
INTERNATIONAL APPLIED THEATRE SYMPOSIUM

PERFORMANCE OF HOPE

9 - 11 NOVEMBER 2015



THE UNIVERSITY OF
AUCKLAND
Te Whare Wānanga o Tāmaki Makaurau
NEW ZEALAND

**EDUCATION AND
SOCIAL WORK**

Performance of Hope

Nau mai, Haere mai, Piki mai, Kake mai

It is our great pleasure to welcome you to the fourth International Symposium on Applied Theatre hosted by the Critical Research Unit in Applied Theatre at the University of Auckland.

*History says, don't hope
On this side of the grave.
But then, once in a lifetime
The longed-for tidal wave
Of justice can rise up,
And hope and history rhyme.*
Seamus Heaney

Our focus this year is hope, as it has been for our previous three symposia.

As artists, theatre makers, educators and citizens, we gather to consider the ‘performance of hope’, how applied theatre and performance might awaken new and previously unimagined worlds. This is a world that desperately needs reimagining and so it is with some urgency that we examine the potential of applied theatre to create spaces for those being denied full citizenship and to generate performances of hope and resistance in the face of local and global injustices.

Our hope is that over the days of the symposium new ideas, new challenges and new ways of thinking about this diverse area of theatre practice will emerge. We invite you to take this opportunity to make and renew friendships, laugh and play together as we work. We are grateful to the School of Critical Studies in Education’s Research Committee and the Faculty of Education and Social Work’s Equity Committee for their support of this symposium.

Molly Mullen and Peter O’Connor
Critical Research Unit in Applied Theatre

Conference image: Fénix & Ilusiones prison theatre experience, Colina 1 prison, Santiago-Chile. Directed by Colectivo Sustento.



**EDUCATION AND
SOCIAL WORK**

Programme Overview:

see pages 4-8 for full symposium schedule

Monday 9 November	Tuesday 10 November	Wednesday 11 November
	8.30-9am Registration	8.30-9am Registration
10am-12pm Postgraduate Morning	9-10.30am Papers, workshop, performance	9-10.30am Papers, workshops
12-1.30pm Registration	10.30-11am Morning tea	10.30-11am Morning tea
1.30-2.30pm Powhiri	11am-12.30pm Papers, workshop, performance	11am-12.30pm Papers, workshop, performance
2.30-3.15pm Afternoon tea	12.30-2pm Lunch & performance	12.30-1.15pm Lunch
3.30-5.15pm Workshop options & roundtable discussion	2-3pm Keynote: Dr. Emma Willis	1.15-2.15pm Papers, workshop
5.15-6pm Pre-keynote reception and book launch	3-4pm Papers, workshop, performance	2.30-3.30pm New voices in applied theatre research keynotes: Penelope Glass and Dr. Jacqueline Kaulie
6-7pm Keynote: Distinguished Professor Kathleen Gallagher	4-4.30pm Afternoon tea	3.45-4.30pm Haere Rā
	4.30-5.30pm Papers, workshop, performance	
	5.30-6.30pm Keynote: Professor Peter Freebody	
	6.45-8pm Pizza and performance	

Optional Social Events

7pm onwards, delegates are invited to gather at De Post, Belgian Beer Café in Mt Eden Village	8pm onwards, delegates are invited to gather at De Post, Belgian Beer Café in Mt Eden Village	6.30pm onwards, delegates are invited to gather at The Clare Inn, Dominion Road
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(Both De Post and The Clare offer reasonably priced meals, snacks and drinks)

Programme: Day One

Monday 9 November		
10am-12pm	Postgraduate morning: The Drama in Education research students col-laboratory with Michael Anderson and Peter O'Connor	Room N357
12-1.30pm	Registration	Room N354
1.30-2.30pm	Powhiri	Te Aka Matua I Te Po Hawaiki Marae
3.30-5.15pm	Workshop option 1: The Duck and the Darklings Drama, Robyn Ewing AM & John Saunders	Room N551
	Workshop option 2: Daughters of the Floating Brothel: Contemporary radio drama with women prisoners, Sarah Woodland & Linda Hassall	Room N614
	Workshop option 3: Row on Row the Poppies Blow: Teaching the story of New Zealand's engagement in World War 1, Peter O'Connor	Room N637
	Roundtable discussion: Interrogating intent, success and value in applied drama: Realising hope for social change? Kelly Freebody, Michael Anderson & Michael Balfour	Room N561
5.15-6pm	Pre-keynote reception and book launch	Rooms N356 & N357
6-7pm	Opening keynote: Social innovation and radical hope: An applied theatre practice against the entrenchment of global inequalities, Distinguished Professor Kathleen Gallagher	Owen Gilmour Lecture Theatre (N303D)

Programme: Day Two

Tuesday 10 November		
8.30-9.30am	Registration	Room N354
9-10.30am	Paper presentations: Ruku Ao: Diving into the light – New Zealand's biggest government departments come to learn from a drama school, Christian Penny & Penny Fitt; Creating advantage: Developing theatre and performance pedagogy through marae-based wananga, Hilary Halba & Rua McCallum; Metaphors for change: Deconstructing discourses that impact teachers' uptake of culturally-responsive teaching practices, Tracey-Lynne Cody	Room N516
	Paper presentations: ANZAC Tales: Across generations, across 'the ditch', Briar O'Connor & Sarah Woodland; Sing Your Prejudice Directly to My Face Please, Jo Randerson; Playful engagement, dementia and building relationships, Michael Balfour & Julie Dunn	Room N551
	Workshop: Offering hope to silent voices: Giving an arts-based voice to tacit knowledge, Deborah Green	Room N561
	Performance: (En)acting the affordances of drama: How five early career drama teachers, teach the world, Alison O'Grady & Thomas De Angelis	Drama Studio (M2)
10.30-11am	Morning tea	Rooms N356 & N357
11am-12.30pm	Paper presentations: Hoping the hope has remained: An investigation of refugee theatre participants and their societal positions in the years following applied theatre interventions, Shannon Elizabeth Hughes; Performing Sumud: Problematic Palestinian refugee theatrical performances of hope and resilience in West Bank refugee camps, Elin Nicholson; Finding hope in performing hopelessness? Undocumented migrant children in South Africa stage their stories, Lena Sophia Opfermann	Room N516
	Paper presentations: Genderqueer desire as hope and resistance: Autoethnographic applied theatre, Stacy Holman Jones & Anne Harris; Object Concern Facilitator, Ash Holwell; I touch the future ... I teach! ... (I hope), Craig Wood	Room N551
	Workshop: Extending the Rainbow, Deanna Borland-Sentinella	Room N561
	Performance: Forecourt, Sean Curham	Auckland Art Gallery (transport provided)
12.30-2pm	Lunch & performance: Acting Alone, Ava Hunt	Rooms N356, N357 & M2 Drama Studio

Programme: Day Two cont...

2-3pm	Keynote: Drama of social commitment: Crisis and aesthetic innovation in 21st century playwriting, Dr. Emma Willis	Owen Gilmour Lecture Theatre (N303D)
3-4pm	Paper presentations: I'm on a journey I never thought I would be on, Trish Wells (& Susan Sandretto); School drama: Hopeful pedagogy, Robyn Ewing AM & John Saunders	Room N516
	Paper presentations: Sexwise: A model for school-based sexual health promotion – Usually people come and tell us what we should do!, Evelyn Mann & Becca Gates; Theatre of the Oppressed: Towards diversity in healthcare practices, Tania Cañas & Azja Kulpińska	Room N551
	Workshop: Hope for reimagining classroom teaching, Virginia Sampson & Chris Horne	Room N561
	Performance followed by exegesis & discussion: Worlds Rent Asunder: Research, the academy and creativity, Linden Wilkinson & Michael Anderson	Drama Studio (M2)
4-4.30pm	Afternoon tea	Rooms N356 & N357
4.30-5.30pm	Paper presentations: 'A technology of the self' and the other: A case study on subverting disability body politics among university students, Kennedy C. Chinyowa; Here's looking at you! Disability theatre and change, Rod Wills	Room N516
	Paper presentations: Peeling them off the wall: Questions of engagement, Erika Jacobson; Theatre for hope: Young audiences, education and theatre in an age of anxiety, Megan Upton	Room N551
	Workshop: One day, there might be more: Drama, the arts, the future, Elizabeth Anderson	Room N561
5.30-6.30pm	Keynote: Critique, hope, and schooling: A literacy researcher's perspective, Professor Peter Freebody	Owen Gilmour Lecture Theatre (N303D)
6.45-8pm	Performance: The Judgement of Ben Alder, Paul Maunder & Kiwi/Possum Productions	Drama Studio (M2)

Programme: Day Three

Wednesday 11 November		
8.30-9.30am	Registration	Room N354
9-10.30am	Paper presentations: Rediscovering the 'radical in performance': Intersections between applied theatre practice and process drama, Gerard Boland; Moments of hope in Mantle of the Expert: Challenging the objective, objectives, Claire Coleman	Room N516
	Paper presentations: Applied theatre's capacity for central human capability development: A case study in Brazil, Deanna Borland-Sentinella; The River Talks: An ecocritical 'kōrero' about ecological performance, community activism and 'slow violence', Sasha Matthewman & Tamati Patuwai (& Molly Mullen) ; Nurture initiative inspires hope for Burmese youth, Katie Chown	Room N551
	Workshop/Performance: A workshop in thief (theatre of imitation, expression & f__ery), Simon Taylor & Minus Theatre	Drama Studio (M2)
	Workshop: Intimate aesthetic revolutions: The making of hope, Kat Thomas	Room N561
10.30-11am	Morning tea	Rooms N356 & N357
11am-12.30pm	Paper presentations: Theatre, performance and the total institution: The performance of hope in a forensic psychiatric hospital in South Africa, Alexandra Sutherland; Performing desistance: Incarcerated women and a theatre of hope, Linda Davey; Meaningful art interactions, Nat Trimarchi	Room N637
	Paper presentations: "Mummy, look! I'm a tank and I want a biscuit": Interrogating the phenomenon of metaxis within drama education and applied theatre, Viv Aitken; Labours of love: Devising hope in and through drama in difficult times, Christine Hatton; Drama assessment and the pedagogy of hope, Rachael Jacobs	Room N551
	Workshop: Despair, fear and hope: Playback Theatre skill-building workshop, Tanisha Jowsey	Drama Studio (M2)
	Talanoa: 'Mixed blood and second thoughts': Fruit salad in the contact zone, Black Friars Theatre Company	Room N561
12.30-1.15pm	Lunch	Rooms N356 & N357

Programme: Day Three cont...

1.15-2.15pm	Paper presentations: Poetry, possibility and provocation/s in academic spaces, Adrian Schoone, Esther Fitzpatrick & Molly Mullen; Indigenous histories: A study of the ownership, documentation and re-presentation of the history of a New Zealand Māori family, Tania Dunn, Mary Mooney & David Wright	Room N551
	Acting Alone: Discussion of research and performance with Ava Hunt, chaired by Michelle Johansson	Room N637
	Workshop: Organisational theatre: Creating hope in the workplace, Leny Woolsey	Room N561
	Performance: Forecourt, Sean Curham	36 Mayoral Drive – Auckland University of Technology (transport provided)
2.30-3.30pm	New voices in applied theatre research keynotes: Theatre in conversations: Processes for hope?, Jacqueline Kauli; Renewing hope in the land of learned hopelessness: Prison theatre and protagonismo social in Chile, Penelope Glass, Colectivo Sustento and Fénix & Ilusiones	Owen Gilmour Lecture Theatre (N303D)
3.45-4.30pm	Haera Rā	Owen Gilmour Lecture Theatre (N303D)

****Due to exceptional circumstances, the following presentation will be available on the conference website for the duration of the symposium:**
Drama as a Form of Critical Pedagogy: Setting the theoretical scene for a practical exploration in the Chilean classroom,
Catalina Villanueva & Carmel O’Sullivan

Keynote Speaker: Distinguished Professor Kathleen Gallagher

Monday 9 November

Social Innovation and Radical Hope: An applied theatre practice against the entrenchment of global inequalities

Research on social innovation has gained momentum over the last decade, spurred by the growing interest in a range of academic and policy discourses from management and entrepreneurship to health, the arts, education, political, economic and social policy. However, the boundaries of social innovation processes have not yet been completely defined, leaving considerable space for contributions to both theory and practice. Where is ‘hope’ situated within existing understandings of social innovation and in a time of overlapping global crises? Can hope be intentionally cultivated through the practices of applied theatre? In what ways can applied theatre artists practice hope, when broader neoliberal experiences of individualism and technologies of divisiveness threaten its very sustainability? This keynote will consider the role applied theatre research might play in rupturing the tide of inequality and polarization between and within the global North and South.

Kathleen Gallagher is a Distinguished Professor at the University of Toronto. Dr. Gallagher’s books include *Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the Real* (University of Toronto Press, 2014); *The Theatre of Urban: Youth and Schooling in Dangerous Times* (University of Toronto Press, 2007); *Drama Education in the Lives of Girls: Imagining Possibilities* (University of Toronto Press, 2000). Her edited collections include: *In Defence of Theatre: Aesthetic Practices and Social Interventions* (with Barry Freeman, in press, University of Toronto Press); *Drama and Theatre in Urban Contexts* (with Jonothan Neelands, Routledge 2013); *How Theatre Educates: Convergences and Counterpoints with Artists, Scholars, and Advocates* (with David Booth, University of Toronto, 2003); *The Methodological Dilemma: Creative, Critical and Collaborative Approaches to Qualitative Research* (Routledge, 2008). Dr. Gallagher has published many articles on theatre, youth, pedagogy, methodology and gender and travels widely giving international addresses and workshops for practitioners. Her research continues to focus on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.



Keynote Speaker:

Dr. Emma Willis

Tuesday 10 November

Drama of Social Commitment: Crisis and aesthetic innovation in 21st century playwriting

What role does professional playwriting have to play within the landscape of theatre for social change? How might we read the aesthetic innovation of playwrights committed to social change in ethical and political terms? To begin to answer these questions I will discuss American writer Erik Ehn's cycle of plays concerned with genocide entitled *Soulographie*, and also make reference to recent works by Jackie Sibblies Drury and Frances Ya-Chu Cowhig. Ehn's play cycle was written over twenty years and comprises sixteen texts. It spans genocides from the Americas to Europe to Africa, with a particular focus on genocidal thinking in everyday life. The striking series of plays, which blend heightened poetic text, raw testimonial language and puppetry provide a striking case study for addressing how the ethical-representational challenges presented by subjects such as genocide have stimulated innovation in theatrical aesthetics. In discussing each of the writers I examine how they have formulated character and dramatic structure in response to the specific social circumstances that they each depict.

I am equally interested in how these writers involve the audience in their dramaturgies. Despite claims by theorists such as Hans-Thies Lehmann that the contemplative mode of theatrical spectatorship is, in the present day, 'worn out,' like Jacques Rancière, I am invested in a defense of the significance of the interpretive work carried out by audiences within the conventional parameters of the theatrical event. In his work, *The Emancipated Spectator*, Rancière frames the spectatorial act of 'interpreting the world' as an emancipatory practice. In considering these plays I am very much interested in how *the texts* subject both dramatic language and dramatic structure to what could be called emancipatory processes and ask how such emancipatory writing invites audience engagement that is marked by a quality of openness and fluidity.

Dr Emma Willis is a lecturer in Drama at the University of Auckland, New Zealand. Recent publications include *Theatricality, Dark Tourism and Ethical Spectatorship: Absent Others* (Palgrave Macmillan, 2014), and "Emancipated Spectatorship and Subjective Drift: Understanding the Work of the Spectator in Erik Ehn's *Soulographie*" (*Theatre Journal* 66, 2014). Emma is also a director and dramaturge, most recently working in collaboration with choreographer Malia Johnston.



Keynote Speaker:

Professor Peter Freebody

Tuesday 10 November

Critique, hope, and schooling: A literacy researcher's perspective

As schooling is a central legitimating device in the maintenance of quasi-meritocratic systems of governance, so literacy is at the core of that legitimating program. In this presentation I discuss the nature and educational trajectory of 'the critical' as it has been acted out in the arena of the teaching and learning of literacy. I draw on some historical studies to point to the millennia-long struggle over the definition and outcomes of literacy teaching, with attention to the significance of such momentous developments as the printing press and online communication, and how they have both jeopardised and consolidated ruling class control of education. I will summarise the ways in which different disciplines – principally anthropology, sociology, and history – have developed distinctive agenda for 'the critical' project in literacy education, and some of the more promising frameworks for their application to educational settings. The critical literacy movement shares with the critical applied theatre movement a focus on working with marginalised categories of people through the unflinching examination of the real-world challenges that people face. So one conclusion will be that there must be a hopeful, positive thesis at the heart of critical (literacy) education, and another that the forces against critique, dissensus, and the ethical transformation of societies through education have to date been vastly under-estimated, certainly by proponents of critical approaches to literacy, and maybe by their colleagues in applied theatre as well.

Peter Freebody is an Honorary Professor at the University of Sydney, and a Fellow of the Academy of the Social Sciences in Australia. His research interests are in the areas of literacy education, educational disadvantage, classroom interaction, and research methodology. He has authored or edited 12 books and many papers in journals such as *Reading Research Quarterly*, *Harvard Educational Review*, *American Educational Research Journal* and the *International Journal of Qualitative Studies in Education*. He has also contributed entries in international handbooks and encyclopedias on literacy education, critical literacy, and research methodology. He has served on Australian state and national advisory groups in the areas of literacy education and curriculum design. He is chair of the International Literacy Association's Research Panel, and is the 2014-15 recipient of that association's W.S. Gray Citation for lifelong contribution to literacy education internationally.



Keynote Speaker:

Dr. Jacqueline Kauli

Wednesday 11 November

New Voices in Applied Theatre Research Keynote Panel

Theatre in Conversations: Processes for hope?

The idea of creating change in Papua New Guinea is increasingly met with growing cynicism. This is hardly surprising given the lack of visible development since it gained independence over 30 years ago. While it has been recognised in recent years that the country has been experiencing a rise in economic growth, this still has not translated to development.

Mechanisms to support change and development exist in the country but these mechanisms fall short of the emancipatory promise they propagate. The impact of which is a further rendering of already marginalized groups, especially women, to an increased state of hopelessness.

Theatre in Conversations was devised as a hybrid theatre for development model to attend to some of these shortfalls. Two aspects in particular guided the creative development; first improving community theatre practitioners' understanding of the dramatic form, and second through this process develop and deepen knowledge about the content explored. The latter more so because often increasing a practitioner's understanding of content in relation to change is given scant attention.

To achieve this, Theatre in Conversations drew on three established traditions of practice; process drama, community theatre and community conversations to create the hybrid theatre for development practice. Theatre in Conversations harnessed the more efficacious elements of these three disciplines believing that the process would honor collaboration and participation. It used the issue of violence against women to test the rigor of the model. Theatre in Conversations was trialed in three remote villages in Papua New Guinea.

This paper will present an illustration of the practice and some initial findings that emerged from the research.

Jacqueline Kauli has just completed her PhD from Queensland University of Technology and is now a lecturer in Drama at the same university. Her work mainly focuses on creating applied theatre performances to deepen community engagement in Papua New Guinea.



Keynote Speaker:

Penelope Glass, Colectivo Sustento and Fénix & Ilusiones, Santiago, Chile

Wednesday 11 November

Renewing hope in the land of learned hopelessness: Prison theatre and protagonismo social in Chile

Chile is both known for the vertiginous Popular Unity period (1970-1973), and for being the country where neoliberalism was brutally imposed during the military dictatorship (1973-1990). What is less known is that the social democrat coalitions in power since 1990, have reinforced and entrenched the neoliberal system. Protagonismo social (social activism) plummeted to an all-time low in the 1990s, particularly in the poblaciones¹ where there is a deep, learned hopelessness about the possibility of social or any justice. Consumer aspirations fed by the media do not equate with wage reality, the country's level of income inequality is obscene, and many seek to fulfil their dreams on the edge of legality. Often they end up in prison: unhealthy conditions, long sentences, little support on release. Virtually all prisoners come from the poblaciones. Prisons are not only big business, but also an effective social control mechanism.

Nevertheless, since 2011, driven by strong students' movements, many cracks in the system are being filled with resistance. Chile is at a social and political crossroads.

Within this context, we make theatre in the Colina 1 men's prison in a never-ending process since 2002. In the space of freedom that is the Fénix & Ilusiones theatre workshop, we work collectively to create plays about contemporary social issues, starting from the group's critical reflections. These plays form the base of our protagonismo social; we take them beyond the Colina 1 prison walls to other prisons, schools, universities, theatre festivals, and most recently to juvenile detention centres. Our play *Modecate*, a satire about social control, together with a programme of theatre games and reflective forums, toured to juvenile detention centres in 2014. Colectivo Sustento, working outside the prison, broadens the scope of our protagonismo social to organic agriculture, both with young people in detention and in our local community. In our small way, we aim to provoke renewed hope in the possibility of radical change.

Penelope Glass has created theatre that provokes critical social reflection with many groups and communities (in Australia and Chile) since the 1970s. Her work is built on the power of collective action and creation, continuity and collaboration. Since 2002, she co-directs Fénix & Ilusiones, a continuous theatre experience in the Colina 1 men's prison in on the rural outskirts of Santiago, Chile. In 2012 she founded theatre collective Colectivo Sustento which continues the Colina 1 theatre experience outside the prison, building on organic gardening as a means of sustainability and as a second pretext (as well as theatre) for community engagement. Since 2014, the work has extended to include direct theatre and gardening work between Fénix & Ilusiones, Colectivo Sustento and boys in juvenile detention centres. Penelope returns to Brisbane for part of each year and is currently a PhD candidate in the Applied Theatre School at Griffith University. She sees her work as a constant "provocation of the possible".



¹ Poor or marginalised urban suburbs/zones; sprawling, overcrowded and peripheral areas where services, employment and housing are precarious.

Viv Aitken

“Mummy, look! I’m a tank and I want a biscuit”: Interrogating the phenomenon of metaxis within drama education and applied theatre

This paper examines one of the conceptual cornerstones of classroom drama and applied theatre – the phenomenon of metaxis. Defined as the ability to maintain ‘dual awareness’ of the fictional dramatic world and the ongoing social reality, metaxis is seen by many as being central to the experience of drama and applied theatre: critical to its humanising and transformative potential. Yet it remains remarkably un-researched as a phenomenon. Having conducted a recent research project in which 100% of adult participants in *Mantle of the Expert* appeared to exhibit metaxis within their reflective writing, Viv makes a case for metaxis to be further interrogated, and suggests some questions as a starting point:

- Do participants in drama and / or applied theatre exhibit dual awareness of the kind the literature has described?

If so

- What are the conditions in which metaxis is experienced?
- Do all drama / applied theatre experiences involve metaxis or some more than others?
- Do any other human activities (e.g. online gaming, training in simulation) result in metaxis?
- Do people of different areas function differently in metaxis?
- Does the experience of metaxis open up spaces for particular kinds of learning, or reflection?

If so

- What is the teachers’ role in sustaining metaxis?
- Could we claim the need for a new term to describe the spaces for learning that occur in metaxis – perhaps the ZMD (Zone of Metaxical Development) to rival Vygotsky’s Zone of Proximal Development?

Bio:

Viv Aitken is Associate Professor in Education and Programme Co-ordinator for the Bachelor of Teaching (Primary) at EIT (Eastern Institute of Technology), where she contributes to courses in The Arts and Teacher Research. Viv’s areas of research have included: Arts Integration practices in schools; Drama for learning including *Mantle of the Expert*; Teacher in role and positioning; Audience response behaviour; Arts practice as research and Process drama with adults with intellectual disability.

Elizabeth Anderson

One day, there might be more: Drama, the arts, the future

This workshop looks to a future – first, an exploration in drama of a fictional future in a changed but not-so-distant Auckland, where a piece of New Zealand writing for senior primary students makes the familiar unfamiliar, and touches themes of sustainability and selflessness.

We then look to the uncertain future we all face, and the centrally creative role the arts may have in an interdisciplinary pedagogy conveying and transforming attitudes and embodying an active concern with the relationships between humans and their environment.

Drama education’s sense of community and transformative purpose have connections with education for sustainable development, and the affordances of the arts and of drama offer relational, engaged, critical and creative responses through which education and drama may sustain hope. As arts educators however we need to be aware of the tensions between approaches that are accommodating and those that are transformative.

When Areta throws the kahawai back in the hope that one day there will be more, her action may be taken as a symbol for looking anew at both drama and education as we move into an unfamiliar future, and seek to shape our practice with a future focus to sustain a hopeful vision for students, for drama, and for education.

Bio:

Elizabeth Anderson is a Senior Lecturer in drama in the Faculty of Education at the University of Auckland. Her doctorate in education researched the characteristics of effective drama teaching in primary school settings, a project that will inform preservice teacher education and professional development. Research interests are in drama education particularly, and in preservice teacher education, and curriculum. In the wider field of arts education, she is interested in creativity in teaching and in collaborative projects between Arts disciplines. Her work has included curriculum development, and resource and materials development for drama.

Michael Anderson & Linden Wilkinson

Worlds Rent Asunder: Research, the academy and creativity

This piece of performed research explores the relationship between creativity and research in academic settings. The presentation presents an examination of the role the academic industry, through its discourses, takes in inhibiting and prohibiting creative engagement with research, yet simultaneously recognises “originality” if it can be measured within an existing framework of identified co-ordinates. The performance will critically examine the role creativity takes in the design, collection, dissemination and understanding of research. Drawing from theory of Tom Barone and other art informed researchers, the presentation will critically examine the line between ‘research truth’ and performative fictions to provoke a dialogue about how creativity and research methodologies can not only be reconciled but how they might serve each other to create an authentic, valid and distinctive performance of hope.

The duologue will be performed by Dr Linden Wilkinson and Prof Michael Anderson followed by a short exegesis and discussion co-chaired by the presenters.

Bio:

Dr Michael Anderson is Professor in the Faculty of Education and Social Work at Sydney University. His research and teaching concentrates on the role that creativity, the arts (particularly drama) and play have on learning. This work has evolved into a programme of research and publication that engages with arts classrooms directly. Currently Michael is Chief Investigator on an Australian Research Council Major Grant: The Role of Arts Education in Academic Motivation, Engagement, and Achievement 2009-2015.

Dr Linden Wilkinson is a freelance arts practitioner. Her doctoral thesis investigates the creation of a cross-cultural verbatim play about the Myall Creek Aboriginal massacre of 1838 and the memorial erected to commemorate it in 2000. The play that evolved through her research process, *Today We’re Alive*, is published by Playlab. Her thesis, *Today We’re Alive: generating performance in a cross-cultural context, an Australian experience* is to be published in 2016 by Cambridge Scholars Publishers.

Michael Balfour & Julie Dunn

Playful engagement, dementia and building relationships

In the absence of a cure for dementia, there is an increasing recognition of the need to develop approaches that address its key impacts of social isolation, depressed mood and quality of life. *Playful Engagement* is an award winning arts and health partnership funded by the Australian Research Council. It has been operating for four years and is a partnership between theatre practitioners (The Lamington’s), researchers from applied theatre and dementia care and a large service provider, Wesley Mission Brisbane. The program was awarded a Queensland State Government Creative Partnerships Award in 2013.

At the heart of the practice is an interest in exploring how playfulness may be used to engage spontaneity, imagination, creative expression, communication and interaction with residents. At the core of the playful engagement is responsivity to the moods and attitudes of the residents. Rather than using prepared set pieces or conceptualising their work as entertainment, the key to the Lamington’s playful practice is affirming and celebrating personal identity and individual life experience, to boost confidence and self-esteem, build relationships and to support emotional health and well-being.

The paper will offer rich insights and examples from the practice, the research process, and explore notions of hope in relation to people who have mid to late stage dementia. The context of residential aged care facilities provoke fascinating questions about the rationale for applied theatre, and how hope can manifest in transient moments of pleasure.

Bio:

Michael Balfour, Professor and Chair, Applied Theatre, School of Education and Professional Studies. Michael’s research is in the social applications of theatre. He has worked on international studies exploring arts-based work with returning veterans, performances in sites of war and conflict, performing arts practice in prisons and correctional facilities, and with newly arrived refugees in Australia. In 2013, as part of a multi-disciplinary team, he was the recipient of a Creative Partnerships Award for an arts project working with people with mid-to-late stage dementia. Recent publications include: *Applied Theatre: Resettlement* (2015) Bloomsbury Methuen, guest editor of a Special Edition of the *Arts and Health Journal* entitled Arts, Social Health and the Military (2015).

Julie Dunn Associate Professor, School of Education and Professional Studies. Julie Dunn’s research work focuses on play, playfulness and drama. She has published widely in these areas, with a specific area of interest being their points of intersection. With research projects involving participants as varied as young children, adult drama learners and people living with dementia, the contexts for Julie’s research work are highly diverse. Recent work has focused on the role of emotion and how the different emotions provoked within play and drama influence the engagement and meaning making of participants.

Gerard Boland

Rediscovering the ‘Radical in Performance’: Intersections between applied theatre practice and process drama

Baz Kershaw’s (1999) ‘points of process’ concerning the ‘radical in performance’ are introduced as a proposition for reconceptualising the fundamentally radical nature of Dorothy Heathcote’s pioneering innovations for drama-based learning and teaching. This analysis is expanded to show how Kershaw’s propositions not only present a sturdy schema for analysing the work of Dorothy Heathcote, but also offers new conceptual insights that link both Paulo Freire’s original ideas concerning the conscientização process with diverse types of contemporary applied theatre practice amongst popular audiences.

This investigation demonstrates how Baz Kershaw’s theoretical conceptual categories concerning ‘the dialectical processes of community-based performance’ and ‘the radical in performance’ can be used as analytic tools for critically evaluating instances of applied drama and applied theatre as examples of ‘performance beyond theatre’. This line of inquiry results in the articulation of new propositions that revolve around intersections between Baz Kershaw’s conceptualisation of the ‘radical in performance’ with three different – but allied – areas of cultural action: Paulo Freire’s ideas concerning *conscientização*, the theoretical/conceptual underpinnings of Heathcote’s orientation to process drama, and contemporary instances of applied theatre as exemplified through the work of devising theme-specific entertainments for popular audiences.

Bio:

Gerard Boland, PhD (Newcastle, Australia) is Senior Lecturer in Theatre/Media in the School of Communication & Creative Industries, Charles Sturt University – Bathurst. A recipient of an Australian Learning & Teaching Council (ALTC) citation for teaching excellence in 2007 and 2010, he is a Research Fellow of the CSU Education for Practice Institute (EFPI).

Jerry has worked as an educator, performer, and director in a variety of Australian and overseas contexts, including primary, secondary, and tertiary settings, conferences and festival events. He studied physical comedy with Carlo Mazzone-Clementi at the Dell’Arte International School of Physical Theatre in Blue Lake, California (1980– 1982), wood sculpting, leather mask fabrication and commedia dell’arte performance with Antonio Fava in Reggio-Emilia, Italy (2012), and drama in education with Dorothy Heathcote at the University of Newcastle-Upon-Tyne (1982–1983).

Deanna Borland-Sentinella

Applied theatre’s capacity for central human capability development: A case study in Brazil

How could theatre contribute to development in the slums or favelas of Sao Paulo, Brazil? This case study uses the Capabilities Approach to Human Development, as articulated by Nussbaum (2011) to examine the value of Applied Theatre in creating hope for the local community known as Eldorado. The project began by asking young people about the area they wished to change in their community and creating a provocative piece of theatre to address this with the broader community. The research then unpacks how this process of participatory theatre making contributed to advancing the young people’s capabilities to have agency as change makers and thus feel hope for the future. The research project as a whole is assessed in terms of the range of capabilities which facilitated ‘hope action’ such as: practical reasoning, control over one’s environment and senses, imagination and thought.

Arundhati Roy ... “Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.”

Extending the Rainbow

The Law of Attraction and futurism theory meets Rainbow of Desire in this practical workshop. The workshop will be an experiential experiment in “hope”. If hope is the belief in being able to create a future we desire then drama is an ideal medium to rehearse creating these futures. The workshop will draw on abstract ideas from Esther Hicks notion of “creating what you want through intention” and futurist Sohail Inayatullah’s idea that “what you resist persists” and combine it with Augusto Boal’s embodiment of desires and “rehearsal of real life” and Amy Cuddy’s research into power poses. We will mark theory in our journey of fun dramatic exploration. Come build a new future with your bodies!

Bio:

Deanna Borland-Sentinella is a PhD candidate at QUT in Australia. She has worked in Applied Theatre in her home city and also in the UK and South America. She believes in theatre as a powerful tool in development and creating hope for a more peaceful world. Deanna has used theatre in her community development work with young people, refugees, culturally and linguistically diverse groups, homeless people and people with disabilities. She has been part of a variety of projects including those in prisons, in schools and in community centres.

Tania Cañas & Azja Kulpińska

Theatre of the Oppressed: Towards diversity in healthcare practice

Theatre of the Oppressed (TO) has been applied to a number of different contexts to recognise and challenge power dynamics. This research paper presentation looks at TO as a means for reflexive practice with third year Monash University nursing students across three campuses (Clayton, Peninsula and Berwick) to create humanising, self-determining spaces in healthcare- that challenge the structural power-dynamics of nursing culture.

The week long workshops explored nursing beyond the ‘hard facts’ of knowing how to inject a patient, or administer medication- instead using TO techniques to rehearse moments of ethical decision making moments, the complex, ‘soft ground’ rather than ‘hard ground’ of nursing- as resistance to the neoliberal, task-based, mechanisation of practice.

The paper draws from the framework of Cultural Safety, that emerged in New Zealand during the 80s, to deliver more appropriate health services for Māori people. Defined by Williams (1999):

An environment that is spiritually, socially and emotionally safe, as well as physically safe for people; where there is no assault challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared meaning, shared knowledge and experience of learning together (p.213).

The paper explores the role of performance and cultural safety frameworks in healthcare practice and how it may develop an intersectional, social determinants lens, and an understanding of oneself as cultural bearers in order to dismantle barriers to health and health disparities. It essentially asks how performance can materialise humanising and liberating moments.

Bio:

Azja Kulpińska born and raised in Poland; currently lives on Wurundjeri land. In 2009 graduated from Masters of Ethnolinguistics at Adam Mickiewicz University in Poznań; currently enrolled in Bachelor of Arts (Community Development) at Victoria University in Melbourne.

Azja is a theatre facilitator, Forum Theatre practitioner, community development practitioner, educator and researcher, who has been exploring the intersection of theatre and social justice. She has trained with internationally renowned community theatre groups Makhampom in Thailand and Jana Sanskriti in India, West Bengal. In 2014 she received a Student Leadership Award for initiating and co-facilitating Forum Theatre workshops for community development students at Victoria University in Melbourne. Since 2014 she has worked extensively using Forum Theatre method with young people from migrant and refugee backgrounds at NMIT in Melbourne. The workshops and performances explored issues of everyday racism.

Tania Cañas is the Arts Director at *RISE Refugee*, a PhD at the VCA and sits on the Editorial Board for the *International PTO Academic Journal*. Her research and work focuses on applied theatre as self-actualisation and self-determination, primarily within asylum seeker and refugee communities in Melbourne. She has also worked internationally, including an apprenticeship in Northern Ireland where she worked in two operational prisons, as well as an LGBT and a youth group. She did a Forum Theatre residency in the Solomon Islands in collaboration with local organisation Arts Haus. She has also recently returned from South Africa where she conducted Theatre of the Oppressed workshops at Rhodes University. Her one-scene monologue script, *Untouchable*, was published with Currency Press 2013. She has also performed the script locally as well as toured the piece at the Performing the World Conference in New York and the Mixed-Race-Studies Conference in Chicago.

Kennedy C. Chinyowa

‘A technology of the self’ and the other: A case study on subverting disability body politics among university students

The notable French social scientist, Michel Foucault, argues that people have different ways of developing knowledge about their selves, what he calls ‘technologies’. Apart from technologies of production, of sign systems, and of power, the ‘technology of the self’ can enable individuals to affect certain operations on their bodies, thoughts, behaviour, feelings and other ways of being. This is done in order to transform themselves into certain states of happiness, wisdom and hope. However, such ‘technologies’ involve the application of certain modes of training and modification by the individuals not only for the sake of acquiring skills but also for affecting change in values, attitudes and beliefs.

This paper argues that applied drama and theatre practice involves not only the technology of the self but also of the other. Using the case study of a practice based project that was carried out among disabled students at the University of Zimbabwe, the paper examines how disabled students not only managed to subvert ableist discourses of hopelessness but also acted upon their own bodies to assert their agency, power and authority. The paper focuses on the discursive and/or pedagogic dimension in applied drama and theatre practice to gauge how it engages with the technology of the self in order to instil the spirit of hope.

Bio:

Kennedy C. Chinyowa is currently a Research Professor in the Faculty of Arts at Tshwane University of Technology in Pretoria, South Africa. He was the Head of the Dramatic Arts Division at the University of Witwatersrand (2011 – 2014). He was a visiting scholar in the Centre for Applied Theatre Research at Griffith University (2001 -2005) where he obtained his PhD degree in Applied Theatre. Apart from presenting several papers and workshops at international conferences, he has published widely in books, refereed and accredited journals such as *Research in Drama Education*, *Studies in Theatre and Performance*, *Drama Research*, *Nadie Journal* and the *South African Theatre Journal*.

Katie Chown

Nurture initiative inspires hope for Burmese youth

In 2013, the Australian performing arts collective Remnant Dance was invited to respond creatively to a community of impoverished youth living in Myanmar. Artistic practitioners within the collective worked in partnership with charity organisations to generate a creative space in which the stories of orphaned and abandoned children living in a Children’s Centre in Yangon were invited to be shared. Throughout the project I responded to the needs of the children as both a dancer with the collective and as an occupational therapist. My initial contact with the children is the story of how the language of dance allowed for a therapeutic relationship with those living in extreme poverty. The creative potential I encountered within each Burmese individual led me to consider how the untapped resources within the children might be encouraged to flourish in a community marked by trauma, hopelessness and despair. We began by dancing together which built a trust relationship that allowed individuals to talk about their experiences living at the Centre. It became evident that the children’s human right to experience diverse and meaningful occupations weren’t being fulfilled. In partnership with Burmese care-givers, alongside the artistic workshops offered for creative development, an innovative community development project was initiated to address inherent needs. This Nurture Group Initiative (NGI) involved equipping young adults with skills to facilitate self-inquiry and self expression; giving each person an opportunity to dream and to hope for a life they would like to have beyond the boundaries of a situation constrained by culture, society and environment.

Bio:

Katie Chown holds a Bachelor of Arts (Dance) from the Western Australian Academy of Performing Arts and a Bachelor of Science (Occupational Therapy) from Curtin University, Western Australia. Chown studied ballet at the Graduate College of Dance and the Terri Charlesworth Ballet Centre in Perth and later trained in contemporary dance at the Rotterdam Dance Academy in the Netherlands (2003-2005). In 2015, she launched her own business as an occupational therapist while continuing her work as a dancer with Perth-based Remnant Dance Theatre Collective. Chown has most recently been able to integrate her practice with creative cross-cultural work in Myanmar as both a dancer and occupational therapist, launching a Nurture Group Initiative in response to the needs of an impoverished and disenfranchised community of youth in Yangon. Chown is interested in integrating her creative arts and health practices in order to engage a variety of diverse communities and people in therapeutic processes.

Tracey-Lynne Cody

Metaphors for change: Deconstructing discourses that impact teachers’ uptake of culturally-responsive teaching practices

Drawing on the work of Helen Cahill (2013, 2014) in post-structural theory and critical dramatic inquiry, this paper discusses the way drama processes facilitated a post-structural inquiry into the discourses that impact the enactment of culturally-responsive pedagogy in the classroom. The presentation critically examines the metaphors these teachers drew on to characterise their development as culturally-responsive teachers and explores the affordances and constraints of these choices. Employing a reflective practitioner methodology, this paper presents the first attempts, salient issues and key findings when deconstructing discourses arising in a Clinical Masters Teacher Education programme.

Bio:

Tracey-Lynne Cody is an experienced drama educator, working in Initial Teacher Education in New Zealand. Currently a programme co-leader for Masters and Graduate Diploma Teacher Education programmes at Massey University, she lectures in Arts and Drama Education across primary and secondary sectors. Her research interests include drama pedagogy and practice in school and applied theatre settings, culturally-responsive teaching practice, and education for social and emotional well-being.

Claire Coleman

Moments of hope in Mantle of the Expert: Challenging the objective, objectives

I will draw on my current PhD research, which explores the relationship between process drama and critical pedagogy. Reflecting upon my research, this paper highlights the moments of hope within the structured framework of a Mantle of the Expert process.

Mantle of the Expert (MOTE) was developed by UK based drama educator, Dorothy Heathcote. It offers a clear system which Heathcote has laid out in various publications, charts and schema. MOTE places the child at the centre of the learning requiring the teacher to create the conditions where a mantle of leadership, knowledge, competency and understanding can develop around the child. It is about children taking on the role of experts within an imaginary enterprise. As a responsible team, working on an important job they encounter problems or tensions provided by the teacher.

Aitken (2013) has defined the 10 core principles of a Mantle of the Expert as the : Fictional context, Enterprise, Frame, Commission, Client, Curriculum as professional tasks, Repositioning of power, Drama for learning, Tensions and Reflection. Within this framework curriculum is encountered as points within an ongoing holistic experience. MOTE requires a great deal of planning and has clear curriculum connections and goals incorporated within it.

I will negotiate with the tensions that exist in planning with curriculum objectives in mind whilst also responding authentically to student interest as a child centered pedagogy. In the spirit of the symposium, I will seek to locate where hope, genuine questioning of power and opportunities for change occur within the MOTE frame. Seeking the moments where participants move beyond the curriculum goals and fun interactions of the MOTE and ask of their own education the bigger WHY?

Bio:

After gaining a diploma of performing arts, I began working in schools performing the educational puppet theatre, *Kids up the Road*. As a disability educator, I travelled throughout schools in Auckland and Northland and was continually struck by the empathy and understanding of children. This led me back into schools first as a primary school teacher and then as a secondary drama and dance teacher. Having completed a Masters in Education, researching the use of process drama to teach social studies, I was left with even more questions and ideas.

Always an enthusiastic student I am now pursuing my PhD in the Critical Research Unit in Applied Theatre at the University of Auckland. My research builds upon my interest in the use of drama as education and how it interacts with and responds to the philosophical ideals of critical pedagogy. During the research I have employed drama techniques as a data collection tools and seek to honor the voice of participants as co-researchers.

Sean Curham

Forecourt

This performance engages with the concept of hope and citizenship via an exploration of the everyday as a site of radical instability. The event takes place in the forecourt of a major institution. A seat for two people is erected just outside of the legal limits of the institution. The performer sits and waits to be approached. The performer sits directly across from the institution allowing the space between to become a site of contemplation. When the performer is approached by passers-by they engage with them. The performer’s primary function is to attend to the forecourt and to use this process to ‘sit alongside’ interested passers-by. The performer is not attempting to unsettle or interfere.

What is the appeal of the institution? What is it that attracts a visitor and how is the notion of hope overtly or indirectly enmeshed in this attraction? Does it have to do with betterment, escape/transformation, success, progress or simply the fulfilment of daily duties? The ridiculous scale difference between the performer and the institutional architecture is designed to shout the unavoidable demands of our normative experience that gives rise to a complicit and compliant citizenship. Hope lies in the potential for something other to emerge from that which is already under way, the most familiar and mundane activities of daily life, or in this case the negotiation of a forecourt.

Sitting behind the scenes in this work is a slow questioning of what constitutes an aesthetic gesture. Could a gesture that sat outside of the lineage that stretches from the archive through the process of artistic knowledge acquisition via the institution be a viable aesthetic force? To explore this, *Forecourt* takes the slippery non-gestures of daily activity as its aesthetic vocabulary. From the unfolding of the everyday as the site of the unknown, an alternative concept of citizenship starts to be imagined.

Bio:

Activities: Performance, installation, lighting, spatial design, choreography, social action.
Recent projects: 2015: *make it/disappear* – performance/installation. *MAP* – research project. Project title: *Say no to research*. 2014: *To and fro* – performance/collaboration, Artspace, Auckland. *The Festival of Uncertainty*, performance festival, Auckland Old Folks Association with Feasting House, Auckland. *Spectres of Evaluation* – performance/ conference/installation, OFA with Local Time, Melbourne.

Over the last few years I’ve started to work more collaboratively, which is really enjoyable. It means I don’t have to have all the answers, or pretend to. I work consistently with the Auckland Old Folks Association and Feasting House. I have a keen interest in theory that continues to evolve. My ongoing interests lie in the everyday, where ideas to do with singularity, aesthetic gestures and the genesis of things are explored. What sustains me is the hunch that practice and ethics are codependent and that through action an unfamiliar form of both might appear.

Linda Davey

Performing desistance: incarcerated women and a theatre of hope

Evidence is accumulating to support the notion that the change process central to desistance from crime involves both envisioning future outcomes (imagination and agency) and perceiving the ability to realise them (self-efficacy and hope). From this perspective, hope is central. It is the belief in the self-story: it is the imagining of alternative selves and alternative futures and it is the growing belief in one’s ability to achieve a positive non-offending future. Material from a theatre-based program with incarcerated women in Queensland is presented to illustrate how a theatre program intentionally grounded in theories of desistance from crime encouraged the development of hope through an embodied process of skills training, narrative exploration and devised performance. Findings from an ethnographic study of this program, as it was delivered on two separate occasions, suggest that such a program might assist women in their journey towards desistance from crime at the level of pro-social identity formation, by developing opportunities for building self-efficacy, hope, and trust; and at the level of promoting reintegration by providing a mechanism through performance and audience dialogue for ritualised redemption and positive community engagement.

Bio:

Linda Davey is a psychologist, theatre maker, arts educator, and academic. She is currently a Research Fellow with the project Captive Audiences: Performing Arts in Australian Prisons - based at Griffith University. Linda has worked as a senior psychologist in prisons and as a researcher with numerous publications in the area of offender rehabilitation. An accomplished theatre director, her 2013 production of *A Tender Thing* (Full Circle Theatre/Brisbane Powerhouse) gained numerous award nominations. She was artistic director of *The Art of Living, Mobilong Prison Arts Festival* (2006), where she directed original theatre and musical works with male prisoners. More recently she has been working with incarcerated women in Brisbane in a 12-week theatre programme culminating in public performances of the devised works *Home Again* (2012) and *Her Name is Alice* (2013). She is completing a PhD in Applied Theatre at Griffith University with a focus on theatre, women and desistance from crime.

Tania Dunn, Mary Mooney & David Wright

Indigenous histories: A study of the ownership, documentation and re-presentation of the history of a New Zealand Māori family

Increasingly Indigenous writers, artists and thinkers are utilising their Western education to help support and promote their own communities, ways of being and doing. This research is focused on developing arts based responses to issues of cultural history and identity of a New Zealand Māori family Indigenous to thermal regions of the centre of the North Island, New Zealand. This presentation outlines an Indigenous researcher, artist, author’s research, experience and transformation while working with her Grandfather, Māori orator and tohunga Wally Wharengaro Ruha and seeks to understand appropriate cultural practices required to continue and maintain aspects of traditional Māori family knowledge. This paper describes a cross cultural methods approach that integrates ceremony-based Indigenous approaches to research, arts-based, place-based and narrative--based inquiry to re-search, re-member, represent, sustain and promote traditional Māori family knowledge.

Bio:

David Wright is a Senior Lecturer in the School of Education at the University of Western Sydney. He has written extensively on embodied learning, the artist-academic and the facilitation of ecological understanding through creative expression. His work has been published in journals and books addressing drama education, applied theatre and ecological learning. He has a strong record in research supervision and has served in administrative capacities across UWS in the Schools of Contemporary Arts (as Co-ordinator of Studies in Performance), Communication Arts (as Associate Head of School) and Education (as Director of Higher Degree Research). Throughout his time at UWS he has had an ongoing affiliation with Social Ecology courses, staff and students. In 2005, while living in Maketu in the Bay of Plenty David served as Academic Advisor to the Department of Māori Performing Arts at the Rotorua campus of Te Wananga o Aotearoa.

Associate Professor Mary Mooney is Deputy Dean of the School of Education at the University of Western Sydney and works in the field of drama and transformative education, creative pedagogy and effective teaching. Mary is particularly interested in theoretical framings around the performative, digital and creative cultural practices of young people. As a previous Research Director for Drama Australia, Mary established a web repository of Drama education research from around Australia.

Tania Dunn is a teacher and PhD candidate of the School of Education at the University of Western Sydney University and works in the field of creative pedagogy and transformative education. Born in the South Island of New Zealand, Tania is of Ngati Tahu, Ngati Whaoa, Ngati Tuwharetoa, Te Arawa and Ngati Tuhoe descent. Moving to Sydney at a young age, Tania has since helped to establish the Australian not for profit organisation Daystar Foundation, was a founding member of the Pacific Youth Network NSW Australia and was an Indigenous youth delegate for Oxfam International Youth Parliament 2004. Tania is married to International Australian Aboriginal artist Daren Dunn and is the co-founder and owner of Alenarra Art Enterprises an Australian Aboriginal education business. The grand daughter of Māori orator (Wally) Wharengaro Ruha, Tania is particularly interested in developing cross cultural, arts based research responses to help re-present, re-member and support traditional Māori family knowledge.

Robyn Ewing & John Saunders

The Duck and the Darklings Drama

Grandpapa’s eyes shine when he remembers the beauty of the world, long-ago. Peterboy wants to find something wonderful to bring the light to Grandpapa’s eyes and keep it there. What he finds is a duck, wounded and broken, and Grandpapa mends her from top to tail; quack, waddle and wing!

The Duck and the Darklings is a triumphant story, for children and adults, about the coming of hope in dark days, the warmth of friendship and the splendour of a new dawn. (Millard, 2014)

The Duck and the Darklings Drama is a process drama-based workshop developed by Ewing & Saunders as part of the *School Drama™* program. *The Duck and the Darklings* is a beautiful pre-text which has huge symbolic significance in our view and we have used the ‘Kingdom of Dark’ as a metaphor for the current tough times in education in some western countries.

School Drama™ is a professional learning program for primary school teachers. The program demonstrates the power of using Drama pedagogy with quality literature to improve English and literacy in young learners. The program was developed over a four-year pilot through a partnership between Sydney Theatre Company and The University of Sydney.

School Drama: Hopeful pedagogy

Given the regulatory contexts of many western education systems, overcrowded syllabus documents and an increasing emphasis on high stakes testing, many early childhood and primary teachers are feeling an overwhelming pressure to compromise their pedagogical expertise and understandings to concentrate on a technical and reductive approach to curriculum and assessment. Despite the rhetoric in many policy documents that 21st century learners must develop their creative potential to cope with accelerating change, teachers frequently comment that they do not feel well equipped to focus on imaginative teaching and learning. Research documenting the effectiveness and hopefulness of embedding quality arts processes and experiences across the curriculum, especially drama as critical, quality pedagogy (e.g., Winner et al, 2013; O’Toole & Dunn 2014; Baldwin, 2011; Gibson and Ewing, 2011; Ewing, 2010; Ewing and Simons, 2004; Miller and Saxton, 2004; Baldwin and Fleming, 2003), provides hope, a scrap of wonderfulness (Millard, 2014). This pedagogy of hope needs to be realised in actuality in classrooms.

School Drama™ is a professional learning program for primary school teachers. A Sydney Theatre Company-University of Sydney partnership, this program demonstrates the power of using drama pedagogy with quality literature to improve English and literacy in young learners. This paper will examine the effectiveness and potential sustainability of the program drawing on the experience and research findings of the last six years. It will focus particularly on the transformative potential of the program for teachers, teaching artists and students.

Bio:

Robyn Ewing AM is a former primary teacher and currently Professor of Teacher Education and the Arts and Interim ProDean, Faculty of Education and Social Work, University of Sydney. She lectures in Curriculum, English, Literacy and Drama across pre-service and postgraduate teacher education programs. She is passionate about the role that the Arts can play in transforming learning and has a commitment to innovative teaching and learning at all levels of education. She particularly enjoys working with educators interested in reforming their curriculum practices. She has worked in partnership with Sydney Theatre Company on the School Drama project since 2009.

John Nicholas Saunders is a former secondary school teacher and the current Education Manager at Sydney Theatre Company. John’s work in classrooms and research has focused on Drama as pedagogy and its benefits to student literacy, engagement, motivation and empathy. John has extensive experience in Arts Education and has held positions as a senior curriculum writer, head of department and guest lecturer at the University of Sydney. He currently holds positions as: President, Drama NSW; Board Director, Drama Australia; Drama representative, National Advocates for Arts Education; and Board Member, Playlab Press.

Esther Fitzpatrick, Adrian Schoone & Molly Mullen

Poetry, possibility and provocation/s in academic spaces

Through a series of collaborative conversations three researchers examine why they use poetry in their inquiries. They set out to explore how poetry has the potential to liberate and humanise processes within the academy, resisting systems that only value what can be counted. Through these poetic conversations, the researchers create a clearing space for fresh understandings and new imaginings. Freeing themselves of the constraints of usual academic Discourse, they become both vulnerable and playful. They invite you to witness the performed poetic conversation...

I write poetry into my research.

But what does this have to do with
Being critical?
And what does this have to do with
Being hopeful?

To
Counter, challenge, create
Disrupt, decentralise, dream.

And to express the *being* of others
The voices of the marginalized usually speak in ‘non-science’ voices

An ‘intellectual rebellion’
To
Interrogate, investigate, imagine
Expose, explore, engage.

I want to join your intellectual rebellion,
To transform traditional thought,
To be more ethically responsible:
I look at the poems on the pages of my thesis
And wonder if this is what these flat words do.

The poem does not create a form
But a space in which we can
Dwell
And *be*

Bio:

Adrian Schoone is a doctoral researcher in the School of Critical Studies in Education, University of Auckland. He is also a member of the Critical Research Unit in Applied Theatre. Phenomenology and poetic inquiry were the central methodologies Adrian utilised in his research with tutors in alternative education. In 2015, Adrian was awarded a Vodafone Foundation Fellowship to support his ongoing research regarding pedagogies that engage vulnerable youth.

Esther Fitzpatrick is a lecturer at the Faculty of Education, The University of Auckland. She initially worked as a primary school teacher and now uses various arts pedagogies in her teaching with tertiary students. Her current research includes critical art-based methodologies and narrative inquiries to better understand emerging inbetween identities.

Molly Mullen is a lecturer in applied theatre at the University of Auckland where she belongs to the Critical Research Centre in Applied Theatre (CRUAT). She has over ten years’ experience producing theatre education, youth theatre and community arts projects in the UK and New Zealand. Most recently she has completed a multi-sited ethnography with theatre companies in New Zealand, the UK and Hong Kong examining the economics of their practice.

Kelly Freebody, Michael Anderson & Michael Balfour

Interrogating intent, success and value in applied drama: Realising hope for social change?

This roundtable discussion will explore and interrogate perspectives on transformation in applied drama for social change. With a recent increase in funding for applied drama programs internationally (O'Connor & Anderson, 2015), understanding applied theatre's effectiveness is critical if we are to move beyond hope of achieving change. There is a perception in the field that this understanding is currently lacking, and many are calling for increased research in applied drama (O'Connor, 2013b; Balfour 2009; Freebody & Finneran, 2013; Neelands, 2004), and its use in a range of areas for social change. These understandings will enable practitioners, participants, funders and researchers to engage in useful discussions about evaluation, intention and success.

In the first instance, this roundtable discussion will present findings from current research, funded through The University of Sydney, as well as inviting audience members to participate in providing directions for the discussion. Then, the roundtable will engage participants in a discussion about current literature, projects, and research focusing on mapping current understandings and practices related to intention, success, change, and value in applied drama programs.

Bio:

Kelly Freebody is a senior lecturer in the Faculty of Education and Social Work. Her research interests include drama, education, social justice, and school-community relationships. She is co-editor of the forthcoming book *Drama and Social Justice: Theory, research and practice in international contexts* (with M. Finneran, Routledge 2016).

Michael Anderson is Professor in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates on the role of creativity, the arts (particularly drama) have on learning. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education and research is changing in the 21st Century.

Michael Balfour is Chair, Applied Theatre, Griffith University, Australia. He has worked on international studies exploring arts-based work with returning veterans, performances in sites of war and conflict, performing arts practice in prisons and correctional facilities, with newly arrived refugees in Australia and recently exploring play-based work with people who have dementia. He is co-editor of the *Methuen Applied Theatre Series* (with Sheila Preston) and has recently co-authored *Applied Theatre: Resettlement Drama, Refugees and Resilience* (with Penny Bundy, Julie Dunn, Bruce Burton and Nina Woodrow, Methuen 2015).

Deborah Green

Offering hope to silent voices: Giving an arts-based voice to tacit knowledge

Tacit and implicit embodied/emotional/soul-based ways of knowing often struggle to find credibility within the halls of academia. Rational cognition is privileged and this silences the voices of many for whom forces such as culture, educational disadvantage, experience and preference may have emphasised alternate ways of being and knowing. Offering hope and voice to these traditionally excluded knowledge systems and those who speak in the language of the body, heart and soul, are emergent new arts-based research methods. As arts therapist to fellow Cantabrians during the earthquakes beginning in 2010 and continuing to-date through the ongoing aftermath, I sought and developed a range of ways to use creative combinations of visual-arts-making, drama, dance/movement and creative writing to help those affected by the quakes express and poetically transform their stress and distress – trauma often lurking beneath the reach of words and cognitive meanings. When I embarked upon an autoethnographic PhD to capture and further explore these experiences, I followed art therapist and arts-based research advocate Shaun McNiff's recommendation that my research process should closely correspond to my practice of art therapy. I thus repurposed the core therapeutic approach I used with quake-clients and employed this as my central means to generate, express, explore, interpret and analyse my research data. During this creative hands-on session, I offer a brief introduction to grounding theories and then invite participants to experience and explore this me-search process – both for themselves as researchers and as potential tools for use with their respective students, community-participants, clients, and/or research-subjects. Drawing on the arts therapeutic practices of Laury Rappaport's Focusing-Orientated Arts Therapy and McNiff's 'images as angels' process, participants will be guided in the use of the interlaced creative modalities of dance/movement/drama, visual-arts and creative writing to drop-into, find creative expression for, and better-know tacit knowings.

Bio:

Deborah Green began her career as applied theatre practitioner and adult educator working within the South African university and health sectors in community development, lifeskills/AIDS education and counselling. Between 1989 and 2004, she workshopped numerous drama-in-education and community theatre processes/performances, worked with DramAidE, lectured in drama and adult education, and ran the KwaZulu-Natal Provincial Lifeskills Programme. When she moved to New Zealand in 2006, she qualified as an arts therapist through Whitecliffe College (Auckland). Her focus on earthquake trauma began in February 2011: She conducted multi-modal arts therapy workshops with over 300 Christchurch pupils, facilitated groups with others in caregiving professions, spent a year on contract with the District Health Board – and now runs a private practice – working one-on-one with quake affected adults and children. She is currently on the cusp of completing her arts-based PhD through the University of Auckland focusing on her experiences during the earthquakes.

Hilary Halba & Rua McCallum

Creating advantage: Developing theatre and performance pedagogy through marae-based wananga

In her article “The Limits of Cross-cultural Dialogue: Pedagogy, Desire, and Absolution in the Classroom” Alison Jones critiques the classroom as a site for potential cross-cultural dialogues. She claims that because a dominant ideology is present within the classroom, the “subaltern” continues to find it difficult to “speak” (Jones on-line citing Spivak n. pag.). For Jones space is a powerful signifier in that “[i]t invokes that familiar social geography of centers and (shifting) margins populated by the powerful and the others, respectively” (Jones online). In order to address this issue in a Theatre Studies course on bicultural theatre that we teach at the University of Otago, we undertook a project wherein we located a module of our cross-cultural teaching in a wananga setting, using the tū taha kē ai pedagogical model (Halba & McCallum, *ADS*, 2011 69 -87). In the tū taha kē ai experiential learning model “an exchange of knowledge” takes place and where “the learner walks alongside the teacher on multiple journeys...with a deeper layer of learning being facilitated on each journey” (Halba & McCallum, 2011, p. 71).

Our work on wananga also responds to Te Ahukaramū Charles Royal's call for scholars to “position cultural retention and revitalisation within a larger paradigm of cultural creativity, one which looks to the wisdom of the past to inspire responses to the challenges of the present and future” (Royal 2005 online). Our early findings suggest that in the wananga setting, markers of Pākehā power in the classroom are traded for a different way of being in and knowing the world. A theme that emerged from the wananga was theatre's power to “create advantage out of disadvantage” (Rangimoana Taylor, Arai-te-Uru Marae, August 2015), and hence to provide hope with new bearings.

Bio:

Rua McCallum (Ngāi Tahu Whānui) is currently completing her PhD in Te Tumu (School of Māori, Pacific and Indigenous Studies) at the University of Otago, New Zealand. She has a BA in Māori Studies and Performing Arts, a Postgraduate Diploma in Theatre Studies and is the recipient of several scholarships. Rua works both part time as a Public Programmer at Toitu Otago Settlers Museum and as a co-lecturer in bi-cultural theatre at the University of Otago. She is an accomplished playwright, theatre and arts practitioner, a mātauranga Māori consultant and has published in theatre, textile science and ethnobotany.

Hilary Halba is Senior Lecturer and Head of Theatre Studies at the University of Otago in Aotearoa/New Zealand. She has had a long association with bicultural theatre in the southern South Island, and has directed and researched this form of theatre in partnership with Māori for over 15 years. She has published extensively in this area over a number of years. More recently, Hilary has published in the area of acting theory, and has embarked on verbatim theatre projects with her colleague Stuart Young. She is also a director and award-winning actor, having studied acting and the teaching of acting at the prestigious Neighborhood Playhouse in New York City.

Linda Hassall & Sarah Woodland

***Daughters of the Floating Brothel:* Contemporary radio drama with women prisoners**

This workshop will give participants a practical experience of the processes used in *Daughters of the Floating Brothel* - a prison theatre project being undertaken by artists in collaboration with women prisoners in Queensland Australia.

The “Floating Brothel” was the nickname given to the Lady Juliana – a ship that was dispatched from Portsmouth England in 1789 transporting female convicts to Australia. It was so named because many of its passengers had been engaged in prostitution in London, and because of the reputed activities that were conducted in ports as the ship made its way to Australia. This ship arriving on the “fatal shore” of Australia represents a troubled and controversial beginning: a marker in time to help us investigate the experience of all women who have since been institutionally confined in this country.

In 2014, the team worked in Brisbane Women’s Correctional Centre to complete a creative development stage of the project, a historical audio docudrama incorporating factual narration, poetry, monologue, fictional scenes and soundscapes. The team is currently working towards a fully realised production that will engage women prisoners in both Brisbane and Manchester in the UK, and will be broadcast on mainstream and prisoner radio in both countries.

The aim of the project is to creatively empower this marginalised group of women and give voice to their stories and experiences through the lens of history. The use of audio recording and radio has enabled us to create an innovative model for participatory practice, and to potentially reach a large audience both in and out of prison.

In this workshop, we will lead participants through some of the creative processes that are being used in the project, play an excerpt from the docudrama, and engage in critical discussion about the cultural implications and humanising potentials of the work.

Bio:

Sarah Woodland is a practitioner, educator and researcher in applied theatre, specialising in prison theatre. Sarah spent 4 years from 2001 as a core ensemble member of Geese Theatre Company UK, and has since facilitated her own programs in Brisbane Youth Detention Centre, Brisbane Women’s Correctional Centre and Balund-a Residential Diversionary Program. In 2008-9, Sarah directed *Memoirs of the Forgotten Ones*, a testimonial performance by adult survivors of institutional childhood abuse and neglect. In 2015, Sarah co-directed *Home Front*, a student production based on the reminiscences of eight women who were children during WWII. In her latest project, *Daughters of the Floating Brothel*, Sarah is working with women prisoners to produce a contemporary radio drama that explores the history of institutional confinement for women in Australia. Sarah is completing a PhD in prison theatre at Griffith University, teaches undergraduate courses in applied theatre and industry studies, and is the Director of *Theatre Scope*, Griffith’s applied theatre outreach program.

Dr. Linda Hassall is a lecturer in the Contemporary and Applied Theatre Program at Griffith University. Linda has over 20 years experience as a director, playwright and dramaturge in professional and independent contexts. Her first play *Post Office Rose* (2006) won a Matilda Award for Best New Play and was published by Playlab Press in 2008. Her play *Salvation Roses* was the focus of her PhD at Griffith University and addresses themes of white inheritance of landscape. In 2014, Linda wrote and directed *The Difficult Return* (three year Australian Research Council funded project). This verbatim-based work explored the impact of combat experiences on returning veterans and their families. Linda is also engaged as dramaturge and researcher on *Daughters of the Floating Brothel* prison radio drama project. Her research interests include gender inheritance of landscape from a white female perspective as explored through new dramatic and theatrical contexts.

Christine Hatton

Labours of love: Devising hope in and through drama in difficult times

Good drama teaching is infused with different types of love, which, in turn, fuel the qualities of collaborative artistic processes and the daily labour of drama teachers. Love of the art form, love of the co-creation, love of the dramatic inquiry at hand, are just a few of the ways in which pedagogical love can be framed within dramatic learning processes. Drama educators juggle multiple forces and relations as they lead students in the creation of original work. Often this labour results in approaches that are somewhat counter-cultural in the contemporary senior school context where playful, collaborative and critical ways of learning are deemed too complicated or considered unsuitable for public examination processes. In this delicate yet everyday classroom work, teachers create structures and experiential processes for the development of student, independence as art makers, devising hope and possibility for students to be authentic to themselves and their own ideas, and communicate them with artistic integrity. This paper focuses on a recent ethnodramatic research study which investigated the everyday artistry and teaching practice of experienced drama educators. The study invited expert teachers to reflect upon their stories and pedagogies, with a particular focus on their approaches to leading students’ devising projects in high stakes examination contexts in NSW. Data was also derived from a selection of their recent ex-students to consider the students’ experiences and the lasting outcomes of learning. Given the pressured contexts and times these teachers work in, where hope is challenging for our profession, this study illustrates the ways in which hope can be conjured within the pedagogical, interpersonal and artistic relationships between teachers and students as they work in and through the art form of drama.

Bio:

Dr Christine Hatton is a drama educator and researcher from the University of Newcastle, Australia who is involved in various research projects relating to drama and arts education, such as the international *Water Reckoning Project* and the *NSW Fresh AIR Research Study (Arts NSW/DEC)*. She has taught at schools and universities in the UK, Australia and Singapore. From 2007 – 2011 she was the state Drama Curriculum Adviser K-12 for the NSW Department of Education and Training and is a past president of Drama NSW. She served as dramaturg and educational consultant on the *Tough Beauty* project in 2013. She was recently awarded the University of Newcastle Faculty of Education and the Arts Early Career Research Fellowship. Current publications and research focus on narrative and performative research methodologies, the transformative and critical power of the arts and theatre, as well as the operations and politics of gender, identity and teacher artistry in drama education.

Stacy Holman

Jones & Anne

Harris

Genderqueer desire as hope and resistance: Autoethnographic applied theatre

This is a performance about genderqueer in/visibility and un/intelligibility in spaces where bodies and stories are surveilled, disciplined, and sized up. Our bodies move through the world and the world moves through us, composing what Halberstam (1995) calls a layered body, a public body, a body of many surfaces laid one upon the other. These bodies, these surfaces rub up against one another in sometimes pleasurable, sometimes uncomfortable ways. We understand LGBTQ and other minoritised communities as borderlands, spaces of hope and resistance in which semi-invisible, often-unintelligible performances of selves might be made manifest to mainstream passersby, constituting an autoethnographic applied theatre of the everyday.

Bio:

Dr. Stacy Holman Jones is a Professor in the Department of Communication Studies at California State University, Northridge. She’s written over 50 articles and 8 books: *Kaleidoscope Notes: Writing Women’s Music and Organizational Culture* (AltaMira, 1998), *Torch Singing: Performing Resistance and Desire from Edith Piaf to Billie Holiday* (AltaMira, 2007), *Handbook of Autoethnography* (Left Coast Press, 2013 co-edited with Tony E. Adams and Carolyn Ellis) *Autoethnography* (Oxford University Press, 2015, co-authored with Tony E. Adams and Carolyn Ellis), *Identity, Place, Exile: Storying Home* (Lexington, forthcoming, co-edited with Devika Chawla), *Queer Autoethnography* (Left Coast, forthcoming, co-authored with Tony E. Adams), *Writing for Performance* (Sense, forthcoming, co-authored with Anne M. Harris), and *The Handbook of Performance Studies* (Wiley Blackwell, forthcoming). She is the founding editor of *Departures in Critical Qualitative Research*, a journal dedicated to publishing innovative, experimental, aesthetic, and provocative works on the theories, practices, and possibilities of critical qualitative research.

Dr. Anne Harris is an Australian Research Council DECRA award holder 2014-2016 exploring creativity (its commodification and education embodiments), and a Senior Lecturer in Education at Monash University (Melbourne, Australia). She is a native New Yorker and has worked professionally as a playwright, teacher, dramaturg and journalist in the USA and Australia. She researches in the areas of creativity and the arts, performance, digital media and social change. She is a co-editor of the ABER section of the journal *Curriculum and Pedagogy*, and on the editorial board of *Departures in Critical Qualitative Research*, and the following book series: *Teaching Writing* (Sense), Gender and Education (Palgrave Macmillan), and *Studies in Arts-Based Educational Research Book Series* (Springer). She has published over 50 articles and 8 books on the arts and creativity, culture and multi-diversities; her latest is *Critical Plays: Embodied Research for Social Change* (2014, Sense).

Ash Holwell

Object Concern Facilitator

Understanding objects as regularly being denied full citizenship, the work is an exploration of performative action using a theatrical role to instigate institutional change.

Developed through a relationship between the University of Applied Arts Vienna and the Natural History Museum of Vienna, the work researched the social lives of museum refuse – reintroducing objects from the rubbish bins of the institution back into the museum, and acknowledging the social potential of the objects that had been lost in their disposal.

Drawing on the work of Bruno Latour, the Yes Men, Joseph Beuys, Billy Apple, and Marcel Broodthaers, a series of institutional interventions was developed, culminating in the development of the *Object Concern Facilitator* as a potentially valid role within the museum. The work found itself using theatre practices to care for a disadvantaged class of the museum, in order to re-evaluate and validate, in real time, their potential value.

Over the course of a month, the *Object Concern Facilitator* performed and prototyped the role within the institution. Using the role of an artist allowed unprecedented access to the interior of the institution, both in terms of the building, objects, people, and social infrastructures - providing a basis for real time reflexivity in both the museum and the role.

The role of the artist shifted the social organism of the museum by directly inserting the undervalued back into the museum in a place of value, whilst [ab]using institutional relationships to form creative disruption.

Bio:

Born in Whāngārei, Aotearoa, with a building father and a social working mother, Ash became a product designer who didn't believe in products, which led to making work shown at major international design fairs whilst living in a Rotterdam squat and remaking furniture from the street. Time in Vienna grew a focus on the inequalities of objects, when studying art & science and ontological patchworks with a member of The Research Centre for Shared Incompetence. Returning to Aotearoa, he has made various works, including an intervention into local body elections, a community bicycle workshop, a shared community space, and become part of Company Giants theatre company, through a fortuitous hitch hiking ride.

Company of Giants / council.go. / Whare Bike / Wood Common / 'suwi circle / TEZA
Bachelor of Industrial Design – Massey Wellington
Master of art & science – University of Applied Arts Vienna
John Bolton Theatre School – Auckland

Chris Horne & Virginia Sampson

Hope for reimagining classroom teaching

In this session we will explore drama pedagogy as a vehicle of hope, opening new possibilities for unmotivated children by enabling them to reconnect with learning. Drama's capacity to motivate students is frequently mentioned in literature, however it rarely addresses how motivation occurs. In this session, we will reveal new insights into how drama pedagogy motivates students, by drawing on Self-Determination Theory, a theory of human motivation in psychology. We will pinpoint specific teacher practices that enhance student motivation, addressing notions of power, ownership, safety, choice, challenge and relationship. This presentation is a collaboration between the researcher, who will discuss her findings; and the participant teacher, who will add practical insights to the discussion, and lead the group in drama experiences which formed part of the research.

Bio:

Chris Horne has extensive experience in the Primary, Intermediate, Secondary and Tertiary sectors as a teacher, facilitator and lecturer in drama education. His interests are in imaginative thinking, creative action and in cross-discipline transformative ways of learning, where understanding in one discipline can be expressed in another. His work also explores how inter-disciplinary connections between the Arts can promote a more holistic way of learning. He focuses on how collaborative arts experiences provide immersion in a rich sensory, emotional and spatial environment that stimulates observation, imaginative ideas and empathetic engagement.

Virginia teaches at primary and tertiary levels in Auckland. She has recently completed a Master of Education at The University of Auckland, exploring how drama pedagogy enhances student motivation for learning. Virginia's passion for drama pedagogy, which developed over the course of her post-graduate studies, has transformed her teaching practice.

Shannon Elizabeth Hughes

Hoping the hope has remained: An investigation of refugee theatre participants and their societal positions in the years following applied theatre interventions

The use of theatre as a method of providing hope to the world refugee community has been well executed and documented. For many who have lost hope in the world around them, theatre often takes the place of hope and becomes their path to a better future. Psychologists suggest that hopeful thought reflects the belief that one can find pathways to desired goals and become motivated to use those pathways. The question is, if theatre becomes hope, does the hope remain after the theatre is lost? Are these pathways actually built and are the participants reaching their desired goals? Refugees are an ever transient population and although applied theatre initiatives often show positive immediate and post intervention results do they actually have lasting effects?

This paper will examine refugee participants in the years following applied theatre interventions and explore their positions in society and their feelings on the importance, or lack thereof, of theatre on their lives. It will look at positive and negative factors and argue whether or not "Theatre for Hope" has valuable lasting results. The refugees to participate will be chosen from two different intervention initiatives facilitated by the author; one taking place in Egypt in 2006, the other in Cape Town in 2012.

Bio:

Shannon Elizabeth Hughes is a Canadian born educator, theatre maker, performer, and NGO worker living in South Korea. She holds a Bachelor of Fine Arts in Acting from the University of Windsor, Canada and a Master's degree in Applied Drama and Theatre Studies from the University of Cape Town, South Africa. Shannon has worked extensively throughout Africa with refugee and internally displaced populations where her work focused largely on theatre as a method of inclusion as well as branching into protest theatre, theatre in education, educational theatre and clowning for social change. Shannon recently published a chapter in the Palgrave Macmillan book *Performing Migrancy and Mobility in Africa* entitled *Mamma Africa: A Theatre of Inclusion, Hope* (lessness) *and Protest*. She is currently searching for a PHD program.

Ava Hunt

Acting Alone - Can one person make a difference?

Acting Alone tells the stories of some of the people Ava Hunt met on her visit to Palestine. In her unique performance style, she weaves these together with tales of the frequently hilarious and occasionally downright bizarre experiences of touring as an actor and performing alone. The play is a personal story, at times heart-breaking and at times funny, that asks questions of the audience.

Can one person actually make a difference?

Acting Alone is a solo performance funded by Arts Council England together with research funding from University of Derby. This research builds on Ava's research trip to the West Bank in 2013, where she worked with children at the Aida Refugee Camp with Dr. Abedelfattah Absourer whose belief and commitment in the use of the arts in the community is to inspire 'the beautiful resistance'. This research material was then used together with Michael Morpurgo's children's story, *The Kites are Flying*, to create workshops and performances at Derby Theatre, Nottingham Playhouse and a number of schools.

In 2014 Amnesty International (Derbyshire) commissioned Ava to create a new piece —this time in a simpler, more stripped back theatrical style in response to the humanitarian crises in Gaza of that summer. In its exploration of the complex situation faced by those living in Palestine, *Acting Alone* challenges the theatrical conventions most often experienced by audiences. It invites them to interact: to cross the dramaturgical divide and create an ending where no-one, including the performer, knows the resolution.

"Hunt's performance is compelling, imbued with a rare empathy and compassion."
Broadway Baby

Artistic Team

Ava Hunt - performer
Tilly Branson – Director
Andy Purves (award-winning designer for Frantic Assembly) – Lighting and Sound Design
Ivan Stott – Music Composition

Bio:

Ava trained over thirty years ago as an actor at The Drama Studio, London, working in film, TV and theatre. Her work in Applied Theatre includes small-scale touring, TIE, work in prisons, young offenders, long term unemployed, after having trained with Augusto Boal and Adrian Jackson, and worked with Dr. Dorothy Heathcote MBA investigating the Mantle of the Expert. She has an MA in Applied Theatre and as a Senior Lecturer at University of Derby her research includes international projects in Sri Lanka, Soviet Union, Czech Republic, Palestine and Romania all of which contribute to her applied teaching. She has also worked as Artistic Director, Programmer and Youth Theatre Director with Shared Experience, Derby Theatre, Nottingham Playhouse, Buxton Opera House, Tangere Arts and Hull Truck Theatre. Since 2009, Ava has been working as an independent artist, creating solo performances that challenge the theatrical form, raise questions and provoke debate.

Rachael Jacobs

Drama assessment and the pedagogy of hope

The assessment of performances is an essential component of Drama education in schools. The relationship between teacher and student takes on an interesting dynamic in the performance assessment process. When developing performance assessment tasks, teachers direct their students, assist in the editing process or challenge the artistic content of student performances. The Drama teacher is required to be both the facilitator of learning experiences and the assessor of creative work. These concurrent roles create tensions and challenges. This paper reports on a research project in which Drama teachers were observed assessing student performances, then later interviewed about their assessment philosophy and practice. In this research Freire's (2004) *'pedagogy of hope'* was evident in that the lines between students and teachers were deconstructed. Both prioritised the struggle for change and artistic growth. The teachers had some emotional and artistic investment in the students' work, expressing their hopes and aspirations for the students' work before the performance commenced. Teachers later expressed approval or disappointment in relation to the art that was displayed. Teachers also aimed to detach themselves from hopeful feelings in their role as the assessor, however, this was not always possible as subjective and objective judgements have a legitimate place in the assessment of drama performances. The pedagogy of hope also affects the way students approach the assessment task. They are mindful that subjective and objective judgements intersect to create informed judgements that contribute to the teachers' assessment of the performance.

Bio:

Rachael Jacobs lectures in Creative Arts Education (Dance, Drama and Music) at the Australian Catholic University, Sydney. She has previously been a Secondary Drama teacher and a Primary Arts specialist. Rachael has made advances in educational research in the arts, and has just completed her PhD, which examined the assessment of drama performances. Rachael contributes to the arts community as a dancer, choreographer and physical theatre practitioner. In 2013, she developed her first book for school teachers, addressing the five strands of the arts in the Australian Curriculum. Rachael has her own cultural dance school and has volunteered her time running arts programs for disadvantaged members of the community, such as incarcerated women, refugees and the homeless. Rachael is also an environmental activist, a speaker on international development and multiculturalism and a freelance writer. Her columns about education, politics and social commentary can be read in the *National Times*.

Erika Jacobson

Peeling them off the wall – Questions of engagement

"It cannot be the workshop facilitator's role to peel workshop participants off the walls and beg, cajole or try to force them to engage in an activity." David Diamond, 2007

Engagement is one of the key components in the effectiveness of any community development project, but in particular, projects that centre on exploring complex and sensitive issues using 'transformative' applied theatre practices. More specifically, when these projects also aim to genuinely include the participation and input of young people, engagement can become the most challenging aspect of the project.

Based on this practitioner's experience on two forum theatre projects working with young Aboriginal men in Perth, Western Australia, this presentation explores some questions of engagement facing our liberatory applied theatre practices when working with 'disenfranchised' groups. When does the effort that it can take to 'create spaces' for those 'denied full citizenship' become an 'anti-democratic' practice? Where do we stand in that uncertain space between engaging through the power of the practice and 'cajoling' and 'peeling off the wall'?

Through this autoethnographic account, using video recordings, journals and photographs, I unpack the process of pitching, conceptualising, scripting and putting on a forum theatre performance with Aboriginal young men attending a diversionary government-funded program. The hope is to generate discussion and thinking about this important issue facing social theatre practitioners.

Bio:

Dr. Erika Jacobson is a social practitioner using Theatre of the Oppressed and other applied theatre and aesthetic techniques to work in community and organisational development. In 2007 she founded ACT OUT (www.actout.com.au), a social enterprise through which she conducts programs, workshops and community theatre with government, non-government and private sector organisations and communities. She specialises in engaging groups that are typically difficult to engage.

Erika is currently based in the southwest of Western Australia. For the last 16 years Erika has also worked as a lecturer in various social science and arts subjects including English, Social Policy, Screen and Media Studies, Popular Culture, International Relations and Creative Thinking. Her PhD at Murdoch University examines the role of the practitioner in transformative social practices.

Michelle Johansson & Black Friars

“Mixed blood and second thoughts”¹- Fruit Salad in the Contact Zone

Representation, Access, Authenticity, Identity, Appropriation, Inequality. These are some of the terms that stimulate, motivate and frustrate the creative artists of the Pacific, and they are the terms that frame the work of the Black Friars theatre company in telling Pasifika stories.

This paper creatively and critically considers the storytelling of the Black Friars Theatre Company.

We will look at MA Drama project *Talosaga*, written and directed by *Denyce Su'a*, and will spend some time considering two other Black Friars shows - *Mele Kanikau: A Pageant* by Samoan playwright John Kneubuhl and Shakespeare's *The Merchant of Venice*. Both of these productions were billed as “Pan-Polynesian” theatre and both included in production and performance particular social, political and cultural purposes through we sought to build bridges and make mirrors that connect with our Pasifika communities.

One of the things we do is to create hybrid theatre, theatre that is a pan-Polynesian mix of many cultures that speak to each other, and storylines that weave in and out of cultural and universal truths. However there are many responsibilities that we consider in the process of telling these Pasifika stories.

Are Black Friars productions authentic? Are they cultural? Does Shakespeare have a place in the Pacific? Are we wrong to represent indigenous Hawaiian hula on an Aotearoa stage? Does anyone have the right to represent indigenous stories on Eurocentric stages? Is this appropriation? Is this mis-representation? Are these 'Believable Worlds'?

And the answer to all of these questions is of course yes... and no. This paper interrogates some of the dilemmas of hybridity in transnational, poly-vocal, Polynesian storytelling.

Bio:

South Auckland based theatre troupe the Black Friars was formed to challenge the dominant stereotypes surrounding Pasifika people and to re-story the Aotearoa we live in. We are educators and counsellors, facilitators and enablers, theatre-makers and storytellers. Telling stories through performance, poetry, music and dance the Black Friars explore what it means to be Polynesian in the largest Polynesian city in the world.

¹ This paper takes its title from Caroline Sinavaiana who uses these terms to discuss the work of John Kneubuhl..

Tanisha Jowsey

Despair, fear and hope: Playback Theatre skill-building workshop

Playback Theatre is a form of improvisational theatre in which audience members tell stories from their lives and then watch as actors and musicians enact elements from the shared stories through improvisation. The arch of a performance begins with a conductor facilitating conversations between audience members and him or herself, followed by a series of performance 'short forms' (often 4-10 short forms are presented), and then 'long forms' (often 2-3 long forms are presented). Short forms are structured short presentations. After the story is heard and before the story is presented, the conductor signals to the actors which short form will be followed. The long forms are less structured.

This workshop proposes to introduce participants to playback theatre as a method for developing community engagement. It is a practical skill-development workshop that will begin with a discussion of ways in which playback theatre has been used to engage community, to address social welfare issues, and to present theatre. This will be followed by warm up exercises, after which workshop participants will learn two playback short forms. The theme for the stories that we will workshop is *Despair, fear and hope*. The workshop will conclude with a group discussion of the location and importance of hope in this particular form of theatre and for effective community engagement.

Bio:

Tanisha was co-director and actor with Canberra Playback Theatre Company in Australia for nine years (until 2014). During this time the Company performed in conferences, workshops and other events that addressed social issues. Tanisha was additionally involved in organising and facilitating skill development training for playback practitioners throughout Australia (in 'jams' and as guest director). Tanisha has developed her own skills by studying various forms of improvisational theatre (theatre of the oppressed, forum theatre), as well as puppetry, corporeal mime, mask, Greek archetypal, and pantomime. Additionally Tanisha is an anthropologist, currently lecturing in medical education at the University of Auckland. Her areas of specialty within medical education are in communication, clinical cultures, simulation teaching and patient experiences. Tanisha holds degrees in classical greek studies (majoring in theatre and history) and Anthropology.

Sasha Matthewman & Tamati Patuwai (co-author Molly Mullen)

The *River Talks*: An ecocritical ‘kōrero’ about ecological performance, community activism and ‘slow violence’

Ko au te awa. Ko te awa ko au.
I am the river. The river is me.

On 27th February 2013, Mad Ave staged *The River Talks*, a collation of linked performances in and on the banks of the Omaru River in Glen Innes, Auckland, New Zealand. The event brought together dancers, musicians, poets, writers, visual artists, scientists, community workers and cultural leaders to present artistic and discursive works that challenged a view of this local river as always and forever degraded. An example of committed ecological performance, *The River Talks* created time and space for Kōrero (talk), a meeting between people with diverse views and stories of the river.

This is a performance event that is rooted in the history of a community and located in the urban site of a local, almost unremarkable, river. Both the enactment of performance and the performance of meeting drew on the cultural rituals of Māori protocol on the Marae and on Māori concepts of the relationship and obligation to the natural world (Kaitiakitanga). *The River Talks* brought together over a hundred people committed to environmental action which generated many tributaries from the original source of a low budget, small scale, local arts event. A second and third run of performances took place in February 2014 and 2015.

The writing of this paper is part of extending the Kōrero about the sustainability issues of a local waterway to a global audience. Extracts from the dialogue with commentary will be presented and illustrated with images from the performance events of 2013 and 2014.

Bio:

Sasha Matthewman is a senior lecturer at The University of Auckland. Sasha started her career as an English teacher in Bristol, UK and has worked in both inner city and rural state schools. From 1998 she was involved in teaching and research in initial teacher education at the University of Bristol, leading the English programme from 2005 -2012. She has worked closely with teachers to develop ‘ecocritical’ approaches to the teaching of English and Drama in the UK and New Zealand. Her book *Teaching Secondary English as if the Planet Matters* was published in 2010 by Routledge.

Tamati Patuwai is of Ngati Whatua and Irish descent. He has worked in both the commercial and community based performing arts worlds and continues to navigate between the two. Tamati has a passion for offering his skills and vision for a transformed society and his work in his Community Enterprise Mad Ave seeks to engage community potential by any means necessary.

Paul Maunder and Kiwi/Possum Productions

The Judgement of Ben Alder

Kiwi/Possum Productions, facilitated by long-term theatre practitioner, Paul Maunder (*Rebellious Mirrors, community-based theatre in Aotearoa/New Zealand, CUP, 2010*), is a community-based theatre group working on the remote West Coast of New Zealand. They have generated a number of plays based on local issues (1080, the Pike River Mine Disaster, race relations, regional economic development and heritage). *The Judgement of Ben Alder* (2012-2013) was prompted by the closure of the Spring Creek Coal Mine and the attempt by a group of the workers (supported by the community and even by the Greenies) to take over the mine as a co-operative venture. The company and the government refused. On the Coast performances were followed by a discussion with the audience on regional economic development. These discussions have led to further forums on a sustainable economy for the Coast.

The group does tour a little, and have found that while the immediate topic is perhaps not directly relevant to an audience outside their region (although often these issues do traverse regional boundaries), there is a sense in the group’s work of a return to the source of theatre, that unique immediacy of relationship which transcends the bells and whistles of the digital world. For example, Nelson reviewer, Judith Paviell, recently wrote: ‘Last Saturday night I spent an hour or so in the yurt at the Free House absorbed in a rare Nelson experience these days: riveting dramatic theatre... Kiwi/Possum Productions is not your big-brand, highly financed outfit, but they deliver.’

Evelyn Mann & Becca Gates

Sexwise: a model for school-based sexual health promotion - Usually people come and tell us what we should do!

THETA: The Theatre in Health Education Trust employs an applied theatre approach to health promotion that aims to help young people claim responsibility for their learning and improve their health and wellbeing. Through THETA’s sexual and reproductive health programme, *Sexwise*, we work to give Aotearoa/New Zealand’s secondary school students’ agency in determining how to positively manage their sexual health.

This presentation discusses how *Sexwise* actively engages rangatahi/youth in talking about sexual health from the perspective or context of their choosing, as well as covering key aspects of sexual and reproductive health. Through using the interactive applied theatre methodology, we offer rangatahi/youth a means to take control of the direction of the programme and thus give them, as advocated by Allen, a: “...real’ agency to positively determine their sexual well-being instead of only offering them messages about how they should be sexually empowered” (2007, 402).

Rather than having adults ‘deliver a message,’ *Sexwise* positions student participants as advice-givers. The programme engages participants in role-play, endowing them as ‘those who know,’ a position from which they can question behaviours, explore issues relevant to them, and give positive advice to support the sexual health of fictional characters. In this we aim to complement school health programmes by helping students to develop skills, knowledge and new understandings/perspectives as well as to gain confidence in seeking help from their whānau, peers and support services.

The *Sexwise* programme is updated annually to reflect current issues in sexual health, changes in the language and technology used by youth, and to maintain cultural appropriateness and relevance. This presentation will include examples of group discussions, questions and advice that students have generated through their interactions with *Sexwise*.

Bio:

Evelyn is passionate about her work in applied theatre and sexual health promotion. A teacher with B.ED and PGDip in Drama in Education, Evelyn works for THETA, the Theatre in Health Education Trust, as Artistic Director. She has been responsible for the Theatre in Education programme *Sexwise* for 5 years. Evelyn is also employed by the Southern District Health Board as a Health Promoter – Sexual Health, and is director of Dramaworkz specialising in drama for learning.

Becca has been a drama teacher with Kids4Drama for the past 9 years and has been a facilitator with Applied Theatre Consultants for the past 3 years. This year she has also facilitated in *Sexwise* for THETA. With a BSc majoring in Psychology and Theatre and a PGDip in Education, Becca has a true passion for working with youth.

Elin Nicholson

Performing Sumud: Problematic Palestinian refugee theatrical performances of hope and resilience in West Bank refugee camps

The refugee camp in the West Bank, Palestine exists as a particular space conceptually and spatially within the Palestinian everyday experience and imagination. I will analyse theatrical practices originating in Aida and Jenin camps through the lens of the Agambenian ‘state of exception’. I argue that theatre in a ‘state of exception’ produces an exceptional space in which theatre practices of/for hope and resilience can be performed.

One of the key components of Palestinian theatrical productions is continuing *sumud* (steadfastness/resilience) and hope for a brighter future (and national self-determination) through non-violent resistance. Following the failure of armed conflict in the early 2000’s, Palestinians are currently cultivating ‘cultural resistance’ to the Israeli occupation, using the arts to raise local and international awareness of their cause. Through the installation of purpose-built theatre buildings, Palestinian theatre practitioners are creating a space for ‘cultural resistance’ within refugee camps, to give local inhabitants a voice. However, due to the existence of the international humanitarian regime and local sovereigns within these spaces, theatrical performances as a means of resistance become problematic. I analyse how the local sovereigns (Palestinian and international alike) can use the space of the theatre to manipulate their own agendas and ideologies.

I will focus on Al-Rowwad in Aida Camp and the Freedom Theatre in Jenin Camp. I will scrutinise Al-Rowwad’s ideology and activities, in particular the concept of ‘Beautiful Resistance’. Furthermore, I consider the problematic use of children as tools for promoting the Palestinian cause. I will explore the Freedom Theatre’s motif of creating a cultural intifada, through generating ‘cultural resistance’. I will then examine the insecurity of the Freedom Theatre in relation to the desire to develop a ‘safe’ space for theatrical pursuits.

Bio:

Elin has recently completed her doctoral thesis on contemporary Palestinian theatre within its geopolitical and spatial contexts at the Centre for the Advanced Study of the Arab World (CASAW) at the University of Manchester. During the course of her PhD, Elin studied intensive Arabic language and lived in pre-war Syria, Jordan, and Palestine. For her fieldwork, Elin spent around a year living in East Jerusalem and regularly commuted to the West Bank in order to attend theatrical performances and conduct her research.

She will be a McKenzie Postdoctoral Fellow between 2015-18 at the Victorian College of the Arts, University of Melbourne. Her research will focus on refugee performances of resilience and creativity in Australia.

Peter O’Connor

Row on Row the Poppies Blow

A practical workshop that considers the political and cultural tensions in teaching the story of New Zealand’s engagement in World War 1. The workshop uses a process drama approach to embody personal stories to tell the wider story of the nature of war. The workshop showcased here is part of an international research collaboration between the Universities of Auckland, Sydney, British Colombia and Cambridge designed to consider how historical consciousness can be embodied.

Bio:

Associate Professor Peter O’Connor is the Director of the Critical Research Unit in Applied Theatre. For eight years he was the President of the New Zealand Foundation for Peace Studies and this work is part of his long term commitment to teaching concerned with social justice.

Alison O’Grady & Thomas De Angelis

‘(En) acting the affordances of drama’: How five early career drama teachers, teach the world

A Play in 3 Acts

This performance uses O’Grady’s (2015) PhD data to explore the way five early career drama teachers enact the affordances of drama to teach their students about the world. This performance of text owes a theoretical debt to the work of Eisner (2008) and Denzin (2003) who argue for the use and place of research practices that are informed by a dialogic approach such as those recruited by the teachers in their drama classrooms.

This 3 Act performance is set in a drama classroom where the action that takes place enables an understanding and critiquing of the affordances of drama to teach students about the world by mediating the world. The scripted performance is structured in three acts that juxtapose interior monologues, duologues and the involvement of audience members to reveal and interrogate drama as a tool for social engagement, empowerment and improving the life chances of students (Freebody and Finneran, 2013).

The performance reflects a particular line of inquiry and offers the audience an opportunity through artistic endeavour to situate themselves in the classrooms of early career teachers as they explore the particular capacity of drama to teach about citizenship, social justice and disability. This play is a collaboration of student and teacher and reflects the artistic journey that has shaped and informed their journey. As a new way of knowing (Harris and Sinclair, 2014) this play hopes to engage audiences with insight into the ideological proclivities of early career teachers in their hopeful recruitment of the pedagogy and practices of drama.

Bio:

Thomas De Angelis is a playwright from Sydney, former lawyer in NSW, and is currently completing a Master Of Fine Arts (Writing for Performance) at the National Institute of Dramatic Art (NIDA), where he is also the permanent student representative on the Education Committee. He recently spent a week devising a performance about the connection between music and storytelling with students at the Aboriginal Centre For Performing Arts (ACPA) in Brisbane, QLD. He has produced two of his own plays in Sydney, *Jack Killed Jack* in 2012 at the Sydney Fringe Festival, and *The Worst Kept Secrets* in 2014 at the Seymour Centre. Thomas lectures in Creativity, learning and teacher artistry at The University Of Sydney. He is a passionate believer in the unique and transformative power of arts education, particularly in drama.

Alison O’Grady is a teaching focused lecturer at the University of Sydney, Faculty of Education and Social Work and is currently Acting Program Director of the combined degree programs. She teaches across a range of subjects including Craft Knowledge and Professional Practices, English Curriculum, Drama Curriculum and Creativity, Youth and Arts Culture. Her abiding interest in drama and social justice education began in her formative teaching years in Western Sydney. Alison’s PhD examined the teaching philosophies of pre-service and graduate drama teachers and how they use language to orient to theories of social justice. Alison is interested in teacher artistry and how pre service teachers develop creative practices in their formative years.

Lena Sophia Opfermann

Finding hope in performing hopelessness? Undocumented migrant children in South Africa stage their stories

This paper reflects on a devised theatre performance in which undocumented and unaccompanied migrant children portrayed their experiences of living in Cape Town, South Africa. Specifically, it explores how far the performing of ‘hopelessness’ and ‘pain’ on the one hand relates to ‘hope’ and ‘beauty’ on the other hand. Due to a legislative gap and restrictive migration policies, unaccompanied migrant children are unable to legalise their stay in South Africa. The lack of ‘papers’ poses practical challenges and exposes them to a constant risk of arrest and deportation. Prevailing anti-foreigner sentiments in the society furthermore make migrant children frequent targets of xenophobic discrimination and crime. The performance was developed as part of a drama-based research project which explored the children’s experiences. Entitled “Innocent Voices”, the performed scenes depicted characters being physically and verbally assaulted, detained, beaten up, rejected, feeling lonely, sad and hopeless. Not surprisingly, the audience framed their experience of the performance as ‘sad’ and ‘shocking’. In stark contrast to this, participants perceived the play as ‘nice’ and ‘fun’ and as something they were proud of having achieved as a group. The paper explores this apparent dichotomy between the audience’s and the participants’ perception. I will draw on Thompson’s argument that “pain and beauty interrelate in complex ways” with the potential to either “stimulate further injury” or to become “an impetus in a search for justice.” (Thompson 2006, p. 56) Considering that the children’s status in South Africa does not seem to provide much room for hope to improve their situation, I will ask whether their positive experience of the performance can therefore be interpreted as a form of hope, and if so, what kind of hope. In responding to this question I will furthermore reflect on the potential and the challenges of using theatre with undocumented migrants more generally.

Bio:

Lena is a PhD candidate at the Centre for Applied Human Rights, University of York (UK), and currently a research fellow at the University of the Western Cape, South Africa. Her PhD explores the experiences of unaccompanied and undocumented migrant children in Cape Town through a theatre-based methodology. Lena has a background in International Humanitarian Action (MA) from the University of Uppsala (Sweden) and in Cultural Sciences (BA) from the European University Viadrina (Germany). Prior to her PhD she worked for several years in the protection of refugees and migrants in South Africa, Ecuador and Angola. From 2008 to 2011 she led the Scalabrini Centre of Cape Town’s advocacy programme with a particular focus on advocating for the rights of unaccompanied foreign children, disabled refugees and persons affected by xenophobic violence.

Christian Penny & Penny Fitt

Ruku Ao: diving into the light - New Zealand’s biggest government departments come to learn from a drama School

Over the last decade Toi Whakaari; NZ Drama School have developed a series of processes that enable us to really "meet" our work, each other, and the particular challenges of our time and setting. Most of these practices stem from the core skill sets that are particular to our art form; collaboration and creation. However these are heavily influenced by the marae practices of a particular Māori community on the East Coast of the North Island.

At the heart of this work is a large group process “Koiwi”; a cross-school encounter/engagement platform - held every Monday and every Friday at 8.30 am. In the room; teachers, students and administrators are all present. Sometimes this is 80 folk. Sometimes 150. Koiwi is a dynamic "live" space. It enables the skills of our art and the wisdoms of marae practices to profoundly shape our shared creative culture; making it possible to solve more complex challenges, better, and with less "drama". These approaches have accelerated student’s ambitions, ownership and offered senior students a platform to practice leadership and gain supervision.

In late 2013 Ministry of Business Innovation and Employment and Toi Whakaari began designing Ruku Ao with Manutuke Marae. The name is derived from the Rongo whakaata eponymous ancestor RukuPo. Literal meaning - to dive into the dark - the metaphor of a true artistic process. The principles were clear. The programme wasn’t to be a skills training. It was experiential. The programme would enable managers in government to both learn and practice these fundamentals, on site at Toi Whakaari alongside the current student body, at the Marae, and then translate the work back into the businesses.

Bio:
A Director principally, Christian has worked in a range of fields developing new New Zealand theatre works ranging from new plays, devised works, community theatre projects and most recently Opera. He co-founded the Auckland theatre company *Theatre at Large* in 1990 with Anna Marbrook.

He is the co-founder of the New Zealand Playback Theatre Summer School which he has taught for twelve years annually with Bev Hosking. Here they explored themes of diversity, community leadership and the potential of large groups to be a site for cultural dialogue.

He is a 2009 graduate of the Leadership New Zealand programme.

From 2002-2011 he lead at *Te Kura Toi Whakaari o Aotearoa: New Zealand Drama School*, their Masters Degree in Direction. In 2005 he was made an Associate Director and in 2011, appointed Director.

Penny Fitt moved to New Zealand to establish the Design Department at Toi Whakaari: New Zealand Drama School in 2003. She is now Associate Director and works across the school on curriculum development and on *Ruku Ao* - a year-long programme linking Government Departments to the learning environment at Toi Whakaari in order to explore new ways of approaching collaboration.

Penny began designing for theatre in 1986 in England. In New Zealand she has specialised in collaborating on new work. She was a co-creator and designer for *Penumbra* - an epic New Zealand story in 5 phases (2007 Auckland Arts Festival) and *The Trial of the Cannibal Dog* (2008 New Zealand International Arts Festival Opera). Over 2009 and 2010 she worked with Teina Moetara and Heather Timms to create *Crossing Lines*. This production was the culmination of a two-year community engagement with refugee groups and Māori from Wellington’s southern suburbs.

Jo Randerson

Sing Your Prejudice Directly to My Face Please

I don’t believe Baby Boomers when they say they had it tougher than us
They lived in the golden years (27 year old)

Intrigued by the prejudices thrown around about different age groups (that ‘baby-boomers had ruined the world’, that ‘young people are selfish and shallow’) Wellington-based theatre company Barbarian Productions premiered this new music-theatre work in Wellington in 2014.

We sent a survey out to different generations asking what each age group thought about themselves and others. From these words, writer/director Jo Randerson created a libretto which was put to music by composer/musician Julian Raphael (of Community Music Junction). In the live performance four volunteer choirs of different generations sang these words to each other - their prejudices, and the hopes they had for the future. The choirs were under 30, 30-60 and 60+ year olds. A children’s choir also featured.

The show premiered to capacity audiences in the Wellington Cathedral, and has since been re-staged in the Wairarapa in 2015. The performance is inspired by techniques such as ‘gaze therapy’ as well as Benedictine psalm singing and whaikorero exchange. The experience united different generations and allowed them to voice some of the grumbly complaints they had about each other.

Over 60: ‘*Stop waiting for someone else to make life happen for you! You will be outnumbered by oldies... get a grip and take responsibility for what happens!*

30-60: ‘*We’ve become jaded and cynical, sitting on the couch watching shit TV.*’

Children: ‘*In the future we hope there’s not too much tornadoes... maybe the dinosaurs will come back*’

Extracts of the performance will be presented with a commentary by director Jo Randerson on the process and effect of this sung non-fictional theatre work, accompanied by images.

<http://www.barbarian.co.nz/sing-it-to-my-face/>

Bio:
Writer, director and social-entrepreneur, Jo’s published works include short-story collections *The Spit Children* and *Tales from the Netherworld* and plays such as *Fold*, *The Lead Wait*, and *The Un-forgiven Harvest*. Winner of the Robert Burns Fellowship, an Arts Foundation New Generation Award and the Bruce Mason Award for Playwrighting, Jo’s most recent international collaborations were with visual artists Goldin+Senneby at the respective Paris, Moscow and Istanbul biennales. Her play *The Spit Children* premiered at Antwerp’s largest youth theatre HETPALEIS in 2014.

An acclaimed performer, stand-up comedian, and exhibition curator (*My House Surrounded by a Thousand Suns*), Jo is the founder and artistic director of Barbarian Productions (www.barbarian.co.nz). Recent works include *Sing It To My Face*, *Political Cuts* and *White Elephant*. Jo is part of a team who have re-purposed a disused bowling club in Vogelmorn Wellington as a creative community space, and she enjoys collaborating with communities and lesser-heard voices.

Alexandra Sutherland

Theatre, performance and the total institution: the performance of hope in a forensic psychiatric hospital in South Africa.

This paper seeks to celebrate and problematize the possibilities of a theatre programme within a forensic psychiatric hospital in South Africa. Baz Kershaw asks ‘how do the practices of drama and theatre best engage with systems of formalised power to create a space of radical freedom (2004:36)?’ This question has particular resonance in the context of a psychiatric hospital where the systems of power are maintained through a behaviour modification system of reward and punishment, a system which performs the dual function of care and incarceration, the ultimate enactment of Foucault’s notion of biopolitical power (Holmes and Murray 2011). Erving Goffman (1961) names institutions such as prisons and hospitals as total institutions, a closed environment where time and space are controlled. Goffman argues that in total institutions, a mortification of the self occurs, a civil death in which ‘recruits’ lose their civilian clothes and rights. ‘His self is systematically, if often unintentionally, mortified’ (Goffman, 1961:24). This paper seeks to understand what a theatrical programme within a forensic psychiatric hospital offers within a total institution, as a potential performance of hope. What might theatre offer to people cast as patients, in locked closed wards, medicated, and dependent on a hierarchy of care which follows a biomedical model? This context violently intersects with a social and political context which has resulted in many long term patients who remain in the hospital for years due to dysfunctional or unstable home/ community contexts.

The theatre programme in this case deliberately resists a therapeutic, rehabilitation, or pedagogic intentionality. I position my work within the psychiatric hospital as part of a broader human rights agenda where a creative space is constructed as a means of constructing self-representation beyond the label of mentally ill or criminal. The proposed paper seeks to explore the possibilities and ethical implications of ‘playing’ with/in a rigid institution such as a forensic psychiatric hospital.

Bio:

Alexandra Sutherland is an Associate Professor in Drama Studies at Rhodes University, South Africa, where she leads the undergraduate and post-graduate Applied Theatre programmes. Her theatre practice and research includes an 8 year theatre project with street children, and examining performative notions of gender in relation to HIV/AIDS education with young people. Her current practical/research focus involves the social and aesthetic meanings of theatre performance in criminal justice settings. She is the recipient of the 2012 Vice-Chancellor’s distinguished award for community engagement at Rhodes University.

Simon Taylor & Minus Theatre

A workshop in thief (theatre of imitation, expression & f___ery)

The work of Minus Theatre is unique in its openness to the use in performance of different first languages (in *Boneseed*, February 2015, Brazilian Portuguese, Cantonese and English were spoken together on-stage) and for extending the disciplinary parameters of theatre by including non-performers as well as dancers and actors.

Minus Theatre interrogates the communicative regime of theatre as representing community or society through distributing the signs emitted by individuals across the whole of the group and across the whole of the working space: rather than essentialising the individual, the practice drives towards a dividuality, a de-identification of the individual; she becomes directly the subject of the group’s extemporisations, which are the different lines of variation on her life each performer and participant makes. Now she speaks Mandarin, now English, now Russian, now an accented English; here her movements are smoothed and here broken; in each encounter with the variations others provide, her past and her present collide to make a new movement, to set a new series of singularities in motion. It is in the time-images that crystallise around the chance encounters of performers and participants working in the space that the horizon of a futurity arises: where hope could not flourish, where movement locked up and affective tendency, or interest, was blocked by habit or memory, there are multiple flows—a hopeful plenitude of possible actions and affects.

This performance/workshop has been designed specifically for this event.

Bio:

Simon is a practice-led PhD candidate and Teaching Assistant at Auckland University of Technology, New Zealand. He is director of Minus Theatre Research Group, an experimental theatre practice, established to engage in artistic research across performative disciplines, natural languages, artistic media and expressive materials. His research considers communication and noncommunication from the phantasmic register of Klossowski’s simulacrum and Deleuze’s (in Foucault’s words) *Theatrum Philosophicum*: a *Simulacrum Mundi*. Minus has originated an approach called ‘theatre of the individual life’ and cultivates a methodology based on the transindividual of Gilbert Simondon. Simon has a background in professional theatre as director, dramaturg, designer and playwright. Simon’s research interests include Gilles Deleuze, Félix Guattari, Gilbert Simondon, Pierre Klossowski, immanence, simulation and biophilosophy.

Kat Thomas

Intimate aesthetic revolutions: The making of hope

This is a self-reflexive workshop honouring humble engagements with motherhood, grief, trauma and hope. I invite you to share your beliefs and allow your own humble thoughts to be painted upon your faces.

My PhD thesis is an embodied navigation of assemblages between the corporeal and material spaces existing within performativity. Art has the capacity to embody the unexplainable concealed within society/humanity/community dictated frameworks/texts. To trace the journey simply, my thesis makes inquiry into art as a vehicle for social change.

My PhD thesis is emergent in form with multiple theories, multiple worlds and multiple histories impacting the culmination of the work and speaks to an auto-ethnographic framework. Drawing on a/r/tography as a starting point, my training as a theatre director entangles within the role of the researcher. The research takes the form of theatre laboratories, to generate embodied data in provocative and collaborative spaces. The material will take the form of a site-specific performance that proposes to reveal how intimate aesthetic revolutions exist within aesthetic engagement.

I use this forum as an opportunity to work, think and create alongside like-minded individuals to wrestle with the ideas and possibilities of a hope-full aesthetic. Inspired by story-telling and Peter Brook, the unspoken, unscripted independence and Augusto Boal, the existential ontological explorations made by theatre directors, such as Tadeusz Kantor this workshop aims to understand where my work sits within the domain, and build upon the possibilities permitted as my PhD develops creatively. In making vulnerable these ideas, by engaging creatively as a theatre director, and breaking down methodological norms in research, I attempt to engage with the revolutions that bubble within us all.

I am intrigued about the potential of putting revolution in your steps. I am intrigued about intimacy and the spect-actor, and what spaces can be crafted for these potentialities to emerge. Applied theatre has the potential to provoke change within a community; to those denied, to those burdened within society, by society. I believe theatre has the capacity to revolutionise each of us by realising hope, possibility and change is not insurmountable.

Bio:

Kat Thomas is a PhD candidate at the University of Auckland under the supervision of Associate Professor Peter O’Connor and Dr. Molly Mullen. Creating and directing work in Dunedin, Wellington and Auckland, Kat completed a Master of Theatre Arts in directing at Toi Whakaari: NZ Drama School. Following this Kat worked comprehensively in the youth development sector, engaging young people in the arts, leadership and positive youth development. Utilising Heathcote and Boal in the youth-based rehearsal room, events and workshops centred on youth-for-youth initiatives took place across Auckland under her guidance. These include George Briggs Youth Award winning ventures, Common Ground and Volume, together with the YMCA youth development programme, Raise up n Represent. These inspiring and transformative community projects led Kat to her doctoral studies where she is interested in the artist and academic collision in terms of making, creating and considering theatre as a tool for social transformation.

Megan Upton

Theatre for hope: Young audiences, education and theatre in an age of anxiety

Theatre maker, playwright and director, Suzanne Lebeau asks, “Who knows and can decide what is best for a child? Do artists have the right to talk to children about the world in which they live, which is imperfect and sometimes terrifying or must they invent a more reassuring world”. Historical and contemporary constructions of childhood and adolescence often determine “who knows” and “what is best”.

For many young Australians, theatre experiences are highly mediated and subject to a form of “gatekeeping” by adults, one that suggests the values children and adolescents are to be given and the voices they are granted in the world. These gatekeepers appear in many guises: curriculum authorities, principals, teachers, parents, producers, programmers, curators and policy makers. Gatekeepers know “what is best”. Their presence has recently increased as the political discourse shifts significantly towards the imperatives of national “security” and “protection”. It is an age of anxiety.

Paolo Freire states that theatre and education are “practices of freedom”. They are the means by which humankind can deal critically with reality, and discover how to participate in the transformation of their world. However, in order to do so we must *know* about our world.

In drawing on a series of challenging theatre productions as illustration, this paper argues that when we attempt to protect young people from difficult, diverse and challenging subject matter on stage, we risk denying them voice and representation, denying them the capacity to build resilience and empathy, and ultimately we risk denying them the opportunity to recognise and understand the value of hope.

Bio:
Megan Upton is a PhD candidate at the University of Melbourne, a lecturer in drama education at Deakin and has consulted extensively with theatre and producing companies in Australia with regard to programming with and for young audiences. In Australia she has presented on numerous occasions about challenging theatre and its capacity to democratize the voices of and give agency to young people. Megan was a lead research assistant on the ARC Linkage Project: Theatre Space, Accessing the Cultural Conversation. Recent publications include *The Provocative Space: Deepening Students’ Experience of Live Theatre in International Yearbook for Research in Arts Education* (Vol 3, 2015), and *Education and the Arts: Creativity in the promised new order* (with Naomi Edwards, Currency House, Platform Paper No. 41, November, 2014).

Nat Trimarchi

Meaningful art interactions

Without meaning, there is no hope. Many today regard the theatre, and art in general, as being in a state of crisis: superficial, abstracted, consumerist and drained of meaning. Some philosophers point to the ‘instrumentalisation’ of art in the Modernist and Post-modernist periods being largely responsible. There is some extremely powerful art in the advertising industry and it would be hard to argue that commercial applications don’t produce some benefit to society, but at what cost? And the concept of ‘art as tool’ has delivered many social benefits in areas such as, for example, the field of community development. Social Practice art and Community Cultural Development have utilised some of the more meaningful contexts for the creation of contemporary art. Yet even here, where ethics lie at the centre, these forms can create a deficit in the value and meaning of art. Some take it for granted that community development can take place with art doing no more than distracting people, that is, as a form of entertainment. But at their best such practices genuinely engage people in both meaningful art interactions and a means of obtaining social connectivity and empowerment.

A deeper analysis of art reveals that at its highest value it is, however, ‘purposeless’. It grew out of our earliest needs to transcend our physical selves, to find meaning beyond what we know and can sense. But our instrumental use of it, particularly in modern times, has compromised some of the higher values we have over time taken for granted. As a result, arguably, most people don’t know what it is and even experts can’t distinguish it from other phenomena in popular culture.

This presentation entitled *Meaningful Art Interactions* outlines key considerations in philosophy, phenomenology and neuroscience to reveal certain patterns that make art more or less meaningful.

Bio:
Nat Trimarchi began professional life during the early nineteen eighties as an actor, writer and musician for the Popular Theatre Troupe, a Brisbane-based company dedicated to presenting theatre of ideas. He performed widely in mainstream theatres including the Opera House, and alternative venues such as prisons and workplaces, later co-founding *Order by Numbers* to present challenging issue based satire. As part of the growing Community Cultural Development movement in Australia, Nat helped create some benchmark arts productions with marginalised Indigenous and ethnic communities. In 1995 he worked for the Australia Council managing its *Arts for a Multicultural Australia* policy and as senior policy officer with the Community Cultural Development Board. After running his own consulting business, *Rainwater Productions*, in 2005 Nat managed the Tanks Arts Centre in Cairns and was Arts Queensland’s regional manager delivering Indigenous funding programs to regional and remote communities until recently establishing *Right Hemisphere Arts Projects*.

Trish Wells

‘I’m on a journey I never thought I would be on’

This exploratory inquiry involving two teachers from a rural New Zealand school yielded promising results that stretch our understandings of literacy learning. The teachers identified heightened student engagement, increased depth of student thinking and enhanced student writing as a result of the project. We found that the teachers valued a drama immersion experience and ongoing support in order to integrate process drama into their literacy programmes. We argue that these findings support our assertion that process or applied drama is a pedagogical tool that supports literacy learning. The willingness for the New Zealand educational community to engage with a more humanistic and creative pedagogy brings hope for innovative and meaningful literacy learning experiences for children in our schools.

Bio:
Trish is senior lecturer in drama education at Otago University New Zealand. She is an applied theatre practitioner and teaches curriculum drama to both primary and secondary pre-service teachers. She also offers a specialist elective paper in devised performance at the university. Trish has been involved in professional theatre as an actor and director and has a keen interest in applied and community theatre projects. More recently, Trish has been involved with the development and delivery of a pilot Master of Teaching and Learning programme in Otago.

Rod Wills

Here’s looking at you! Disability theatre and change

Our gaze creates a spectacle – when “Novelty arouses our eyes” (Garland-Thomson, 2003, p.3). Historically accounts of the collection, exhibition and display of human variance brings attention to the period 1840-1930 in the USA; with the exhibition of the ‘monstrous’ in the freak shows, dime museums, and sideshows of the circus. A quelling of this practice came as the scientific response and intervention of the clinicians and institutions moved the gaze from the popular to the clinical. Individual difference became a dimension of diagnosis, an element of aetiology. What remained as central to both the medicalisation and exhibition of difference was the gaze. How the gaze and the associated “preoccupation with externals, the corresponding disregard of the interior person, the stifling of individual personalities” (Longmore and Miller p.65) has come to stigmatise disabled people is the foundation for this paper.

The work of Interacting Theatre in Auckland, and their re-framing of disabled people as vital members of the community rather than a drain on resources and their not making a contribution, is explored. Telling stories offers a possible change in relationships between disabled people and their audience, as their voice is offered a new insight emerges for the audience. Whether the audience then reflects and acts differently toward disabled people is an emerging area of promise. The desire to dream, the desire for change and to flourish as human is presented as an outcome of this disability theatre work.

Bio:
Rod Wills is a Senior Lecturer in Education Studies (Disability) at the School of Critical Studies In Education. He has been involved with Interacting Theatre, a disability arts theatre company in a variety of roles since 2007 and has chaired the trust board for the last six years. His engagement within the disability sector spans nearly thirty years in leadership roles in both voluntary and formal sectors with a focus upon innovation, advocacy and change for the better. He has recently led the publication of an international text with Sense, Rotterdam – *Tales from school: Learning disability and state education after reform*. He is completing doctoral research with the Menzies Health Institute, Griffith University; which explores the professional training of NZ general practitioners and their understanding of cognitive dependency and family caregiving.

Craig Wood

I touch the future...I teach! ... (I hope)

I touch the future...I teach! are words attributed to Christa McAuliffe, NASA's first planned Teacher-in-Space who died in the 1986 Challenger disaster. Nearly thirty years after Challenger, I find myself drawn back to Christa McAuliffe's words, *I touch the future...I teach!* and I am interested in understanding what these words mean in the context of a Drama teacher.

This presentation considers Drama in school curriculum as a critical place to negotiate hope. Taking an autoethnographic approach, I recall three encounters with McAuliffe's words over my thirty year history of experiences in schools. In taking this approach, I attempt to offer a personal experience of teaching and learning in the wider cultural setting of the field of curriculum. By locating my three encounters in the field of curriculum I prompt a deeper understanding of the possibilities of hope that are inherent in my own Drama teaching practice.

Bio:

Craig is a teacher, researcher, writer, and co-artistic director of applied theatre company One of a Pair. His research interests include school curriculum, teaching professional standards, Indigenous Education, autoethnography and reflective practice methodologies. Craig has a Master of Applied Theatre and Drama Education (Hons) and is presently a PhD candidate at Griffith University

Sarah Woodland & Briar O'Connor

ANZAC Tales: Across generations, across 'the Ditch'

Whilst the beaches of Gallipoli in 1915 may be the birthplace of the ANZAC spirit, this relationship has continued ever since. Following on from the success of *Capturing the Tales* in 2013 (excerpts shown at the 2013 Symposium), the 2015 NZ version, *Capturing the ANZAC Tales*, gathered not only wartime stories from veterans, and children of veterans, but looked at the entire Australia/New Zealand relationship over the years. Stories were gathered from residents at Waitakere Gardens Retirement Village and local youth then devised a performance staged during the 2015 ANZAC commemorations.

While this took place in New Zealand, Griffith University in Brisbane ran a similar process. *Home Front* was a contemporary performance piece based on the reminiscences of a group of women from Brookland Village in Brisbane. It explored the experience of children and young people who were at home during World War II. Griffith University students visited with the women, and their stories were used as the basis for the piece, presented in May 2015.

As stories were gathered in both NZ and Australia, they crossed the Tasman digitally, therefore making it a true ANZAC collaboration.

This paper will compare and contrast the processes of working with reminiscence theatre processes on both sides of the Tasman, and the hope this engenders within all participants.

Bio:

Sarah Woodland is a practitioner, educator and researcher in applied theatre, specialising in prison theatre. Sarah spent 4 years from 2001 as a core ensemble member of Geese Theatre Company UK, and has since facilitated her own programs in Brisbane Youth Detention Centre, Brisbane Women's Correctional Centre and Balund-a Residential Diversionary Program. In 2008-9, Sarah directed *Memoirs of the Forgotten Ones*, a testimonial performance by adult survivors of institutional childhood abuse and neglect. In 2015, Sarah co-directed *Home Front*, a student production based on the reminiscences of eight women who were children during WWII. In her latest project, *Daughters of the Floating Brothel*, Sarah is working with women prisoners to produce a contemporary radio drama that explores the history of institutional confinement of women in Australia. Sarah is completing a PhD in prison theatre at Griffith University, teaches undergraduate courses in applied theatre and industry studies, and is the Director of *Theatre Scope*, Griffith's applied theatre outreach program.

Briar O'Connor (Auckland, New Zealand) – Sociologist, primary school teacher and a director of Applied Theatre Consultants Ltd (ATCo), Briar has written and presented on (amongst other things) the social life of objects, on cultural appropriation, and on the long-running family violence process drama programme *Everyday Theatre*.

Leny Woolsey

Organisational Theatre – Creating hope in the workplace

Workplaces are not often viewed as centres of struggle and oppression. But in a world fixated on power, competition and financial success, the organisations in which many of us spend a large portion of our lives can be filled with despair. In the global economic downturn, many productive and loyal members of these corporate communities were stripped of their livelihoods almost overnight, bereft of their identities.

Organisational theatre offers one way in which members of institutional communities can begin to find purpose in their occupations and, in doing so, sense hope. By watching their working lives unfold in a variety of different contexts and with alternative outcomes, participants undergo a 'splitting' experience through 'second-order observation' which can lead to creative expression and emotional catharsis – the release from despair. The essence of organisational theatre is democratic engagement: in creating the space and conditions for performance, hierarchies are replaced by communities of trust where freedom of expression is encouraged.

This workshop will explore whether organisational theatre is an effective means of creating hope and democracy in the workplace. Participants will be introduced to the concept of organisational theatre and will have the chance to experience some of the processes used. The researcher is currently developing an organisational theatre programme fit-for-purpose in some of New Zealand's major corporations. A workshop environment will be an ideal testing ground for some of the theories developed in this research project so far. It will also offer an opportunity to gain insights from those attending the conference as to how the research could be further developed to achieve the most significant impact.

Bio:

Leny Woolsey is a provisional Ph.D. candidate at the University of Auckland (UoA). She completed a BA in Acting at Queen Margaret University during which time she was part of the Improvised Comedy group 'Improverts' and performed regularly at the Edinburgh Festival. Leny went on to appear in productions across the UK and Europe, including *Macbeth*, *A Midsummer Nights' Dream*, *The Crucible*, *Cabaret* and *Fear and Misery in the Third Reich*. During her training, Leny helped facilitate a programme entitled 'Theatre of Ideas' with the World Bank in Geneva based on the principles of Augusto Boal.

Leny completed her MBA at the UoA in 2012 having worked in Event Management for seven years and has since been part of the UoA Business School's Executive Education department. She has run the top-flight leadership development programme for one of New Zealand's largest companies for two years. Her research interests include organisational citizenship and community, leadership development and creativity in the workplace.

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