassment. A general cultural attitude that women
are inferior to men (Wardlow, 2004) places women at greater risk of sexual
harassment. Limiting unwanted attention, all team members wore culturally
appropriate clothing and observed culturally appropriate behaviours specific to each
tribe and/or location. For example, in Tari women must cover their hips and thighs,
and not step over the legs of a man; on Karkar Island this was not offensive.
The third risk was violent assault. Crime rates are prevalent throughout PNG, which now ranks 153rd out of 187 countries on the United Nations Human Development Index (2011). ‘Bush knives’ (machetes) and firearms are often used in confrontation, assaults, car-jacking, road-blocks and muggings. Life Drama did not engage armed guards, relying instead on the relationships established with in-country partners. Team members travelled with a local contact and as a group when possible, with doors locked and windows up in vehicles.

The fourth risk was illness. Malaria is widespread and cholera is a growing problem in PNG. Each member experienced less severe forms of gastroenteritis during travel in PNG. The Australian team members individually chose to obtain cholera vaccination and/or take anti-malarial drugs and carried personal medical kits. Risk was minimised by frequent hand washing, use of antibacterial hand lotion, and attention to basic hygienic conditions, use of insect repellent and wearing long light-coloured clothes.

**Equipment**

Digital documentation necessitated the transportation of specific equipment with us to each site. This included dictaphone recorders, a digital SLR camera and SD cards, HDV video camera, tripod, digital videocassettes, cables, and a laptop. The restrictions of access to electricity dictated a surge protector power board and extra batteries, an essential in PNG. Negotiating travel by plane, vehicle and/or boat to either site was always an interesting wrestle of weight restrictions, space constraints, and security concerns of attracting extra attention because of the equipment. Equally, the storing of digital data requires voluminous hard drive space including appropriate backing up facilities, adding to the complexities of attending to research data appropriately and ethically. The digital documentation of this study fills two 1 terabyte hard drives, and a copy of the video data is stored on QUT’s central database.

**Participant observer**

Being a participant observer required me to manage facilitating, teaching, participating, and documenting simultaneously. It was crucial to the research for me to participate as a leader and/or participant in order to build trust and allay any fears or concerns, doubts or suspicions from percipients and stakeholders. Being a participant-observer enabled me to establish vital relationships and to authenticate that I was working within the team. A significant limitation of participant-observation, as
mentioned earlier, meant that in certain situations I had to rely on other leaders or percipients to record the action. At times, I missed opportunities of specific representation because of my inclusion in performance participation and leadership activities.

Nature of work
The experiential and ephemeral nature of Applied Performance necessitates the need for digital documentation in this study. However, the spontaneous and unpredictable nature also hinders the process of documentation. I could not sufficiently plan future shots, or be sure what was going to happen next, where or by whom. It was also my responsibility to be aware of the affect of the recording equipment on percipients. This played out differently in each site. A consequence of limited access to electricity in PNG resulted in a limited awareness of mediated representations. Percipients were seemingly unaffected by the camera and in fact, requested that they be photographed. This was different from in Canberra where percipients were self-consciousness in front of the camera. Hence the building of trust was vital for establishing protocols of digital documentation, and this varied considerably in each learning site.

Approach to documentation
Digital documentation captures action-in-time, however due to the fleeting nature of the workshop action, if a key moment, action or insight was missed, it was irretrievable. Equally, digital documentation is only capable of capturing that which happens in front of the lens, so the logistics of the space required me to not only position the camera inconspicuously, but also be in a position that maximised the opportunity to film effectively. This meant taking many elements into consideration that were happening at any given time – negotiating enough space, light, audio range, climatic conditions and background noises – and the implications on the quality of the recording and the data captured.

Technical proficiencies
For me, the reality of technical literacy and proficiency is that new knowledge can be learnt and new skills acquired. The two mediated representations of practice attest to this. However, the more I learnt, the more I needed to know. My lack of previous experience impacted the process of data collection, organisation, and composition. I sought and acquired sufficient technical training to understand full functions of equipment prior to fieldwork, theoretical training to develop an awareness of film
conventions prior to and during data collection, and technical and theoretical training to assist the organisation and composition of digital media texts. This was vital to my learning process as practitioner-researcher and digital documenter.

Fieldwork practice

I have completed three cycles of enquiry in this research journey. The first cycle, *Inception – commencing the research*; the second cycle, *Immersion – re-finining and reforming the research*; and the third cycle, *Illumination – constructing research outputs*. Upon reflection it is clear that individual moments of action built into a pattern of meaning but at the time remained fragmented and separate.

**First Cycle – Inception – commencing the research**

The first cycle of fieldwork practice consisted of collaboratively working with co-practitioners to establish the pilot workshops. I was involved in the researching, designing, preparing, performing, documenting, and reflecting on Applied Performances specific to the learning design within each pilot workshop.

**Inception: Pilot Workshop Site One – Canberra, Australia**

Canberra is the capital city of Australia and headquarters of many government agencies and Australia’s military organisations. Most of the population is immediately involved in either government or military or an organisation that services them. As well, there are three universities, the Australia National University, the University of Canberra, and the Australian Defence Force Academy.
Pilot Workshop Site One entitled, *Expanding Horizons*, was a unit within the Executive Masters in Complex Project Management (EMCPM). *Expanding Horizons* recognises that behaviour and personal attributes contribute to project outcomes. Combining techniques from drama-in-education, improvisational drama, and theatre of the oppressed with non-drama activities, such as understanding of self through behavioural and psychological perspectives, the team facilitated learning scenarios for the percipients.

The focus of this study was investigating how Applied Performance forms offer skills and attributes to pre-empt outcomes and the consequences of unknowable situations for managers in complex projects. The claim is made in Chapter Two that Applied Performance fosters learning through higher-level thinking, emotional stimulation and emotional engagement. O’Brien (2011) sees the value of such work as fostering:

The ability to allow employees to rediscover how to listen, trust and ultimately act on their own intuition/core values and ethics. Organisations train employees to follow policies and procedures which of course have a place but I believe that we must re-educate people who are accustomed to shutting out these innate messages, to tune into and explore those internal cues which actually lead one down the right path (p.1).

The traditional defence institution worldview provides a specific cultural context that influenced the workshop ecology and this context is best described as a rational scientific belief system. It was this worldview that characterised the ideology of the learning environment where percipients were drawn from disciplines such as engineering, law, and related defence or immigration service industries. The political contexts informing this workshop ecology consist of institutionalised education, Australian government defence operations and relations, and participating global economic agencies, such as the Canadian government and large trans-national aircraft manufacturers. This workshop site exists within a hierarchical corporate model of organisation in male dominated communities. For example, the Defence Force and associated industries have been identified as upholders of traditional gender roles, which have been slow to initiate change in core values and behaviour (Broderick, 2011).

In *Expanding Horizons*, the enrolment statistics are one female to four males. An individualistic viewpoint underpins this learning environment, which recognises
that the individual rights of each person exist within a hierarchical system, based on military ranking. Although this viewpoint is specific to the educational context of the workshop site, it is not necessarily the lived reality of all percipients. Percipients predominantly came from Anglo-Australian cultural origins, with one Anglo-American, and were connected by the commonality of attending the course and the camaraderie of shared workplace environments and experiences. Unlike Pilot Workshop Site Two where percipients came from a shared, lived collective cultural worldview.

The Applied Performance forms were framed within interactive workshops addressing key themes with reference to leadership attributes according to the ‘Competency Standards for Complex Project Managers (version 2.0 September 2006)’. Pilot Workshop Site One (*Expanding Horizons*, Canberra, 2008) included the construction and implementation of a Prophetical (Haseman & McLean, Lesson plan, 19 January, 2008, p.2), which is a particular form of Applied Performance. A Prophetical is a dramatic narrative combining probable and possible outcomes, and provides percipients the opportunity to intervene. The Prophetical, created for the *Expanding Horizons* curriculum unit, was entitled ‘Events Incubation Pty Ltd’ and focused on the fictitious character of Frank Mills (CEO) and his leadership – or, in this case, his poor leadership style. The Prophetical utilised Boal’s (1979) anti-model of presenting an unjust scenario that needs to be solved. The story of Frank, a father and self-made businessman, provided the pivotal subject matter for the Prophetical.

**Inception: Pilot Workshop Site Two – Tari, Papua New Guinea**

The Life Drama Project, which is the focus of the second workshop ecology, concentrates on sexual health promotion in Papua New Guinea through community capacity-building, using Applied Performance. Combining techniques from drama-in-education, improvisational drama, and theatre of the oppressed with non-drama activities such as condom demonstrations and culturally specific information gathering, Life Drama facilitates a workshop-based approach to HIV prevention education. Phil Gibbs (2008) explains some of the challenges this kind of education faces:

Culture is often regarded as an impediment or obstacle in HIV and AIDS prevention – for example, with cultural traditions associated with gender
relations, brideprice or polygamy. Culture is never static; however globalisation is hastening culture change. Poverty and educational levels along with a climate of sexual violence in contemporary culture lead to a climate of vulnerability that can contribute to the spread of the virus. However, there is a degree to which culture is creatively constructed and this provides a window of opportunity for new expressions of knowledge and power (p.741).

Of enormous significance is the Melanesian cultural context that influences and drives this workshop ecology. A Melanesian worldview reflects a group-conscious viewpoint within a kinship system based on reciprocity; payback and ‘wan tok’. ‘Wan tok’ in Melanesian Tok Pisin literally means someone who speaks the same language (i.e. one talk). Jorgenson (1994) notes that the radical “improvisatory nature” of this system implies that “the conventions of human order are always provisional” (cited in Barker, 2007, p.9). Kinship is a system based on genealogical relationships. Kinship prescribes how people must interact with each other in everyday life (McElhanon & Whiteman, 1984). Eight hundred and sixty four different languages are spoken in Papua New Guinea (Pokawin, 1999, p.42) and each language represents a complex kinship system with unique customary practices that are culturally and geographically dependent.

Preparing for Pilot Workshop Site 2 (Life Drama, Tari, 2009) I attended a twenty-one day course titled ‘Cultural Orientation’ by the Melanesian Institute in Goroka, Papua New Guinea. This course provided theoretical and cultural insights of the specific cultural beliefs, behaviours, and values one would be likely to experience working as a westerner in Papua New Guinea. Tari, home of the Huli ethnic group, is situated in the Southern Highlands, two thousand meters above sea level. Surrounded by rugged mountain ranges, subterranean fertile valleys, and running rivers, it is the second largest settlement in the Southern Highlands province.

Practice in this workshop site included the creation of an Open Story, an Applied Performance form, creating a dramatic narrative that was fluid, non-linear, culturally grounded and pertinent to the outcome. The Open Story, ‘Ayali and Alungi’ focused on the sexual transmission of HIV.

Two provisions shaped the direction and code of conduct for this research cycle. Firstly, I detailed an initial concept of performance ecology, i.e. the context of where performances took place. Secondly, it revealed the necessity to digitally document the practice. Deciding how I would document the study posed particular
issues in documenting and recording action and presenting outcomes which needed to be solved before commencing the second enquiry cycle.

At this stage in my research, I broadly defined performance ecology as having nine elements containing the systems in play in an Applied Performance process. I co-joined, performance and ecology, to embrace a complex interplay of elements. Performance refers to how people behave initiating and responding to actions and ideas; and ecology refers to the relationships between people and their natural and constructed environments. These nine elements provided a structure for an integrated view of Applied Performances articulated within distinctive and dynamic environments. My role as practitioner-researcher involved carefully considered research to understand the learning environment and to develop an acute and responsive awareness of my impact within that environment. This research pursuit was a pre-cursor to the development of my first research question.

The results of this cycle and the subsequent evaluation informed:

- The continued development of Performance Site One (*Expanding Horizons*, Canberra, 2009/10), and construction of Performance Site Two (*Life Drama*, Karkar Island, 2010) that constitute the main focus of this study.

- The need to construct a two-week Intercultural Theatre Exchange Laboratory (*Life Drama*, Madang, 2010) exploring the nexus between intercultural performance models and Life Drama participatory research methods in PNG.

- The need to develop survey and interview questions investigating what constituted the performance ecology of each site.

- The commitment to comprehensively digitally document data evidence.
Second Cycle – Immersion – refining and re-forming the research

The second cycle of fieldwork practice consisted of collaboratively working with co-practitioners to construct and implement the Intercultural Theatre Exchange Laboratory and Performance Sites One and Two.

*Immersion: Intercultural Theatre Exchange Laboratory, Madang, Papua New Guinea*

Madang is the coastal capital of Madang Province, PNG. It is headquarters for a variety of Non-Government Organisations, and the home of the Divine Word University, and the University of Papua New Guinea (UPNG) Madang Open Campus. Dr Greg Murphy, former Artistic Director of Raun Raun Theatre and Director of the UPNG Madang Open Campus, invited Life Drama to co-host the Intercultural Theatre Exchange Laboratory at the open campus in Madang.

Life Drama’s initial findings from the Phase Three evaluation of the pilot workshops in Tari, conducted in November 2009, concluded Life Drama had not been able to connect with indigenous PNG performance practices. An international exchange laboratory between the Life Drama team and PNG artists would be undertaken to develop a stronger intercultural performance practice. To enable these encounters Bharucha (1993) asserts, “for any breakthroughs in forms or idioms of acting, … we need institutions where alternatives can be explored and sustained” (1993, p.7). One of the challenges for Life Drama was to connect the work with aspects of traditional performance forms. This necessitated aesthetic collaborations...
that, for Prentki (2003), had to connect with “the lived experience of people” (p.100). The Life Drama team believed a deeper knowledge of folk opera and village plays may inform and help in the more effective design and delivery of Life Drama training workshops. Pavis (1996) believes that even before speaking of cultural transfer, it is necessary to trace the origins of the elements at work, “a narrative mode, a dramatic structure, the presence of themes or metaphors, indexes on the reality of stereotypes, a structure of feeling” (cited in Williams, p.16). Accordingly, an Intercultural Theatre Exchange Laboratory was conducted in Madang, (February 2010) to examine the relationship between Papua New Guinea’s rich history of folk operas and village plays and Life Drama’s Applied Performance.

The main objective of the Intercultural Theatre Exchange Laboratory was to see how each group could enrich the practice of the other. Participants consisted of: Life Drama research team; Dr Greg Murphy and former members of Raun Raun Theatre (1975 – 1984), Chief John Kasaipwalova, John Barre, Robson Ubuk, Tracy Pari, Jedda Suari, Beno Ibik; Motsy David, a Theatre Lecturer from University of PNG; and Fiona Buffini from VSO Tokaut AIDS. Activities in the Theatre Exchange Laboratory included: the performance of traditional songs and dances by current members of Raun Raun Theatre; the National Performing Arts Troupe; pieces from folk operas and village plays devised by Raun Raun Theatre and performed by former members; examples of Life Drama forms including an Open Story; and the re-purposing of folk opera forms for Life Drama training. All participants were experienced educators and performers. The former Raun Raun Theatre members, co-authors of the folk opera and village play origins, became “conduits of their culture” (Murphy, 2010, p.212) as participants explored PNG performance heritage with an intention to see how it may hold a key to the future of Applied Performance in Papua New Guinea. Mushengyezi (2003) elucidated:

Communication as a process is hinged on the cultural dialects within a society. Since culture shapes the environment within which a message is decoded, indigenous media forms such as very specific performances – dance, music, drama, drums and horns, village criers, orators and story tellers – continue to present themselves as effective channels for disseminating messages in predominantly rural societies where the population tends to be predominantly ‘orate’ or ‘oral-ate’ rather than ‘liter-ate’ (p.108).
Immersion: Performance Site One – Expanding Horizons, Canberra, Australia

The pilot project (2008) outlined above (p.49) focused on new forms of leadership management and strategies by establishing a creative environment that aimed to improve global leadership capability and encourage risk taking within the group undertaking the EMCPM. What is important to background here is that the aims of the project were being attempted in a traditional, hierarchical structure as detailed earlier. In the report ‘Educating for the creative workforce’, Oakley (2007) states, “creativity embodies generic attributes including communication, team-work, problem solving, cultural understanding, and decision-making skills” (p. 5). In planning the curriculum, Dr Carolyn Hatcher asked practitioners, Haseman and McLean, to lead participants through the attributes that qualify leaders. Her decision was based on her belief that the experiential mode of Applied Performance would be the most efficacious way for students to identify and experience these leadership attributes.

It was anticipated that Applied Performance held the most potential for the transfer of knowledge and skills for the adult leaders and managers of complex projects undertaking the course. What was devised were specific forms of Applied Performance that would provide a rigorous framework to facilitate creativity within this learning context and achieve experiences around the special leadership attributes. The ‘Epiphany’ folk opera form was re-purposed and applied. Performance Site One commenced in August 2009 and concluded in June 2010.

Immersion: Performance Site Two – Life Drama, Karkar Island, Papua New Guinea

Life Drama’s second research site, Karkar Island, is situated in the Bismarck Sea. It is a volcanic island; the centre is an active volcano with two nested calderas. The island is divided into two tribes, Takia and Waskia. Life Drama was invited to work on the island by local MP Ken Fairweather and hosted by local village Patilo, on the Takia side of the Island. Due to the island context, Fairweather identified population control and family planning as important as sexual health issues along with destigmatisation, transmission and prevention of HIV and STIs.

The Life Drama project team travelled to Karkar Island twice during the project. Travel involved flying into Port Moresby (a three and a half hour
international flight from Brisbane), catching a connecting flight to Madang (an hour) and overnighting in Madang. The following day a two-hour boat ride from Madang to Karkar Island concluded the journey. The community consultation consisted of a spectacular welcome Sing Sing involving a large proportion of the community. The Life Drama team then returned to Karkar Island in June 2009 to deliver Phase One and Phase Two of training. On each occasion the team implemented Applied Performance forms.\(^\text{10}\)

Performance Site 2 exists within a particular kinship organisation underpinning *workshop ecology*. There are coherent and culturally specific practices that characterise the Takia people. McSwain (1977) cites Hannemann (1934) who documented that the “Takia believe themselves to be children of the Kulbob, who, being quick of thought and action, endowed them with their dynamic temperament, their extreme sense of group unity and their ‘melodious’ language” (p.4). Traditional social structure was based on ties of kinship, marriage, and patrilineal descent. McSwain (1977) explains that Takia people “traced their descent, and inherited rights to land, reefs, houses, moveable property, magic and ritual, patrilineally” (p.4).

I was involved in further research, re-design, preparation, performance, and reflection on Applied Performances specific to the learning design within each Performance Site and the Theatre Exchange Laboratory. Practice in both performance sites included Applied Performance workshops employing forms that were found to be effective in the first cycle and / or developed in the Intercultural Theatre Exchange Laboratory, re-purposing and applying them to the opposite Performance Site to evaluate their effectiveness in an alternative performance ecology.

Performance ecology data was collected via a written survey in Performance Site One and a group interview based on survey questions orally translated into Tok Pisin in Performance Site Two. Chapter Five comprises a detailed outline of both performance sites.

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\(^{10}\) The political contexts surrounding this Laboratory concerned the funding guidelines of the Australian Research Council grant and its linkage partnerships with: National AIDS Council Secretariat (NACS) PNG; Porgera Joint Venture/Barrick Gold; University of Goroka (UOG); and Marie Stopes International PNG and associate partnership with University of Papua New Guinea (UPNG) and the MP Ken Fairweather. A traditional belief system underpins the cultural ideology of the context that contains this *workshop ecology*. 
The results of the cycle and evaluation informed:

- The development of ‘Epiphany’ – a folk opera form and subsequent re-purposing across performance sites.
- A broad understanding of the performance ecology of each site.
- The impetus to analyse a more specific focus on the circumstances, conditions and interactions that determine a workshop learning experience.
- The concept that workshop ecology emerges from within performance ecology.
- As a practitioner-researcher my artistic praxis needed further development in multimedia skills and upgrading editing programs in the pursuit of presenting the research as a multi-modal examinable creative work (Stock, 2009).

Third Cycle – Illumination – constructing research outputs

The third cycle of fieldwork practice consisted of my practice evolving from creating and participating in workshop experiences to gaining skills in analysing, selecting, organising, and presenting digital documentation for research purposes. To up-skill I attended a three-day Final Cut Pro video-editing course at the Australian Film, Television and Radio School (AFTRS), the acquisition of Final Cut Pro software, and of photo-editing programs Aperture 3 and Photoshop. The analysis of digital data informed multimedia applications of documentation and the construction of examinable creative works. The analysis of digital data informed the finalisation of research questions one and two.
Designing Mediated Representations of Practice

Guided by Pink (2007), the mediated representations of practice offer accounts of my experiences as a practitioner-researcher that are, “as loyal as possible to the context, negotiations and intersubjectivities through which the knowledge was produced” (p.22). I established four operating principles to maintain the integrity of research, which informed the development of two mediated texts – a photo-book, *Workshop Ecology in Applied Performance*, and the DVD, *Filmic Fieldwork and Findings*, as examinable creative works.

Firstly, it was important the mediated texts show the disciplined collection of data by fieldwork immersion. As a practitioner-researcher, the mediated texts demonstrate that I captured the original data via a first-hand account of the research process and not falsely gathered from secondary sources such as downloaded from the Internet, retrieved from an archival library or re-enacted. It was essential the methodology of participant-observation be revealed declaring what Pink (2007) described as “the centrality of my subjectivity … to the production and representation” (p.23) of the mediated texts.

Secondly, the function of the mediated texts is to enrich an audience’s understanding of the research process and the Applied Performance practice. Adhering to research integrity, the mediated texts reflect a true record of the research process in action. They are not falsely edited, fabricated or embellished. There are dangers in such an undertaking of a mediated approach, because selective interpretations at work make it possible to assemble a repetition in a way that is completely untrue. It is important that the actions of the percipients and leaders, the implementation of learning design, the use of space, and the duration of time be clearly represented. In this sense, audio/visual capture and images do not exist alone. Text is used to articulate days, times, locations, percipients, leaders, contextual information, dramatic narrative, and translations.

Thirdly, whilst aesthetic qualities were an important design factor of the mediated texts, importance was placed on limiting production values. Software programs offer a multiplicity of editing techniques, special effects and post-production tools. Critical to research outputs was the considered balance between poetics, the art of editing, and the authenticity of findings. Working with this desire for authenticity, I chose not to creatively extend and embellish the raw material in the design of the mediated texts. It was important that these research documents did
‘speak for themselves’ and were designed to artfully manipulate the audience’s emotions. That way the mediated texts have been constructed to directly answer the research questions. This includes conventions of referred citations and direct links to the exegesis.

Finally, the mediated texts were constructed with sensitivity to the implied meanings and emotional associations of the content and contexts represented. The selection of material, layout, and sequencing was designed to enable connotative interpretations of the research findings. Pink (2007) explains that “these visible elements of experience will be given different meanings as different people use their own subjective knowledge to interpret them” (p.32). Connotatively, the mediated texts possess rich and multiple meanings determined by the viewing position of each audience member. The audience is invited to visually, aurally and textually interpret the events with their own understandings informed by their own ‘intersubjectivities’.

**Photo-book**

My understanding of *workshop ecology* developed out of a dialogue between my lived experiences and observations in the workshops, what was captured by the digital documentation, and, finally, the theoretical conceptual frameworks that informed the study. Equally, the layout and design of the photo-book developed as a dialogue between the text and photos which articulates my research findings. The specific structure of the photo-book answers the first research question.

What constitutes *workshop ecology* in Applied Performance and how may understandings of its dynamics assist the Applied Performance practitioner?

The images in the photo-book, *Workshop Ecology in Applied Performance*, were selected from the many spontaneous (not posed or contrived) photographs taken during the research process. I chose each photograph to stand on its own to demonstrate the context of the practice and illustrate the action. The written explanation of each photograph is limited. I wanted the photograph to provide the viewer with complex visual information that enhances their ability to make links to my findings and for the viewer to generate their own questions and curiosities as to what, how and why the elements of *workshop ecology* are important. Informative text orientates the viewer to research contexts, design, and content, although it is
purposefully brief to deepen the generative nature of the visual experience for the viewer. The layout design provides a structure that guides the viewer through the research findings and opens their interpretation through opportunities for focus, comparison, contrast, analysis, and sequence. The cover acts as a pictorial summary of the findings of the first research question.

FIGURE 2
*Workshop Ecology in Applied Performance, Aperture 3*

*Filmic Fieldwork and Findings*
Throughout the research project audio/video capture was the primary information-collecting tool. It was clear from the outset that I would be leading and participating in workshops, and audio/video capture would provide me with the most comprehensive coverage of activities that would enable the performative evidence to answer the second research question:

How may forms of Applied Performance, specifically created in and for one *workshop ecology*, adapt and be applied effectively in another? What are the implications of this successful transfer of forms for Applied Performance practitioners?
The footage clearly demonstrated the creation, re-purposing, and adaptation of an Applied Performance form across workshop ecologies. As the analysis evolved, it was the footage and images that gave the clearest understanding of the action; a clarity that the written word alone could not capture. I decided that the findings of the second research question were best presented in a mediated format. In order to adhere to accepted research documentation and to be authentic to the practice, I established and followed a number of protocols. In the presentation and demonstration of my findings in the DVD, I chose to speak directly to camera. This positions me as practitioner-researcher providing the viewer with supporting information regarding the performance sites, research context, and process. Through editing I was able to condense a process which occurred over many days into a short viewable timeframe. Equally, editing techniques enabled me to textually identify critical indicators (including place, time, key players, points of change) and to employ transitions between images, sound, effects, and rhythms to support the flow and rhythm of the constructed clip.

FIGURE 3
Filmic Fieldwork and Findings, Final Cut Pro
The results of the practice and evaluation informed:

- The development of a conceptual framework called *workshop ecology*.
- The exegetical findings and analysis.
- The mediated representations of practice.

**Conclusion**

In this chapter I outlined my methods of practice-led research. Three-enquiry cycles revealed the complexity and emergence of the study. The methods of my practice were the data gathering tools of participation in Applied Performance workshops and the digital documentation of the workshops. I also gathered specific performative, qualitative, and quantitative documentation. Subsequently, I analysed, theorised, and produced this exegesis, the photo-book, and the DVD.
CHAPTER FOUR – VISIONS – *Defining workshop ecology*

In this chapter, I seek to answer the research question:

What constitutes *workshop ecology* in Applied Performance and how may understandings of its dynamics assist the Applied Performance practitioner? Comparing and contrasting two radically different Applied Performance sites develop these understandings.

It is posited that similar to an ecosystem, the aesthetically charged workshop is a fluid and interdependent system interacting within a particular unit of space. Like an ecosystem it is performative, engaging sensory reactions and provides opportunities to take cognitive, emotional, and physical risks. This study proposes that interactions between 1) leaders and 2) percipients via the 3) learning design in 4) space and 5) time form an ecosystem that together constitutes the five dimensions of *workshop ecology*. Supporting the idea that successful arts-based workshops need to be dynamic and interactive, Greene’s (1986) claim strengthens that the most powerful *workshop ecology* occurs in an aesthetically charged learning environment. An aesthetic experience in an experiential mode of inquiry demands participation, by both the leader and the percipient, engaging their senses and emotions, and is both cognitive and affective in impact.

Via a circle, the *workshop ecology* diagram demonstrates the multi-directional flow within and among the five dimensions that combine to create the lived workshop experience. As the learning experience develops, the interaction among these dimensions becomes more complex. This complexity is stochastic by nature, introducing notions of a planned structure and indeterminacy.
In this section I consider how the role of the workshop leader’s positioning influences workshop ecology. It is suggested, based on theoretical underpinning detailed in Chapter Two, that a successful workshop leader purposefully approaches the context within which they will operate with the abilities of connectedness, enthusiasm, imagination, and organisation. Connectedness encapsulates a leader’s ability to totally immerse percipients in the learning process. Enthusiasm refers to the focused and harnessed energy brought by the leader to their group, subject matter and learning experiences. The leader requires imagination to provide a creative platform with which to engage percipients in discovering, questioning and problem solving throughout the workshop. Finally, organisation is a key element in any teaching context and includes paying attention to both planning and implementing learning experiences.
**Connectedness**

In speaking about a leader’s approach, Palmer (1998) emphasises that it is the intentionality the leader adopts that is of most importance. In the following quote, he likens the leader’s role to that of a weaver:

> The connections made by good teachers are held not in their methods but in their hearts...As good teachers weave the fabric that joins them with students and subjects, the heart is the loom on which the threads are tied, the tension is held, the shuttle flies, and the fabric is stretched tight (p.11).

In furthering Palmer’s metaphor, the fabric is patterned with a rich map illustrating the context within which the workshop occurs, woven by the commissioning brief as detailed by the stakeholder/s. Palmer (1998) suggests that leaders must “weave a complex web of connections among themselves, their subjects, and their students so that students can learn to weave a world for themselves” (p.11). Palmer’s (1998) theory highlights that it is the “who we are as teachers” (italics added) incorporating the way we are (identity) and how we are (integrity) as more important than what techniques we use to teach (p.12). It is pertinent to note that in this study there is a specific focus on the collaborative and deliberative application of the leader in facilitating performance techniques as a way of enabling the process of reaching new levels of understanding in learners. The aim is not to be reductionist; as Haseman (2008) argues, Applied Performance seeks “to educate through whole of body and the whole of brain experiences” (p.6) all aspects of the workshop leader’s praxis contribute to the percipient’s overall experience.

What distinguishes the workshop leader’s praxis in Applied Performance is the use of metaphor and symbol to deepen the percipients’ aesthetic engagement. Kempe and Nicholson (2001) claim that “drama can be affective and lead to personal and social change but it is more likely to do so when the power of metaphor and symbol are recognised and employed” (p.112). Metaphor has the potential to mediate understanding when one of the categories being used metaphorically is part of the receiver’s knowledge (Winner & Gardner, 1993). Knowing who and where percipients come from will assist the workshop leader to effectively employ metaphor and symbol that resonates with percipients. It is incumbent on the leader to research
and understand the different social, economic, cultural, and educational contexts of their percipients to be able to create a dialogic relationship within the workshop.

**Enthusiasm**

For Johnson (2007) a leader must possess enthusiasm. Elicited from multiple teaching and learning perspectives, her explanation defines enthusiasm as a sincere expression of a positive attitude. For her, sincerity implies genuineness, an embodied enthusiasm. Johnson acknowledges enthusiasm “cannot be taught or learnt from a book” (p.7), it is something that comes from a love of the subject area and a desire to share that love. When the love for the subject area is present, enthusiasm is often a natural consequence. From my own experience, a common outcome of drama education and related forms such as theatre for development and theatre of the oppressed is the ability for the attitude of the leader to affect the emotional, physical and cognitive learning environments.

A successful leader also needs to manage the context, content, forms, and dramatic narratives during a workshop via negotiation and collaboration with the percipients. What is needed to be able to do this is familiarity with a concept Siegel (2007) refers to as “attunement” (p.3). Successful drama leaders hold the ability to ‘tune in’ to other people. Linnell (1982) described this process of ‘tuning in’ in the following way, “It is important when working with a group … to read accurately their needs, relationships and level of understanding, at any given moment” (p.11). In explaining how to achieve attunement, Linnel (1982) advises that not only does the leader have to work according to the mood of the group, but “must also be aware of how much her own body language and vocal colouring contribute to the mood” (p.11). Kempe and Nicholson (2001) agree that “the use of voice, looks and gestures” (p.100) are a leader’s most effective tools for communicating with the percipients. It is predominantly via effective verbal and non-verbal communication that a leader evokes trust with their group. Heathcote (1999) proposes that leaders who develop trust between themselves and their percipients, take percipients “more fully into themselves, and into the experience of the real world as well as the world of the drama” (cited in Wagner, 1999, p.72). The building of trust has a profound impact on inter-personal relationships within *workshop ecology* as Bundy (2003) maintained that building trust achieves a multiplying effect for the percipients: “The results are increased perceptions of dramatic integrity and further openness to engage in the dramatic action” (p.179).
McLean (2009) referred to Lewis et al.’s (2000) idea of the importance of being self-aware of the way the leader’s mood can affect the group when she claimed, “that feeling states are contagious” (p.242). For example, if the leader is excited about the work, their excitement will be contagious. McLean (2009) asserts that connections created through feelings “are not language dependent; … they are often non-verbal, and somatically experienced and expressed” (p.242). The implication of McLean’s (2009) ideas point to the importance of the leader needing to be attuned or ‘mindful’ (Siegel, 2011) of unconscious feelings or moods that may present in the space. Allen (1979) concurs with McLean believing a genuine positive energy directed by the leader to both the percipients and the learning experience fosters a working atmosphere of trust and confidence in which percipients “will be ready to reveal something of themselves, something personal, possibly profound” (p.88).

**Imagination**

Imagination, or the act of imagining, is a subjective experience and is another essential quality of the workshop leader. In this project, imagination is understood as the ability to construct mental concepts that are not perceived through tactile senses. Greene (1995) stresses the importance of imagination when she wrote, “Of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities. It allows us to break with the taken for granted, to set aside familiar distinctions and definitions” (p.3).

Johnson (2007) uses Einstein’s quote that stated, “imagination is more important than knowledge” (p.8) to suggest the power and importance of the concept. What distinguishes drama leaders is their ability to believe in ‘as if’, and invite percipients to imagine the world ‘as if’ it could be otherwise (Greene, 1989, p.215). McLean (1996) citing O’Neill argues that imaginative belief is built through aesthetic experience, by and through the struggle of trying to grasp something previously unknown (p.15).

McLean’s (1996) aesthetic framework proposes strategies for leaders to assist percipients to enter into the aesthetic domain. Drawing on Abbs (1987) definition of aesthetic experience, her proposition claims three prerequisites; “dialogue, co-artistry and reflection” to facilitate aesthetic learning in a drama workshop (1996, p.14). The first prerequisite suggests that the relationship between leader and percipient is dialogic, referring to the idea that what is being explored is an exchange of ideas.
between leader and percipient and not, as in many teaching experiences, a monologue. The second condition she advocates is that of co-artistry. The term co-artistry implies a collaborative working relationship between leader-artist and percipient-artist. Here she posits that the collaborative relationship is not a technical relationship, which can be followed through a set of procedures, but rather requires a partnership built around approaches that centre on art-making skills and knowledge. And the third condition she suggests is reflection. By this she explains how reflecting both in and on the drama experiences provides the potential for both leaders and percipients to examine models of thinking and try out potential new ways of thinking and behaviour. Adopted by this study as a guide to structure aesthetic engagement, McLean’s Aesthetic Framework (1996) uses Dewey’s (1934) phases of the aesthetic experience, “inception/immersion phase (crucial to percipient engagement); surrendering phase (simultaneously creating and experiencing); and perception phase (reflection, a new way of knowing)” (p.15).

Norman (2002) illuminates how we cannot learn what we do not feel to be true, relevant, and personal: “The making of ‘felt meanings’ is driven by emotions because the limbic brain, which cannot read or write, provides us with the feeling of what is real and important” (p.34). Norman’s idea highlights the importance of evoking feeling responses in the imaginative process, reinforcing the centrality of emotional engagement. McLean (2009) claims that emotional engagement facilitates the act of self-transformation. This incorporates the idea that percipients can change through learning that is emotionally based. She advocates learning that has “an emotional base …which occurs by a combination of emotion plus experience” (p.81). Citing Bion’s claim that when both factors are present it “irrevocably transforms the thinker and his or her perceptions of internal and external reality” (cited in McLean, p.81).

**Organisation**

In a teaching context, organisation can be defined as the manner in which a leader structurally approaches both the planning and teaching processes. Dorothy Heathcote explains the leader’s task is “first to understand where the tribe is and then seek to teach it what the world is like in such a way that it can live in that world” (as cited in Wagner, 1999, p.229). As already discussed, there are many planning frameworks available in Applied Performance encompassing drama education, theatre for
development, and theatre of the oppressed. A prerequisite for successful planning, as argued above, is the leader’s capacity to be both self-aware and to consider the social health of the group by responding to their dynamics and needs. Morgan and Saxton’s (1987) “a contextual structure for drama planning” (p.158) proposes that before commencing the planning process, the leader must first acknowledge what percipients bring into the workshop, their “personal luggage” including “education, knowledge, skills, experiences, feelings, values, and understanding” (p.159). Secondly, they suggest that the leader investigate the “social health” of the group including demographics, social influences and group dynamics (p.162).

Linnell (1982) argues it is necessary for the leader to be able to ‘read’ one’s group in order to determine what kind of drama the group is ready for and the most effective way to deliver. Neelands’ (1992) framework for planning drama also highlights awareness of the needs of the group in relation to the content and skills of the workshop as the starting point for any planning. He details a pedagogic contract based on the idea of trying to achieve balance “between mindfulness and playfulness” (p.13). Kempe and Nicholson (2001) agree that the challenge for the leader is twofold: how to plan with specialist subject knowledge of drama; and an understanding of the different ways in which individual percipients think, feel and learn (p.64).

The claim here is that drama is dependent on percipient interaction that by nature is dynamic and unpredictable. This can be described as a stochastic process. Leaders must cater for contributions from the group and be open and willing to be flexible with regard to their planning. Fleming (2001) noted that effective planning builds confidence for the leader, which in turn equips her to experiment with more challenging personal involvement to the drama and the percipients. However it is experience, according to Berliner (1994) that allows expert leaders to apply their extensive knowledge to the solution of problems. This study is concerned with exploring how leaders build experience. Rather than rely only on ‘trial and error’ in the workshop setting, it is posited that exploring theoretical models in the field can assist in developing and growing confidence, and expertise to encourage a more flexible approach. Once this confidence is gained, the leader holds the ability to abandon a tightly structured workshop enabling percipients to explore material in relevant ways, opening up new learning possibilities unforeseen to the leader in the planning process.
In making the move from planning to implementation, Morgan and Saxton (1987) describe three teaching stances a leader-in-role may employ to focus and harness the subject matter and learning experiences of the group. These are “manipulator, facilitator, enabler” (1987, p.40). The manipulator stance places the leader in a high status relationship traditionally delivering spoken instruction or playing the role of a dominant character. The facilitator stance shares middle status with the group as the leader promotes a shared learning process and shared narrative which can be used effectively in forms such as role-play. The enabler stance places the leader in low status and the percipients in high status roles. For example, where the leader injects tension into a dramatic moment, or helps the group to be aware of the implications of their decisions and actions without directly intervening in their work. A leader has the opportunity to engage in each stance where and when appropriate. They may do this in or out of role and with consideration of the status implication each carries (Morgan & Saxton, 1987, p.40).

Percipient

In this section the role of the percipient is considered as another feature of workshop ecology. From their active engagement with Applied Performance, percipients are encouraged to critique and re-evaluate their own understandings in an attempt to engage change. Through performative practice percipients are encouraged to reflect on their experiences within, of and about these learning contexts.

Heathcote (1984) asks leaders to take note of what they observe when they first see their group: “Energy? Features of clothing or physique? Mannerisms? Spatial behavior or interactions?” (p.183). Whilst Neelands (1997) advises the leader, working with a group for the first time, to “carefully consider the size and composition of groups in terms of gender, ability, friendship groups, power dynamics” (p.43). Neelands (1997) believes a vital skill of the leader in Applied Performance sites is to be able to make an assessment of a group’s culture and the social roles that percipients play within that culture, “their public and social interpersonal behaviours” (p.45). Morgan and Saxton’s (1987, p.158) “a contextual structure for drama planning” provides a framework for leaders to be able to differentiate each percipient’s role and contribution within the group. The structure recognises that, like leaders, percipients have their own ‘personal luggage’ that takes
into account “knowledge of the subject, general knowledge, skills, health, values, experiences and feelings” (1987, p.165). Vygotsky recognised the task of teaching is one of complexity, “because in order to be effective, leaders need to know each individual percipient very well and be familiar with the social dynamics of each child’s social setting” (cited in McInerney, 2002, p.45).

Morgan and Saxton (1987) counsel that successful teaching and learning relies on the leader’s “awareness that each percipient has a personal life which will have an effect upon his work and his relationships and every day it will be different” (p.165). Hatton (2004) continues to explicate that a leader cannot ignore the differences but must actively work to bridge the gaps between themself and their percipients when she argues that “at the center of the array of teaching approaches in drama runs a core educational assumption that drama learning is essential learning, or learning for life” (p.105).

A key component in drama education is the leader’s responsibility to connect with a learner’s emotional life. Wragg & Wood (1984) posits that when a leader meets a new group “a variety of social, environmental and institutional factors are at work in addition to the effects of the several individual personalities involved” (p.115). Encountering a group for the first time, it is essential for the leader to safely establish a durable emotional climate within which feeling engagement can occur. As Morgan and Saxton (1987) outline in their ‘contextual structure for drama leaders’, it is the leader’s responsibility to be aware and responsive to the social health of their group and assist learners to connect with their feelings. Equally it is the percipients’ responsibility to be aware of the social health of their group. The social health of a group determines the level of responsibility a group will take for their own learning. Taylor (2000, p.225) continues: “The cultural, social, sexual and psychological make-up” of a workshop context will inevitably impact on attitudes percipients reveal. Dickson (2003) suggests that Applied Performances provides opportunities for percipients “to create more effective learning spaces for themselves, thus taking greater control over their learning and, ultimately, become more effective learners (p.37).

Education theory identifies that each percipient will have a preferred learning style, therefore leaders need to be aware of the preferred learning styles of their percipients. Kempe and Nicholson (2001) identify these learning styles as “auditory learners, visual/verbal learners, kinaesthetic learners” (p.64); Patterson et al. (2006)
add “tactile learners” (p.40). Fleming (1994) asks the leader to consider the range of attainment in the group; age is simply not a significant enough indicator, the leader must also take into account the maturity and experience of the group. Patterson et al. (2006) guide the leader through questions specifically addressing gender implications in the workshop, whilst Kempe and Nicholson (2001) promote equal opportunities in workshop learning experiences.

**Learning Design**

Another feature of *workshop ecology* is the learning design. The commissioning of the stakeholders, who specify workshop content and context, primarily influences learning design. The term commissioning refers to the negotiated terms and conditions specific to each workshop and in part to the outcomes that the commissioner requires. Learning resides within percipients’ experiences, therefore it is the responsibility of the leader/s to design significant workshop learning experiences that realise stakeholders’ commissioning. Fink (2003) details the qualities a workshop leader must possess “… knowledge of the subject matter, make decisions about the design of their instruction, interact with participants and manage course events” (p.23). Designing an effective workshop program entails identifying learning objectives and learning techniques. Learning design dictates learning resources. Learning objectives describe what percipients are expected to learn. The leader must determine what knowledge, skills, and experiences the percipients will gain from the workshop program to accomplish goals and outcomes. Writing learning objectives, the leader must take into account the percipients and their contexts. Learning techniques are the ways in which percipients are engaged in the learning. The leader must determine what techniques will be most effective in delivery of the workshop program.

An essential criterion for the aesthetic to operate in a workshop includes contextualisation. McLean (1996) explains that contextualisation provides connection to the percipient, to the community in which the percipient lives, and also to the program of study within which the work is conducted. Picking up on the idea of being able to contextualise new places and ways of being, the novelist Ian McEwan stated that, “imagining what it is like to be someone other than yourself is at the core of our
humanity. It is the essence of compassion, and it is the beginning of morality” (as cited in Neelands, 2002, p.5).

Neelands (2002) suggested that when percipients are being asked to imagine themselves differently, to re-frame or to re-create themselves as ‘others’, they have the ability to effectively solve problems and dilemmas (p.7) to which they might not have had access previously. He believes it is important that both content and teaching approaches establish relevance for learners in terms of their own lives or with real world problems and issues.

**Space**

In this section I explore the use of space as another feature of *workshop ecology*. A stimulating and inviting workshop environment supports emotional, cognitive, and physical engagement (Boal, 2002). Evocative and aesthetically charged materials are essential when creating a setting that facilitates aesthetic learning. This pertains to materials used from “pretexts that have the potential to powerfully launch a process drama” (QSA Drama Syllabus, 2007); and to the design of the space to enhance percipient learning and promote the development of all senses (Kjærvang, 2010). Hatton (2004) suggests that to ensure percipients’ full attention and engagement, the drama space must act as “both sanctuary and a laboratory” (p.105). Boal (2002) described this as a safe space in which percipients feel free to experiment on physical, intellectual, and emotional levels because safe working boundaries are established. Palmer (1998) proposes that when designing an effective learning space, the leader must ensure the space is simultaneously “bounded and open and that they should invite the voice of the individual and the voice of the group, as well as welcome both silence and speech” (p.77).

When managing a group for the first time, Neelands (1997) advises that it is important to “develop an explicit contract that is a negotiated and agreed set of rules or ‘manners’ to control, protect and respect” the workshop learning environment (p.43). O’Neill and Lambert (1982) recognise that rules are dependent on a variety of factors including “individual leaders, their groups, the type of drama they seek to do and their working conditions” (p.148). Patterson et al. (2006) advise drama workshop leaders to have a clear group management strategy before entering the teaching space that includes the way routines and procedures are established, “methods to engender
mutual respect in the room, the promotion of safety, the management of noise and space, and the development of a creative room environment” (p.33). Kempe and Nicholson (2001) believes that “learning to manage a group is intimately connected with managing learning” (p.92) and refer to the social psychologists Vygotsky and Brunner, who emphasise the social interaction in learning. As facilitating Applied Performance incorporates differentiated learning styles and a culture of participation, this places demands on the practicalities of the physical location in which an Applied Performance workshop is conducted.

When preparing where to run a workshop, Allen (1979) advises the “venue, the environment, the size and nature of the available space can affect profoundly the nature of the work that can be undertaken” (p.84). Many theorists detail how a large space may lose percipients’ focus and in turn lose the control of the group. Neelands (1992) warns that whilst a large space may offer great potential in an Applied Performance, a leader needs to be confident about controlling drama in more ‘intimate and familiar’ spaces before moving into large open areas (p.52). First, he asks the leader to anticipate the problems the space might create and then to establish clear boundaries for group work (Neelands, 1998). Neelands (1998) suggests that leaders of Applied Performance must take into account how they will organise the space, visually and practically.

Heathcote (1984) advises the leader to consider what the working environment has to contain in order to support their teaching and facilitating. Morgan and Saxton (1987) believe that an untidy space “with a confusion of furniture generally results in untidy and confused work” (p.140). Patterson et al. (2006) advocate to the leader that their workshop environment is an extension of who they are and what they represent to their percipients. The semiotics of the space, as detailed by Kempe and Nicholson (2001), incorporates “the different signs that contribute to the act of communication in the room” (p.99). They suggest that leaders consider how the furniture might best be arranged to suit their workshop intentions and how lighting may be used to help set a productive atmosphere and ambience. They also add: as “drama spaces are potentially very hazardous environments” leaders have a legal and professional responsibility to have clear health and safety guidelines “which reflect the particular demands of drama spaces and working practices” (2001, p.103).

Space, according to Fleming (1994), not only takes into account the place available for the workshop but also the space that is created for the drama. Thus the
creation of mood implies the use of external factors to contribute to the creation of appropriate feeling. Nicholson (2009) describes the space that is created for the drama as an abstract concept, “associated with movement, energy, freedom and has sometimes been perceived as a threat” whilst proposing that place, in contrast, “suggests the messiness and materiality of life, implying emotional attachments, allegiances and particular physical environments” (p.60). According to Nicholson, these physical environments include the institutional settings (all of which have disciplinary structures) in which drama workshops take place including schools, community centres, hospitals, prisons, and youth clubs, to name a few. Therefore, she argues, “the experience of theatre needs to transgress complex relationships to place within the space in which practice happens” (2009, p.62). An aesthetically charged learning environment can provide a gateway for percipients to transgress their funded meanings and associations embedded within the physical location to incorporate abstract concepts.

**Time**

The final feature of *workshop ecology* is the use of time. There are many logistical and dramatic functions of time that impact the workshop leader’s management skills. Leaders must be able to take into account the practical considerations of time (O’Neill & Lambert, 1982) and the use of time for dramatic structure (Neelands & Goode, 1990).

Understanding and managing the practical considerations of time is crucial (O’Neill & Lambert, 1982). Good time management on behalf of a leader maximises percipients’ learning potential. Allen (1979) asks the leader to consider what time of day and on what day of the week the workshop is occurring, and how might this timing affect the percipients. He acknowledges that percipients’ previous experiences to the workshop would have an effect on the mood and energy of the workshop. Fleming (1994) advises the leader to consider how much time is available, including the number and duration of workshops when effectively designing a course outline. Equally a leader needs to be aware of what time limits are needed for activities within each learning experience to ensure there is enough time for both discovery and completion. Morgan and Saxton (1987) refer to this as the leader being aware of the
shape of the lesson in combination with their educational objectives, ensuring perciipients have enough time for “reflection, debriefing, discussion and planning” (p.140).

Leaders need to be able to manage dramatic relationships of time that are elastic, facilitated, and manipulated via the use of conventions (Neelands & Goode, 1990). Drama, in common with other narrative forms, presents us with the ability to travel through time. This travel may occur chronologically following a natural sequence of time or it can use conventions to fracture and distort a natural sequence that according to Neelands & Goode (1990) can be “stopped, accelerated and replayed through the use of conventions” (p.95). Leaders need to also be able to manage the performative elements of timing that are transient and ephemeral, existing only in the ‘here and now’ of live performance (Neelands & Goode, 1990). Drama differs from other narrative forms (novels, poems, films) because it is not permanent. It only exists as long as the performance or workshop lasts. Neelands and Goode (1990) believe interest is held in the ‘here and now’ because of expectations that something else is about to happen.

**Conclusion**

Ecology can be defined as having biotic (living) and abiotic (non-living) constituents (Begon, Townsend & Harper, 2006). Therefore, this thesis proposes that workshop ecology is made up of biotic (leaders and perciipients) and abiotic (learning design, space and time) constituents contributing to and influencing the learning environment. Using this analogy, both the leaders and perciipients are considered as organisms with their own unique behaviours, roles and functions. Abbs (1989) suggested, “it is the [leader’s] function not only to initiate aesthetic activity but also to enter it directly as creative agent, to develop it and deepen it” (p.40).

It is a proposal of this thesis that a leader needs to be able to plan, design, and implement performance experiences that also manage interpersonal relationships in a time sequence that can be elastic, facilitated, and manipulated via the use of conventions (Neelands & Goode, 1990). Johnson (2007) proposes that “organisation, enthusiasm and imagination” (p.6) were three essential qualities necessary for leaders to create aesthetically charged workshops. The leaders’ skills, knowledge, prior experience, purpose for leading the workshop, and their relationship to the other
leaders, the percipients, and the environment contributes to their behaviour within the workshop.

Within arts-based workshops, Greene (2009) argues it is the responsibility of the percipient to be actively involved as a “perceiver against the background of her/his situatedness” (p.3). A percipients’ prior learning experience, their purpose for attending the workshop, and their relationship to other percipients, the leaders and their environment, contributes to their behaviour within the workshop. Fink (2003) claims that it is the responsibility of the leader to design and/or implement a learning program that enables significant workshop learning experiences. The significance of the learning experience resides within the percipients engaged in collaborative co-artistry and co-authorship. This flow and cycle occurs over time, creating a dynamic and interdependent relationship that is both ephemeral and unrepeatable.
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CHAPTER FIVE – TERRAINS – *Traversing workshop ecologies*

Highlighting why and how the term *workshop ecology* developed, this chapter provides an introduction and an outline of the framework that was identified. It draws its material from both performance sites. What became evident as the study proceeded was that the performance sites, in Australia and in Papua New Guinea, presented unique and complex characteristics which formed the basis of what I have called *workshop ecology*. These are:

- cultural contexts – Anglo-Australian (Australia) and Melanesian (Papua New Guinea)
- geographical contexts – Canberra (Australia), Tari (Southern Highlands, PNG) and Karkar Island (Madang Province, PNG)
- political contexts - systems of law and cultural customs
- belief systems - scientific and traditional
- educational contexts - an executive leadership program addressing complex project management for Australia’s Defence Materiel Organisation and an education program to promote sexual health and combat HIV and AIDS in rural Papua New Guinea.

PERFORMANCE SITE ONE – *Expanding Horizons*, Canberra, Australia

Leaders

The project began in 2007 when Haseman and McLean, in response to Hatcher’s brief, devised what became known as the *Expanding Horizons* Unit. I was invited to join at that time as part of the curriculum development and teaching team which facilitated the use of this learning environment as part of my PhD practice-led research. All leaders had previously worked with each other and brought complementary attributes and experiences. All recognised each other’s strengths and weaknesses and were able to use that to build the team cohesion. Each leader brought his or her own knowledge and expertise to add to the research and share in the development meetings. The meetings consisted of shared information, rehearsal of scenes, development of characters and dramatic narrative in order to realise Hatcher’s commissioning and the brief to connect with the ‘special attributes’. Outside the
development meetings, conversations and correspondence with the Course Coordinator continued as part of the consultative process.

The Applied Performance process was articulated within this distinctive, dynamic and reciprocal environment as discussed in the previous chapter. At this stage of my research, I was looking at the performance ecology of each site. This involved careful and considered observation to understand each environment and to develop an acute and responsive awareness of our impact within that ecology. I created a Performance Ecology Survey\(^{11}\) (hereafter referred to as the PES) for the percipients of Performance Site One. The aim of the PES was to collect data measuring percipients’ behaviour and experience in relation to the arts (music, dance, film, drama, literature, visual arts, and digital media). This research improved the ability of the teaching team to plan the workshop and deepen our understanding of that particular *workshop ecology*.

**Percipients**

What was evidenced from the PES was that percipients came from different industry backgrounds in different geographical locations including: the Australian Defence Materiel Organisation (DMO); Australian and Canadian Customs Authorities; the Australian Defence Forces - Military, Air, Navy and private industry (for example, Lockheed Martin Corporation, USA). The PES identified that percipients had aspirations to be change agents within their existing organisations and professional lives and were seeking to acquire strategies that supported positive affirming change.

A total of twenty-three students, 2 females and 21 males, completed the PES on Monday 15 March 2010\(^{12}\) within the *Expanding Horizons* curriculum unit. The written surveys, consisting of multiple choice and short answer questions, were given to the students to complete in thirty minutes. All percipients’ responses were confidential and anonymous. The 23 percipients were aged 20 – 59 with the majority in the 30 to 49 year age group. Some of the more useful data that was mined from the PES was:

- 100% percipients engaged with media;
- Most of the percipients attended the movies regularly, and

\(^{11}\) See Appendix 1
\(^{12}\) See Appendix 2
One third of percipients used their mobile devices for watching media weekly. Most percipients participated in physical exercise and leisure activities, ranging from high-level fitness to social interaction. Most percipients had recognised forms of ritual activities in their life, for example, family birthdays, celebrations, iconic dates/events including ANZAC Day, Remembrance Day, Easter, Christmas, and military functions. The PES revealed that in relation to performance activities within professional development:

- 26% of percipients had never been asked to role-play
- 57% of percipients had never been asked to use their body to express ideas or points of view
- 65% of percipients had never used music to respond to an idea or situation.

Significantly, 82% had no prior experience in making or performing drama or film. However, 50% had some level of experience in performing music or performing as part of a music team.

The project team used this information to make more appropriate choices in the learning design for this specific group of percipients. For example, the high level of media interaction and usage amongst this group suggested that the use of media would be an accessible learning tool. We incorporated WWW, video clips, images, digital cameras, mobile phones, and audio/video capture. We chose to introduce percussion instruments, aware that half of the percipients had not performed music, yet their engagement with music in media would support their learning experience.

**Learning Design**

Special Attributes according to the ‘Competency Standards for Complex Project Managers (version 2.0 September 2006)’ are the personal attributes that distinguish outstanding individuals as leaders. These are characterised by five elements: Wisdom; Action and Outcome Oriented; Creating and Leading Innovative Teams; Focused and Courageous; and an Ability to Influence (Competency Standards, 2006). The *Expanding Horizons* curriculum unit was designed to unpack these elements using aesthetic, experiential, and adult learning models rather than limit them to a didactic approach. Interestingly enough it was the didactic approach that many of the students felt comfortable with due to prior learning experiences.
Haseman and McLean chose a learning model titled the Prophetical to use in their delivery of the special attributes. It was identified as an effective learning mode within corporate education for adult learners and was seen as having the most appropriate techniques and strategies to elicit percipient engagement in addressing the intangible nature of the topics to be studied, for example, wisdom and courage. The Prophetical, an Applied Performance form, creates a dramatic narrative that combines probable and possible outcomes, providing percipients the opportunity to intervene in the dramatic narrative. Haseman and McLean (Lesson plan, 19 January, 2008) explain:

The Prophetical is a form of Applied theatre which draws inspiration from two root words. In a Prophetical the players create a Prophecy (which foretells of possible future events), which is also a Hypothetical proposition, one made as a basis of reasoning, without the supposition of truth (p.2).

Unlike Forum Theatre, which is drawn directly from participants lived experiences the Prophetical is dramatically designed as a metaphor, engaging fictitious narrative and symbolism. What it shares in common with Forum Theatre is an interactive performance methodology that relies on the engagement of percipients to co-author the journey. This co-authorship occurs via facilitated activities from predicting future events, creating timelines, advising characters, role-playing, and creative writing. Based on previous experience, the workshop leaders knew that the Prophetical would provide an overarching form in which we could implement experiential drama techniques safely. These techniques needed to be challenging, engaging, and interactive for people working in the corporate and military fields. The particular context was taken very seriously in developing a scenario that the percipients might relate to and see as credible. The Prophetical offers percipients the opportunity to be responsible for their own learning via reflection on their experience, the ability to draw conclusions and characterise actions. The Prophetical, blends truth and fiction to present dramatic scenarios which are reasoned speculations on the future. From the Prophetical it is possible … to see versions of the future, especially flawed futures which can be corrected or transformed through their interventions and actions (Haseman & McLean, Lesson plan, 19 January, 2008, p.2).
It offers percipients different levels of engagement and connection depending on their personal experiences. Percipients have a space and time in which they can interact with a dramatic narrative, each other, and the leaders inside and outside the action.

Extensive preparation is required in the construction of a Prophetical. The workshop leaders must create a dramatic narrative that is specific to percipients and as close to a real life situation as possible with all its probabilities, possibilities, and unpredictabilities, without being too closely aligned with the percipients real work examples. The Prophetical is more than a question and answer session after a role-play, case study, or lecture. Within corporate education, understanding the adult learner is critical to the success of the Prophetical. This requires the leaders to thoroughly research the unique and complex characteristics of the learning environment, stakeholder commissioning, and potential percipients. It is crucial to the success of the Prophetical that it presents an image of reality. Artefacts and regalia intentionally reinforce elements of the everyday culture for examination. Leaders take on performance roles to initially clarify the Prophetical and to provide opportunity for comment, interview, and replacement by percipients. Percipients will engage as they see themselves, or someone they know or work with, in the dramatic narrative. This engagement opens up the interactive and reciprocal nature of the Prophetical style of delivery. A collaborative authorship of the dramatic narrative occurs between leaders and percipients within the learning experience. Consequently, the leaders cannot enter the learning experience with any preconception of how the whole event will unfold, as it is purely dependent on the level of engagement of the percipients. That is, the leaders must be aware of the stochastic nature of workshop ecology.

Using this style of learning experiences has challenges and constraints for the leaders. The leaders need a working relationship based on trust and honest communication and must complement each other's skills and knowledge of the form. The Prophetical will produce successful outcomes if the leaders are flexible and completely comfortable in allowing the percipients to steer the learning experience, yet be able to craft and nudge the learning process towards learning objectives. In this way the Prophetical experience provides the opportunity for leaders and percipients to interchange their roles.
As with the pilot, each workshop entailed a practice-led research cycle of preparatory research meetings, Applied Performances and reflection.

FIGURE 6
Canberra Practice-led Research Cycle

Consequently, the collation of material, meetings, emails and collaboration fuelled the cycle to continue over four workshop sessions.

FIGURE 7
Canberra Research Cycles
Preparatory Research Meetings

Preparatory research meetings consisted of collaborations and rehearsals for the continued development, from the pilot, of a dramatic narrative based on the special attributes. The Prophetical that the team developed was titled *Events Incubation Pty Ltd*. This pilot acted as a case study from which the learning for the Competency Standards for Complex Project Managers (version 2.0 September 2006) which, produced by the CCPM and the DMO, was to be undertaken (EMCPM, Canberra). The focus of this Prophetical introduced the special attributes that “specify the personal attributes that distinguish outstanding individuals” (Competency Standards, 2006).

In order for percipients to “recognise and critique what they see playing out before them” (Haseeman, 2008) it was essential to parallel the work of their lived experiences. The importance of leadership styles for complex project managers was paramount. Thus, by looking at the EMCPM special attributes, the team carefully constructed the fictitious context of the Prophetical as an arts-based event management agency, Events Incubation Pty Ltd. The Prophetical aimed to highlight the strengths and weaknesses of the strong leadership style of Frank Mills through the working relationships of three characters:

- Frank Mills - CEO, Events Incubation (an Australian division of Tangerine Dream, London)
- Katie Hunter - PA to Frank Mills
- Edward (Ted) Bartholomew - Creative Director, Events Incubation (an Australian division of Tangerine Dream, London).

The team examined the learning design from the pilot. The leader’s previous experiences, the stakeholder and percipient feedback, and my research pursuits influenced the focus of re-planning. This saw the development of three more characters in the Prophetical:

- Kate Mills – Wife of Frank
- Paris Mills – Daughter of Frank
- Margaret Mills – Frank’s sister.

The driving tension saw Frank face open-heart surgery. Would he survive? How will he change from the experience? How will this impact his family?

With the experience of the pilot, I became a more independent leader, able to take on sole responsibility for particular sessions. Within this performance site, I not
only took on a teaching role, but also I was responsible for the application of ‘Epiphany’ – a folk opera form. After working with Haseman on adapting Boal’s Applied Performance forms of Image Theatre, Rainbow of Desire and Negative to Positive Sculpture across workshop ecologies, I chose to introduce folk opera (conceived within the Intercultural Theatre Exchange, Madang 2010).

As with the nature of the work in the pilot, preparatory discussions and creative development continued during the workshop, in and out of official times. Once in Canberra, consultation occurred with the Course Coordinator to maintain an ethical, culturally sensitive, and relevant approach. On 20 April 2010, in a planning meeting prior to the following day’s workshop, an anecdotal conversation between the Course Coordinator and myself challenged me to reflect on how I would manage to get ‘buy in’ to a particular dramatic activity. The activity cantered on percipients accepting metaxis (suspension of disbelief) in a non-threatening way within the dramatic narrative. My plan was going to ask the percipients to create a soundscape. The conversation and subsequent reflection necessitated a re-plan of my application of performance.

My challenge was twofold. For the purposes of the study I had to develop a meaningful activity using a dramatic form, symbolically and metaphorically, that would work in the Canberra context. It needed to engage percipients emotionally, physically, and musically. Also the dramatic form needed to have been used previously in PNG (Life Drama). (The focus of this study is to look at the transferability/or not, of dramatic forms across workshop ecologies, not discussed until the next chapter). At the time the task was perplexing. The inconsistencies were immediately apparent between the two sites, PNG and Canberra. What you could do in one workshop ecology might not be appropriate in the other.

The diverse cultural contexts of post-graduate western education to intercultural grassroots training conveyed inconsistencies of language, logistics, life experience and learning design. English was the first language in Canberra, yet it was the fourth or fifth spoken language on Karkar Island. In Canberra the workshop space was purpose built and equipped with fully functioning technological resources. On Karkar Island we utilised an outdoor space with a temporary tarpaulin roof, negotiating weather and a local audience of onlookers. Technology was not an option in workshop activities nor was it relevant to the percipients of this workshop ecology. However, in Canberra, where percipients are immersed in a world of technology, the
inclusion of its use enhanced their ability to manipulate and create imaginatively. The life experiences of the percipients in each site influenced their openness to possibilities in experimentation of aesthetic experience. Initially percipients in Canberra were suspicious of performance techniques and conscious of peer pressure, as opposed to the percipients on Karkar Island who were immersed in a performative lifestyle and eager to develop more skills. Equally, the contrasting content of each learning design (executive leadership and sexual health education) held few similarities. This required a search for points of intersections.

The Course Coordinator’s question was critical to the learning design of this *workshop ecology* because it was a catalyst for change. The collaborating team wanted to hold onto the idea of challenging percipients to engage aesthetically and not just allow assumed doubts of the percipients’ context to hinder dramatic opportunities. Discussions ranged around the idea that if the leader’s facilitation were too safe, the responses from the percipients would lack dramatic rigour and academic engagement. If the leader’s facilitation was too dramatic, it ran the risk of alienating the percipients from the dramatic process and consequently their own potential new learning. This was a concrete example of the unpredictable and indeterminate nature of a stochastic process within a *workshop ecology*. Without that catalyst, the original activity may have run and sufficed the learning objectives. However, the re-worked program produced a quality of learning experience that far outweighed any of our expectations.

The strength of team respect, collaboration, and strong communication gave us confidence and permission to go ahead successfully.

*Applied Performance*

One and/or two day workshops included participatory methods to keep percipients actively involved in the learning process, for example, whole group check in, introduction of theme, lectures, active participation in specific Applied Performance forms, development of the Prophetic, whole group and small group discussions, and the use of media technologies.

Thirteen conventions and/or forms of Applied Performance were implemented establishing the dramatic narrative and symbolic contexts of the Prophetic: Leader-in-role; Object pretext; Sculpture / Frozen image / Postcard; Hot seat role-play; Role-play; Non-linear timeline; Mediated / Visual texts; Personal story telling / Sharing;
Efīgy; Image Theatre; Rainbow of Desire; and Folk Opera. The application of ‘Epiphany’ – a folk opera form, is discussed at length in Chapter Six\textsuperscript{13}.

**Reflection**

Within the Applied Performance, percipients were engaged to reflect via dramatic forms, for example, write-in-role, discuss in-role, respond in-role. They responded individually, in small groups or as a whole learning group, discussing both their cognitive, somatic and affective reactions to the activities in which they have engaged. Leaders assisted percipients to conceptualise their reflections toward drawing conclusions and to analyse and apply new knowledge. The Prophetic allowed the play-building to succeed in Canberra. The power of the narrative assisted the play-building and the stakes were high. The driving tensions came from the story; it was, will the character of Frank understand what is happening? Will he understand how he can change?

Outside the Applied Performance but still within the learning environment, the leader supported the percipients to reflect critically about their experiences and to dialogue about their feelings and perceptions. Separate from the Applied Performance, percipients continued to discuss and debrief their learning experiences with leaders. Leaders used breaks and evenings in the hotel for analytical discussions and re-planning of the workshop. Debriefing conversations took place in airports, hotel rooms and planes before a more formal meeting would take place at a later time at the University.

**Space**

Each workshop began with the defining of a new, clear and open working space free of furniture and traditional educational settings. This involved the removal of desks and the creation of a circle of chairs from which a variety of interactive working formats were established. A level of creative ambiance was introduced through the use of light, sound, multi-media, and creative artefacts that became part of the learning experience.

\textsuperscript{13} See Appendix 6
Time

The course framework dictated time logistics, specific days within the year, and allotted time within each session. Percipients shared a Western concept of time, characteristically marked by clocks and calendars, with the leaders. Each workshop session extended over one or two days. Attendance at all workshops was not crucial for percipients to successfully graduate the EMCPM, however, the Course Coordinator encouraged full participation for personal development and reflexive practice. Dramatic conventions of time were elastic, enabling the percipients within the dramatic narrative of the Prophetical to move fluidly across the past, present and future. Performative conventions of time were realised through live and mediated performances.

PERFORMANCE SITE TWO – Life Drama, Karkar Island, Papua New Guinea

Leaders

In 2007, Haseman and Baldwin commenced the learning design of ‘train the trainer’ workshops for the Life Drama Research project. I was invited to join as part of the curriculum development and teaching team as part of my PhD practice-led research. In 2009, Martin Tonny accepted the position of Life Drama in-country liaison officer. Jane Awi, a staff member of the University of Goroka, joined the Life Drama teaching team in Tari, 2009, and commenced doctoral studies at QUT in 2010. Martin and Jane played vital roles as cultural brokers, translators, and co-artists.

All leaders came with different practices and beliefs, overlapping via dramatic backgrounds. Haseman and I shared drama education foundations and were the only leaders common in each performance site of this study. Baldwin is a clinical and organisational psychologist and an Applied Theatre practitioner and researcher. She worked as a Senior Research Fellow in the Creative Industries Faculty, Queensland University of Technology and Project Manager for the Life Drama project. Baldwin founded the concept of the Life Drama Research project in 2006 when she first visited PNG to conduct an Applied Performance workshop addressing the prevention of HIV and sexually transmitted diseases in Lae. Based on the success of the implementation
of dramatic forms within the cultural context and the success of the ARC Linkage Grant, the Life Drama Research project commenced in 2008.

All leaders had not previously worked with each other, though all leaders came with life experiences from a variety of non-western cultures and had experienced sex education programs within low-income countries. We all had clear roles: Haseman as Chief Investigator; Baldwin as Project Manager; and I as drama colleague and doctoral student. Again, leaders brought their own knowledge and expertise to add to the research and share in the development meetings. In January 2009, prior to the official start of the project, I attended a twenty-one day Cultural Orientation Course run by the Melanesian Institute, Goroka, Southern Highlands, PNG. This experience provided invaluable insights for the project and myself. At this stage of my research I was investigating the performance ecology of each site and how forms might be re-purposed across performance sites, in particular, the folk opera.

**Percipients**

In response to outcomes of the pilot project, the Life Drama percipients consisted of both community leaders and members of community performance troupes. All percipients embodied a cultural playfulness and willingness to participate in all dramatic activities. Of the 25 percipients aged 20 – 59, the majority were in the 30 – 49 age group with a ratio of one female to two males\(^\text{14}\).

Everyone in the group experienced live performances via weekly sporting events and Sing Sing (traditional ceremonies involving song, dance, musical instruments, body adornment, and traditional dress known as ‘bilas’). Mobile telephony is emerging rapidly within percipients’ communities although they had very limited access to and understanding of media technologies. Participation in events revealed that all percipients had performed and attended Sing Sing, which involved them in dance, song, music, and making and wearing bilas (traditional village dress).

Everyone was physically active within their community ranging from cultivation of food to making of canoes, utensils, and implements. Most percipients had recognised forms of ritual activities in their life, for example, Sing Sing, mumu,

\(^{14}\) See Appendix 3
festivals (seasonal), and ceremonies (initiation, marriage, exchange goods, bride price, funerals, child birth). All occasions were very important because they were an intrinsic part of culture, providing a sense of belonging and identity. The survey revealed everyone had used:

- role-play as part of their learning experiences through Sing Sing
- their body to express story telling
- arts and crafts to illustrate an idea
- music to respond to an idea or situation.

We used this information to make more meaningful choices in the learning design for this specific group of percipients. For example, perceived myths of mobile telephony (that mobile phones enable individual and therefore illicit communication) were used within the dramatic narrative. Performativity of culturally specific ceremonies were drawn upon to meaningfully punctuate the narrative in order to provide relevance and deepen connection to percipients’ lives.

It is interesting to note the differences between the two workshop ecologies. In direct contrast to the percipients in Canberra, the percipients of Karkar Island were culturally familiar with imaginative, ritual, ceremonial, performative contexts. For the percipients of Canberra, performative contexts were business based and did not include imaginative, visceral, kinetic, and aesthetic experiences. In the Karkar Island workshop ecology, even though there were many language and cultural barriers, the percipients’ previous experience and knowledge of song, dance, and ceremony promised to translate across barriers and build relationships.

**Learning Design**

Taking in the particular issues of PNG (for example, low literacy rates, multiple languages, cultural norms and taboos) the Life Drama leaders chose the Open Story as an appropriate form for this context. The Open Story creates a dramatic narrative that is relevant to the particular circumstances of the group. Based on previous experience, the workshop leaders knew that the Open Story would provide an overarching form in which we could implement experiential drama techniques addressing the cultural norms and taboos connected with sexual health issues, in particular HIV. These techniques introduced a more abstract representation of a culturally sensitive subject whilst respecting the cultural norms of the percipients. Consequently the percipients
were able to approach the learning experience with culturally appropriate joy and humour. Without the ability to harness this within the learning experience, the outcomes would be significantly diminished. The Open Story offers a space and time in which percipients can interact with a dramatic narrative, each other, and the leaders inside and outside the action. Dramatic conventions of time enable the percipients within the dramatic narrative of the Open Story to move fluidly across the past, present and future. In this case, personal experience, gender, status, and role within community influenced levels of interaction.

Extensive preparation was required in the construction of an Open Story. The workshop leaders needed to create a dramatic narrative that was pertinent to percipients and as close to a real life situation as possible, yet also specifically addressed HIV prevention strategies. This required the leaders to have a detailed understanding of sexually transmitted diseases and their prevention. Equally, leaders thoroughly researched the unique and complex characteristics of the learning environment, stakeholder commissioning and potential percipients. Knowledge and understanding of PNG culture was gained in the following ways:

- participation in an in-country cultural orientation course;
- inclusion of an in-country liaison officer;
- an invitation to work within community;
- consultation with a local Research Advisory group.

Working as a team in PNG posed challenges and constraints for the leaders. Building relationships with each other, the stakeholders, and the percipients based on trust and honest communication was essential. Before offering the Open Story to the percipients, the leaders worked with the Research Advisory group. The Open Story produces successful outcomes if the leaders are sensitive and respectful of cultural norms, and accommodating of local knowledge. The Research Advisory group consisted of: two participants from the Intercultural Theatre Exchange Laboratory in Madang, Jedda Suari (Raun Raun Theatre and member of Patillo village), and Beno Ibik (performer from Riwo Island); key members of the local community and workshop process; along with Jane Awi and Martin Tonny, consulting on the dramatic narrative of the Open Story. Incorporating dramatic techniques such as image theatre, role-play, and folk opera enabled percipients to infuse cultural relevance. Percipients willingly entered the story as they saw themselves, family, and kin reflected within the dramatic narrative. This engagement opened up the interactive
and reciprocal nature of the Open Story. The leaders bring a dramatic authority and the percipients bring a cultural authority.

As with the pilot, each workshop entailed a practice-led research cycle of Preparatory Research Meetings, Applied Performances and Reflection.

FIGURE 8
Karkar Island Practice-led Research Cycle

Subsequently, the collation of material, meetings, emails, collaboration, and the cycle continued over three workshop sessions.

FIGURE 9
Karkar Island Research Cycles
Preparatory Research Meetings

Prior to our departure to PNG, meetings consisted of developing the learning design that addressed “the gap between ‘awareness’ and behaviour change in relation to sexual health, particularly HIV” (Baldwin, 2011) and negotiating the travel logistics. Building on the work from the pilot and the Intercultural Theatre Exchange, the team developed two nine-hour units, comprising six modules and lesson plans.

Unit 1
Fundamentals of Life Drama
Introducing Role-Play and Open Story
Progressing the Open Story

Unit 2
Bodies and Diseases
Negotiating Safer Sex
Overcoming Stigma

On arrival and throughout our stay on Karkar Island consultation occurred with the local Research Advisory Group ensuring an ethical and culturally sensitive feedback loop. This meant we had to come with an open mind; we did not know what we could do until we were doing it. Our only pre-conception was that co-artistry and collaborative experiential learning and participatory inclusive learning styles could cross cultures.

Cultural grounding was essential to the success of the Open Story. In collaboration with the Research Advisory Group, the team carefully constructed the fictitious context of the Open Story around a Takia family faced with the consequences of HIV. The dramatic narrative was based around the character of Sam, his wife Sagilam, their daughter Onpain, and his girlfriend Lucy. The Open Story was a supportive play-building process. The power of the narrative assisted the play-building and the stakes were high – contracting HIV, spreading HIV, and developing AIDS propelled the driving tension. The Research Advisory Group and leaders agreed that for the stakes to be high for Sam, the consequences of his actions could mean he has contracted HIV from Lucy, passed it on to his wife, and faced a future ultimately unable to work and support his family. The driving tension was would Sam choose to
go for testing? Facilitated by the leaders, these circumstances were revealed over twelve scenes.

Applied Performance
Daily workshops included participatory methods of whole group exercise or activity/game, development of drama skills, introduction of theme, working through specific forms, development of the Open Story, and whole group and small group discussions.

Seventeen conventions and/or forms of Applied Performance were implemented establishing the dramatic narrative and symbolic contexts of the Open Story: Leader-in-role; Role-circle; Object Pretext; Sculpture / Frozen Image / Postcard; Touch and Talk; Text Stimulus; Effigy; Making Bodies; Dancing Body Parts; Talking Body Parts; Hot-seat Role-play; Role-play; Non-linear Timeline; Personal Story Telling / Sharing; Image Theatre; Rainbow of Desire; Sculpture from Negative to Positive15.

Reflection
Within the Applied Performance, percipients engaged in reflection via dramatic forms. As characters, percipients discussed in-role and responded in-role to the dramatic narrative. Outside the Applied Performance, but still within the learning environment, the leader encouraged the percipients to reflect critically about their experiences and to dialogue about their feelings and perceptions. Percipients responded individually, in small groups, or as a whole learning group. Some language and cultural barriers hindered discussions. However leaders assisted percipients to contemplate their reflections and move toward analysis, drawing conclusions, and the application of new knowledge. Outside the Applied Performance, some percipients continued to discuss and debrief their learning experiences with leaders.

Leaders utilised breaks during the workshop day and evenings in the accommodation for reflexive discussions and re-planning of the workshop. As with travelling to and from Performance Site One, debriefing conversations facilitated the return journey to Brisbane before more formal meetings occurred at the University.

15 See Appendix 6.
Space

The workshop space consisted of two main areas; a bamboo temporary structure providing shade and shelter and a large open space next to it. Working in the open constantly attracted the attention of local community members which required percipients to remain focused, keeping their attention within the workshop-learning environment. When necessitated, small group work rehearsals were conducted on the beach.

Time

Logistically time was dictated by a number of factors: travel; workshops; leaders’ availability; specific times of the year; and project outcomes. Percipients shared a Melanesian concept of time, which is episodic, repetitious, and cyclical. Scaglion (1999) describes this as “timeless time” (p.211) and it was in direct contrast to the leaders’ Western concept of time. Daily workshops were approximately 9am to 5pm. It was essential for the learning process that all percipients were present from the beginning to the end of each workshop and for the entire program in order to receive the Life Drama Train the Trainer certification.

Conclusion

Illustrating both sites, this chapter highlighted the workshop ecology framework. Unique and complex cultural, geographical, political, belief systems, and educational contexts characterised the development of this conceptual framework.

Curiously, the two workshop ecologies presented similarities and differences. For example, the percipients in each site all had leadership roles in their communities. In Canberra, they were professional leaders of their work environments, and on Karkar Island they were recognised as leaders of their communities. Similarly, there was a mix of both male and female adult percipients. The notion of family (roles, relationships, and responsibilities) was an important driver of the learning experiences in the dramatic narrative of each site.
Equally apparent were the differences. For example: cultural protocols concerning personal and physical contact – in Canberra these protocols were more familiar to leaders than those of PNG; language – in PNG English was often a fourth or fifth language spoken; clothed and decorated bodies – the variations of each site are also reflected in the leader’s dress code in response to each site; teaching and learning styles – a familiarity of highly westernised formal education contrasts cross-cultural grassroots training. Our welcome into each performance site exemplifies the differences. In Canberra our welcome was announced via a television screen in the entrance to the teaching and learning space, a highly mediated environment. In contrast, on Karkar Island the entire village met us, hosting an elaborate and lengthy day of performances, speeches, and food. Interestingly, both sites similarly celebrated successfully achieving the outcomes of their courses.

FIGURE 10
*Workshop Ecology in Applied Performance, page 33*
From the boat we could hear the drums. Many people in traditional dress were moving forward to performatively greet us from the shore. They were holding an ephemeral structure of freshly woven palm leaves (it was explained that this metaphorically represented the door to a traditional Haus Tambaran and symbolised that we were being invited into a sacred place). A village elder asked us to state our intentions. They spoke in local Tok Ples (Takia language) and translated into English. A voice called out from behind the door:

    You have kept your appointment, you said you would come and you have come. We thank you for coming. Come ashore and sit down with us and eat, and tell us why you have come.

Jedda, a member of Patillo village and key coordinator of our visit, responded from the boat. We accepted an invitation ashore. An elaborate welcome, staged by local performance troupes and members of the Island community, directed us from the boat onto the beach. We each entered the Island through the symbolic door. Kundu and Garamut drums accompanied welcome songs as we walked across the black volcanic sand via procession to a large open space. We were directed to sit on wooden benches underneath shade covering, adorned with leaves and flowers and shells. Mateland, the MC, expertly facilitated the day’s activities: songs, dances, stories, speeches, and then more songs and dances. After each performance all performance members shook our hands. Five performance troupes marked the space with large calico banners depicting images from origin stories and living legends. A band of drummers consisting of many Kundu and Garamut drums lay the music foundations. Variations of traditional dress depicted each performance troupe including grass skirts, lap laps, shells, feathers, body paint traditionally made from natural pigments, leaves and billums. Green coconuts full with milk were handed out to be drunk, a natural rehydrating source rich with electrolytes. Each member of the Life Drama team was invited to speak during the speeches and to share in a large feast of local vegetables and fruits. We sat down, we told them why we had come and we ate together.

(Hayley’s diary, 27 January 2010)
CHAPTER SIX – TRANSITIONS – Examining evolving forms and shifting workshop ecologies

This chapter seeks to answer the research questions:

How may forms of Applied Performance, specifically created in and for one workshop ecology, adapt and be applied effectively in another? What are the implications of this successful transfer of forms for Applied Performance practitioners?

Drawing from intercultural performance theory and adaptation theory, this chapter focuses on the re-purposing and adaptation of folk opera across workshop ecologies. Arising out of Life Drama’s need to connect with the cultural performativity of Papua New Guinea, an Intercultural Theatre Exchange Laboratory was held in Madang, 2010. Life Drama training embraced the stylistic performance aspects of drums, story, dance, song, and bilas (traditional dress) characteristic of the folk opera (Murphy, 2010). These characteristics were applied in Life Drama training on Karkar Island (2010) and re-purposed for an Expanding Horizons workshop in Canberra (2010).

Intercultural Theatre

As a practitioner-researcher, in order to develop effective training strategies, I first had to navigate the politics and aesthetics of intercultural engagement in both Western and non-Western contexts. Kidd’s (1984) research into popular theatre embraced culture as the basis for development. He professes that for transformation to be a lived experience, it must arise from that culture rather than be imposed externally. Holledge and Tompkins (2000, p.4), define culture as “the way in which we understand our identities and the means through which we encounter other cultures”. (They affirm it is located in the construction of the self not in demarcated boundaries.) In the work on Karkar Island, Life Drama ‘trains the trainer’, to enable percieptents as change agents inside their culture to extend their skills and capacities in HIV prevention. Underpinning the work is a commitment to a constructivist understanding of how the self develops. In accord with this understanding of how the self is developed, the
leaders create a program that enables the trainer (percipients) to focus on their construction of self. The lens that the trainer is seen through is that, as a trainer, one is a change agent operating inside the culture. Change needs to be sustained at a grassroots level in community, by community.

Interculturalism is primarily a Western-based tradition, broadly defining an exchange between two or more cultures. Holledge and Tompkins (2000) refer to interculturalism as “the meeting in the moment of performance of two or more cultural traditions, a temporary fusing of styles and/or techniques and/or cultures” (p.7). The Intercultural Theatre Exchange aimed to provide the opportunity for many moments in which performance forms used by Western and Indigenous Papuan New Guinea practitioners, from both Life Drama and Papua New Guinea, could meet.

The theoretical basis of intercultural engagement for this research draws from the work of Lo and Gilbert (2002) who acknowledge, “intercultural theatre [performance] is a hybrid derived from an intentional encounter between cultures and performing traditions” (p.36). They position intercultural theatre as a sub-set of the umbrella term *cross-cultural* encompassing “public performance practices characterised by the conjunction of specific cultural resources at the level of narrative content, performance aesthetics, production processes, and/or reception by an interpretive community” (p.31). Lo and Gilbert (2002, p.32) schematised cross-cultural performance as follows:

![Cross-cultural diagram](image-url)
They suggest the field of intercultural theatre can be divided into three subcategories:

- **Transcultural theatre** aims to transcend culture-specific codification in order to reach a more universal human condition.
- **Intracultural theatre** is Rustom Bharucha’s (1996) term to denote cultural encounters between and across specific communities and regions within the nation-state.
- **Extracultural theatre** refers to theatre exchanges that are conducted along a West-East and North-South axis. The converse of intraculturalism, this form of interculturalism goes back to the modernist pioneers who looked to the non-West to rejuvenate Western art (pp. 37-8).

The three subcategories of Intercultural theatre practices are reflected within the three stages of the adaptation and re-purposing processes of ‘Epiphany’ – a folk opera form. Stage 1 involved adapting existing performance conventions to create new folk opera forms (Transcultural). Stage 2 necessitated the application of a folk opera form across workshop ecologies (Intracultural and Extracultural). Stage 3 entailed reflection and evaluation of the process (Extracultural and Transcultural).

It was an aim of the Intercultural Theatre Exchange Laboratory working with Life Drama to create forms rejuvenated by the cultural performativity of Papua New Guinea (Extracultural theatre) whilst simultaneously creating forms that could reach a universal human condition relevant to Life Drama (Intracultural theatre) and *Expanding Horizons* (Transcultural theatre). Due to the imbricated nature of the Intercultural Theatre Exchange Laboratory to incorporate indigenous material into a Western dramaturgical framework, it is important to note that elements of Postcolonial Syncretic theatre existed. Syncretic theatre, as identified by Lo and Gilbert (2002), “integrates performance elements of different cultures into a form that retains the cultural integrity of the specific materials used while forging new texts and theatre practices” (p.36).

Lo and Gilbert (2002) identify intercultural exchange as a two-way flow proposing that the general modes of intercultural exchange exist along a continuum between collaborative (working together) and imperialistic (Western dominant) reflecting “a dynamic process rather than a static transaction” (p.38). Aware of the complexities of cultural representation, it is this two-way flow that the Intercultural Theatre Exchange Laboratory was most interested in. The Intercultural Theatre Exchange Laboratory was positioned along the continuum between the two cultural
sources of Life Drama and Raun Raun Theatre. Within workshops, the location of the intercultural exchange was not fixed. Its position remained fluid, and depending on where and how the exchange process took place, it shifted along the continuum. As Lo and Gilbert (2002) explains, “Both source cultures bring to the theatrical project cultural apparatuses shaped by their respective sociocultural milieu, and both undergo a series of transformations and challenges in the process of exchange in relation to each other” (p.44).

The logistics and working relationships within the Laboratory were developed via negotiation and collaboration between Murphy, the PNG percipients, Haseman and the Life Drama team. Pavis (1996) emphasises that intercultural theatre is only ever effective “when it is accepted as inter-corporeal work, in which an actor confronts his/her technique and professional identity with those of others…the greater its concern with the exchange of corporeal techniques, the more political and historical it becomes” (p.15).

Lo and Gilbert (2002) suggest critical questions act as “pathways into intercultural projects that resist an unproblematised transfer of culture” (p.46). The key questions guiding the initial planning and discussion of the Intercultural Theatre Exchange Laboratory were:

- In what languages will the laboratory be conducted and how will we manage translation?
- How can the workshop space, and objects in it, foster intercultural theatrical sharing?
- How do we capture the multiple connections and disconnections between the three groups?
- How do we ensure that the key differences between the three genres are experienced and understood?
- What variations are there in the ways race and gender are represented in each genre?
- What specific and local meanings are attached to indigenous forms in the host genre and what issues arise when we transpose these forms to another genre?
- To what extent can fresh cultural understandings be embodied from one genre to the next?
These questions were shared, discussed, negotiated, developed, abandoned, and embraced accordingly. With sensitive awareness of the cultural complexities at play, they provided a platform from which the Intercultural Theatre Exchange Laboratory commenced as a mixed language conference. The workshops were conducted predominantly in English with cross-language and cross-translation. Metaphor facilitated the transformation processes permitting the loss of some original meaning (traditional culture) whilst sparking off new meanings. Storytelling, demonstrating, rehearsing, and sharing performative techniques, and conventions, fused unique performance practices for all percipients.

**Adaptation Theory**

Sanders (2006) argued for an intertextual, non-linear, active, and kinetic approach to the study of both adaptation and appropriation and placed the pleasurable and playful relationship between audience and adaptation at the heart of the experience (p. 25). Recognising the diversity and prevalence of adaptations within the multiplicity of mediums and audiences, Hutcheon (2006) proposes that, “Adaptation, like evolution, is a transgenerational phenomenon” (p.32). Breathing new life into the retelling, she highlights specific stories and/or themes, which resonate across time and culture, and similar to genes, she suggests that the fittest ‘offspring’ thrive adapting to new environments via the strength of mutation. For Hutcheon (2006), “Being shown a story is not the same as being told it—and neither is the same as participating in it or interacting with it, that is, experiencing a story directly and kinesthetically” (p.12).

In Applied Performance an adaptation works as an adaptation only for an audience that recognises its relationship to an earlier text or texts as Hutcheon (2006) explains, “adaptation as adaptation involves [...] a conceptual flipping back and forth between the work we know and the work we are experiencing” (p.139).

Hutcheon (2006) espouses this interconnecting relationship does not and should not limit the success of adaptation to a morally loaded discourse of fidelity to the source material: “As a product, an adaptation can be given a formal definition, but as a process - of creation and reception - other aspects have to be considered” (p.15). Considering adaptation’s dual process of creation and reception, Hutcheon (2006) describes adaptation as “an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new” (p.20).
Sanders (2006) distinguishes between adaptation and appropriation by defining adaptation with a relocation or recognisable link to a source text, and appropriation as a radical departure from source that may bear no resemblance or overt relationship to the source text. She places adaptation and appropriation as creative variations on a spectrum, intersecting and interrelating at many points via “multiple interactions and a matrix of possibilities” (p.160). Hutcheon (2006) agrees that “adaptations have an overt and defining relationship to prior texts, usually revealingly called sources” (p.3). Her argument considers that adaptive processes are no longer bound by literary source texts but encompass adaptation across various media landscapes such as television, film, theme parks, theatre, Internet, novels, comic books, and video arcades. In the case of this study, workshop ecologies could be added to this list. Hutcheon’s (2006) theory defines adaptations across media landscapes as “re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (e.g. words) to another (e.g. images)” (p.16).

For Hutcheon (2006), transpositioning incorporates: 1) transcoded texts from one genre to another; 2) a change of context and narratalogical point of view; or, 3) a shift in ontology, from an historical account to fictionalised narrative. She writes, “Just as there is no such thing as literal translation, there can be no literal adaptation” (p.16). Further definitions include transmutation or transcoding (Hutcheon, 2006), alternatively described as paraphrasing (Bluestone, 1957, 1971) that referred to a new set of conventions as well as signs, for example, novels to cinema, metaphorical writing paraphrased into visual imagery. Here the process of adaptation not only includes narrative strategies but also the mediums in which they are presented. Most theories of adaptation agree that the story is essentially the common denominator. Even so, Hutcheon (2006), adds further clarification to this definition, … different modes of engagement - narrating, performing or interacting. In adapting, the story argument goes, “equivalences” are sought in different sign systems for the various elements of the story: its themes, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on. (p.10)

Hutcheon (2006) details that “with each mode, different things get adapted and in different ways” (p.12), and each has different strengths and weaknesses. According to her, different mediums demand specific adaptation processes depending on their
intention to either tell the story (novels, short stories, historical accounts) or show the story (movies, ballets, radio, stage plays, musicals, opera) or enable the audience to interact with the story (video games, interactive processes) (p.14). What Hutcheon claims is that it is the story, the narrative essence, that is adapted across three modes of engagement – telling, showing, and interacting (p.27). Hutcheon (2006) proposes the roles of “screenwriter, composer, designer, cinematographer, actor, and editor” (p.82) (to name a few) join composers, directors, and choreographers as active adaptors contributing to the complex authorial processes of adaptation.

Within this study, three adaptive processes occurred. The first was adapting existing performance conventions to create new folk operas in the Intercultural Theatre Exchange Laboratory. The subsequent two adaptive processes came from the application and re-purposing of the source text, ‘Epiphany’ – a folk opera form, that was used across each performance site.

STAGE 1 Adapting existing performance conventions to create new folk opera forms.

History of Folk Opera, Papua New Guinea

Raun Raun Theatre
The name Raun Raun refers to the iconic round houses of Papua New Guinea and the initial function of the theatre company to tour the Market Raun circuit. Expressing a familiarity of language, costume, and other cultural coding with the rural milieu, Murphy (2010) identifies Raun Raun Theatre as a “State-sponsored group with a rural orientation in that its performers came from rural areas and at least half of its performances were, between 1975 and 1984, in rural villages” (p.69). According to Murphy, the most important aspect of Raun Raun Theatre was its “rural orientation and [that the] performance styles were embedded. The medium not only engaged people with social and political issues in a rapidly changing world but ‘humanised’ these issues” (p.160).

“existed and developed in a dialogic relationship, pulling together and at the same time pulling apart” (p.179). Encouraging change and reshaping of forms, Murphy subjected the two structures to the creative process and theatrical praxis of Raun Raun Theatre. Murphy (2010) claimed linking performance with tradition, village plays, and folk operas retained “the forces of their oral origins, the feeling force of dance, the picture force of mime and the story force of speech” (p.64). Murphy states both forms:

… as well as providing entertainment, aimed to show village and town people two ways of making meaningful dramatic performances from material available like songs, dances and stories, current affairs, interests and problems and the ever popular string bands and street clowning (p.58).

It was Murphy’s (2010) aim at the Goroka Teachers College Theatre (1974) to turn “literary arts into creative writing and spoken arts into creative drama” (p.56). His initiative was “to trust the students’ ideas and insights, and to take risks in staging them” (p.56). The outcome was two experimental productions: ‘Betlail’ the first production of folk opera, and ‘Poket Buruk’ the first village play to perform in Papua New Guinea. The following year (1975), Papua New Guinea gained independence from Australia. Murphy remained based in Goroka and created Raun Raun Theatre.

**Folk Opera**

Melkote and Steeve (2001) explain “folk media are products of local culture, rich in cultural symbols, and highly participatory” (p.252). Murphy worked in collaboration with students and was committed to developing traditional cultural forms of folk media in a modern context. He and his collaborators achieved this mix by combining traditional songs and dances with an origin story from the Siassi Islands. By improvising dialogue during the rehearsal process it enabled the construction and development of plot and narrative voice. What emerged was a performance of ‘Betlail’, the first of eight folk operas to be developed by Raun Raun Theatre in Papua New Guinea (1975 – 1984).

The term folk opera arose in the post-colonial 1960’s performance history of Nigeria and Africa. According to Laurence and Stovel (2001), its origins appeared from embracing traditional forms after these cultures were subjected to Western imperialism. For example, Duro Ladipo, a church musician, composed music to
adaptations of historical subjects for his “own secular folk operas” (p.20). Yoruba folk opera, Pavis concurred (1996) was a “theatrical form that relates back to the Alarinjo travelling theatre tradition that can be traced back to Yoruba culture as far as the sixteenth century” (p.35).

Aesthetically, Murphy (2010) drew from the folk media and cultural performance traditions of his actors and his personal interest in drama, dance, and music. His claim was that the performance forms his actors utilised were inculturated and embodied within the performing self. These cultural influences embodied within the performer include: Siassi dances; art and ceremony of the Gulf; farce traditions of Eastern Highlands and Simbu; Trobriand dance and story; Manus dance and Garamut music; and, Kiwai dance and Gogodala design (2010, p.33).

Murphy (2010) referred to this culturally eclectic palate as “syncretic creativity … a creative release from stylisation…the larger experiment was in the nebulus area of something greater than the sum” (p.248). He described tapping into a long cultural memory; Raun Raun actors, whose bodies were culturally informed, maintained contact with their own cultures and at the same time were part of constructing a national culture (2010, p.93). A player in the cultural politics of Papua New Guinea, Murphy believed the company was “also a transformational factor in its aesthetic environment” (p.11).

Compositonally, Murphy’s folk operas shared symbolic similarities with the tradition of Greek theatre. Thematically they investigated the relationship between human and supernatural, metaphorically exposing an underlying moral to audiences. As Murphy (2010) claims “creation and origin stories were an important part of this genre because of their significance for the history and cultural unconscious of the people” (p.58).

Structurally, a clear plot line delivered the performance in three parts intricately weaving lengthy oral stories and epic poems. Physically, the performers executed actions repetitious of their everyday life shared with the audience. Via lived connections to the stories and art forms, performers embodied heightened mimesis (mimicry) enabling audiences to identify with the imitation. Designed for large rural and urban audiences, the performance required a designated performance space and may have included the use of large artefacts for example, masks, props, scenery, and costumes of traditional dress. However, major differences from Greek theatre traditions for Murphy were that his folk opera genre revealed all action on stage
travelling freely through time and place and musical interludes provided emotional emphasis at key points (2010, p.63).

Murphy (2010) asserts that Raun Raun Theatre’s exploration of folk opera gave life to a new theatre tradition in Papua New Guinea: “All other Papua New Guinea theatre consciously or unconsciously relates to it with all the ironies this involves” (p.180). Ironically, originating for the rural and remote audiences, folk opera appears to depart from its grass roots audiences in 1978 to pursue both national and international acclaim. However, its counter form, the village play, thrived in the grassroots origins of remote and rural Papua New Guinea.

**Village Play**

Murphy (2010) proposed that folk opera gave Raun Raun Theatre both a national and international reputation and experience, but it was the “village play, which provided the Company’s ideology and rootedness, its centre” (p.179). Village plays used theatre as a way for the villages to investigate their own problems and drew techniques from popular theatre, theatre for development, satire and community animation. Murphy (2010) explained there has always been popular theatre, often called traditional theatre in Papua New Guinea, meaning all performance, communal and popular, in a real, and primodial sense. ‘Poket Buruk’ drew its aesthetic roots from the traditional plays of the Kainantu area, Eastern Highlands. Additionally, the aesthetic origin of barbarous, crude, and wild melodrama in village plays lies in the traditional plays and melodramas performed by the Namau, Koriki people of Papua New Guinea (Murphy, 2010).

Drawing intercultural compositional influences from Indonesian Ludruk theatre where “each Ludruk performance is a collection of prefabricated parts” (Schechter, 2003, p.58), village plays manipulated comical farce, song, melodrama, and the symbolic use of clown sequences inciting “raucous audience reaction” (Murphy, 2010, p.69). Contextual similarities covering a large range of social issues between Ludruk theatre and village plays existed. Schechter (2003) explains “Ludruk performers and audiences are usually lower-class city-dwellers personally affected by urbanisation, secularisation and the accompanying value changes” (p.58).

Parallels can be drawn between the actors and audiences of village plays. Songs, dances, clown scenes, and melodrama were presented in a designated performance space where the audience sat in a rough u-shape.
Both forms, to varying degrees, explore themes of modernisation “the imbalance that exists between a large deprived majority and a small elite minority” (Murphy, 2010, p.159). A significant difference between the deprived majority and the elite minority is the representation of progressive ideals. Schechter (2003) reveals that in Ludruk an aristocratic transvestite represents progressive ideals and remains spatially distanced from the audience; contrastingly, in village plays the progressive ideals are represented in a spirit figure who mingles with the audience (Murphy, 2010, p. 69).

In 1978 Murphy (2010) established a connection with Kidd and the ‘Third World Theatre’ network (p.161). Kidd (1984) details the progression of theatre for development as a participatory theatre used as a development tool in Independent Africa. He highlights the need for new approaches of dramatic work to become “participatory, critical and a catalyst for collective change” (p.12). Kidd believes that cultural development needed to proceed from the traditional roots of the people. He distinguishes Action for Cultural and Political Change as a unique model using the power of drama for transformation based on a participatory process rather than an ‘anaesthetising product’. Undergoing a transformation from an issue-orientated style of performance to a message-orientated style, the village plays “oscillated between a style of theatre, which fed into and from the community, and a style that was tailored to promote national social aims in the areas of health and development” (Murphy, 2010, p.72).

The success of the popular theatre campaign attracted the attention of the Papua New Guinea government. The company was commissioned to travel into remote villages where they would stay for four days, perform, conduct workshops, facilitate discussions, and show films. The company was intent on mirroring a problematic state of affairs in order for the audience to think about the issues involved rather than dictating responses (Murphy, 2010). Briefly, the forms of satire and community animation emerged within Raun Raun Theatre’s repertoire of village plays.

For Raun Raun Theatre, people have always meant the unity of the people and theatre has always meant art, both socially and culturally committed (Murphy, 2010). Working in a new socio-political history in post-colonial Papua New Guinea, Murphy claims Raun Raun Theatre’s forms of folk opera and village play artistically wove a contemporary performative fabric for Papua New Guinea. They expressed “a festive
sensuality understood throughout Papua New Guinea and in the art of all oral cultures where memory resides in the body” (p.212). Thus, unique to its context, a rich pattern of artistic history remains to inform and influence the future of participatory theatre addressing the issues of Papua New Guinea in the twenty-first century.

**Intercultural Theatre Exchange Laboratory**

The environment created within the Intercultural Theatre Exchange Laboratory enabled percipients to collaborate in creating new forms of folk opera that drew together different performance conventions. From this foundation these folk operas were applied in new workshop ecologies.

The application of this knowledge was a three-way enquiry cycle.

- Practitioner-researcher collaboratively co-creates ‘Epiphany’ – a folk opera form.
- Practitioner-researcher applies ‘Epiphany’ – a folk opera form within PNG – Life Drama training Karkar Island. The research question studied was how to utilise this form of Applied Performance and transfer the ideas and information within culturally familiar workshop ecology?
- Practitioner-researcher applies ‘Epiphany’ – a folk opera form, outside PNG – *Expanding Horizons* curriculum unit, Canberra. It is worth noting that percipients involved in this setting identified as not ever having experienced this form as a teaching/learning process.
STAGE 2  Application across workshop ecologies

Believing teaching techniques are transferable if they are highly tailored for each new situation, Kidd (1984) advises, “borrow or steal whatever seems useful, work out own strategies: objectives, operational contexts, and resources” (p.8). Kidd detailed how an animateurs’ praxis organises and facilitates the participation of local people in co-intentional educational activities that help to make positive changes to their communities. It was my challenge to introduce ‘Epiphany’ – a folk opera form, created in the Intercultural Theatre Exchange Laboratory, as a co-intentional educational activity, that provided the potential to help make positive change in the incongruous contexts of Life Drama and Expanding Horizons.

Many performance conventions were used to create ‘Epiphany’: culturally familiar songs and dances, drums, repetition, adornment, and a dreamscape. ‘Epiphany’ was effective within the dramatic action when a character was facing a decision on a number of levels. The dramatic narrative in both sites meaningfully positioned the main character to make a life-changing decision. This meant that the starting point for the workshop was known; however, there were multiple possibilities the workshop process might explore, with some paths more probable than others. The
probability of outcomes depended on social, cultural, geographical, and economical contexts impacting the workshop experience. It was the leader’s challenge to be responsive to the lived experience that enhanced workshop outcomes.

**Purpose: ‘Epiphany’ and its features.**

‘Epiphany’ has the following features:
1. Drawn from performers cultural context
2. Used dream sequences in the narrative
3. Adapted and fused folk opera conventions: *story force, picture force, feeling force*
4. Evoked a cosmological order
5. Precipitated a decision

**Re-purpose: Applying ‘Epiphany’ to address stakeholder’s commissioning.**

Part of a leader’s challenge, as already identified, is to acquire the necessary knowledge and understanding to assist in decoding the cultural contexts between leader and percipients. Then the leader must be able to recode this into culturally appropriate content and form. Two vital keys to the re-purposing process of Applied Performance forms is that the narrative is created by, for, and with percipients, and that it imitates a replication of their contexts, evoking self identification. The ‘aesthetic charge’ of the workshop experience depends on the tangible and intangible connections between the fictional and real worlds of the percipients.

**Offer: Leaders offer ‘Epiphany’ form to percipients.**

Transformation of the folk opera can only occur when it is offered to percipients to accept or reject or re-shape. If they accept the offer of the fictional world, the percipients’ interactions with the performance conventions enable an organic adaptation responding to leaders’ input. If they do not accept the offer, no interaction occurs and leaders revisit the re-purposing process.

It was my experience that ‘Epiphany’ was offered, accepted, and engaged to effectively perform a dramatic function in both workshop ecologies. These experiences revealed that adaptation was not imposed. ‘Epiphany’ was transformed via cultural interaction and integration, activating what Lo and Gilbert (2002) refer to as “both centrifugal and centripetal forces in the process of mutual contamination and
interaction” (p.44). Barucha (1996) portrays this as a cyclical process: “Such a process can be most effectively visualised, not through straight lines or vertical or horizontal paths but through spirals moving inwards and outwards” (p.164).

STAGE 2.1 Applying ‘Epiphany’ - a folk opera form - Karkar Island

The first stage of cross-pollination was to apply the folk opera to Karkar Island. The application process emerged via the pedagogical practice of ‘immersion, surrendering and perception’ phases of an aesthetically charged workshop experience (Dewey in McLean, 1996, p.9). It was a specific choice of the leaders to apply ‘Epiphany’. The leaders had built relationships and a mutual sense of trust with percipients to enable a deep level of engagement. The dramatic narrative positioned the character Sam facing a decision to go for HIV testing. To be seen going for a HIV test can be highly shameful in certain areas within PNG. In the Intercultural Theatre Exchange Laboratory, Madang, when a character was facing a life changing decision, the PNG performers suggested dreaming as the solution. Choreographed by the PNG performers from culturally familiar dances and moves, we created a dream in which the character’s deceased mother appeared and delivered guidance. This laid the foundations for the features of ‘Epiphany’. As leaders we asked, what would it take to make Sam to choose to go for testing? It was the percipients’ task to create a dreamscape that would influence Sam’s decision using the features of ‘Epiphany’.

Immersion Phase

The pretext was a significant inception point of the immersion phase. It identified the situation Sam was in, breathing life into the character ‘Onpain’. It engaged percipients with the use of culturally loaded phrases, deepening the dramatic tension and heightening the dramatic action of the Open Story and, in turn, percipients’ ‘buy in’. The pretext used culturally specific symbols and metaphors that powerfully connected the percipients to the dramatic narrative in order for them to create a dreamscape that would convince Sam to go to the hospital for the test.

The pretext, Papa Papa, is a short piece of prose in Tok Pisin from the perspective of Onpain to her Father Sam.
Papa, Papa,
Kirap na lukim star I karai
Paia I kukuim galip diwai
Ol Snek I danis
Papa Papa, mi poret
Noken lusim mi.

Papa, Papa,
Wake up and see the sky crying
Fire is burning the gallip tree
The snakes are dancing
Papa, papa I am afraid
Don’t leave me.

Surrendering Phase
Three groups all moved into their own spaces to begin discussing and designing scenes. Initially very soft group discussions gave way to physical rehearsals and improvisational use of dialogue, song, and dance. This culminated in a Friday afternoon performance. Percipients requested to re-perform the scenes the following Monday in Sing Sing bilas (traditional dress). Sing Sing bilas enhanced performativity meaningfully connecting the percipients’ lived experiences with the narrative.

Perception Phase
Percipients, via translation, discussed their experiences of applying ‘Epiphany’. A strong sense of meaningful engagement was shared in the ability to perform in Bilas. A strong sense of unity was displayed towards Sam’s friend for accompanying him to testing. Consensus from the group revealed that whilst Martin had also taught a dance from the Intercultural Theatre Exchange Laboratory, it did not deepen the experience for percipients as they had their own dances to draw from to symbolically illustrate meaning. Learning a new dance did not have the same meaning as drawing from culturally specific dances. This opened up the convention of co-authorship and re-purposing of ‘Epiphany’ across workshop ecologies.
STAGE 2.2 Applying ‘Epiphany’ - a folk opera form - Canberra

Re-purposing ‘Epiphany’, in Canberra (Expanding Horizons) was the next stage of cross-pollination. Within the workshop, again the re-purposing process emerged via the pedagogical practice of ‘immersion, surrendering and perception’ phases of an aesthetic experience. This involved the careful introduction of ‘Epiphany’ into the dramatic narrative. A shared sense of mutual trust was building between the leaders and percipients. An intention of this study was to transfer forms across workshop ecologies. Therefore, our dilemma was how could we use a folk opera form from completely foreign origins and make it relevant to both culture and context? The character Frank needed to look at how the decisions in his life could impact potential outcomes in his future. Frank was the type of character who would not listen to a dream easily. Percipients’ task was to create a hallucination for Frank to experience whilst in intensive care (after suffering heart surgery to repair a mitral valve) that would influence his decision.

Immersion Phase

The pretext, My Dad Frank, is a short video clip. It is from the perspective of Paris (10 years of age), who is filming her father Frank (Haseman) in hospital awaiting heart surgery. In the previous workshop in March, percipients were asked to write a prophesy for Frank’s future. Percipients were encouraged to develop an event that might provide the protagonist Frank with the opportunity to change positively. They were to write their suggestion for the catalyst on a blank sheet of paper and seal it in an envelope. The envelopes were collected and whilst most resonated with a major health scare, the leaders settled on the narrative journey of Frank experiencing major heart surgery.

A DVD was made featuring Frank’s family visiting him in hospital. The DVD was a significant point of the immersion phase. The reader will recall that it is in acceptance and embodiment of collaborative authorship that percipients have an ownership of choices made in the dramatic storyline. In the DVD, Frank’s daughter, Paris, personifies the situation for the percipients. As his daughter and with her child’s voice, the scene was able to breathe believable life into the character of ‘Paris’.

The DVD was made with a handheld camera, and this method of filming stylistically supported the aesthetic engagement – building belief in Frank’s situation.
and Paris’s observation of it. Kattenbelt (2006) explains that, “the use of media technologies is to extend the lyrical and epical modes of representation, for the sake of the intensity of experience and the reflexivity of thought” (p.37).

The visual medium also reveals Frank’s vulnerabilities and reinforces his important relationships with his wife and daughter. It enabled the percipients to see the players ‘on location’ as opposed to performing in the classroom space and also talked directly to their cultural contexts. The percipients were able to see the analogous fragility of Frank as he undressed and swapped his suit for a hospital gown, according his daughter one last wish – to film this precariously personal experience raw with humour and reality. It is this voyeuristic nature of the footage that deepens the dramatic tension, heightening the dramatic action of the Prophetical and in turn percipients’ ‘buy in’. There was also a permission to perform being given to the group by the leaders with the performativity of the ‘media’ adding to the dimension of their classroom performance.

Resurfacing within the practice of this study, the visual form of the Sepik mask (as seen in the photograph on the cover) was used to evoke a creative and performative space for the Canberra percipients to enter – a world away from its Papua New Guinea origins. The textual form that was evoked by the yam mask acted as a stimulus for percipients to enter an entirely different cultural and performative domain from their Defence ‘worldview’. As a cultural artefact, the mask created a particular aesthetic feeling and tone that allowed the workshop leader and percipients to give voice to the dramatic pursuits of the practice that, in this case, was the enactment of a dream sequence.

**Surrendering Phase**

Following this, the four groups all moved into their own spaces to begin discussing and designing. Some groups researched Greek Chorus on the Internet, one group looked at Youtube clips, another photocopied a face template to create A4 masks, and three groups used drums. One group worked with the blinds; another group worked with the pole in the middle of the space; two groups performed in front of all blinds pulled shut. I invited the audience to sit on the floor. There was some jesting resistance but the request was embraced accordingly. One by one each group presented their scenes. I filmed, whilst the remaining leaders, Course Coordinator, and percipients sat on the floor. I then asked if the group, as a whole, would perform
all four simultaneously - round robin style - with four remaining audience members lying on the ground as Frank in hospital. Again I was filming, whilst the remaining leaders and Course Coordinator lay on the floor in-role as Frank.

**Perception Phase**
Following the performance percipients engaged in a group discussion unpacking their experiences. Majority of the students expressed a surprised, yet meaningful, connection to the style and nature of the work.

**STAGE 3 Reflection and Evaluation**
The final stage was determining the success of the transfer. Barucha (1996) proposed a reflexive cycle:

> a ‘seed’ as it were, from the source culture which travels through translation into the subjectivity of one’s own cultural accumulations and is then returned to the community of actors in the form of an exercise where it enters their inner worlds, stirring their own internalisations of an archetype, from whence another process begins, moving outwards dilating towards a knowledge of the text (p.164).

Exceeding her expectations, the EMCPM Course Coordinator lay on the classroom floor and experienced the 2010 DMO cohort meaningfully perform Frank’s hallucination manipulating movement, text, and song. The activity moved the percipients into performance and aesthetic engagement that the Course Coordinator had assumed too threatening and alienating. The power of the learning experience was that we took the form and offered it to the percipients. The success in Canberra was explicitly detailed in the reflective dialogue following the performance experience.

Male 1: I guess we are all used to performing professionally in front of people, in a different context, (group laugh) so taking us out of that context and putting us into this and then we're sitting inside trying to think ok, audio, visual, drama. Completely out of the box for me, completely out of the box, and trying to get something that was sort of coherent together, stretched us.

Leader: And not crappy.

Male 1: Yeah, we didn't want it to be crappy.
Prior to ‘Epiphany’, in earlier activities, percipients had been up out of their seats. A willingness to play, acceptance of dramatic journey, and a high sense of trust came from the timing of the exercise as it was situated in the middle of the workshop. The DVD, *My Dad Frank*, presented a powerful performance context and inception tool. Visual image stimulus introduced poetic spaces away from the literal and analytical, thereby facilitating refractions on the same event. Each group supported one another in the surrendering phase. The audience was made to abandon the security of their chairs and sit on the floor, challenging all usual patterns of behaviour and reinforcing the aesthetic domains of the activity. Qualities of *story force*, *picture force* and *feeling force* (chorus, song, gesture, story, ritual, dilemma, drums, and mask) unmasked the thresholds into metaxis for the percipients and leaders.

Individual commitment provided permission for those less willing, or aware of how, to enter the state of metaxis.

**Leader:** I can even feel it here (gesturing to chest) it was so moving. I guess that's because I have followed Frank for now three years we have been developing Frank's story and that's the most powerful moment I've had in the drama. So thank you. It was really, really strong and beautiful, really quite musical…

**Coordinator:** Another aspect that I particularly like, was this group when their movement repeated, that sort of rhythmic sense of coming up, that was quite, in a way, quite horrific. It really emphasised the horror of the experience (group laughs). I know it initially didn't quite work but with the second go the body so powerfully supported what you were saying. I really found that quite touching.

**Coordinator:** Strong individual voices would just come with a key message and there would be that sense of reverberation, so I felt really quite disturbed by what I was experiencing.

**Male 2:** I actually found talking about the message we were going to make / give wasn't difficult, because we are talking about feelings…but the method used in projecting that, conceptually was uncomfortable, but I have to admit being the third group was very helpful, or I mean a later group because I had trouble getting into the idea of acting a character
or something, until I saw others do it and I saw how actually effective it can be.

Coordinator: It transformed you.

Male 2: And suddenly there's something to not just saying it, there was actually also something to performing it I was avoiding, before I saw other people do it (Group Discussion, April 21, 2010).

Conclusion

This research claims that the features of ‘Epiphany’ - a folk opera form, are effective in the way they engage performativity. Within the dramatic narrative of an Applied Performance, ‘Epiphany’ can be implemented when a character faces a life altering decision; the complexity of the situation causes fear and indecision. A number of Applied Performance forms and conventions could be used to propel the action. ‘Epiphany’ provides the opportunity for percipients to creatively explore and express the decision making process through a dream sequence. A dream sequence allows the complex issues a charactering is experiencing to be presented in a fragmented and stylised form. This form provides the platform for percipients to performatively use metaphor and symbol. In a fragmented and stylised form the pertinent issues become clear and can form a catalyst for change.

An outcome of the effectiveness of folk opera was that on Karkar Island it connected to and reinforced the cultural performativity of the percipients. What if we were inflexible with our timeframe and prevented the Karkar percipients from repeating the ‘Epiphany’ in traditional dress? The vitality of their culturally specific performativity empowered implicit understanding of the human context as congruent with their own lives. Whilst in direct contrast, the effectiveness in Canberra occurred for the very opposite reasons - it was due to the interjection of foreign and dissimilar elements from the cultural performativity of the percipients that made most impact. By embracing the nature of a stochastic process, we enabled collaborative co-artistry and co-authorship.
Author’s recommendation: view DVD here

FIGURE 12
Filmic Fieldwork and Findings, cover
CHAPTER SEVEN – INTERSECTIONS – Interrelating research findings

By proposing key findings of the study this final chapter concludes the unmasking of workshop ecology in Applied Performance. The journey of this study is detailed in this multi-modal thesis as an extensive practice-led process with the potential for many research outcomes. As the research was undertaken, themes that were revealed included cross-cultural performance, community agency for change, gender issues, communication, and leadership skills. My interest in this practice-led research arose from previous experience as a teacher-artist and drama practitioner. The appeal of the study was to engage in a new performative research paradigm that drew from the working methods and outcomes of my creative arts practice; and, to develop new skills and knowledge in performative research outputs. I went about this by implementing performance techniques across two discreet landscapes. I combined more traditional research methods with a range of digital documentation that mapped the “sensations, signs, ruptures, phenomena, ambiguities and contradictions” (Veller, 2005, p.2) of the emergent research process. As the study advanced, principal research focuses emerged around workshop ecology and the development of folk opera forms. This led to the specification of two research questions.

To meet the challenges of these two research questions the study established and researched two performance sites, along with two pilot workshop sites and an Intercultural Theatre Exchange Laboratory. Anglo-Australian and Melanesian cultural, geographical, socio-economic, educational, and political contexts informed the learning design in individual sites. As previously outlined, the theoretical frames of Applied Performance and experiential learning structured the development of practice. Within each context, adult learners and commissioning stakeholders were engaged in the learning milieu. To discuss findings, they will be directly related to research questions.

Research Question One

What constitutes workshop ecology in Applied Performance and how may understandings of its dynamics assist the Applied Performance practitioner? Comparing and contrasting two radically different Applied Performance sites develop these understandings.
The research shows that the ecology of a workshop is composed of five dimensions: 1) the leader; 2) percipient; 3) the learning design; 4) space; and 5) time. The study of these five dimensions constitutes *workshop ecology*. Identifying what these dimensions are and how they function in an interdependent and dynamic relationship has significant influence and impact on overall workshop experiences. Workshop ecologies can vary greatly depending on cultural, social, political, economical, and educational contexts. It is clear that *workshop ecology* is characterised by a stochastic nature, which acknowledges the vital connections and complex set of interactions that occur during an aesthetically charged learning experience. Chance and the randomness through constant change are bound by time and space in all stochastic systems. A further dynamic element of *workshop ecology* is the symbiotic relationship between leaders and percipients. Working together to create outcomes, leaders and percipients respond to stimuli, which comes out of their personal and cultural environments.

Implicit within the leader’s management of the commissioning agent’s brief is individual practitioner’s knowledge, skills, and experiences. In this thesis, I have demonstrated that an understanding of *workshop ecology* sharpens the pedagogical process that, in turn, assists the leader to reflexively manage the workshop. By having knowledge of what constitutes *workshop ecology*, this study proposes that this awareness releases the leader from imposing limits and assists them to remain open to lived workshop experiences. Emanating out of such awareness a leader is able to work as a genuine co-artist with percipients and co-practitioners.

Understanding the complexities of *workshop ecology* enables leaders and percipients to transcend pre-determined roles as defined by their contexts. In the fieldwork studies presented, both leaders and percipients transcend in the metaphorical and literal spaces constructed by the Applied Performance. That is, they exceed the prescribed implicit roles, relationships, and situations that bind them geographically and logistically within the workshop learning experience. The movement out of prescribed roles and relationships promotes transcendence into another realm, here referred to as the fictional realm where the co-artists are able to imagine a world that is analogous to their everyday world.

This entry into the fictional world occurs through a complex set of interactions made possible by the leaders’ mastery of the elements of the *workshop ecology*, which in turn opens the pathway for leader and percipient to access the metaphorical and
symbolic contexts of an Applied Performance. Boal (1995) refers to this as metaxis: “the state of belonging completely and simultaneously to two different autonomous worlds” (p.43). The form of *workshop ecology*, as depicted in this study, needed to provide a space for risk, where potential embarrassment and inhibitions of percipients could be managed by the leader to allow for the ‘suspension of disbelief” enabling percipients to go beyond themselves.

A detailed knowledge and understanding of *workshop ecology* enables leaders to share meaningful learning experiences with percipients. Understanding percipients’ limits and how they can go beyond these limits relies upon the leaders’ responsiveness to logistical, performative, and cultural influences.

This study claims a fundamental element of *workshop ecology* is its stochastic nature. That is, although some structure and planning can be held constant and acknowledges original pre-planning, *workshop ecology* by nature values the leaders’ ability to welcome random elements as catalysts to deepen percipients’ experiences. These catalysts can occur during the planning phase in response to stakeholder feedback and/or spontaneously during the workshop in response to percipient’s engagement. It is via the leaders’ ability to acknowledge and harness these catalysts that directly emanate out of the percipients’ lived experiences, and not some pre-conceived estimate of how they might or should respond that the utmost potential for change can occur.

An important finding concerning *workshop ecology* centres on the suggestion that it is the capability of the leader’s praxis to develop fluidity between pre-determined and random workshop elements, as they occur, in time and space. The pre-determined elements include the leader's intentions and planning, the percipients’ intentions and prior experiences, the learning design, the designated workshop space, and the duration of the workshop. The random elements of each workshop are influenced by the cultural, geographical, political, social, educational and economic contexts specific to each site. These involve the leaders’ behaviour in response to the percipients’ behaviour and actions in light of the influences listed above, the environmental conditions – this includes what pre-occupations percipients are dealing with at the time and how spontaneously time and space are managed.

In this study it is clear that an understanding of *workshop ecology* is of central importance when workshop leaders use performance forms across intercultural and international contexts.
Research Question Two

How may forms of Applied Performance, specifically created in and for one workshop ecology, adapt and be applied effectively in another? What are the implications of this successful transfer of forms for Applied Performance practitioners?

The Intercultural Theatre Exchange Laboratory was specifically created with the intention for Life Drama to connect with the cultural performativity of Papua New Guinea. As outlined in Chapter Six, Raun Raun Theatre shared elements of their culturally codified performative practice with Life Drama. In exchange, Life Drama shared forms and conventions of Applied Performance with workshop percipients. Traveling to Madang, the Life Drama team immersed themselves in a two-week creative process with the Raun Raun Theatre performers. Together they adapted and co-created four folk opera forms. These forms were founded on the folk opera principals of story force, picture force and feeling force. The PNG performers drew from their personal and culturally specific dance, movement, gesture, dress, stories and contexts and shared these forms with the Life Drama team. Culturally appropriate skills, knowledge, and experiences of these performative contexts were exchanged. ‘Epiphany’ – a folk opera form, emerged from the practice as a relevant form that could be applied on Karkar Island and re-purposed in Canberra for the other performance site under review of this study.

As the research question demonstrates, I approached the PNG site with the intention of locating a form that could be meaningfully re-purposed – in this case the folk opera form was identified for re-purposing – across workshop ecologies. Taking a form from one workshop ecology and applying it to another involved high levels of risk – educationally, culturally, and personally. A significant challenge was whether the percipients in Canberra would be able to take that risk? Would they trust each other and the leaders? How would they accept co-creation? Would they respect the use of cultural artefacts in the dramatic context?

In applying ‘Epiphany’, I identified that what was needed was a highly stochastic process. By this stage of the study, I was mindful of the principals of the workshop ecology framework. By applying both a stochastic approach and workshop ecology, I was able to successfully adapt and re-purpose performance forms across
different workshop ecologies. Digital documentation demonstrates the achievements of workshop outcomes.

**Implications for Applied Performance practitioners**

In the following paragraphs I detail the significant findings of the successful adaptation and application of Applied Performance forms across workshop ecologies - from Karkar Island to Canberra. What became apparent is that despite the cultural differences between the two performance sites, six integrated elements were common in both sites. At first sight it may seem that these elements are relatively obvious, yet each significantly contributes in a dynamic way to both the *workshop ecology* and the successful adaptation of folk opera forms, and merits inclusion in this final chapter.

**Trust – creating a safe space**

In order to enable the successful transfer of forms across workshop ecologies, leaders and percipients are required to mutually establish and maintain a safe workshop environment. *Workshop ecology* evolves with the trust between leaders and percipients. In the work undertaken, a safe space in both contexts provided physical, emotional, and logistical boundaries for both the percipients and the leaders. In order to express personal life stories and to accept differences and experience processes of discovery, both groups needed to have the confidence to take risks and step outside their comfort zones.

In PNG the initial contact and introduction to the workshop with the percipients involved mutual sharing of origin stories and sensitive personal information that is shared between those who are willing to trust one another. The sharing was crafted to begin with broader more abstract creation stories to allow percipients to establish their cultural worldview and culturally acceptable ways of moving into the workshop. Leaders responded with their own origin stories that were meaningful in their own context.

In Canberra a similar process was adopted. A structured form was designed to encourage percipients to share personal information and form a deeper understanding of the individuals within the group. The leaders recognised the culturally acceptable behaviour and boundaries and allowed the *workshop ecology* to evolve within those boundaries, which ensured they were in a safe working environment. A relationship
McLean (2009) identified three aspects of how a safe space was created and used in the two performance sites. First, “where interpersonal communications took place amongst co-creators” (p.248), trust was established between percipients and leaders within the physical location of the space. Second, trust was built in personal and private inner spaces “where for both leaders and percipients intrapersonal meaning-making occurred” (p.248). Third, trust enabled transitional spaces “where metaxis occurred and this space acted as an intermediate area of experiencing new ideas and concepts (p.248). McLean’s three aspects of a safe space were essential for the work to be effective.

**Respect – respecting self, others, interactions and culture**

Respect of self, others, interactions and culture interplay to cultivate a climate of mutual understanding, and underpin the transference of forms across workshop ecologies. Respect was fundamental to the creation, adaptation, and re-purposing of ‘Epiphany’ across workshop ecologies. Self-respect was a primary quality each practitioner possessed. With self-respect, leaders were open to temporarily suspending their belief system in order to accommodate cultural differences for the purpose of the learning process. Self-respect ensured the leaders were thoroughly prepared and equipped with pertinent information and implementation methods relevant to the learning design. In addition, they were able to adapt their practice to act on challenge and accept criticism as an opportunity for positive change. Through reciprocal respect an understanding of *workshop ecology* was able to establish creative, emotional, and physical safety within the learning space, in the cultural context of the percipients.

The Life Drama research project employed local professionals to provide ongoing support to the project. At each site in PNG, a local Research Advisory group identified the cultural aspects relevant to the commissioning. Leaders’ respect for the culture grew through the knowledge provided by the Research Advisory group on topics such as culturally specific gender and sexual taboo, spirituality, and kinship structure. Respect then became reciprocal between the percipients, leaders, and stakeholders enabling the outcome a deeper meaning.

In Canberra, the leaders went in with an awareness of potential boundaries, resistances, and limitations that were accepted of that particular group. Respect came
from knowing which boundaries could be stretched or pushed and which could not. Timing became critical for introducing the performative challenges of re-purposing the folk opera form. Mutual respect needed to be in place in order for the transference to be accepted and adapted.

This study claims that a respectful practitioner is comfortable with their skills, knowledge, what they have to offer, and be able to relax in the setting in which they are immersed. In the case of extracultural (Lo & Gilbert, 2002) knowledge and skill acquisition, the practitioner must acknowledge the original culture and employ new skills with cultural sensitivity. Equivalently, in the case of transcultural (Lo & Gilbert, 2002) knowledge and skill acquisition, the practitioner must respect the new cultural context and how the work will be received.

**Sharing – collaborating in the creative process**

In order for forms to move there has to be a preparedness to collaboratively share the creative process. When this happens these become acts of co-creation. The fieldwork identified that adaptation cannot be imposed. Adaptation occurred in the co-authored collaboration of percipient ownership.

The development of the open text story in PNG was collaboratively shared between the leaders and percipients enabling the adoption of the folk opera form. Percipients incorporated culturally specific dance, gestures, songs, symbols, and metaphors into the form, heightening relevancy for all concerned.

The Prophetical in Canberra enabled percipients to offer alternate consequences and reactions to the events in the story. The nature of the folk opera form challenged percipients to think in a more symbolic and physically creative way. The inclusion of mask, drums, song, gesture and the manipulation of the physical environment gave percipients permission to make the creative and performative transference of the folk opera form.

Embracing the stochastic nature of *workshop ecology*, a dialogic process provided agency and opportunities of sharing control and influence between percipients and leaders in both workshop ecologies. Thus, with the co-creation of form, there was co-creation of value. The power of this was seen in the percipients’ connection to performance in traditional dress on Karkar Island, and the percipients’ post-performance discussion of their experience in Canberra.
Intersection – intersecting points of cultural specificity

In order to effectively transfer a form across workshop ecologies an identifiable link to the original ecology must exist. This is the intersecting point between the two, without which there is no transference of form.

One important factor was that these groups shared universal themes such as life-changing decisions. In PNG this decision carries cultural implications and could mean life or death in the face of sexually transmitted diseases. In Canberra decisions impacted on the work, family, and social life balance reflected in the leadership styles of percipients. The intersecting point of dreams and nightmares, though culturally specific, were used as the catalyst in each dramatic narrative. In the process applied in each site artefacts from PNG emerged as an intersecting point. A Sepik yam mask and drums have specific cultural meaning at their source, as reflected on Karkar Island, and yet the percipients in Canberra were able to imbue those artefacts with parallel cultural specificity.

The study revealed points of intersection supported the adaptation of form across the inconsistencies of language, logistics, life experience, and learning design of the two workshop ecologies.

Limitation – utilising limits

In understanding workshop ecology leaders recognised that even though there were limits in what could be learnt and attained in a given timeframe, it did not necessarily limit the outcome or the opportunity for creation, re-purposing, and adaptation.

In PNG accepting the limitations of cultural understanding, the limited ability to learn local languages, customs, rituals, values and beliefs, leaders were able to remain open to opportunities that evolved within the practice. Leaders provided activities that were not language specific which allowed the percipients to incorporate customs, culture, values and beliefs independent of the leaders; consequently, the percipients could take ownership of the whole experience because it applied to them more than it did to the leaders.

In Canberra the limitations of cultural norms were specific to the corporate cultures of the percipients and their lack of exposure to and experience of performance as a style of communication. As the percipients’ experienced this performative style of communication and explored alternatives to the corporate culture, their outcome was heightened and enriched. Interestingly, a far more
imaginative and performative approach is evident in the subsequent work of percipients that had experienced the folk opera form to the parallel work of percipients from previous years who had not.

**Leadership – leading through collaboration**

Working with my co-practitioners, I observed that a deep understanding of *workshop ecology* was central to their practice. They built relationships with percipients and stakeholders. They valued co-collaboration and co-artistry with other leaders and percipients. They strived to create and facilitate an engaging and relevant learning design open to stochastic processes. They managed time and space in different contexts. Yet it became apparent, that an understanding of *workshop ecology* alone was not enough to enable the successful transference of forms. Depending on their own personalities and training, each workshop leader’s ability to ‘be fluid’ and to access their own personal tacit knowledge was dependent on their skills and expertise in:

1) Applied Performance;
2) understanding of *workshop ecology*; and
3) developing and responding to interpersonal communication.

Therefore, this study claims that critical knowledge, skills, and experiences will assist a practitioner to effectively apply performance forms and conventions in and across workshop ecologies. However, demonstrating a deep understanding of *workshop ecology* through their practice and ability to effectively respond to interpersonal communication will equip an Applied Performance practitioner to embrace the stochastic nature of workshop experiences. Thus, an understanding, demonstration and application of all three competences are essential to support the ‘fluidity’ of an Applied Performance practitioner in harnessing the potential of stochastic processes.

**Suggestions for further research**

Moving this multi-modal thesis into a research realm that has a wider application raises questions that specifically address *workshop ecology*, Applied Performance, and digital documentation.
**Workshop Ecology**

How can a parallel formula/equation of a stochastic process for a workshop-learning environment be created? How can critical elements and variable elements of *workshop ecology* be explored?

**Applied Performance**

How can specific forms be applied to different cultural contexts, for example, how can ‘Epiphany’ - a folk opera form, work in yet again another different culture and place? How can it work in a different time, but similar place? How does it hold up over time? How could this be applied for a completely different purpose? How can it be applied to an individual learning process, one on one as opposed to group work? What other forms could stand up to the transition?

**Digital Documentation**

How can mediated representations of practice be used to document further practice-led research?

**Conclusion**


The exegetical writing shared the story of my research journey. Mapping the territories of Applied Performance and experiential learning defined the domains of the practice of this research. The fields of drama education, theatre for development, and theatre of the oppressed assisted me to understand and explicate the lived workshop experience and identify and frame a more inclusive and substantial term, which I have coined as *workshop ecology*. An investigation of cross-cultural theatre practice also supported situating my practice within an intercultural exchange. As well, research into adaptation theory aided the identification of different types of adaptation processes and transitions of forms. I adopted practice-led research methodology to understand and illuminate the incongruous contexts of the practice of
this research, and to respond to research outputs through practice by developing mediated representations of practice.

The photo-book visually illustrated the research experiences. The photo-book juxtaposed visual images, to compare and contrast the two workshop ecologies. Explaining essential narrative and contextual information, text was used to complement the visual literacy. The photos were positioned to chart the dynamic and diverse research experiences.

The *Filmic Fieldwork and Findings* directed the composition of text with photography and audio/visuals to capture and reveal the research experiences. This mediated representation detailed the lived experience of ‘Epiphany’. It re-presented the creation and application of the folk opera form in PNG and the re-purposing of it for use in Canberra. The constructed video clip enables peer reviewers to witness and interpret the research in action through their own cultural and personal lens.

This has been an experiential research and learning journey. It has included travelling to and working within two discreet performance sites, to develop an understanding of *workshop ecology*, then to adapt and re-purpose Applied Performance forms. It has involved analysing workshops to create a framework of *workshop ecology*, and encompassing new media skills to create mediated representations of practice that address the research questions. It has integrated intercultural performance practice across workshop ecologies. It has gathered together theory and experience. It has involved publishing an exegesis, a photo-book and DVD to demonstrate the richness of human beings in the lived world.

Now, a new cycle begins…
APPENDICES

Appendix 1: Performance Ecology Written Survey

This survey asks you to detail your experiences with performance activities. These activities may be formal (such as attending the movies or theatre), and informal (such as with hobbies or celebrating family achievements).

1) Demographic information

1.1 Gender: Male/Female
1.2 Age: 20 – 29 30 – 39 40 – 49 50 – 59 60 – 69
1.3 What is your level of engagement with religious service?
   weekly monthly biannually annually special occasions none
1.4 Highest level of education completed:
   Primary school
   Secondary school
   Undergraduate degree
   Post-graduate degree e.g. Master degree

2) Watching performances at live events

How often do you attend the following:

2.1 Theatre
   weekly monthly biannually annually special occasions never
2.2 Music concert
   weekly monthly biannually annually special occasions never
2.3 Sporting events
   weekly monthly biannually annually special occasions never
2.4 Opera
   weekly monthly biannually annually special occasions never
2.5 Dance
   weekly monthly biannually annually special occasions never
2.6 Children’s performances
   weekly monthly biannually annually special occasions never
2.7 Art exhibitions/galleries
weekly    monthly    biannually    annually    special occasions    never

2.8 Museum
weekly    monthly    biannually    annually    special occasions    never

3) Watching performances through media

3.1 Watching TV? yes / no 1hr/day 3hr/day 4+… never
3.2 Listening to the radio? yes / no 1hr/day 3hr/day 4+… never
3.3 Listening to music? yes / no 1hr/day 3hr/day 4+… never
3.4 Going to the movies? yes / no
weekly    monthly    biannually    annually    special occasions    none
3.5 Watching DVD’s? yes / no
weekly    monthly    biannually    annually    special occasions    none
3.6 Using mobile devices e.g. watching youtube on mobile? yes / no
weekly    monthly    biannually    annually    special occasions    none

4) Your participation in events or programs

Do you personally learn, make or perform:

4.1 music in the past occasionally frequently never
4.2 dance in the past occasionally frequently never
4.3 film in the past occasionally frequently never
4.4 drama in the past occasionally frequently never
4.5 literature in the past occasionally frequently never
4.6 visual arts in the past occasionally frequently never
4.7 digital media in the past occasionally frequently never
4.8 competitive/social sport
in the past occasionally frequently never
4.9 physical hobbies e.g. show dogs / field exercises
in the past occasionally frequently never
4.10 Have you ever performed these activities in public, had work displayed or published? ……………………………………………………..
4.11 Do you demonstrate your enthusiasm for sporting teams especially around grand final times e.g. wearing team colours? yes / no
4.12 Do you participate in physical exercise? yes / no
  fitness  social  competition  never

4.13 Do you participate in a leisure activity? yes / no
If so, detail what and how often?
...........................................................................................................................................
...........................................................................................................................................

5) Childhood participation in events or programs

5.1 How active were you as a child in any of the activities listed above?
frequently  occasionally  intermittently  when you had to  never

5.2 Please list any training you received in any of the activities listed above.
...........................................................................................................................................
...........................................................................................................................................
...........................................................................................................................................

5.3 Please list any activities your children, or any children you are close to, are currently enjoying.
...........................................................................................................................................
...........................................................................................................................................

6) Performance activities in professional development

Have you ever attended a training workshop (other than Expanding Horizons) at which you were asked to:

6.1 Role-play? yes / no
Rate your learning experience 1 = ineffective, 10 = highly effective
1  2  3  4  5  6  7  8  9  10

6.2 Interact with a make believe character? yes / no
Rate your learning experience 1 = ineffective, 10 = highly effective
1  2  3  4  5  6  7  8  9  10

6.3 Write in an imaginative way? yes / no
Rate your learning experience 1 = ineffective, 10 = highly effective
1  2  3  4  5  6  7  8  9  10

6.4 Use your body to express ideas or points of view? yes / no
Rate your learning experience 1 = ineffective, 10 = highly effective
1  2  3  4  5  6  7  8  9  10
6.5 Use arts and crafts to illustrate an idea?  
**yes / no**  
*Rate your learning experience 1 = ineffective, 10 = highly effective*  
1 2 3 4 5 6 7 8 9 10  

6.6 Use music to express or respond to an idea or situation?  
**yes / no**  
*Rate your learning experience 1 = ineffective, 10 = highly effective*  
1 2 3 4 5 6 7 8 9 10  

7) Rituals of everyday life  
7.1 Can you list ritualized activities that regularly occur in your life?  
e.g. birthday parties, military dinners, hobbies  
……………………………………………………………………………  
……………………………………………………………………………  
……………………………………………………………………………  

7.2 How important are these to you and why?  
……………………………………………………………………………  
……………………………………………………………………………  
……………………………………………………………………………  


Appendix 2: Canberra Performance Ecology Findings

1) Demographic information

21 male / 2 female
Majority age 30 – 49 / 2 x 20 – 29 / 2 x 50 – 59
17 % of participants engage in weekly religious service / 39% never / 30% special occasions
26% of participants have not completed post-graduate studies

2) Watching performances at live events
50% of people special occasions
less than 25% anything more regular
event preferences
1/ music
2/ theatre / art galleries
3/ museum
4/ sporting event
5/ dance / children’s performances
6/ opera - only 4 participants have ever seen opera

3) Watching performances through media
All participants watch TV / listen to radio / listen to music daily except for:
1 person (4%) does not listen to radio
3 people (13%) do not listen to music
91% of participants go to the movies / 9% do not – 47% x monthly / 4% x weekly
All but 1 person watch DVD’s – 43% x weekly / 30% x monthly
30% participants use mobile devices for watching media weekly / 65% never

4) Your participation in events or programs
82% of participants have never learnt, made or performed drama / film in contrast to
16% who have
Less than 25% engage either occasionally or frequently in all activities but drama
82% of participants have engaged in physical hobbies – 21% past / 26% occasionally / 34% frequently / 8% never
43% of participants have learnt, performed music / competitive/social sport in the past
34% of participants have either performed in public, had work displayed or published
52% of participants do not demonstrate enthusiasm for sporting team, 48% do – wear team colours around grand final etc.
95% of participants participate in physical exercise, 5% does not – 65% fitness / 13% social / 17% competitive
95% of people participate in leisure activity
- 1 person dances weekly
- 5 x cycle
- travelling is a favourite
- running, fishing, camping
- reading, walking
- ‘when time permits’ 1 x pottery
- language exchange group twice a month

5) Childhood participation in events or programs
95% of participants had been active in any of the activities listed above as a child –
69% frequently / 17% occasionally / 8% intermittently
- sport, music
- art, drama, dance
- 1 x qualified fitness instructor
- digital photography, sailing course, scuba diving course
- 1 x university – drama
The children of participants or children participants’ are close to are currently active in: sport, music, drama, art.

6) Performance activities in professional development
26% of participants have never been asked to role-play, 74% who have rated the experience as effective
13% of participants have never interacted with a make believe character, of the 87% who have, only 5% rated it as highly effective, majority rated effective
47% of participants have never been asked to write in an imaginative way, of the 53% who have, 16% rated highly effective, the rest rated effective
43% of participants have been asked to use their body to express ideas or points of view, of the 57% who have, 15% rated this ineffective, with 85% rating effective.

21% of participants have never used arts and crafts to illustrate an idea, of the 79% who have very varied response – 5% rated ineffective, 22% less than effective, 38% effective, 24% more than effective, 11% highly effective.

65% of participants have never used music to respond to an idea or situation, or the 35% who have, response rate evenly from ineffective to highly effective.

Participants have had least exposure to:
- music
- writing in an imaginative way
- using their bodies
- role play
- arts and crafts
- interacted with make believe character

Only music, arts and crafts and use of body received ineffective ratings.
Only interact with make believe character, writing in an imaginative way, arts and crafts, use of music received highly effective ratings.

7) Rituals of everyday life

91% of participants listed ritualized activities that occur in their life, 9% left answer blank.

Majority list family birthdays, celebrations, iconic dates/events including ANZAC day, Remembrance Day, Easter, Christmas, military functions.
Teaching exercise classes nearly daily.

Majority of participants rated these experiences as of high importance, only 8% rated not important, 13% didn’t complete section.
Appendix 3: Karkar Island Performance Ecology Findings

1) Demographic information
17 male / 8 female
Majority age 30 – 49 / 7 x 20 – 29 / 2 x 50 – 59
Patrilineal society
Nearly all participants engage in weekly religious service
Majority of participants have limited schooling
Approximately 10 participants have completed / currently completing high school (Year 10)
2 participants have never attended school
1 participant graduate degree – Primary School Teachers College

2) Watching performances at live events
100% of people attend Sing Sing annually special event + irregular special events
100% of people attend sporting event weekly - Soccer
Formal Museum/Art gallery N/A – informal part of everyday culture and lifestyle - don’t have formal structure to display these artefacts however within homes these cultural artefacts are part of the household, they are forever there e.g. if you come as a guest we will take it out and show you

3) Watching performances through media
1 participant has access to TV regularly
All others have very limited access to TV – special occasions e.g. sporting events e.g. State of Origin
Limited access to electricity and equipment/facilities
No access to Cinemas
Occasionally House Piksa – screening DVD’s for public in community e.g. public house
Approximately half of group listen to radio on mobile phones - NAU FM
No participants use mobile devices for watching media
Very limited understanding and awareness of media technologies
4) Your participation in events or programs

100% of participants have learnt, made or performed Sing Sing
No participant has made film/digital media
1 participant professional performer
All but 1 participant are members of a community theatre troupe – rehearse, train, perform as required/commissioned
Most women weave baskets, bilas – dye grass skirts, make shell necklaces, armbands, belts
Most men craft canoe, fishing spears, hand baskets, bilas – men aprons, belts, arm bands, head bands, head dresses
100% of participants engage in physical hobbies e.g. fishing, mountain climbing, climbing coconut trees, gardening, water/firewood collecting - daily livelihood demands for survival
50% of participants have learnt, performed traditional music instruments e.g. Kundu, Garamut, conch shell, seed rattles.
20 – 30% of participants have learnt, performed contemporary musical instruments e.g. flute, guitar.
100% of participants play sport (currently or in past) main sport – Soccer competition
100% of participants have either performed in public, had work displayed
100% of participants demonstrate enthusiasm for sporting team, 100% wear team colours around grand final
100% of participants participate in physical exercise – daily culture demands, scout, 100% of people participate in leisure activity daily e.g. chewing Buai, swimming, telling/listening stories

5) Childhood participation in events or programs

100% of participants have been active in any of the activities listed above as a child
- Sport
- Sing Sing
- Daily cultural activities
- Observing, learning from elders, participation…
The children of participants or children participants are close to are currently active in: sport, Sing Sing, daily cultural activities, scouts.
6) Performance activities in professional development
100% of participants have been asked to role-play, approx 60% rated the experience as effective
Approx. 50% of participants have interacted with a make believe character, which was fairly effective
Approx. 10% of participants have been asked to write in an imaginative way, 100% have been asked to communicate via oral storytelling
100% of participants have been asked to use their body to express ideas or points of view, 100% rate effective
100% of participants have used arts and crafts to illustrate an idea, 100% rate highly effective
100% of participants have used music to respond to an idea or situation, 100% rate highly effective – it is implicit with Karkar Is and PNG cultural traditions
Participants have had least exposure to writing in an imaginative way

7) Rituals of everyday life
Cultural activities e.g. Sing Sing, mumu, festivals (seasonal), ceremonies (initiation, marriage, exchange goods, bride price, funerals, child birth…..)

All very important because part of culture – sense of belonging, identity, if not part of rituals they are an outcast…

Main differences from Huli tribe (Pilot Workshop Site 2)
Women are more equal
Less violence
Women are respected
Husbands live with wives and children
Husbands and wives share responsibilities – family, food,
Husbands more cooperative… less gender segregation

- Gaubin Hospital Karkar Island, Dr’s still report some relationship violence, land disputes and fights
Frank Mills, born 1965, graduates Year 12 from Melbourne Grammar School in 1982. He pursues a career in advertising and events management, establishing his own company ‘Events Incubation’ in 1987. Frank marries Katie in 1989 and nine years later in 1998 they have their only child, a daughter, Paris.

Frank is a formidable businessman, yet an adoring father who is an active parent in Paris’s pony club. Each football season finds him in his preferred box seat surrounded by his best mates from school. Frank leads the vehement support of their team, as he has for 30 years.

Frank’s loyal and trusted supporters in life include his younger sister Margaret, employees Eddie, digital media and live events specialist, and Katie, his personal assistant. Frank is a fair and passionate, yet at times, tyrannical boss. In 2007, Frank sells ‘Events Incubation’ to English company ‘Tangerine Dream’ retaining CEO position of the Pacific arm of company and continues mentoring his employees.

In 2009, Siimon, CEO of Tangerine Dream, entices Eddie to consider relocating to London to manage the 2012 Olympics live digital screens project. Meanwhile Katie organizes a surprise birthday party for Frank.

Being pre-occupied trying to locate Eddie, Frank arrives late to the party and by the end of the evening an inebriated Frank locates Eddie. The shocking realization that Eddie is considering Siimon’s offer shatters Frank’s belief in what he sees to be a close working relationship. The accumulative stress triggers a heart attack and ultimately open-heart surgery.

Before entering surgery, Frank writes Paris a letter admitting that he had spent too much of his life focused on his personal achievements and not enough on his family and made promises to redeem himself to her. Post surgery Frank suffers complications and experiences four days of hallucinations.

A Sepik fertility mask, which has hung on his bedroom wall for fifteen years, mediates the visions of his doubts, fears and secrets. Frank recovers, forgetting his
letter to Paris he ignores specialists advice to slow down, and establishes Mills and Boons Consulting.

In 2012, instead of driving Katie and Paris to a gymkhana, Frank decides to work from home. A tragic car accident occurs in which Katie dies. Paris is left without a mother and a grieving Frank submerges himself in philanthropic work supporting Indigenous sports programs.

In 2014, Paris meets Jack, an indigenous sporting protégée, and they fall in love. Paris falls pregnant to Jack. Frank opposes his daughter’s pregnancy and expresses his disappointment to Jack who runs away unable to cope with the pressure. Paris finds Jack on a bridge railing, threatening to jump if she comes closer. Paris steps towards Jack who jumps to his death. Inconsolable, Paris moves in with Jack’s family and gives birth to Francis Jack. She is estranged from her father for three years.

In 2017, Jack’s mother assists with a reconciliation between Frank and Paris in which Frank meets his grandson for the first time. 2021 sees Frank and Paris establish the Australian Indigenous Sporting Association. Frank sees so much of himself in Paris – self absorbed, ego driven, unforgiving, and uncompromising. He has a vision of the consequences.
Appendix 5: The Dramatic Narrative of Sam


Sam, a Takia tribesman from Karkar Island, grows up learning to fish and crafting canoes, climbing the volcano, collecting coconuts, beetle nuts and kallip nuts whilst facing daily livelihood demands for survival with his family.

Sam completes six years of elementary school before seeking work in Madang, mainland Papua New Guinea. He works in a local cannery and travels home to the Island during his time off.

On the Island Sam meets Sagilam and they fall in love. Their families agree upon a bride price. A wedding ceremony and celebration follow. Sam continues to work in Madang and returns home to Karkar Island to see Sagilam on his days off. Sam and Sagilam have one daughter, Onpain. Onpain means star in Takia language.

In Madang, Sam visits discos and brothels with his work mates. He meets Lucy, a sex worker, and has an ongoing relationship with her as a client.

Over time Sam displays persistent flu like symptoms that affect his capabilities at work. Aware of Sam’s sexual activities and following company policy, his boss approaches him to go for voluntary counseling and testing for HIV.

Sam refuses and returns home to Sagilam and Onpain, too sick to work. Whilst Sam is asleep, Sagilam reads an incoming text message from Lucy. Sagilam confronts Sam about his involvement with Lucy.

Sam dismisses Sagilam’s concerns; however, Sagilam gives Sam an ultimatum: go for voluntary counseling and testing or leave the family. Sam’s doubts, fears and secrets take form in his dreams that night. The following morning, he discusses these dreams with a friend, who encourages Sam to go for testing.
## Appendix 6: Mapping Forms Across Performance Sites

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