

IDIERI 10- Abstracts

Monday Workshops:

Creating creative justice: Exploring approaches to racial justice, climate justice and wellbeing in arts praxis (Rachael Jacobs, Western Sydney University; Michael Finneran lectures in drama at Mary Immaculate College, University of Limerick)

Probing the qualities of creativity is ubiquitous in arts research. This workshop adds to the body of work, positioning the concept of creative justice as a critical aim of creative work. Work that has a creative justice orientation addresses historic and ongoing areas of inequality and injustice, it encompasses parity of participation and takes radical steps to decentre discrimination, patriarchy, ableism, whiteness and capitalism in disrupting the performativity of creativity. This workshop explores three arts creativity projects that are orientated around creative justice principles. The first is an anti-racism program in Australian schools that uses South Asian dance styles and as a medium to address intercultural understanding, power relationships and the legacy of colonisation. The second is a climate justice project based in South West Sydney communities that engages local dance, drama, visual artists and slam poets in climate activism, encouraging the community to raise their collective voices through the arts. The final project is a study which examines creativity and wellbeing amongst projects delivered in Ireland. It probes in particular the concepts of wellbeing and creativity, as well intentionality amongst practitioners and the resultant effects amongst participants, both desired and unplanned.

In this workshop the concept of creative justice will be theorised in order to better understand its characteristics and how we might work towards it. The strong intersection of creative justice with social, racial, First Nations and climate justice is addressed, as well as engaging with wellbeing as a tenet of creative justice, as is the move towards applying the term to creative education practices. The workshop will proceed to engage participants in movement and drama strategies from case study projects that inspired moments of transformation, introspection, and a critical sense of hope. Participants will have the opportunity to playfully experiment with creativities that have the capacity to invert power hierarchies to create potential sites for justice. Finally, this workshop will interrogate the complexities of structural change through the arts, as opposed to individual action or the narrative of the lone superhero educator being able to bring about revolution. This is a critically hopeful conference engagement, designed to be inclusive, thought provoking and nourishing for all involved.

Rachael Jacobs lectures in Creative Arts education at Western Sydney University, is a community artist and owner of a South Asian Dance company. Michael Finneran lectures in drama at Mary Immaculate College, University of Limerick, Ireland and the founding Head of the Department of Drama and Theatre Studies at the College.

Explorative Drama Workshop for Sustainability – From the global dimension to the individual (Eva Österlind, Stockholm University)

This workshop concerns teaching and learning for Sustainability in Higher Education. The cross-disciplinary field of sustainability is unsettled and value-loaded, a challenging academic subject. The general purpose of the workshop is to put forward issues of sustainability and suggest drama as a way to address education in this field, which from a teaching perspective can be quite complicated and demanding. According to UNESCO 2007, sustainability competences should be action oriented and encompass the ability to perform. Based on this, a drama workshop was developed for teachers and students, and given at universities in Athens, Christchurch, Helsinki and Stockholm. (Research on students' learning experiences is described elsewhere.) The workshop is based on several drama conventions and designed for participants without any previous drama experience.

The first part of the workshop concerns individual and collective reflection on global challenges. It includes brainstorming, guided relaxation and individual introspection in silence. It also includes bodily still images and joint reflections of what needs to be done and by whom. The second part is based on a

role-play, an environmental conference designed to look at climate change from different stakeholders' perspectives. The core idea is to address the Big Challenge of Sustainability without diminishing the scale of the problem, but avoiding hopelessness. Another purpose is to explore the global–individual dimension, and begin to sort out questions of accountability. What is possible for a single person to do, and what takes decisions on another level? The intention is that participants will acknowledge global threats, stay open for individual responses in terms of thoughts and feelings, become more aware of systemic challenges, and still find energy to consider choices and actions within their own reach.

Eva Österlind is professor in Applied Drama at Stockholm University. She teaches Drama in Teacher Education, leads a Master program in Drama and Applied Theatre, and tutors PhD-students. Her research focus on the potential of Drama for Learning, especially in relation to Drama in Education for Sustainable Development in HE.

Messy data, conflicting results, clear stories (Peter Duffy, University of South Carolina)

There are many claims in contemporary research about the impacts of drama on students, learning, creativity, social/emotional development and even health impacts. The breadth of drama-based research is impressive and demonstrates a robust and developing field. With this development, however, it can be a challenge to sift through data to find validity and reliability that illustrate consistent and durable impacts of drama on people (Morris and Paris, 2021). Do we really know, for example that drama positively impacts a child's creativity? Does having students utilize drama boost reading motivation? Does drama make learning more personal, relevant, or longer lasting? Are there links between drama and improved cognition within educational settings? Does drama consistently lead to improved mental health or higher standardized test scores? And is it the drama or are there other factors that might contribute to these changes? Does drama increase a student's empathy or ability to be a caring advocate for others? This highly participatory workshop considers data generation (Norris, 2017), research methods, methodologies, data analysis and interpretation in the context of contemporary research and sense making.

Morris, J. E., & Paris, L. F. (2021). Rethinking arts-based research methods in education: enhanced participant engagement processes to increase research credibility and knowledge translation. *International Journal of Research & Method in Education*, 1-14.

Peter Duffy is a theatre practitioner, educator and professor and the head of the MAT program in theatre education at the University of South Carolina. He works within schools and communities demonstrating how theatre improves learning and teaching. He is a former classroom teacher, teaching artist, and education director.

Refusing Climate Fatalism through Mobile Site-Specific Performance: A Land Acknowledgement for the Future (Kathleen Gallagher, Christine Balt, Nancy Cardwell, Munia Debleena Tripathi, Lindsay Valve, University of Toronto)

Our workshop emerges from the research study *Global Youth (Digital) Citizen-Artists and their Publics: Performing for Socio-Ecological Justice (2019-2024)*. This multi-sited, drama-based ethnographic project, unfolding in Toronto Canada, Lucknow India, Kaohsiung Taiwan, Thessaloniki Greece, Coventry England and Bogotá Colombia, harnesses theatre as a methodology for understanding and enacting climate justice across the globe.

The workshop will focus specifically on the genre of 'mobile site-specific performance' (see Bradby and Lavery, 2007) and in particular, how 'site' can be put to work as an aesthetic and pedagogical tool for refusing the denial, despair and fatalism that has come to characterize representations of the climate crisis in the theatre and elsewhere (see Heddon and Mackey, 2012).

Canadian theatre has grappled with the entanglements of its histories of settler colonialism with the current climate emergency (see Balt, 2021). A 'land acknowledgement' – giving recognition to the

traditional Indigenous territories on whose land Canadian institutions conduct their work – has become an integral procedure commencing meetings, gatherings and ceremonies. However, this now ubiquitous land acknowledgement can become a hollow performance, recited out of habit, with its original meaning lost amid thoughtless repetition.

We consider: what do site-specific theatre pedagogies offer for realizing a different kind of land acknowledgement? How can this be a 'doing:' a method for imagining and performing life-sustaining futures in addition to recognizing what has come before? We agree with Cree scholar Karen Recollet's (2016) argument that "gestures of futurity are choreographies of possibilities and hope" (p. 91). This workshop will engage with the inheritances and possible futures of the land upon which the University of Warwick rests, where walking, storytelling and collective imagining will look to the past in order to be in relation with particular spaces in new ways and think otherwise in these messy and complex times.

Participants in the workshop should come ready to walk outside on campus, to be 'mobile' and engaged with the natural world and built environment of the campus, where activities will invite those gathered to listen for the stories of the physical and social spaces we discover.

Bradby, L., & Lavery, C. (2007). Moving through place: Itinerant performance and the search for a community of reverie. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 12(1), 41-54.

Balt, C. (2021). "Doing Ecology" in the Chemical Valley: Pedagogies of Time, Scale, and Participation in The Chemical Valley Project. *Theatre Research in Canada*, 42(1), 26-44.

Heddon, D. & Mackey, S. (2012). Environmentalism, performance and applications: uncertainties and emancipations. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 17(2), 163-192.

Recollet, K. (2016). Gesturing Indigenous Futurities Through the Remix. *Dance Research Journal*, 48(1), 91–105.

Dr. Kathleen Gallagher is a Fellow of the Royal Society of Canada and a Distinguished Professor at the University of Toronto. Her research focuses on questions of pedagogy, drama-based research methodologies, and theatre as a powerful medium for expression by young people of their experiences and understandings.

Christine Balt is a doctoral candidate at OISE. Her research interests include interdisciplinary applications of applied theatre, performance, audience research and drama education in studies of ecologies, place and urban environments. Her current research engages with site-specific performance as a tool for researching geographies of youth in Toronto.

Nancy Cardwell is a sixth year PhD candidate at the Ontario Institute for Studies in Education, University of Toronto. Her research focuses on arts in education through the lens of critical literacy studies and feminist theory in elementary and secondary school settings.

Munia Debleena Tripathi is a 3rd year PhD student at the Centre for Drama, Theatre and Performance Studies, University of Toronto. She has worked in Kolkata, India, as a theatre director, playwright and trainer since 2010. Her research interests include applied theatre, theatre audiences, and contemporary Bangla theatre.

Lindsay Valve is a doctoral candidate at OISE. Her research interests include validity, relational frameworks for measuring social impact, and assessing research 'quality'. Her current research examines the impacts of social science and humanities research by mobilizing the experiences of participants to interrogate the 'curriculum' conferred by the research process.

Monday Papers and Panels:

15 Minute Cities (Paul Sutton, C&T)

'15 Minute Cities' is a global movement inspired by the work of French Columbian scientist Carlos Moreno and Paris's Mayor Anne Hidalgo and aspires to help urban communities rethink their constructed topography inline with sustainable living.

The concept is simple: what if everything an urban community needed was within fifteen minutes walking distance, thereby reducing our reliance on cars and carbon-heavy global supply chains? How would we rethink our priorities, our buildings, and notions of ownership?

In this presentation, the UK's applied theatre and digital technology company C&T, will illustrate how they have translated this approach to urban planning into a form of site-specific efficacious theatre making. During 2021/22 C&T developed a participatory theatre making model that enables communities to re-imagine their towns and conurbations as 15 Minute Cities. The process mixes components of psychogeography, process drama, autoethnographic and site-specific performance to enable localised communities to re-create their vision of their community through both live performances and virtual, GPS experiences, accessible to anyone via smartphones. The presentation will catalogue how these techniques were adapted into a hybrid performative and psychogeographic practice.

This session will use illustrative evidence from projects in C&T's home city of Worcester in the West Midlands of England and others in New York City and Nairobi Kenya, to show the '15 Minute Cities' model in action. It will also give account of how, using C&T's Prospero technology, these disparate locations were able to collaborate online through their parallel processes, learning alongside each other. It will also describe how the projects gained political transaction, notably with the mayors of both Worcester and New York City.

The presentation will also illustrate how C&T's Prospero technology could be used to scale these activities further, beyond these initial partnerships and implementations. This will involve smartphone-based activities that anyone can access and use, both in the physical conference and if joining the presentation remotely.

C&T are the UK's applied and educational theatre company mixing drama, learning and digital technology. Based in Worcester, UK and led by Dr Paul Sutton and Max Dean, the company has a thirty year history developing innovative practices and technologies for children, young people and communities across England and the world.

A theatrical approach to troubling gender with young children (Dorothy Morrissey, Mary Immaculate College, University of Limerick)

This paper stems from a theatre project designed to trouble gender with young children. The project was underpinned by readings in performance studies, post-structural readings on gender identity and a post-structural approach to drama in education. In the project, two theatre artists/researchers, one research assistant and an infant teacher/researcher set out to trouble the taken-for-granted gender narratives of a class of five- and six-year-old children in their first or second year of primary school (junior and senior infants). The aim was to 'enable the participants to grapple with limiting positions and categories provided in the dominant discourses and to re-imagine their futures' (Cahill 2010, p.155). This was achieved through the use of photo elicitation and theatrical performance, both of which were centred on two 'genderless' characters. This paper explores the children's responses to the use of photo elicitation as a starting point towards troubling their positioning of themselves within dominant narratives of gender. It also explores how the responses thus elicited were used to develop a short interim theatrical performance. In addition, it explores how the children's responses to that interim performance were used to develop a final theatrical performance. The responses of the

children to that final performance are also interrogated. At all stages of the project, the aim was to draw out multiple perspectives and confront contradictions so as to create an uncertain space that would allow the children to shift positions and re-story the narratives with which they had begun. This paper charts the shifts and re-storying that occurred throughout the various stages of the project. The project itself is also interrogated with reference to the wider social order in which gender is embedded.

Cahill, H. (2010) Re-thinking the fiction–reality boundary: investigating the use of drama in HIV prevention projects in Vietnam, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 15:2, 155-174, DOI: 10.1080/13569781003700052

Dorothy Morrissey is lecturer in drama education at Mary Immaculate College, University of Limerick, where she is course leader of the college's MA in Education and the Arts (META). She previously worked as a primary teacher and in teacher professional development. Dorothy's research interests lie in research-based theatre, drama education, Theatre for Young Audiences (TYA), arts education, teacher-artist partnership, and performance studies. She is currently PI on a TYA project designed to overcome the barriers to arts participation experienced by young people with profound and multiple learning disabilities. Her recently completed evaluation of Ireland's arts and creativity initiative, 'Creative Clusters: A Collaborative Approach to Cultivating Creativity in Schools' is due to be published in 2022. Dorothy holds an EdD (Narrative Inquiry) from the University of Bristol and has published internationally in her various areas of interest.

Applied Theatre: Ethics (Monica Prendergast and Kirsten Sadeghi-Yekta, University of Victoria; with Sheila Christie, Jill Carter, Deneh'Cho Thompson, James Thompson Dennis Gupa, Ruwanthie de Chickera, Trudy Pauluth-Penner, Zoe Zontou, Dani Snyder-Young and Yasmine Kandil)

As co-editors of this new contribution to the Bloomsbury Applied Theatre book series, we began this process by hosting a panel on ethics in applied theatre practice at the Canadian Association for Theatre Research conference in June of 2019. Although ethics has been a consistent topic in the literature in applied theatre, there has yet to appear a publication that focuses on the breadth of this discourse; our book intends to begin to fill this gap. We have intentionally gathered chapters from a global array of authors to provide a richness of depth to our understanding of ethics in the field. We are also adding to the relatively small amount of literature on Indigenous peoples' approaches to ethics and how those particular ethical positions can affect our thinking and doing in applied theatre.

This panel presentation will feature the co-editors presenting on the first four chapters of the book, including the model of ethics proposed (nesting circles of Service, Presence and Care as key concepts), the extensive literature review on applied theatre ethics, and both Indigenous perspectives on ethics alongside those of influential applied theatre scholar and ethicist James Thompson. Chapter authors will then present brief presentations on their individual case study chapters followed by plenty of time for dialogue with attendees.

Dr. Monica Prendergast, is Professor of Drama/Theatre Education, University of Victoria, Canada. Research interests: drama-based curriculum and pedagogy, applied drama/theatre, and arts-based research. Books: *Applied Theatre*; *Applied Drama*; *Teaching Spectatorship*; *Staging the Not-yet*; *Drama, Theatre and Performance Education in Canada*; *Teachers and Teaching on Stage and on Screen*; *Applied Theatre: Ethics*.

Community theatre with Senior Citizens through the 2021 pandemic uncertainties (Isabelle Gatt, University of Malta)

In March 2021, six women, members of an Active Aging Centre, signed up for an intensive six-week theatre project which was meant to lead to a theatre production scheduled to be performed live to an audience by the end of April, 2021. Working alongside the women was a group of artists and an artist researcher facilitating the theatre processes to explore positivity and possibility in the women's past and their life ahead. The journey was one of friendships, new and not so new ones, laughter, sadness as well as sharing of the regrets, hopes, the challenges of personal life journeys. In the background, right from the start of the project, lurked the fears and uncertainties of the pandemic. How was the

community theatre making process, particularly when working with participants considered particularly vulnerable to Covid, impact the process and the performance? The situation demanded continuous and radical changes to the original schedule and format. In fact, Active Aging centres closed due to lockdown two weeks after the project started.

This presentation describes the constant flux the participants and artists worked in, also bearing in mind the budget allowed for the process and production, which eventually led to the decision to produce a filmed version of the theatre production. This was first screened at the Active Aging Centre where the project took place as well as at University followed by Q&A with the participants, and then shown repeatedly to small audiences in all the island's Active Aging Centres and eventually was placed online. The journals by directors, cast and crew clearly indicate that this was a collective learning experience as they co-created this community theatre piece based on the women's stories, reflections, artefacts and songs from their past. The script and the data from the audio-recorded focus group discussions, journals and semi-immersive observations reveal that participation in this theatre process positively impacted well-being, group cohesion, self confidence and creativity while helping to overcome feelings of solitude, which were further accentuated by the Covid situation, and providing a sense of purpose. The data highlights the importance of female friendships, the impact of intergenerational work on all participants as they listened to each other's stories, reflections and connected deeply even if their life journeys are so diverse. A sense of ownership was emphasised as each personal contribution became part of the collective creation. The enthusiasm and resourcefulness within the participants and artists alike as they worked through the messiness generated through the pandemic uncertainties, fears and the constantly changing restrictions, notwithstanding the participants' various personal and health challenges, is what made it possible to see the project through to the end. As the reality of the women's past and present and the reality of a pandemic merged with art, each step of the process was as important as the final performance.

Isabelle Gatt (Ph.D Exon) is lecturer/co-ordinator for Drama Education within the Faculty of Education at the University of Malta. She is active as a socially engaged arts practitioner working in Rehab Centres using theatre as a means of rehabilitation and on diverse theatre initiatives with children, youth and senior citizens .

Creating intermedial spaces for uncertain times: desiloing drama and technology (Michael Anderson, University of Sydney)

In 2021, during the third iteration of the programme, a research project was carried out to unpack perceptions around identity and responsibility in leadership development. The project is still in the analysis phase, but there appear to be significant outcomes around becoming part of the Kupe narrative, and what that means in terms of personal ideology, responsibility and collective agency. Discourses of 'weight' and 'space' have been identified in the data, and point to the aesthetic reflexivity (Sutherland, 2012) inherent in immersive arts-based pedagogies. The research team are excited about making a contribution to theory development around youth and adult learning spaces and practices, and in sharing some of these ideas with audiences at IDIERI10.

Dr Michael Anderson is Professor of Creativity and Arts Education in the Sydney School of Education and Social Work at The University of Sydney and Co-Director of the CREATE Centre. He has taught, researched and published in education and the arts and particularly drama for over 20 years His international research and practice focuses on drama, education and technology how the 4Cs can be integrated using coherent frameworks to support leaders as they work towards transformation in their contexts. Michael's most recent work emerging from his research and partnerships with schools include Transforming Education (with Miranda Jefferson, Bloomsbury, 2021) and Transforming Schools (2017).

Entangled roles: Facilitating image theatre in research with secondary school students (Nelly Alfandari, London South Bank University)

This paper reflects on the use of image theatre (Boal, 1995) in research in an English inner-city secondary school classroom, its potentialities as well as its ethical dilemmas, as the researcher takes on the role of the facilitator/ joker (Schutzman, 2006). The research is set in the context of soaring

exclusion rates of students from marginalised backgrounds and/or who are diverse learners. It is exploring the use of critical, body-based theatre exercises to research the multiplicity of classroom experiences around inclusion, and its possibilities of changing the terms of engagement (Gallagher, 2008) in the learning space. The aesthetic space of the theatre invites for other ways of inhabiting the classroom, and its playful nature offers the possibilities for students to explore different subjectivities (Youdell, 2006). Through the reality of the fiction (Boal, 1995) participants can challenge power dynamics with peers or staff as well as with the institution. On the one hand, the researcher being in the role of the joker enables students to also play with the terms of the researcher-participant relationship and its attached power dynamics. On the other hand however, the entanglement of the two roles implies ethical dilemmas between the complicit researcher (Gallagher, 2006) and the ethical and pedagogical dimension of the joker (Rifkin, 2010), which this presentation reflects on. I argue that image theatre is a productive research method in which participants and researcher together generate data (Chadderton, 2011) by engaging with the very power dynamics the research focusses on.

Nelly is completing her doctoral research (EdD) in Education at LSBU, researching critical pedagogies, inclusion and theatre-based research methods in secondary schools. Her research is informed by her work as participatory theatre practitioner in community and arts contexts and as drama and English teacher in secondary schools and alternative provisions.

Food Memories – Creating with and for the seniors (Jeffrey Tan, Singapore theatre director and drama educator)

In the spirit of imagining the world anew, how does community theatre continue to have resonance with seniors in the community where physical interaction are limited by the COVID Safe Management Measures? Reflecting on Food Memories, the National Arts Council's Community Arts Residency at Lion Befrienders, Ang Mo Kio, theatre director, drama Educator, conceptualiser for Food Memories, Jeffrey Tan, will reflect on the journey taken to adapt to the uncertain development of COVID19 in Singapore.

When Food Memories was first conceptualized, the residency was to involve different groups of seniors to map the famous food in Ang Mo Kio, be introduced to storytelling, stop motion, embroidery and putting up a Pop Up exhibition at the Void Deck of their neighbourhood. However, when the Covid 19 crisis in Singapore worsen, we had to constantly adapt the workshops to ensure no intermingling of the seniors. Despite the numerous changes in the residency, we managed to keep the weekly engagement with the seniors in small groups of five. As we involved a Digital Artist, an Embroidery Artist and an exhibition/installation artist, we were able to involve different groups of seniors over the five months from April to September 2021.

The principles of co-creation and participation were extremely important for this community arts project because the seniors must take ownership of the project for them to share with other residents in the neighbourhood. Thus changing the mindsets of the seniors from 'activity participants' to the usual Lion Befrienders group exercises or activities, to active contributors of ideas and group decision making in the Arts Residency proved to be quite challenging for many. Gaining confidence of their ideas and contributions was an invaluable part of the growth process.

The Food Memories team was able to produce a handbook on working with seniors and even present a Pop Up exhibition for one day in September 2021. The only regret was that not all seniors who were involved in the residency could be present to share their work. Nevertheless, the summary video on Youtube (https://www.youtube.com/watch?v=Y_3U7bcBrp4&t=25s) captured their involvement. Jeffrey has been invited back by Lion Befrienders to start another four month residency from November to March 2022.

This paper will reflect on the journey taken and also share the new discoveries Jeffrey found in working with the seniors in the second round of Residency. What would Food Memories 2.0 entail? What is the role of storytelling in these uncertain times? How does a community arts project impact the seniors in this rented flat community?

Jeffrey Tan is a Singapore theatre director, drama educator and creative producer. He has conceptualised various innovative, intergenerational theatre projects and given several theatre workshops in Singapore (children, youths and seniors) and overseas (Athens, Australia, Ning Bo, Shanghai, China, Korea, London, New Zealand and Taiwan).

Forum theatre and Disability (Mette Bøe Lyngstad & Silje Birgitte Folkedal, Western Norway University of Applied Sciences)

In this paper we will present a research project from Norway where we do follow a group of young people with disabilities and their exploration of oppressed situations through forum theatre. In 2021-2022 we have done a narrative study (Clandinin 2017, Horsdal 2016, 1999, Blix og Sørly 2017) of neglected narratives from people with disabilities. We were observing master students work with a group of youth, from various places in Norway, with disabilities. By observing the students that are leading the workshop with the participants and interviewing both the students and the participants after the project we hope to get a deeper insight in to the situations. We will study the participants narratives, how their narratives changed within the workshop and how they together developed forum theatre. Our research questions are: What characterizes the oppressed narratives from people with disabilities? How do they develop their narratives into forum theatre? What is their experience by exploring their oppressed situation in forum theatre? What kind of solutions did the "spectators" bring into the forum play? In which way do they experience that theatre of oppressed give them empowerment to handle oppressed situations and do this strengthen them as protagonist in their one life? Our data material is their narratives, field notes, interview material and videorecording from the forum theatre. Through this research we also want to raise some fundamental questions of the responsibilities of human beings in 2022. Can the project itself create more distance between different groups or is it possible to find a common ground for a "we" in the world? On a metalevel the narratives of the disabled are reflecting a complex society of multiplicity of a changing and unreliable world, that can raise such questions of responsibility, in who is victim, oppressor or both?

Blix, Bodil H. og Rita Sørly (2017): Introduksjon. I Rita Sørly og Bodil H. Blix: Narrativ teori og metode i tverrfaglig perspektiv, Stamsund Orkana akademisk, 19-20.

Clandinin, D.J. (2016). Engaging in Narrative Inquiry. USA: Routledge.

Horsdal, M. (2017). Tilværelsens fortellinger. Tilegnelse og anvendelse. København: Hans Reitzel forlag.

Horsdal, M. (1999). Livets fortællinger – en bog om livshistorier og identitet. København: Borgen forlag, Gyldendal.

Mette Bøe Lyngstad is a professor in drama and applied theatre at Western Norway University of Applied Sciences (HVL). Lyngstad has been employed at HVL for 21 years. She has been an educator, researcher, leader of the drama department and Principal Investigator for the research group 'Neglected Narratives'. Lyngstad has presented her own research extensively both nationally and internationally (Sweden, Denmark, Finland, Ireland, Italy, Island, Turkey, United Kingdom, France, Singapore, Australia, New Zealand, USA, Peru, Brazil).

Silje Birgitte Folkedal is an associate professor in drama and applied theatre at Western Norway university of Applied Sciences (HVL). Folkedal has been employed there for five years, and have former background in teaching young adults. She is as of today the leader of the drama department at HVL. She has been involved researcher in the Erasmus project Theatre in mathematic (TIM) from 2017 – 2021. She is involved in the research group "Neglected narratives" since 2020.

"I am becoming who is frustrating me!": Live and Online Theatre Development Projects for Teacher Identity (Graham Lea, University of Manitoba)

Becoming a teacher is often a complex and chaotic experience. This presentation examines two Research-based Theatre (RbT) productions created by pre-service teachers at a mid-sized Canadian university that explore these experiences. The first production, The Echo of Why, was developed by

pre-service teachers using a combination of RbT (Belliveau & Lea, 2016) and Forum Theatre (Boal, 1985/1979) and presented in a black box theatre to an audience of other students, faculty, and staff from the Faculty of Education. The development, rehearsal, and performance generated a communal space for sharing, engaging with, critiquing, and addressing challenging teaching experiences encountered by pre-service teachers. The embodied space of being in the same room, sharing stories of challenging teaching experiences encouraged the imagining of new possibilities for responding to these challenges. Conversely, the second production, Learning to Teach in a Pandemic, took place entirely online during the winter of 2019. The project adapted RbT methods to an online environment to examine pre-service teachers' experiences of learning to teach and developing pedagogic identities in online environments. Integrating RbT into these two investigations provided opportunities for pre-service teachers to embody their narratives of the complex process of learning to teach, even in the virtual world of online teaching and learning. In doing so, it became an opportunity to reflect deeply on what it means to be a teacher and their motivations for becoming pedagogues.

Through excerpts and images of the creation, performance, and post discussions of these projects this paper shares some of the challenges pre-service teachers experience during their programs in both virtual and in-person context. Methodologically, reflecting on challenges encountered highlights affordances and constraints of integrating RbT and Forum Theatre into pre-service teacher education. The presentation concludes with suggestions for creating more generative Forum Theatre and virtual spaces for exploring the complex issues at the heart of becoming a teacher.

References

Belliveau, G., & Lea, G. W. (Eds.). (2016). Research-based theatre: An artistic methodology. Intellect.

Boal, A. (1985). Theatre of the oppressed [Teatro de Oprimido] (C. A. McBride & M.-O. Leal McBride, Trans.). Theatre Communications Group. (Original work published 1979)

Graham W. Lea is assistant professor of theatre/drama education at the University of Manitoba. His research interests include research-based theatre methodology, narrative in mathematics education, and theatre/drama in health and teacher education research. He has co-edited two books with George Belliveau, most recently Contact!Unload: Veterans, Trauma, and Research-based Theatre (UBC Press, 2020).

Ideas to Action: Using CPD to encourage non-specialist teachers to incorporate Drama into their pedagogy (Joanne Lee, Cranleigh, Abu Dhabi; Alice Owens, Trinity College, Dublin).

The Ideas to Action Project was a study exploring to what extent Continuing Professional Development (CPD) can enable non-drama-specialists to incorporate Drama in Education (DiE) within their teaching pedagogy. This presentation will share the results of a six-month study in a large international school in UAE. The project involved eight teachers who undertook a 2-hour CPD workshop, followed by team-teaching and lesson observations with the facilitator, Joanne Lee.

This presentation will share the findings of the study which concluded that CPD is effective when teachers volunteer to participate and when the content is specific to and differentiated for their pedagogical contexts. Adopting an approach where skills and experience are consolidated over time, the presentation will identify that when participants have confidence in the facilitator and support and time are provided by the school's Senior Leadership team, success is achieved and sustained. The presentation will report on non-drama specialists' experience of in-school CPD which was found to be especially effective when teachers took creative risks and shared ownership with their pupils. While the slow and steady approach to CPD in this project elicited a positive result in engaging pupils of all ages in the school, offering rich and varied strategies in which to deliver subject content, it is noted that teacher confidence, underpinned by careful planning is required. The presentation will highlight the potential of an Ideas to Action approach for drama teachers wishing to promote DiE within their schools, and for non-drama-specialist teachers wishing to enhance their pedagogy and offer active

learning opportunities to their pupils. The findings support schools who wish to develop a rich and broad curriculum, particularly countries, such as the UAE, who are keen to support and develop creative and adaptable citizens to face the challenges of the future.

Joanne Lee was the founding Head of Drama at Cranleigh Abu Dhabi when the campus opened in 2014 and Director of Performing Arts from 2018-2022. Jo's research for her MEd at Trinity College Dublin centred around empowering the non-specialist to use Drama as a pedagogical tool to enhance curriculum development.

Alice Owens works on the M.Ed. in Drama in Education in Trinity College Dublin and holds research interests in the area of drama and museum education.

Imaginary Communities (Vicky Storey, Chol Theatre)

Imaginary Communities (IC) is a dramatic story-making process, driven by the children's and teachers' ideas and contributions from the very start. The primary artistic objective is to enable every participant to co-create an imaginary narrative, taking on their own unique character and working in and out of role to explore their ideas through setting, characters, and plot. This open-ended and responsive practice, which supports the creation of over 30 individual characters, results in multiple and complex narratives and themes being identified and explored by the participants. IC is used in primary schools in England by teachers and artists in core curriculum time and when coupled with the added pressure in this context to meet various pre-determined, age-related learning objectives, can be seen as a messy choice of practice and pedagogy.

One of the ways that research in drama education is used is to demystify this messiness and ensure that new pedagogies are accessible to teachers and children within their everyday contexts. O'Toole, in the chapter 'Drama as Pedagogy', describes how 'teacher writers' strive to develop and share 'manageable pedagogy' with 'ordinary teachers' (2009, p.104). In this paper I share how my recent PhD research has supported my own and Chol Theatre's articulation and sharing of Imaginary Communities as manageable pedagogy. I argue for a new way of thinking about pedagogy as a way of being in the classroom. The wider artistic practice of IC is broken down into five clear stages which are used as a way for teachers, artists, and children to practise and adopt a new way of being in the classroom - as equal playmakers. I argue for the value of research which interrogates and understands new practice as manageable pedagogy within the current context of schools in 2022 and beyond.

Dr Vicky Storey is a Director at Chol, a children and young people's theatre company based in Yorkshire, England. Through Vicky's practice and research she continues to develop and explore playful and responsive story-making processes that position children, young people, teachers, group leaders and artists as equal playmakers.

It's Always Been a Mess: Assessing Post-secondary Drama, Theatre and Performance Education in Canada (Barry Freeman; Malika Daya; Keira Mayo; Scott Mealey)

Within the larger mess of post-secondary education (Brennan & Magnus; Mitroff et al), has Drama, Theatre and Performance Studies (DTPS) education come to a wider acknowledgment of its own messy collision of long protected notions of mastery, sometimes coercive and harmful pedagogies, and unadmitted knowledges and histories? Has the current crisis discourse – from the anxiety about the neoliberalization of "Liberal Arts" education (Giroux), to the urgency of the climate crisis, to the consequences of the pandemic on our field – helped surface or bury long-standing problems? Have we, as Eve Tuck and K. Wayne Yang encourage, used these prompts to move beyond a rhetoric of crisis and toward an educational system that sees justice and decolonization as its mandate (Tuck & Yang)? How should we, as teachers, creators of curricula, and drama researchers be leaders and allies in this moment? How can we step out of our comforting isolations (Omasta & Snyder Young) to more bravely interrogate and trouble contemporary DTPS education?

This curated panel will present findings from the initial phase of research from *Belongings: Reimagining a Liberal Arts Theatre Education in Canada*, an empirical study of post-secondary Drama, Theatre and Performance Studies programs in Canada. The project takes a values-based approach to

the analysis of the material conditions, pedagogical practices, evolution of equity-based practices and process of decolonization, and the everyday lived experience of our post-secondary DTSP programs for teachers and students. It draws on the theory of social and relational theatre practices (e.g. Bishop, Jackson), the social affordances and possibilities of drama classrooms (e.g. Gallagher, Gallagher & Freeman, Kindelan, Neelands) and of social belonging and exclusion (e.g. DeWall, James, Monbiot) to better understand relational subjectivity in DTSP learning spaces. It asks how can the “nested” oppressive relational subjectivities of the past can be critically, carefully, and constructively brought into the present to reckon and to re-world? (Carter; Gallagher & Mealey)

This panel will report on the first phase of this research: a two-year landscape survey of the ostensible state of post-secondary DTSP education in Canada. For this, the research team gathered and analyzed information about 67 Canadian DTSP programs, including program and course descriptions, the distribution of academic labour, website materials, public anti-racism commitments, shifts in co-curricular programming, and communications via social media streams. For the panel, team members will explore:

1. Curricular focus and evolution (Barry): What does this research tell us so far about the present structure and state of post-secondary DTSP programs in Canada?
2. Reforms in pursuit of anti-racism, equity, diversity and inclusion (Malika): How are DTSP programs perpetuating, or challenging, racist and colonial ways of knowing? What changes can we yet observe in evolutions of curricula, changes to best practices, shifts in institutional culture or ethic, or commitments to change?
3. The academic labour that supports our curricula and its public representation (Scott): What does the distribution of academic labour reveal about the state of DTSP education in Canada? What does it suggest about categories of value, status, and hierarchy, and how does this relate to the ostensible values and intended outcomes of the programs?
4. How we are representing our programs visually on websites and social media (Keira): What can we continue to learn about the implicit values and outcomes of DTSP programs in Canada by way of a visual analysis of the public information available on websites and social media?

Our 40-minute presentation will flow into a 20-minute discussion in which the team will invite feedback about the analysis so far as well as the design of the next, more immersive case-study phase of the research.

Barry Freeman (Principal Investigator) is Associate Professor of Theatre and Performance at the University of Toronto Scarborough (UTSC) and the Centre for Drama, Theatre & Performance Studies, and Chair of UTSC's Arts, Culture & Media Department. He is the author of *Staging Strangers: Theatre & Global Ethics*, co-editor of *In Defence of Theatre: Aesthetic Practices and Social Interventions*, Associate Editor of *Canadian Theatre Review*.

Malika Daya is an undergraduate student at the University of Toronto's Centre for Critical Development Studies, specializing in International Development with a double minor in Sociocultural Anthropology and Theatre and Performance Studies. She is interested in exploring the intersections of these disciplines, specifically how community engaged arts can be a vehicle for development.

Keira Mayo Keira is a PhD student at the University of Toronto's Centre for Drama, Theatre, and Performance Studies in collaboration with the Women and Gender Studies Institute. Her SSHRC funded research examines the relationship between racial capitalism and theatrical improvisation in post-2000 North America. Keira currently works as an editorial assistant for *Theatre Research in Canada*. She is committed to anti-racist praxes, collaborative art-making, and going slowly.

Scott Mealey recently completed his PhD at the Centre for Drama, Theatre, and Performance Studies (University of Toronto) and co-leads mixed methods research projects at the University of Toronto, University of Windsor, and Brock University. His current and upcoming articles appear in *Theatre Research in Canada*, *Contemporary Theatre Review*, and *Journal of Dramatic Theory and Criticism*. He

specializes in audience studies and is a founding co-director of the Centre for Spectatorship and Audience Research.

Making Room for Risk: Using Mantle-of-the-Expert to Facilitate Intellectual Risk-Taking in the Classroom (Niamh Cooney, Trinity College, Dublin)

Intellectual Risk-Taking (IRT) is considered a necessary characteristic of the 21st century learner. Engaging in IRT has been found to increase students' tolerance for failure (Clifford, 1991), increase propensity to engage with, and persist on optimum challenges (Clifford & Chou, 1991), and develop a sense of creative competence (Beghetto et al., 2020); characteristics needed for today's world.

Although limited, previous research has found that IRT is likely to flourish in environments where students are intrinsically motivated (Lepper, 1988; Clifford, 1991). Psychologists Richard Ryan and Edward Deci's (2017) Self Determination Theory (SDT) states that when students' three basic needs of autonomy, competence and relatedness are satisfied, their intrinsic motivation is sustained. Subsequently, when intrinsically motivated, students may be more inclined to take intellectual risks. Therefore, the onus is on educators to create environments that foster these needs.

This paper argues that drama-based pedagogies can create such conditions. Described as having a "unique motivating power" (Kolovou & Kim, 2020, p. 192), Drama in Education (DiE) has been found to create learning environments conducive to intrinsic motivation; where students are given agency and an environment where they "want to learn" (Robinson, 2015, p. 72). This paper will explore how Mantle-of-the-Expert (MoE), described as "promot[ing] future-focussed skills for 21st century" can foster older students' IRT propensity by satisfying their basic psychological needs and subsequent intrinsic motivation (Aitken, 2021, p. 100).

The paper reports on a MoE unit implemented with 11-12-year-old students over a period of six weeks. Data were gathered using semi-structured interviews, student response sheets, observation and pre- and post-MoE surveys. Findings from the analysis of the data indicated that Mantle of the Expert had a positive effect on the students' IRT propensity. This increase may lend itself to the satisfaction of students' basic psychological needs of autonomy, competence, and relatedness during the approach. These findings suggest that implementing MoE in older primary classrooms may be an effective way of fostering intrinsic motivation and providing an autonomy supportive context where students feel safe, supported, and competent enough to take intellectual risks.

Niamh Cooney is a Primary School Teacher from Ireland. She holds a Master of Education (M.Ed) in Drama in Education from Trinity College, Dublin. For the past five years she has worked in schools included in the Delivering Equality of Opportunity in Schools (DEIS) initiative, where she has employed various drama based pedagogies with her students. Drama in education, educational inclusion, and arts education are areas of great interest to her.

'Man in a Mess': Using art as research and evidence in drama education (Ross. W. Prior, University of Wolverhampton)

Drama education has a rich history of using the artistic form to investigate problems and therefore provides participants with ways of conducting natural or authentic experiments. Educational drama/theatre actively situates the participants within a problem and uses the conventions of drama and frequently other art forms to explore these dilemmas. Dorothy Heathcote's model 'Man in a Mess' uses what was later known as 'Mantle of the Expert' to empower the participants with decision-making roles. It is argued in this position paper that whilst humankind has always been in a mess – not exclusively a contemporary issue – there is real merit in positioning drama, and similarly the other artforms, as a model of inquiry in seeking new possibilities aligned to the human condition. Importantly this model of research honours the artforms in use and captures the very artistic experiences in which we engage. However, why do some researchers persist in looking for evidence outside of the form when it is the art that provides the evidence? Investigating artistry, both by the leader and the participants, is key to understanding the potential of unleashing human felt experience

through the artistic form. It is in this that we find the greatest advantage, offering unique evidence not found in other disciplines.

Ross W. Prior, PhD, an original IDIERI delegate, is Professor of Learning and Teaching in the Arts in Higher Education at the University of Wolverhampton, UK. He is the founding principal editor of the Journal of Applied Arts and Health, and he is Principal Fellow of the Higher Education Academy.

Moving Stubborn Needles: Research-Based Theatre, audiences and COVID-19 (Kelly McConville, University of Melbourne)

Incorporating forms including Verbatim Theatre, Ethnotheatre and Performance Ethnography, Research-Based Theatre (RBT) employs theatre and performance methods to disseminate, generate and analyse data about human issues that affect us all. From homophobia to race; from women in leadership to our education systems; RBT engages audiences in symbolic, empathic and empirically grounded works of research. RBT is highly effective at generating dialogue with audiences, allowing researchers to develop a deeper understanding of the research focus, beyond the theatrical work itself.

In this time of uncertainty, when we are pushed to look at things anew, this presentation considers the potential for multiple stakeholder audiences of Research-Based Theatre (RBT) to generate possible solutions to issues of concern. When it comes to matters that impact us all, can the voices of these audiences combined move the most stubborn of needles?

Furthermore, questions around the practices, methods and impacts associated with RBT and its audiences are raised and explored in light of COVID-19. When theatres are dark, our sense of liveness is challenged, and our ability to share time and space is restricted, how might we fulfil the promise of Research-Based Theatre and the social benefits it affords us?

Kelly McConville (M.Ed) is an educator, theatre-maker and PhD candidate at the University of Melbourne. Her research interests lie in the power of performance to communicate key issues and generate possible solutions to problems that impact us all. Her current work explores the issue of teacher attrition in Australian secondary schools.

Practical not messy; complex not complicated: Rejuvenating 'art-making' as a site for education (Jo Trowsdale, University of Suffolk)

Whilst art-making has long been recognized as educatively valuable, typically the arts occupy a marginalised space in schooling (Bamford, 2006). Through a five-year study of 'The Imagineerium', I argue that considering art-making as a 'site' for learning may allow us to rejuvenate the role the arts play in education (Author, 2020; 2016; Authors, 2019). I draw upon Lave and Wenger's (1991) conceptualisation of communities of practice, Dewey's (1934) and Ingold's (2013; 2017) accounts of art-making as inherently educative and embodied experiences to conceive of art-making as an educative site where multiple skills, knowledges and understandings are both acquired and produced. At the heart of this project was an emerging community of practice of art-making (identified in the project as 'imagineering') which reflected the everyday practices of the artists and engineers involved (imagineers). The project utilised drama pedagogies such as 'mantle of the expert' and physical storytelling to frame pupils as imaginative, curious, collaborative, determined and capable members of this community. Here social commitment, relationality, embodied practice and the habit of trying things out were normalised. The use and adaptation of spaces for art-making emphasised the importance of possibility thinking and exploration in learning. Rather than being directed solely by adult imagineers (the more experienced members of the community of practice) as 'legitimate peripheral participants' (Lave and Wenger, 1991) children were able to characterise and define their involvement. Such a view of art-making might be more familiar in professional training, home and informal education, where power relations between adults and young people are characterised less rigidly than in formal schooling. My study of 'The Imagineerium', argues that it can (and ought) also to inform formal education of children in schools due to the sense of capability, creativity and confidence to navigate learning that it can foster in children.

Dr Jo Trowsdale is a sociologist of education, former drama teacher and regional director of a national creative learning programme. Her current research interests include artist framed, and arts-based learning and the STEAM (arts and sciences) agendas. Jo is currently Associate Professor for Education and Social Mobility, University of Suffolk.

Rewriting the everyday: mapping tensions when staging vulnerability in community theatre (Elsa Szatek, Stockholm University)

In this presentation the risks and potentials of staging vulnerability in a community theatre practice with teenage girls will be explored. This presentation will explore vulnerability as a potentially generative matter that enables resistance in line with Judith Butler (Butler, 2016). By drawing on post-constructionist (e.g. Lykke, 2009, 2010) and spatial theories (Massey, 2005) the presentation troubles how aesthetic spaces emerges when interwoven with spaces of vulnerability. The empirical material in this presentation comes from a one year ethnographic study following the theatre-groups' work creating a performance based on girls' stories and experiences of becoming woman in a particular Swedish town. Exploring how vulnerability becomes a generative, or restrictive force in the performance work the tensions produced in the process are discussed with the aim to highlight the multitude of ethical dilemmas that arise when staging the everyday. Also brought to discussion is the embeddedness of the drama practice as it merges with, and challenges, the local context and the participants' everyday life. In this presentation I will argue that this embeddedness is a prerequisite to turn vulnerability into a generative force, enabling the participants to feel hope and be proud of what and who they are in relation to limiting structures.

By bringing space and place to the foreground, this presentation will trouble who and what have agency in the drama room. The theatre practice will thus be explored through post constructionist and spatial theories which will provide for new questions and findings within a field that tend to focus on human agency and interaction.

Elsa Szatek is a Ph. D student in Teaching and Learning with specialisation in Applied Theatre at Stockholm University. She is interested in socially and politically engaged theatre and the challenges involved when working with artistic and educational ambitions. Szatek focus on teenage girls and their process of staging their everyday.

Role, role categories and role aspects – in using process drama for learning processes in mathematics (Tor-Helge Allern, HVL)

The concept and importance of role is basic to Drama-in-Education (DIE), and to the genre of DIE that after the 1990s is named 'process drama'. The concept of role has, however, been used quite differently in DIE than in classical theatre, or in social science. A complicating factor is that 'role' and 'character' sometimes are used as synonyms, sometimes as contrasts. A clarification of these concepts is therefore needed. The perspective to role, role categories and role aspects presented here is based on the work in the European project 'Theatre in Mathematics', financed through the Erasmus+ programme of EU, and with participating institutions from Italy, Greece, Portugal and Norway.

In process drama, Teacher-in-Role (TIR) enables the teacher to switch between roles, and thus influence the drama from both inside and outside the fictitious event, i.e., both in dramatic role(s) and as the teacher. To describe this mixture of roles, some drama theorists use the notion of 'role categories'. When a register of role categories, or equivalents to role categories, are used, it usually refers to different roles applied by the teacher when in role. While the roles as 'leader' and 'opponent' usually have high status, and thus a fair amount of teacher control, they will exhibit some differences in acting behaviour, which belongs to the idea of role aspect. 'The messenger' has an intermediate status, which allows the teacher to choose between higher and lower status, and thus a flexibility in use of teacher control and acting behaviour. This category is often preferred for a TIR. 'The suppressed' has low status, which may create a challenge in terms of power and control. But it may also generate a will among the participants to resistance and action for change, which is often an aim in process drama.

In the TIM project, we have chosen four role categories: the sceptic, the curious, the mediator and the democratic leader (positive authority), and we use the role categories for the participators engagement in the drama . This selection of role is based on both general classroom experience in education, i.e., what kind of behaviour seems to promote positive energy among students to learning, and observation of teaching in Grade 9, where it was observed more than tens of possible categories. Other role categories can be used as well, like the helper and the fixer, and there are no criteria in TIM methodology to stick to the four categories mentioned above as the main or basic ingredients.

Using such process drama concepts such as role, role categories and role aspects in the TIM project, and thus introducing a new teaching register in teaching mathematics, we believe it can offer some new stimulating approaches to learning mathematics, and to drama teaching as well.

For the participants, we emphasise that it is information and arguments that should govern their approach to their roles, not a rigid adaption of the role categories or role aspects. Therefore, the students should not restrict themselves to the role categories alone. They should rather be open to adjust their roles if they discover arguments that improve their understanding of the question or the situation. Emphasising arguments, considering issues from different perspectives and being able to change perceptions if the arguments indicate it, create the conditions for an active and creative contribution to our societies.

Tor-Helge Allern is professor of drama and applied theatre at Western Norway university of Applied Sciences (HVL). He is a part of the international leadership for Theatre in Mathematics (2018-2021) and coordinating a project between Shanghai Theatre Academy - HVL on exchange and research within process drama and applied theatre (2017-2022).

Smallest circles first: Exploring teacher reconciliatory praxis and agency through drama and theatre education in Canada (Mindy Carter, McGill University)

This research focuses on the experiences of elementary and post-secondary pre- and in-service drama teacher's agency in Montreal, Quebec. It looks at how this agency engages with the educational calls to action (#62 i and #63 i, ii, iii and iv) from Canada's Truth and Reconciliation Commission (TRC) using drama education and theatre. It is about a quest that is hard to imagine given Canada's ongoing and historical colonial legacy. Between 2014 and 2019, two research projects took place with pre- and in-service teachers focusing on the question What dispositions do pre- and in- service teachers need to develop in order to enact critical-creative agency through the lived provincial arts curriculum? to guide this initial imagining. The three case studies or vignettes in this presentation are exemplars for how primarily pre- and in-service teachers in Quebec use teacher agency to engage with the TRC's educational calls to action while co-creating collaborative drama and theatre performances. The significance of providing these examples for those interested in taking up the calls to action in the TRC is that they cover a range of practical pre- and in-service K-University contexts using both drama education and theatre performances to learn and present shared understandings. The diverse examples of how students and teachers can use the arts (i.e. which include scripts, performances, interviews, focus groups and monologues) to take up the TRC's calls to action in pedagogical spaces are a reminder that there is no formula that can be applied in all instances. This is the case because participant lived experiences and the unique collaborative communities that develop in the rehearsal space are contingent upon the individuals who contribute to the conversations, learning and community. While the Quebec arts curriculum and TRC offer justifiable means for the inclusion of reconciliation pedagogy in elementary to University classrooms, the experiences of the participants in the vignettes illustrate the real challenges, ethical engagements and realities of this work. Susan Dion, Potawatomi scholar, describes how primarily racialized white, middle-class, female teachers are in teacher education programs and the profession, and how this positionality allows for a "perfect stranger syndrome" in which Canadian educators are comfortable acknowledging Indigenous injustice, as long as they can position themselves as not a part of the system that marginalizes Indigeneity or requires personal responsibility (as cited in Brant-Birioukov, Ng-A-Fook & Kane, 2020, p. 45 in Phelan, Pinar, Ng-A-Fook & Kane, 2020). Thus finding a way to resist actively engaging in the praxis of reconciliation is a hurdle that must be overcome. In this research, the drama classroom and theatre

rehearsal space provided the educational site/liminal space to “do the work” of reconciliation praxis. De-centralizing dominant Settler discourses was a focus of this preliminary work as participants were exposed to: counter-narratives to Settler Canadian history and geography, the implications of systemic racism and colonization, feminist and post-racial theories, political, social and economic ramifications of governmental policies, and their own positionality and decolonizing process(es) in the development of socio-emotional connection(s) through drama education and theatre concepts.

Dr. Mindy R. Carter is an Associate Professor in the Department of Integrated Studies in Education (DISE). She conducts research in curriculum studies, drama and theatre education primarily with in-service and pre-service teachers with a focus on questions of social justice, art processes, and the relations of schooling. Her research projects and writing have provided international insight into teacher identity, pedagogy, arts-based research and creativity. Dr. Carter is also an Associate Editor for the McGill Journal of Education, Co-Vice President of the Canadian Association for Curriculum Studies, and Chair of the Artful Inquiry Research Group (AIRG), and Associate Member of the Institute for Human Development and Well-being (IHDW).

The Commission Model of Teaching (David Allen, Midland Actors Theatre)

The workshop will begin with some short drama activities designed to prepare participants for immersion into a step-by-step process of Readers Theatre linked to peace values. Each step of the Readers Theatre process will be informed by theory and theoretical discussion both from EFL and peace and conflict resolution perspective. Final workshop reflection and further discussion will take place through a reflective activity, titled “I see you”.

David Allen is Artistic Director of Midland Actors Theatre. The company is lead partner on two Erasmus Plus projects, on the Commission Model, and Rolling Role. His published work includes "Performing Chekhov" (1999) and "Stanislavski for Beginners" (1999/2015). He runs the Facebook group, "The Commission Model of Teaching."

The Mathematical Stories of the Mathemalchemy (Asgerdur Harriss Johannesdottir, University of Iceland)

How can an art installation become a treasure trove for mathematical learning through drama and storytelling?

The paper examines how an artwork by a group of mathematicians and artists called Mathemalchemy can be used to inspire mathematical learning through drama and storytelling. The Mathemalchemy artwork, exhibited at the National Academy of Science in DC, is an installation of a fairytale-like island where magical creatures live and play in a world made entirely of mathematical concepts. No matter which direction we look there is mathematics and drama to be found. Anywhere from the maths papers flying in the wind, the silhouette of a skateboarder, the bakery, or the boat on the Bay, stories and conflicts emerge. When we dig a little deeper a core of higher mathematics gets uncovered. The paper aims to show how the content of Mathemalchemy can be used as a base for creative approach to advanced mathematics learning through drama and storytelling. Being saturated with mathematics the artwork allows the viewer to explore those concepts in their own context without the requirement of passing a test. Instead, viewers are invited to create meaning and connections from it based on their own life experience and understanding of the world.

In the current pandemic-ridden world, understanding of human society has become obscure to many. Deep and painful issues have emerged to the surface turning the world into a confusing mess. The equity discourse must acknowledge how unequal access to mathematical education affects opportunities in adult life. Mathematical understanding is important beyond being able to solve an equation. It founds our ability to apply logic and critical thinking which is inevitably useful when navigating messy situations. By creating links between abstract mathematical concepts and real life experiences through drama and storytelling the beauty of mathematics can become more accessible, in particular to those whose access is limited in any way.

The presentation will play a video to introduce the art installation and then participants will be invited to discuss and try out a few activities based on the installation.

Explore the installation: <https://mathemalchemy.org/>

Asgerdur Harriss Johannesdottir (she/her) is a University of Iceland PhD student focusing on how drama can be used in mathematics education. She did her MA at Warwick University where she explored drama and conflict solving. Ása is excited about how drama in education can enhance learning and open doors otherwise closed to many.

When the Unforeseen is the Constant – Drama Perspectives on Ritual in meeting People with Dementia (Katrine Heggstad, HVL)

This performance-paper presentation will address ‘ritual’ as a theoretical concept to analyze some examples of meetings from a 10-weeks drama practice in a care home complex. This is part of the writer’s drama research with people who live with dementia in a Norwegian care home setting. The research question is: In what way can ‘ritual’ contribute to unfold what is at stake in meetings with people living with dementia? Theories on ritual and ritualization from Richard Shechner (2015) and Catherine Bell (1997) is used to analyze material from the practice-based part of the research. The theoretical perspectives are supported by investigations through artistic form, where what is at stake is explored from an inside perspective through an example of morning rituals. The research finds that ritual as a form can offer a way to connect and ways to communicate through the senses. Ritual does not depend on the person’s cognitive memory therefore it can be considered as a form which can communicate directly with people who live with dementia. An investigation of ritual might also bring light to drama didactics in general.

Katrine Heggstad is a lecturer in drama education and applied theatre at Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, Department of Arts Education. She teaches from early childhood education, to BA and MA in drama and applied theatre. Her Ph.D. project investigates the borderlines of drama education/didactics: drama, dementia & dignity.

Whose “voice” is it anyway?: Navigating Deaf and hearing voices in Performed Ethnography (Simangele Mabena, British Columbia)

Through research with the global Deaf community, there continues to be an increased need for a more interdisciplinary approach to documenting and studying the experiences of the Deaf community. Traditional qualitative research methodologies have fallen short of encompassing the diverse complexities between the Deaf and hearing communities. There remain underlying ethical complexities in how hearing researchers and Deaf participants interact in research. Arts-based approaches are being increasingly employed as a method and methodology to represent the voices of the Deaf community (Rubesin, 2018; Weber, 2018), yet the relationship between the hearing and Deaf perspectives in these approaches remains unexplored. My research explores the ethical challenges and considerations of a hearing signing researcher designing a Research-based Theatre (RbT) project with Deaf and hearing participants in a school for Deaf students in South Africa.

Historically, research that includes Deaf research participants continues to emphasise a hearing research perspective that does not take into consideration the individual and community rights of the Deaf community. Graham and Horejes (2017) frame the importance of Deaf/hearing research partnerships as possessing an influence on the research agenda that could either complement or threaten the Deaf community. For the research agenda to benefit all participants, the research projects should then aim to complement the values of the minority Deaf culture and the majority hearing culture. This poses an ethical dilemma for the researcher as it calls into question whose “voice” is ultimately being reported in the findings. The authentic voice of the participants, or the voice of the researcher re-presenting the voices of the participants?

Simangele Mabena is a doctoral candidate in the Department of Language and Literacy Education (LLED), University of British Columbia (UBC). Her research interests include D/deaf and hearing research partnerships, D/deaf/hearing team-teaching, South African Sign Language Literacy education and research-based theatre.

Tuesday Workshops

From Act to action: applied theatre as a tool in implementation research (Briar O'Connor, Co-director of Applied Theatre Co Ltd)

Reporting of suspected or disclosed abuse and neglect is not mandatory under NZ law. My recently completed PhD sought to understand how school personnel learnt their obligations as expected under the Children's Act 2014.

Data generation for my PhD case study used modified components of Everyday Theatre, the applied theatre programme I have been co-directing since 2004. This government-funded programme works with 10-12 year olds, in their classrooms, to create a safe forum to discuss family violence, child abuse, and neglect.

After presenting the context and motivations for the PhD study, this session will repeat the workshop component, showcasing how applied theatre was used as a research tool to anonymously create written artefacts in a school staff meeting, and how concurrent focus group discussions were held. Because reporting is mandatory in many other jurisdictions around the world, with participants' permission, data generated as artefacts from this workshop will later be compared with data generated in the NZ context.

Briar O'Connor completed her PhD in November 2021. She is a primary school teacher and an applied theatre practitioner. She has been a co-director of Applied Theatre Co Ltd since 1999.

Teaching First Nations content and concepts in the Drama classroom (Danielle Hradsky, Monash University; Andrew Byrne, Head of Performing Arts, Prahran High School; Jane Carter, Head of Performing Arts, Mount Waverley Secondary College)

Around the world, particularly since the adoption of the United Nation Declaration on the Rights of Indigenous Peoples, educators are increasingly interested in how to respectfully and appropriately teach First Nations content and concepts. However, such work must be acknowledged as messy, complex, and uncertain. In colonising nation-states like Australia (where the presenters are from), many teachers lack the knowledge, confidence, and skills to embed First Nations perspectives, cultures, and histories within their curriculum. In 2015, work began on an advice document bringing together the questions of drama teachers with the expertise of practising First Nations performing artists from across Australia. This workshop will present the resulting document, 'Teaching First Nations content and concepts in the Drama classroom: Advice for teachers in Victorian schools', which was endorsed for use by the Victorian Aboriginal Education Association Inc. in 2020 and has since been positively received by educators, artists, and students nation-wide. In the first part of the workshop, participants will explore challenging classroom scenarios, working together to dwell in these complexities and find possible (albeit messy) solutions with support from the document. They will discuss similarities and differences between their own and the Australian context. The second part of the workshop engages with the impact of recent damages made to Australian First Nations sacred sites and cultural practices. Using freeze frames, physical theatre, and Theatre of the Oppressed techniques, participants will explore the physical, cultural, and spiritual layers of Country, the damage which has been done to those layers, and opportunities for change, healing, and justice in the future. This workshop is part of a larger drama program (the Connections Festival) facilitated by Drama Victoria that participants may choose to engage with further. Due to COVID-19, this program has been developed to work both in-person and online. The pedagogical processes can be easily adapted to any cultural context, as well as to the flexible structures and forms required in these uncertain times.

Danielle, Jane, and Andrew are non-Indigenous and First Nations drama educators and researchers from Australia. Danielle is a PhD student at Monash University, while Andrew is completing his Masters of Education (Research) at the University of Melbourne. Andrew and Jane are Heads of (Performing) Arts at their respective secondary schools. All three are co-authors or contributors to

'Teaching First Nations content and concepts in the Drama classroom', and are on the Committee of Management for Drama Victoria.

The Eye of the Storm: Theatre in education and the tragic (Chris Cooper, Accident Time)

Our world is increasingly chaotic, disorientating, and messy. Addicted to speed driven by technology and the all-consuming power of the market, we are living in a perfect storm of ecological and economic crisis during a pandemic. There is information and misinformation overload, and it is hard to know what or who to believe any more. How do we negotiate our way through the contradictions that present themselves and make the mess a productive one? All drama is concerned with the human condition, and theatre, from the Greeks to contemporary dramatists have utilised the tragic in order to make coherence out of crisis on the stage. As Simon Critchley (Tragedy, the Greeks and Us) puts it "Tragedy reveals to us what is perishable and fragile in the world," it is a way of "applying the emergency brake." It confronts us with what we don't know and enables us to stand in the eye of the storm and see our situation in the drama that unfolds, the self in society and society in the self. Over the last two decades I have been engaged in creating contemporary theatre in education programmes based on the tragic as defined by Greek theatre and Shakespeare, and the work of Edward Bond and leading drama educators. This practice based workshop will focus on an approach to theatre making which enables participants to apply the emergency brake and be truly present in the moment by slowing time down down and stretching it as far as possible within the limits or extremity of the logic of the situation. By doing this we can perhaps enter a sensuous dimension and bring about a change of perception and understanding and foster new ways of seeing through utilising the unconscious. It is a process designed to liberate creativity in participants by engaging us with what we do not know, to challenge our values, rather than simply using dramatic form to reconstruct and confirm them.

Chris Cooper was worked in theatre and drama education since 1988. Artistic Director of Big Brum (1999-2015). Director of Accident Time. Consultant to Drama Rainbow Education, Beijing. International Director of Jian Xue. Chris has written extensively on theatre and drama education, and is the author of 47 plays.

The Flight of Icarus: a Process Drama for Inclusive Classrooms (Zoe Hogan Sydney Theatre Company; Victoria Campbell, University of Sydney)

This practical workshop will explore the role of the teacher as 'mythic' facilitator. Drawing on a shared understanding of the Process-based Drama strategies used in Sydney Theatre Company's Connected: Adult Language Learning through Drama program, participants will be guided through a series of Drama-based learning experiences using the ancient Greek myth of Icarus as a stimulus.

One of the key elements of working in this way is the priority given to student agency, specifically when working in culturally and linguistically diverse learning contexts. Using an episodic pretext model (Saunders, 2015) participants will have the opportunity to engage in a series of dynamic and imaginative processes that assist in developing a deep understanding of character, relationship, context and events. Importantly this collaborative practice reshapes the pretext of an ancient myth into a new post-text bearing the signatures of all involved.

Victoria has been a Drama educator and a storyteller for more than 20 years. She believes in the transformational power of story to motivate and engage people in multiple learning contexts. She is currently a lecturer in the Creative Arts in the Sydney School of Education and Social Work at The University of Sydney. She is also a Teaching Artist on the Connected and School Drama programs for the Sydney Theatre Company.

Zoe is a Teaching Artist and writer who has been fortunate to work in various international contexts. She is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House and is currently Director of Education & Community Partnerships at Sydney Theatre Company.

Humanizing education with dramatic inquiry: Reimagining the purpose of drama as education via a reappraisal of the radical and transformative pedagogy of Dorothy Heathcote. (Brian Edmiston and Iona Towler-Evans)

We both worked with, and were inspired by, the legendary teacher and teacher educator, Dorothy Heathcote. We have each developed her radical pedagogy in our own practice over our professional careers. Like her, we assume sociocultural, dialogic, artistic, ethical, and inquiry-based theories of learning and teaching within an expansive view of education always tied to the complex lives of students and people in the world beyond school. Heathcote's intention was always to create rigorous yet joyful communities of shared critical inquiry into narratives that honor the messiness, complexity, dignity, and ethics of human struggles. Narratives are created artistically in dialogue with events in actual and imagined societies depicted in literature, historical documents, and contemporary accounts encountered via media, in person, and in dramatized events.

We use the over-arching term dramatic inquiry for her approaches to drama as education: process drama, mantle of the expert, rolling role, and the commission model. Her pedagogy engaged groups of people of all ages - from children both not yet in school and those in classrooms, to managers in industry, to adolescents in detention facilities, and hospital residents then classified as mentally handicapped. She approached education holistically, emphasizing that what teachers want young people to learn and how they hope they might be in the world cannot be separated from students' actual experiences. Working collaboratively as an artist, she created contexts in which everyone could form more complex understanding of their own and others' humanity (and inhumanity) by extending everyday experiences while navigating imagined events, reflecting via extended dialogue, and forming pedagogical relationships within an inclusive classroom community.

Heathcote died in 2011 before the rise of dehumanizing post-truth uses of social media, polarizing attacks on mainstream news, and authoritarianism apparent in Brexit and Trumpism. Yet she would have taken a long view encouraging educators working within institutional constraints to continue building vital communities of truthful, anti-racist, anti-oppressive, humanizing education whether in person or online. She would have reminded teachers that dramatic inquiry can be transformative when premised on values of equality, critiquing social and structural inequities, and struggling to be more responsive to the world as others perceive it. She would have advocated for humanizing dialogue among competing viewpoints intending to develop ethical frameworks for understanding and promoting the common good within and beyond any classroom.

In this workshop we will compare and contrast examples from our forthcoming 2022 book. We will illustrate the transformative potential of dramatic inquiry in relation to her long-term approaches: mantle of the expert and the commission model. We reappraise Heathcote's pedagogy stressing its radical and transformative potential. Her pedagogy is humanizing in the sense both that the curriculum is the human condition in all its social, historical, ethical, and cultural complexity and that the social practices of any use of drama must humanize whoever is in a classroom community or other group and whoever becomes the subject of collaborative critical inquiry. Like her, we celebrate teachers and schools nurturing humanizing alternatives to the increasingly dehumanizing procedures and culture of schooling driven by adherence to predetermined standards and curriculum along with so-called standardized test results. We embrace a radical vision that every classroom, school, or out-of-school site is a community where children and youth of any age and any presumed ability may become more grown-up as inquiring, collaborative, critical members of society.

Brian Edmiston is Professor of Drama as Education, The Ohio State University, USA. Dr Edmiston's 2014 practitioner research book *Transforming teaching and learning with active and dramatic approaches* won the prestigious Choice Award. Iona Towler-Evans is a curriculum adviser and practitioner with extensive experience teaching with and evaluating Heathcote's pedagogy.

Queer Pedagogy (Alyson Campbell, University of Melbourne; Jonathan Heron, University of Warwick; Cath Lambert, Warwick)

'Going Feral: Queerly de-domesticating the institution (and running wild)' [Alyson Campbell]

Alyson approaches the question of queering pedagogy from the position of the queer-identifying theatre practitioner-scholar who is keen to interrogate their relationship to the institutions of theatre, funding bodies and the academy. The queer-identified artist, like the queer-identified researcher, is always functioning in a deeply ambivalent position. What does it mean, when one of the fundamental principles of queer is that it sets itself up against what is normative, for this queer-identified person to exist within, be paid or salaried within, or seek approval from, one or more of these institutions? What happens to (their) queerness? To negotiate this ambivalence, I propose a 'feral' modus operandi in order to radically de-domesticate the domesticating strictures and privileges of these institutions. In other words, to take the money and knowledge and run wild.

'A Taxonomy of Mess: Drama/theatre education as a queer pedagogy' [Jonathan Heron]

Jonathan reconsiders drama/theatre education as a mode of interdisciplinary engagement as well as a queer practice, with reference to critical pedagogy and performance-as-research (Heron and Johnson, 2017; Heron and Kershaw, 2018). Drama/theatre education emerges as a transdisciplinary strategy and a 'shape to accommodate the mess' to recall Samuel Beckett's 'queer art of failure' (cf. Thomas, 2019). This paper reconsiders drama/theatre education as a set of methods for learning about complexity and working with uncertainty. Taken together, they constitute a pedagogy which is always already queer in its approach to aesthetic experimentation and ethical argumentation. Developing this concept within the spaces in which drama/theatre education takes place (schools, theatres, studios, classrooms, streets, bodies), the paper will re-value 'mess' as a queer practice and an inclusive pedagogy.

'The post/pandemic classroom as a space of possibility?' [Cath Lambert]

Despite the individualising, competitive grip of neoliberal academia, and the pandemic challenges to university teaching and learning, pedagogic spaces remain collective sites of affective and embodied practice. In this contemporary moment of multiple (health, economic, ecological, cultural) crises, our classrooms cannot help but be locations of anxiety, trauma, loss as well as hope. This paper, delivered in the form of a poem, calls for us to resist the temptation to 'manage', repress, or outsource emotional content or form. Instead, recognising that the classroom has long been a location of possibility (hooks 1994), we can re/connect with the rich scholarship and activism of Black feminist and queer pedagogy. Such a pedagogy offers resources for making sense of things that feel incomprehensible, nurturing radical forms of knowledge and ways of knowing, and building capacities for understanding and challenging injustice.

Alyson Campbell is a Professor in Theatre at the Victorian College of the Arts, The University of Melbourne, and is a theatre director. Her research, practice and teaching share a focus on gender and queer theories and performance practices, affect in theatre, dramaturgy, and HIV and AIDS in performance.

Jonathan Heron is Professor and Director at the Institute for Advanced Teaching & Learning at the University of Warwick, where he leads cross-faculty educational innovation, interdisciplinary teaching and student research programmes. He has a background in theatre practice and drama education in various settings including schools, hospitals and youth theatres.

Cath Lambert is Associate Professor of Sociology at the University of Warwick, researching and teaching in the areas of gender and sexuality and critical and creative pedagogies and methodologies.

The TAME Approach (Jane Hytch, Imagineer Productions; Sarah Worth, Highly Sprung Performance; Jo Trowsdale, University of Suffolk; Richard Davies, University of Central Lancashire; Teachers involved in the project will also be part of the panel).

There are battles for the education of children, both what is taught and how we teach. What is more these battles are increasingly globally conducted and politically charged. A reoccurring casualty is those subjects deemed less important to a country's success in the global marketplace, such as, the arts.

Yet there is a growing recognition that children need an education that develops their abilities to navigate the ongoing change and complexity of their worlds. Calls for transformative skills (OECD) and the need for a disruptive challenge to contemporary education (The Edge Foundation) suggest a heightened recognition of the urgency of such foci – indeed they are reflected in IDIERI 10's conference theme. Implementation of these agendas face political and practical barriers. Politically, there is a tension between schooling which focusses on the upbringing and well-being of children and one which foregrounds the well-being of the nation-state as a whole. Interviews with 'Teach-Make' teachers show that whilst the former represents their aspiration in the classroom, it is the latter which often directs their day-to-day activity. Practical barriers emerge as teachers are expected to utilise an increasingly complex array of insights from the social sciences and professional theories of education; a complexity which is difficult to synthesise in everyday teaching and learning. Rather than add to this complexity, the TAME approach seeks to attend to these matters. It offers a single narrative framework to address the upbringing and well-being of children as well as the outcomes identified in national educational policy documents.

This panel explores the experience of educational researchers, artists and teachers engaged in exploring, developing and testing a transformative, disruptive model of education which engages with the need for children to develop the abilities need to thrive in our contemporary world and which is manageable in schools.

The TAME approach was developed over the course of five years (2014-2019). The research underpinning the TAME emerged from work with fifteen primary schools in Coventry who were involved in The Imagineerium project, an innovative arts-engineering educational intervention for 9-10 year old children led by artists from the city (Author 2020; Authors, 2019). Teachers involved in The Imagineerium saw the potential for their own and their colleagues' classrooms. Teach-Make was developed in response. It is a teacher-development project, funded by the Paul Hamlyn Foundation, using the TAME approach, where teachers work collaboratively with artists to develop new schemes of work, which combine subject areas (Authors, 2021) and experiment with new pedagogies in their classrooms.

The TAME approach synthesises a range of evidence as to the best ways to structure and develop learning. It encourages teachers to generate imagined or real-world communities of practice, often communities of practicing art-makers, tasked to undertake a commission. Through drama and other exploratory embodied, art-making practices children engage in the commission which is designed, either explicitly or implicitly, to require significant science and design/technology expertise. Knowledge development is thus situated and developed as needed by the commission. Consideration is given to the messages that are signalled through use of real world and school-based maker spaces, external experts, and the broader environment in which learning is taking place.

This panel will bring together artists, teachers, and academic researchers from both The Imagineerium and Teach-Make to:

- outline the model
- explore how it responds to the educational needs of children and teachers
- identify how model reflects the practices of the arts organisations involved
- discuss the evidence underpinning the approach.

Jane Hytch is CEO of Imagineer Productions, the lead organisation for both The Imagineerium and Teach-Make. Sarah Worth is Executive Director of Highly Sprung Performance and Project lead for the Teach-Make project. She has also been a key artist involved in The Imagineerium.

Dr Jo Trowsdale is a sociologist of education, former drama teacher and director of a regional arts education organisation. Dr Richard Davies is a philosopher of education, former science teacher and youth worker. Both Jo and Richard work on exploring alternative approaches to education which bring together different academic subject areas.

Local Theatres – sustainable spaces of experimentation (Helen Nicholson, University Royal Holloway)

During the pandemic, many people came to see their local area in new ways when the experience of lockdown re-shaped their sense of place. Local activities have long been encouraged by arts organisations, and schemes designed to widen access to the arts and stimulate the local economy have become increasingly popular. Yet the 'local' and localism carries multiple meanings and living locally is experienced differently by people living in towns. On the one hand, the local is associated with an environmental ideal, a vision of sustainability, with independent shops, mutual aid, economies of care, and cultural activities as integral to an idealised vision of connected, place-based communities. On the other, localism can make towns appear insular, complacent, inhospitable, and resistant to change.

This paper will examine this paradox through the lens of two contrasting case studies. The Young Vic theatre in central London provides the first case study. The Young Vic regards itself as a 'neighbourhood theatre' with close ties to its nearby boroughs. In common with many other theatres, during the pandemic the theatre was not closed as was often supposed; local young people were working closely with Young Vic's artists online, and a new programme in schools, Innovate, was launched in 2021 to offer new opportunities for students to work with professional artists. The second case study considers localism in small towns, where community programming and volunteer-led theatres offer opportunities that aim to ameliorate the effects of cultural poverty in areas that are under-served or inaccessible to city-life. The paper will analyse the different ways in which people respond creatively to their local environment, consider the complexities of localism in sustaining creative environments, and will reflect on the implications of this research for local theatres and place-based pedagogies.

Helen Nicholson is professor at Royal Holloway, University of London where she specialises in applied and contemporary theatre. She is currently researching theatre in towns with Jenny Hughes, leading research with the National Theatre and The Young Vic, and collaborating with artists who turning her research on dementia into a VR experience.

Intentions and Impacts of a Devised Theatre Program for Youth and Communities (Matt Omasta, Miami University; Jordan Lockwood, Utah State University)

In Te Ao Māori (the Māori world), Kupe was the founder of Aotearoa (the land of the long white cloud), having sailed across the Pacific in a waka (double-hulled canoe), using only the stars and environmental tohu (signs) for navigation. The story of Kupe is significant to contemporary Māori and Kupe is acknowledged as one of the most important rangatira (leaders) and tūpuna (ancestors) of northern tribes. In the Kupe Leadership Scholarship, participants spend their first week together on a marae (community hub and meeting place) in Waitangi connecting to this important part of Aotearoa's heritage, learning about Kupe in order that they may carry his mana (honour/esteem) through their leadership development journey together. Using a critical pedagogy based on participatory applied theatre methods (O'Connor and Anderson, 2015) and collective storytelling (Hansen et al, 2007), participants are introduced to the core themes of 'Leadership As Wayfinding' (Spiller et al, 2015), in an immersive, emotionally charged residential experience.

Matt Omasta is Professor of Theatre Arts and Associate Dean of the Caine College of the Arts (CCA) at USU. He oversees research and creative activity in the CCA and leads the B.F.A. program in Theatre

Education. He teaches courses in drama pedagogy, theatre for young audiences, applied theatre, and theatre history, literature, theory, and criticism.

Playing with data: Experiences and ethics of role play as research method (Sofia Cedervall, Stockholm University)

Role play has been found valuable as research method in various projects offering a possibility for researchers to explore human behaviour, communication, interactions and relations in a sort of laboratory (O'Sullivan, 2018, Robinson, 2011, van Ments, 1994). A reason for its useability is that it refers to reality and real persons with real problems in real situations (Ackroyd, 2018). Although being useful, role play data have been proven to differ according to particular methods (Bataller, 2013) and the area is surrounded by various kinds of risks and ethical questions. If the role plays are based on real people and their lives, how can the researcher protect and respect them and yet gain a robust and interesting material?

I used role play within the frame of a broader narrative approach with the aim to investigate encounters between teachers, artists and drama pedagogues in collaboration. The result is presented in my doctoral thesis. Half way through the project I realized there was not enough data from encounters between the professionals as needed. Despair was near and the whole project was strongly threatened. Then a moment of serendipity occurred, an unexpected and beneficial discovery (Yaqub, 2018) that the encounters could be studied as if they had occurred. A role play script was created based on interviews and observations in the study and a workshop was staged with participants willing to investigate the method and contribute in creating data.

In difference to previous studies on researcher-initiated role plays (Yaacob & Gardner, 2012) the participants in the role plays of my study were not the main informants. They were rather well-informed actors and co-researchers knowing the field investigated. The participants shared their perspectives based on their own experiences of the professionals investigated, simultaneously interacting with others (Morgan et al., 2002). This came with a lot of opportunities but also put larger focus on ethics since the main informants were not able to control the process themselves. The role plays were inspired by educational role play drawn to Nilsson & Waldemarson (1998), connected to role theory and social role (Goffman, 1959).

The paper reflects on the particular role play method used in the current study and its ability to meet the requirements of the research. This includes voices from the participant role players, the co-researchers. It also reflects on ethical issues regarding using real people and their experiences as material in the making of roles, role play scripts and the role plays.

Sofia Cedervall is lecturer in drama at Stockholm University and senior lecturer at Konstfack, University of Arts, Crafts and Design. She has a PhD from the University of Chester, UK, in 2020 and is a member of the editorial board of the journal DRAMA, nordisk dramapedagogisk tidskrift.

Surfing the mess: Mishaps, rows and revelations in the Sorgente research project (Erika Piazzoli, Trinity College, Dublin)

Sorgente is a government-funded research on belonging and performative language learning with young refugees and migrants. The fieldwork included three case studies, in Dublin (Ireland) and Padova (Italy) for a total of 42 hours of drama, in partnership with Youth and Education Services for Refugees and Migrants, Youthreach and Razzismo STOP. In this paper I focus on the second case study, sharing data from a process drama based on an ancient Persian legend, the Simurgh, co-created with ten student-participants and observed by two research assistants, a teacher-participant and a visual artist.

The aim of the study was threefold. First, it sought to investigate the connection between motivation to belong and second language learning, when working performatively with young people in forced migration educational settings. Second, it looked at how embodied research methods could be used effectively in this research setting. Third, it explored how practices like voice work, embodied

grammar, process music and process drama could support an ethical imagination in practitioners involved in the study.

I reflect on challenges and revelations encountered during the fieldwork (February 2020 to November 2021) including three lockdowns, facilitating embodied work during Ramadan, doing voice work wearing masks, gambling with the Irish weather to conduct drama outdoors, mediating an ethnic kerfuffle between participants, followed by mass desertion, just before meeting a TV director – as the project was selected to feature in a documentary on applied research, and safeguarding the ethical ethos of the work from media pressure.

As Law suggests, any attempt to orderly report social science research needs to take into consideration its nature, which he defines as “slippery, indistinct, elusive, complex, diffuse, messy” (2004, p. 7). Any of these adjectives could be used to describe Sorgente, with mishaps, rows and revelations all part of surfing the mess of the research process.

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Erika Piazzoli is a lecturer in arts education at Trinity College Dublin. Her research interests are drama in education, second language learning and embodied research. She is co-editor of *Scenario: Journal of Performative Language Teaching, Learning and Research* and principal investigator of *Sorgente: Engaging asylum seekers, refugees and their teachers in performative language pedagogy*.

Tuesday Papers/Panels

Exploring the mess through employing the extreme (Adam Bethlenfalvy, Károli Gáspár University)

In my paper presentation I would like to offer a theoretical framework of the role of the extreme in process drama.

Playwrights have relied on extreme situations ever since drama was created. Many would argue that the extremes of the great tragedies and comedies have made it possible for the audience to understand the human condition over the ages. Some pioneers of Drama in Education also employed extreme situations. ‘Desperate conditions’ helped in making-meaning of the frailty of humanity in Dorothy Heathcote’s early work, also known as ‘Man in a Mess’ (Bolton, 1998). Cecily O’Neill states that “drama is good at taking situations to the extreme” (2006:24) and argues that her process drama often develops into extreme encounters. David Davis claims that the involvement in drama events taken to the extreme can create the metaxis that Bolton aims to achieve in his work (2014:132) and studies the possibilities of creating a crucial gap in meaning-making that is not overshadowed by dominant ideologies through employing the extreme in process drama.

I have continued to explore the possibilities of creating extreme moments in ‘Living Through Drama’ by employing dramaturgical structures derived from the plays of contemporary dramatist Edward Bond and have reached interesting findings concerning the role of the extreme in my action research (Bethlenfalvy 2020). These findings connect the concept of the extreme with the dichotomy of fictional and real, that is central to our field, and also to how the participants of process dramas see their own function in navigating between the two worlds.

Based on these findings and on further action research conducted I will present a conceptual framework of the possible function and role of the extreme in process drama.

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Adam Bethlenfalvy is an Assistant Professor and the Deputy Head at the Department of Arts Studies and Art Pedagogy, Károli Gáspár University, Budapest. He has worked in the field of drama and theatre in education in Hungary and in the UK as a practitioner, researcher and lecturer. He is committed to international collaboration also through the non-profit organisation InSite Drama.

Messy by name, messy by nature: The Digital Displacement phenomenon of re-inventing embodied practice online during the pandemic (Erika Piazzoli; Fiona Dalziel; Katie Dawson; Michael Finneran; Claire French; Sibusiso Mkhize; Garret Scally)

While the 2020-21 lockdown rocked drama practitioners out of their comfort zone, it also revealed a plethora of possibilities to interpret creative embodied pedagogy. By 'Digital Displacement' we refer to a multifaceted sense of displacement experienced by facilitators and participants when shifting (fully) to an online pedagogy, and negotiating the learning curve, steep or otherwise, in reinventing their creative practice in a virtual environment during the pandemic.

As educators and researchers, we realise that, like all new phenomena, it is important not only to document, but to conceptualise a framework for others to identify with the same phenomenon they are experiencing and, crucially, to give a name to this phenomenon. In this panel, we frame the concept of Digital Displacement (DD) as the displacement brought about by the sudden pivoting to online technology in education. Our understanding of DD encompasses our experience and that of our student/participants across a range of areas:

- the displacement our bodies as facilitators working online
- the displacement our voices in the loss of timbre and resonance
- the displacement of 'real' social interactions within the group
- the displacement of our 'reading the room' for non-verbal cues
- the displacement of not having access to fast connection devices, having to share IT resources with family members
- the displacement of not having an office space and/or art studio to run workshops (tensions of private/professional life)

First, we introduce Digital Displacement and discuss how we developed the term. We question the nature of such displacement and concur that it is a multi-layered phenomenon that can be explored in its diverse facets. We situate the DD construct using the conceptual framework of liveness (Auslander, 1999; 2012) and anatopya (Mackey, 2020) as illustrated in Piazzoli, Jacobs and Scally (2022).

Second, to anchor theory in practice, we share examples from our own work that illustrate the conceptual frameworks above. We interrogate the wealth of our experiences, considering the triad engagement/displacement, embodiment/disembodiment, connectedness/disconnectedness in experiential, participatory online work.

Third, we open up the conversation, inviting attendees to contribute with their own insights and understanding of this construct through an open dialogical forum. While we acknowledge the labour and frustration caused by the sudden online pivot in 2020, we encourage the discussion to focus on the fertile potential of 'reinventing embodied practice' in this historical context.

As the waves of the pandemic whirl and rush around us still, it may be that we are trying to count fish in an ocean. However, we aim to gain a degree of distance through dialogic exchange (sharing experiences with peers), conceptualisation (giving the phenomenon a name) and dramatic play, adding a touch of playfulness to the session.

In Mr Messy, a Roger Hargreaves' classic of the Mr Men's series, we meet Mr Messy, a cheerful, disorganised scribble, defined by the narrator as 'messy by name, messy by nature'. At the end of the story, Mr Messy is manipulated by Mr Tidy and Mr Neat. What if Mr Messy worked as a drama teacher in 2020? In the final part of this panel, we invite Mr Messy to share their experience of teaching drama during the pandemic and ask the attendees to help Mr Messy deal with Mr Tidy and Mr Neat.

We close the panel by suggesting Digital Displacement can act as a timely and fluid term to encompass the messy, insightful experiences of those drama educators that had to reinvent themselves during the pandemic.

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"Normalizing" Unbelonging? – Examining the "Messiness" of Multiply Minoritized Young Adults using an Applied Theatre Methodology (Dirk Rodricks, University of Toronto)

Speaking against majoritarian queer and race discourses, I offer applied theatre as a methodology to enrich understandings of *unbelonging* for queer South Asian young adults, often characterized as undesirable and invisible. I map out how this methodology was mobilized, scaffolded, and using an exemplar, demonstrate its challenges and possibilities in de/colonizing qualitative research.

I work from a de/colonial ontoepistemological standpoint – a social location theorized by Kakali Bhattacharya (2009a, 2009b, 2019, 2020). A de/colonial positionality is one where I, a queer transnational Desi immigrant body - a body shaped by 300 years of colonization- both subvert as well as am complicit in dominant oppressive discourses by virtue of my own positioning as a racialized settler on Indigenous Land. The use of the slash (/) is intentional and reflects this tension between "the morphing nature of various interconnected colonizing structures of oppression and the equally flexible and responsive structures of resistance" (2020, p. 3).

Dr. Dirk J. Rodricks is a Postdoctoral Fellow in Arts, Health, and Social Wellness at the University of Toronto Scarborough and Associate Director for the FLOURISH Collective, an interdisciplinary research cluster of scholars, artists, and community partners from K-16 education, arts and media, public policy, social services, healthcare, and medicine.

Pedagogy, Affect and Empathy: Performative Transitions in the Practice of Teaching (Alison Grove O'Grady, University of Sydney)

Empathy is an aspirational attribute and in current parlance, is used in generally positive ways. It is assumed that empathy is well understood, conceptually in western ways of thinking and behaving towards and with others. This research interrogates assumptions about empathy and ways that it is defined and theorised, why it must be problematised and why it is particularly pertinent in an age of increasingly reductive curricula, surveillance, and technical compliance in education. This research conducted before the COVID19 pandemic, holds more currency than previously argued.

This paper scrutinizes a triphasic study that explores; empathy facilitated in professional contexts with teachers and professional actors; empathy as a theoretical notion and praxis and empathy as a strategic, critical and metaxic concept and hypothesizes that drama rich and theatrically informed traditions experientially, may foster the development of improved socially just and inclusive relationships and perspectives in the diversity that comprises our worlds.

Dr. Alison Grove O'Grady is a Senior Lecturer, Academic Lead curriculum designer and accreditation - Secondary Education program at the University of Sydney, Sydney School of Education and Social Work. Her research focuses on the role of empathy and its relationship to education and teacher professional learning in order to bridge different social and cultural contexts. Alison's work explores the tensions regarding the areas of empathy, access and equity. She is currently developing a pedagogy of empathy influenced by theatrical traditions and socio- cultural theories. Alison researches in interdisciplinary spaces particularly in ways that creative pedagogies and theatre making generates transformation in school contexts.

Problem treasure: Unpacking the messy discourses of youth, drama, and 'these times' (Kelly Freebody, University of Sydney)

Youth is a potent idea in our public imagination. Simultaneously 'a symbol of hope for the future' and 'threat to the existing social order' Giroux argues that 'Youth have become objects of ambivalence caught between contradictory representations discourses, and spaces of transition' (2012, p. xiv). The (often intersecting) fields of applied theatre drama education and youth theatre have complex practical, philosophical and discursive relationships with young people and the public and social institutions that 'serve' them. Many practitioners and scholars who work in these fields would consider themselves to have a mandate for working with youth to create positive change.

In this paper I use post-structural methodologies, informed by critical discourse analysis to to critically unpack this mandate, and consider the 'representations, discourses, and spaces of transition'. In doing this, I seek to explore the influence of adults and adult institutions, public socio-cultural discourses about youth, and our common-sense cultural commitment to 'the good of the child' (Jenks 1996, p. 2). I draw these discussions from an ongoing research program that uses scholarship, policy, media, and interviews data to consider differing perspectives on the needs, desires, opportunities and 'problems' of youth in these 'post-normal' times (Sardar 2010). Through this, I aim to unpack potential contradictions within discussions of protection, social change, education, and governance to ask the provocative question: who does our work serve? How? And why?

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Kelly Freebody is an Associate Professor in the Faculty of Arts and Social Sciences, The University of Sydney. Her research focuses on drama, social justice, creativity in education and school-community relationships. Her teaching interests include drama pedagogy and teacher education. She is co-editor of the Applied Theatre Research journal (Intellect), and co-editor of the Routledge Learning Through Theatre series.

The Critical Process Drama Framework (Claire Coleman, University of Waikato)

As art, activism, or both, critical process drama enacts an agenda of exploration and wonder, one that battles with the status quo, disrupts it, and plays in the mess (Moraes, 2003). This paper presents the critical process drama framework which evolved from my Ph.D. thesis exploring the potential for process drama as an enactment of critical pedagogy (Coleman, 2019). As dialectical approaches to education, critical pedagogy, and process drama pedagogy both encourage active and collective participation to create meaningful learning (McLaren, Martin, Farahmandpur, & Jaramillo, 2004).

The critical process drama framework encompasses six key concepts: hope, aesthetic, agency, agitation, action, and ambiguity (Coleman, 2019). These dynamically reverberate off one another to correspond with critical pedagogy theories and the improvisational nature of process drama.

The framework emerged from a cumulative case study of two cases (Coleman, 2019). The first case, a document-based analysis of Cecily O’Neill’s *The Seal Wife* workshop, provided a historically renowned example of process drama. The second case relied upon observations, interviews, and reflective journaling to generate data about a contemporary example of the drama form, *Mantle of the Expert*. Arts-based methodologies guided the analysis and allowed for a prismatic consideration and reconsideration of all data.

Conceptualized as an interwoven reflexive pattern, the critical process drama framework complements the fragmented, relational understandings of critical pedagogy and urges drama facilitators to create a colorful plait rather than a “red thread” (Thomson, 2018). The six concepts; Agency, Aesthetic, Agitation, Ambiguity, Action, and Hope - AAAAAH are invited to inform, disrupt, problematize, deepen and create anew, swirling around a chosen theme to weave the critical into the drama.

Critical process drama aims to offer something unique: a space to imagine a new world and, importantly, a space between worlds. As educators and artists, we cannot dance forever in the imagination or plod along hopelessly in reality. We need to recognize, operate, and travel between these spaces and transform through this transition. It is in the crack between the light and dark where we can dance and dance and dance.

Dr Claire Coleman is an arts lecturer at the University of Waikato and programme leader for graduate initial teacher education. Her PhD examines the potential of process drama as an enactment of the philosophies of critical pedagogy. She is passionate about embodied and creative pedagogies for transformative education. Her current research examines the shift to ILE spaces within schools, the cultivation of learning cultures for collaboration and creativity and the opportunities for imbuing the arts as critical inquiry.

The Mess, The Punk and The Beauty: Watch Out, Applied Theatre at Work (Selina Busby, Central School of Speech and Drama)

This paper examines the punk ethos of theatre making with communities in London, New York and India, asking if Applied Theatre is the new Punk?

Like Applied Theatre, Punk has a chequered, messy, and controversial history. It refuses to be labelled, fixed, nailed down; it is political, angry, marginalised, defiant. The Punk ethos developed in various places at the same time, yet it cannot be classed as a movement. It is valorised as a site of inclusion that harbours community and yet is often thought of as being deeply exclusionary. Tavia Nyong’o has described Punk as being engaged in a struggle using violent demeaning language that stands against social and economic marginalising and policed differences, yet he claims that it simultaneously is indirectly predisposed to issues of inequality and oppression (Brown, Deer and Nyong’o 2013). The Punk ethos emerged at a time of Western economic and political devastation, and its artists sought to disrupt the systems they held responsible for the decline of society – a decline that we are still in the midst of. Our post-pandemic world, if we reach such a place, will be no less messy or complex than its pre-pandemic precursor.

Academically a punk ethos is one that is described as seeking to not merely reject social norms, but to subvert them by rejecting mainstream impulses. Both Punk and AT draw on grassroots resources, cultures and knowledges to erode the lines between audiences and performers; the punk ethos also has a Do-It-Yourself aesthetic which will be familiar to many theatre practitioners making work with communities. This pluralistic positionality links the two and begs the question: is AT the new Punk?

The pandemic has laid bare stark inequalities across local and global sites and now more than ever there a need for a punk ethos that hews out new paths of communication, new opportunities for

creative engagement which refuse to be limited to cultural spaces or by lack of resources, or the messiness of the work, which is unashamedly loud, defiant, disobedient and playful.

Selina Busby is an academic and theatre practitioner who makes performances with community groups and is a National Teaching Fellow. She is a principal lecturer in Applied Theatre at The Royal Central School of Speech and Drama. Her research and practice focus on theatre that invites the possibility of change. As a practitioner researcher using participatory and emancipatory research methods, she works in prison settings, youth theatres, and with people living in adverse conditions both in the UK and internationally. Current projects include work with communities who have experienced homelessness in India and New York. Recent publications include: *Applied Theatre: A Pedagogy of Utopia* (2021) Methuen.

Voyage Boldly: Play Creation and Queer Autoethnography as Gender Affirmation (Christina Cook, University of British Columbia)

My name is Chris. Or, CC. Or Christopher, or CM Cook, or, lately, Christina. In the past two years, I have used all of these names. This paper draws on autoethnodrama (Saldaña, 2008) and Research-based Theatre (Belliveau & Lea, 2016) to explore how these methodological approaches have created a dynamic space where I can story and re-story my experience of gender as a trans woman. Drawing on excerpts from an autoethnodrama script I am devising, entitled *Voyage Boldly*, I consider moving through graduate training as a therapist and reckoning with the discipline of psychology's historic pathologizing of transgender and gender diverse identities. Amidst this reckoning, I define and redefine my gender using words that are both simple and complex, like 'nonbinary,' 'transgender,' 'they/them,' 'she/her', and a chorus of chosen names. Following queer autoethnography's invitation to disrupt "narratives and cultures of apology, shame and fear" (Jones & Harris, 2018, p. 9), this paper will explore strengths-focused and theatre-based development approaches to reflexively engage with diverse gender experiences and identities. Dwelling in an arts-based investigation of autobiographical memories, journal entries, family interviews, and literature from psychology and transgender studies, a personal narrative of an ever-developing transition offers a portal to examine the multiplicities of transformation experiences across our lives and broader communities. Moving beyond narratives of finite change, which mask "the complex temporalities of [gender] transition" (Malatino, 2019, p. 646), this paper considers how assumptions of linearity and stability fail to represent the messiness of numerous kinds of transitions in our contemporary lives.

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Christina Olivia Cook (she/they) is a Ph.D. student at the University of British Columbia. She is also a clinical counsellor and a theatre artist, and her research explores mental health through inquiry and art. Her play *Quick Bright Things* was a finalist for the 2020 Governor General's Literary Awards.

Youth Spaces during the Pandemic: a theatrical research for young people and a new digitality (Myrto Pigkou-Repousi, Aristotle University of Thessaloniki)

The last two years, a wide range of human societies had to experience the effects of the pandemic and the huge changes that the measures of social distancing brought to most human activities. The new conditions of life necessitated the transfer of communication, education, artistic creation, socialization to the digital space that became the central space of young people's learning, interaction, expression and preoccupation. In this context, the boundaries between the private and the public life were gradually blurred while the digital environment became the exclusive space of self-realisation.

This paper aims to present the ways in which the everyday conditions of social distancing s were perceived for the students of the fourth year of the undergraduate degree of the Drama School of the Aristotle University of Thessaloniki. At the same time, it seeks to detect and record possible transformations of the pre-existent spaces (material and digital, public and private) of youth interaction such the university classrooms, the social media, etc. This research project is based on Lefebvre's sociology of space that views human performance and space in a dialectical relation (1991). In this context, the representations of space and the spaces of representations constitute the central means for approaching the meanings and the contents that spaces are given as well as for detecting the transformations of the meanings and the contents of spaces according to each social condition and human group. The representations of space concern the dominant images and therefore dominant meanings that each space contains while the spaces of representations refer to the non-dominant forms of social life, permitting the direct experience of each space from its users and the creation of their own meanings and symbolisations.

Aspiring to understand the meanings and contents that young people perceive and give to the renewed digital spaces of their cooperation, this project uses contemporary theatrical genres both as practices and as artistic creations. In this context, different material and digital experiences related to space are re-explored through their pre-quarantine, quarantine and post-quarantine memories. This concept is closely related to the genres of site-specific and that entail an artistic product innately linked either to the history and the individual characteristics of a specific space (square, archaeological space, factory) or to meanings – collective or/and personal – that are given to it. However, in this paper, the notion of space focuses on all the digital environments through which students learnt to use for their education, their artistic creations, their communication their overall self-realisation. The focus is on the subjective experiences and perception of this renewed digital place that the pandemic necessitated. This theatrical practice, in parallel with its artistic features, entails an ethnodramatic, character because it is based on participants' narratives and it aims at the presentation of human experience in the performative event.

Throughout this presentation, a range of issues that preoccupied young people during the pandemic, such as a) digitality and citizenship b) democracy and self-isolation c) education as an individual enterprise d) future and collective visions, will be analyzed and discussed.

Myrto Pigkou-Repousi is Assistant Professor of Theatre/Drama in Education at the School of Drama of the Aristotle University of Thessaloniki (A.U.Th.). Her modules include theatre in theory and practice as well as theatre in formal and non-formal education. Her overall research focusses on issues of theatre education, theatre and citizenship and youth theatre. She collaborates with Professor Kathleen Gallagher's new project Global Youth (Digital) Citizen-Artists and their Publics: Performing for Socio-Ecological Justice 2019-2024. This year, she is the research coordinator of an annual research project in the School of Drama of A.U.Th which is funded by the Research Committee of the A.U.Th.

Youth, Mental Health, Performance: How Young People Respond to Portrayals of Mental Health, Resilience and Well-Being in and Through Drama & Performance Creation (Monica Prendergast, University of Victoria)

This youth mental health research and performance creation pilot project investigates young people's interactions with and creation processes of theatre and performance, around the topics of youth mental health, resilience and well-being, particularly in a post-pandemic world. The proposed study is interested in better understanding: 1) How young people choose to dramatically represent themselves in relation to mental health, resilience and well-being in their own performance creations, alongside capturing 2) their responses to dramatic representations of youth dealing with issues around mental health written by adults in Canadian Theatre for Young Audiences plays. It is also interested in exploring: 3) The role technology plays in new and hybrid technological forms of theatre and performance that might offer young people novel opportunities for their performative expressions of mental health, particularly in digital/online settings. Finally, the study intends: 4) To develop new curricular resources that will provide ongoing opportunities for drama/theatre educators in fostering

the exploration and expression of youth mental health, resilience and well-being via collectively created performances by, with and for youth.

Dr. Monica Prendergast, is Professor of Drama/Theatre Education, University of Victoria, Canada. Research interests: drama-based curriculum and pedagogy, applied drama/theatre, and arts-based research. Books: Applied Theatre; Applied Drama; Teaching Spectatorship; Staging the Not-yet; Drama, Theatre and Performance Education in Canada; Teachers and Teaching on Stage and on Screen: Dramatic Depictions.

Wednesday Workshops

Engaging with controversial issues in the language classroom through process drama (Stefanie Giebert, Kempten University of Applied Sciences)

“Why did they do it even though they knew it was wrong?” “Why wasn’t there more of an outcry about it?” Questions like these are rarely explored in foreign language classes. In fact, controversial or morally ambiguous topics are often avoided by teachers, and for good reasons: beginners’ language proficiency may not be sufficient to understand and discuss complex topics. Another reason is that many language classes are focussed on assessment. But learning a language is more than memorising words and grammar rules. Therefore, in this workshop we will experiment with how ethical dilemmas or controversial topics might be explored in a foreign language class using a performative/drama approach.

Using an example of an environmental scandal that I cover in my GFL (German as foreign language) classes, we will look at the VW scandal, where engineers and managers massively deceived their customers, who thought they were buying ‘clean’ cars. In the workshop we will try to get a picture of what may have happened inside the company through process drama. Why did engineers and managers lie to the public? What can we learn about power structures within a company? What role did consumers, media, and advertising play? Apart from these questions within the drama, I would like to explore how teachers could transfer the workshop structure to other examples of ethical dilemma situation. In addition, I would like to explore how controversial topics can be dealt with in lower-level language classes, especially with drama elements complementing the still limited range of learners’ language.

Stefanie Giebert holds a PhD in English and teaches German and English as foreign languages at university level. She founded and managed the “Business English Theatre Project”. Her research interests are in drama in language teaching and teacher research. She is a co-organiser of the German/Swiss-based Drama in Education Days.

Ramé: The joyful mess of untranslatable words (Erika Piazzoli, Peter O’Connor and Helen Smith)

Ramé is a Balinese word with no direct English translation used to describe something that is simultaneously chaotic and joyful. In this workshop, we will experience and reflect on the various meanings of ramé, joyful mess, through a drama workshop informed by our practice as process drama practitioners and Butoh artists, inspired by the picture book *The Dot*, by Peter Reynolds. The workshop is part of 'Lacunae: Exploring the Untranslatable', a project that explores the aesthetic potential of untranslatable words. The question at the core of the Lacunae project is: How can untranslatable words be explored performatively to channel dramatic tension towards intercultural awareness? Here, we ask this question in relation to the notion of ramé, joyful mess. In this workshop, we wish to challenge the Western idea of mess to embrace an alternative, more valuable definition. Although dictionaries give us the illusion of linguistic equivalence, we know that meaning is rooted in context and cannot be neatly boxed. Mess, intended as the chaotic, vibrant force that gives life to text, thus becomes the lymph for creative encounters. Mess doesn’t have to be navigated; If we see it differently, we might celebrate mess instead.

Reynolds, Peter H. (2004). *The Dot*. London: Walker Books.

Erika Piazzoli is a lecturer in arts education at Trinity College Dublin. Her research interests are drama in education, second language learning and embodied research. She is co-editor of *Scenario: Journal of Performative Language Teaching, Learning and Research* and is the principal investigator of 'Lacunae: Embodying the Untranslatable', a study of dramatic tension and untranslatable words.

Peter O'Connor is the Director of the Centre for Arts and Social Transformation, The University of Auckland. He has established multiple applied theatre companies, including Teaspoon of Light theatre Company that operated in post-earthquake Christchurch and in Mexico City, and Everyday Theatre that involved with over 100,000 children on family violence. He is co-editor of the *Applied Theatre Research journal* and *The Routledge Companion to Drama in Education*.

Helen Smith is a lecturer, dancer and art director, based at Trinity College, The University of Melbourne. Her influences are Japanese artforms, including Butoh and Suzuki actor training. Helen was first introduced to Physical Theatre through Brisbane-based company Zen Zen Zo, with whom she trained, performed nationally and internationally from 1993 to 2010. Helen's research at Monash University focused on the transformative power of Butoh dance.

Racine's 'Andromache': exploring issues of coercive control and toxic masculinity through this 17th Century classic. (Joe Winston, University of Warwick)

There has been a notable increase in feminist reinterpretations of Greek myths in recent years by prominent female writers of fiction, including Margaret Atwood, Pat Barker, Madeleine Miller and Natalie Haynes. In focusing on the often neglected experiences of key female characters they have offered a critique of the questionably heroic masculine virtues and tragic personas of characters such as Achilles, Agamemnon and Odysseus. This workshop focuses on one of the principle plays of the French 17th century tragedian Jean Racine, himself much ignored and misunderstood by the Anglophonic theatre tradition. The central idea of the workshop is that such themes of toxic masculinity are already present in the text of the play and I present some active approaches to uncover and examine them. The action of the play itself takes place in the aftermath of the Trojan War but the workshop requires no prior knowledge of this background. The workshop has previously been taught to sixth formers and university students. The selections of text are presented in both English and French so that participants can choose with each exercise which of the languages they wish to work in.

Joe Winston is Professor emeritus of Drama and Theatre Education here at Warwick. He is author of many articles and books for both academics and teachers in the field, including 'Beauty and Education' (Routledge, 2008) and 'Transforming the teaching of Shakespeare with the RSC' (Bloomsbury, 2015). For ten years he was co-editor of 'Research in Drama Education (RiDe)'. Since his retirement in 2016 he has spent time working on programmes promoting drama as a pedagogy for English language learning in Chinese kindergartens, work which resulted in his most recent publication 'Performative Language Teaching in Early Education' (Bloomsbury, 2022). He continues to teach as an occasional guest on the Warwick MA IN Drama and Theatre Education.

"What is it, exactly?": Exploring Research-based Theatre

(George Belliveau, University of British Columbia; Christina Cook, University of British Columbia, Tetsuro Shigematsu, University of British Columbia, Graham W. Lea, University of Manitoba)

Research-based Theatre (RbT) is a qualitative, arts-based methodology that invites researchers, artists, educators, and research participants to collectively transform research phenomena into theatre. This approach makes use of applied drama and theatre strategies, and at its core rests on two commitments: a) to honour and ethically explore the research context; and b) engage and commit to the art form of theatre. This performative and interactive workshop explores RbT and the tension amid these dual commitments.

RbT is frequently applied in collaboration with a range of interdisciplinary research groups, such as Health Sciences, Education, Engineering, Nursing, to Social Work – each looking to expand and re-imagine their approaches to knowledge translation. However, a frequent initial response from

potential collaborators who have heard about the methodology from others and are curious is: “What is it, exactly?” RbT is a living, often messy, and fluid methodology. Explaining such a novel, embodied methodology like RbT, particularly to those with limited theatre knowledge, can be challenging. To provide an entry point into the methodology, we share a short, compelling scene illustrating RbT in practice. We then invite workshop participants to engage with us to collectively explore the various intricacies of the methodology as well as its affordances and constraints across multiple contexts. In doing so we seek to work together to better understand the place, potential, and parameters of RbT.

George Belliveau is Head and Professor in the Department of Language and Literacy Education at the University of British Columbia, Canada. His research focuses on research-based theatre and he has published extensively in the areas of theatre & drama education and arts-based research. His latest co-edited book *Contact!Unload: Military Veterans, Trauma, and Research-based Theatre* (UBC Press, 2020) explores a project with military veterans, artists and counselors. He is a professionally trained actor, and has participated in over 100 theatre productions as an actor, director, or playwright. He was inducted into the College of the Royal Society of Canada (2017).

Wednesday Papers / Panels Workshops

Applied Theatre, Performance and Policy: A complex and perplexing relationship (Kelly Freebody (University of Sydney); Molly Mullen (University of Auckland); Jackie Kauli and Verena Thomas (Queensland University of Technology); Alex Coupe (University of Liverpool); Catherine Heinemeyer (York St. John University); Ananda Breed (University of Lincoln); Leah Tidey (University of Victoria); Kirsten Sadeghi-Yekta (University of Victoria); Georgia Bowers (University of Portsmouth))

This panel accompanies the launch of a themed issue of RiDE focused on the relationship between applied theatre, applied performance, drama education and policy. The intersection of policy, funding and practice has been a longstanding concern in these fields because of implications for political, pedagogic, aesthetic and ethical values, approaches and outcomes. Panellists will discuss how they have rethought, reimaged or re-made this perplexing relationship in their contribution to the RiDE themed issue.

The conception of policy as establishing ‘goals, values and practices’ as the basis for a particular process or programme of action to solve a problem or set of problems seems relatively straightforward. For critical scholars, however, the work done by policy is far more complex. Policy is not simply a pragmatic response to objectively identifiable problems, rather *problems* are produced or ‘constituted’ via policy (Bacchi 2014). This perspective views policy as a form of governmentality, and reveals the multiple ways society is governed that go far beyond the work of governments. This perspective expands and complicates the limits of what policy is and does. Performance studies scholar Paul Bonin Rodriguez (2014), for example, defines cultural policy as ‘[a]s a set of ‘decisions (by both private and public entities) that either directly or indirectly shape the environment in which the arts are created, disseminated, and consumed, ... an admixture of ongoing political, social, and economic projects’ (p. 2). Further, while policies attempt to get something done, to solve a problem, the actual effects and affects of policy are notoriously hard to predict and contain. The ‘success’ of policy is contingent on many factors, and policies can be contested, de-legitimised, undermined, co-opted, forgotten and made obsolete.

These fields of applied theatre, drama education and community theatre are often oriented to a series of social or policy ‘problems’, whether it be a problematisation of the participants themselves (as marginalised, as silenced, as in need of education) or less tangible social problems (such as violence, drug addiction, unsafe partying practices and so on). There are examples or traditions of applied theatre and performance with explicit intentions to develop and inform policy, including Boal’s Legislative Theatre. Other practices are directly engaged with challenging or resisting particular policies and their effects. Often, the transdisciplinary practices of drama education and applied theatre

happen in places governed by policy (public and institutional) and operate to bring policy-infused messages to participants, communities, and audiences. In such scenarios, the context work takes place in can have complex effects on intentions, approach and outcomes. Tensions arise when policy-infused agendas conflict with the needs or desires of participants or key partners. Complicated negotiations are required between competing notions of what is valuable, 'effective' or 'successful'. Policy and funding relationships affect participants, their experience of the work and the terms of their engagement with it. Policy can also impact the nature of facilitators' labour and positionality. In practice, therefore, policy has profound effects on applied theatre, applied performance, and drama education practitioners. This panel seeks to expand current thinking about these effects and how they might be negotiated.

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Bruises and giggles - attempts to broaden the systemic game with drama (Åse Eliason Bjurström, University of Gothenburg)

I will share reflections from a 25 year old attempt to broaden the game in Higher Education Institutions: questioning epistemic monocultures and neoliberal agendas by infusing rhizomatic drama and play.

It can be seen as a kamikaze project trying to challenge systemic dysfunctions in higher education systems from an insiders perspective. Organizations are rightfully suspicious when we invite rhizomatic principles to play as the rhizome by its nature is disrespectful of structure; knowing that structure in life is always secondary to process—the urge to become, grow, expand, transform.

The attempts are numerous and operates from margins of two Swedish universities; digital collegial networks with sub-saharan dramateachers, investigating "How power is nurtured by fear" in Hungary, Regional Center of Expertise in relation to learning for sustainability; intercultural courses built on networked Pluriversities; nomadic social sculptures at research conferences; intercultural seminars conducted between 2006 – 2016 inviting scholars from formal – informal settings to explore ways of learning that relates to a growing rhizome, learning webs of conviviality/playgrounds for new stories."; the 9th Nordic Drama Conference entitled The Open Ensemble; a research conference that draw the design from our own drama conventions in dialogue with perspectives, methods and conventions from other fields - systemic social-change making, future studies, participatory design.

Some of the attempts mentioned above have been analyzed and communicated and some of them has been stowed away. When the pandemic put me at halt; I used arts-based methods and had a thorough look back at the past 25 years ambitions.

The result showed a very emotional, very topsy-turvy road with some common traits; giggles, shame, awe and ethics.

Apart from Deleuze scholars like bell hooks, Nora Bateson, Kerstin Bragby and Ivan Illich will be invited into play.

Åse Eliason Bjurström is a lecturer in Drama working in the gap between formal/informal learning. Interested in questions like: How can playing with form foster agency? What is the disruptive potential in arts-based collective research? She has published book-chapters and articles that relates to her work.

Exploring Contemporary Indigenous Theatre in the Drama classroom (Andrew Byrne Prahran High School / Drama Australia Board)

This research project was seeking to understand how teachers and students can engage with Contemporary Indigenous Theatre when producing scripts for an audience in their Drama classroom, specifically when there are no First Nations students. The researcher has contributed to the development of the teaching resource 'Teaching First Nations Content and Concepts in the Drama Classroom: Advice for Teachers in Victorian Schools'. The advice for teachers resource has been collaboratively developed by Ilbijerri Theatre Company, Monash University and Drama Victoria. The case study explored how non-First Nations teachers can teach First Nations content and concepts in their classrooms, how First Nations students and non-First Nations students can respectfully play First Nations characters and how First Nations and non-First Nations theatre design students can apply elements of theatre design to respectfully, symbolically and meaningfully represent First Nations cultures, histories and perspectives. The teachers, depending on factors arising from their specific class context, selects the choice of script that will be used for interpretation by the students. Teachers may avoid using scripts written by Contemporary Indigenous playwrights due to the fear and unease in students playing Indigenous characters.

The research project was a series of semi-structured interviews with experienced teachers who have worked in this specific area in their classrooms in the past.

The study aimed to understand:

- What pedagogical techniques Drama and Theatre teachers apply to assist students in interpreting Contemporary Indigenous Theatre scripts for presentation to an audience;
- What acting skills students can apply to ensure the respectful interpretation and presentation of First Nations characters;
- What design skills students can apply when interpreting scripts written by First Nations playwrights to ensure respectful design ideas and concepts.

This study also sought to investigate what parallels there were between what the pedagogical techniques the participants applied and if any of these align with the advice in the 'Teaching First Nations Content and Concepts in the Drama Classroom: Advice for Teachers in Victorian Schools' teacher resource.

The overarching goal of this study is to establish a working process to be applied by Drama and Theatre teachers to embed Contemporary Indigenous Theatre in the VCE Theatre Studies classroom.

The researcher identifies as a First Nations person but acknowledges that his relationship with that identity is complicated. However, this complication is what has lead him to want to embed Contemporary Indigenous Theatre in his classroom and to develop a working process for drama and theatre teachers to apply in their classrooms.

The presentation will outline the findings of the research and hopes to offer support and encouragement for non-First Nations teachers to embed the work of First Nations playwrights in their classrooms, allowing their students to develop empathy and understanding for First Nations peoples.

Andrew is a descendant of the GunaiKurnai people from East Gippsland in Victoria and Convicts. He is the Head of Performing Arts at Prahran High School in Melbourne, Victoria. He is the President of Drama Victoria, on the board of Drama Australia and is completing a Masters of Education (Research) at the University of Melbourne.

Four lenses: A multi-perspective approach to Research-based Theatre practitioner reflections (Laen Hershler, University of British Columbia)

In recent years, Research-based Theatre (RbT) has emerged as an effective method in social research where theatre conventions are employed within a qualitative study to enhance empathy, critical thinking and knowledge exchange for both the researchers and public audiences involved (Bird & Donelan, 2020). These collaborative processes, often focused on the experiences of marginalized communities, require a team of artists and researchers (practitioners) who can balance the overlapping artistic, academic, ethical and pedagogical commitments of the work. In 2019, I was a practitioner-artist working on the play *Dark Secrets*, an RbT project exploring the legacy of peer-to-peer abuse suffered by survivors of the Canadian Indian Residential School System. To navigate the multiplicity of voices and diverse stakeholders involved (community informants, artists, researchers, academic institutions and audiences), I employed a common qualitative research approach of maintaining reflective (and reflexive) journaling to make sense of the work and generate insights from within the messiness of everyday practice. The complex, overlapping strands of this project highlighted the need for a framework that might help to organize and analyze my reflective journaling. Drawing on philosopher Ken Wilber's (2007) concept of a Four Quadrants model for reflective inquiry, I addressed this need by developing a framework for reflecting on RbT works. This framework introduces a structure for inquiry that encourages reflection upon everyday practice through four distinct dimensions of one's own experience: the subjective, objective, inter-objective, and inter-subjective perspectives. In this presentation I will clarify the general principles of the Four Quadrants model, demonstrate how I adapted it into the field of RbT, and bring these concepts to life through selected reflections from my work on the play *Dark Secrets*. The aim of this presentation is to offer practitioners a framework to navigate the many layers of insight found within the messiness of RbT processes.

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Laen Hershler is a performing artist, facilitator and a doctoral student in the field of Research based Theatre (RbT). He has been a sessional instructor at the Creative Studies Faculty at UBC (Kelowna) and the Education Faculty at UBC (Vancouver) since 2013.

Intersection and Divergence in the Presence of Indigenous Voice and Practice, in Aotearoa New Zealand and Australia – Two Drama Practitioners Chat over Zoom (Richard Sallis, University of Melbourne; Nick Brown, Westlake Boys' High School (Auckland) / Ministry of Education)

Intersection and Divergence in the Presence of Indigenous Voice and Practice, in Aotearoa New Zealand and Australia – Two Drama Practitioners Chat over Zoom In this paper delivered as a performed-research presentation Brown and Sallis recreate their "over Zoom" conversations where they discuss, debate, dissect, and compare their practice when working as two "white-fellas" with Indigenous presence and voice in their classrooms, workshops, and rehearsal spaces, in Auckland (Ngati Paoa), Aotearoa New Zealand, and on the Wurundjeri lands of the Kulin Nation, Victoria, Australia respectively. In what begins as a "generous envy" on the part of Sallis – as to the seemingly considered Indigenous practice of applied theatre practitioners in Aotearoa New Zealand – is then compared with how Sallis sees the uptake of First Nations content by drama/theatre practitioners in Australia. Brown and Sallis evaluate in detail the pitfalls and joys of working in what they argue is a contested space. Contested because although there is a recognition of the need to affect agency and give voice to the underrepresented members of Indigenous student communities in both countries, there is still reluctance, uncertainty and, perhaps, fear/apprehension on behalf of drama/theatre educators and artists. For the presenters, the nature of the contested space is due to how it is profoundly complicated and changeable but through shared practice, and with agreed cultural values,

success is attainable. Brown and Sallis discuss how practitioners/artists balance giving voice and scope to underrepresented Indigenous communities, whilst eschewing cultural insensitivities and appropriation of practices and traditions.

Richard (Johnson) Sallis (PhD, M.Ed, B.Ed) is Head of Drama Education in the Melbourne Graduate School of Education at the University of Melbourne. His research areas include diversity and inclusion in drama/theatre education, initial teacher education, Cultural and Linguistic Diversity, LGBTIQ+ rights, and performed-research. Richard was a co-author of the most recent version of the Drama Australia Equity and Diversity Guidelines document. Nick Brown (PhD, MA, BA(Hons), PGCE, PG Dip) is head of Drama at Westlake Boys' High School (Auckland), and an Across School Lead for the Ministry of Education. He recently completed his PhD in drama and education: *Shaking my Practice*. Nick works as an actor and director, is husband and dad, and mad-keen football player.

Kupe's Waka: the Narrative of Wayfinding in Youth Leadership Development (Leny Woolsey, University of Auckland)

Aotearoa, New Zealand, is often held up as an example of biculturalism done well, where, thanks to the famous Treaty of Waitangi, tino rangatiratanga, or indigenous sovereignty, is an assumed part of everyday life. Lived experiences tell a different story and, in recent years, against the backdrop of a global shift towards decolonisation and racial justice, gross inequities that disproportionately affect tangata whenua (Māori) and Pacific peoples have been more intentionally brought into the public consciousness. In 2019, the University of Auckland launched a radical new youth leadership programme known as the Kupe Leadership Scholarship, designed to challenge and develop exceptional young leaders committed to shaping the future. The programme intentionally wades into the messiness and complexity of contemporary life and addresses a wide range of global and local critical issues, such as criminal justice reform, constitutional transformation, and the climate emergency.

Dr Leny Woolsey is a leadership development practitioner and researcher at the University of Auckland, currently Director of Student Leadership Programmes. She specialises in creative methods of development, particularly theatre, music and play-based techniques. Her PhD study investigated the relationships between developers, participants and organisational stakeholders in participatory, arts-based leadership development programmes. Leny also holds a BA in Acting from Queen Margaret University, Edinburgh, and an MBA from the University of Auckland. She has worked as an actor, business development manager and programme manager for executive education and performs regularly with various musical ensembles near her home on the East Coast of New Zealand.

Pedagogic Practice: Disruption and Creativity – a European perspective (Lyndsey Bakewell, De Montfort University)

Across Europe, arts education has undergone substantial shifts in the past two decades. In the UK, significant cuts to arts delivery in schools has reduced teaching hours by 23%, since 2010. (1) In contrast, across Europe the power of the arts is being harnessed as a means of recovering from Brexit and the pandemic. The development of transferable skills through arts teaching, which is top of the European Commission's agenda, is supported by a €2.5bn investment in the creative and cultural sectors more broadly. (2) The uneven landscape of arts education is creating a long-term issue for UK students wishing to enter the creative and cultural sectors, as they lack the necessary skills to contribute to the workforce. This issue has only been heightened by the pandemic and the political drive of the UK to distance itself from much European Policy. The CREATIVITY Project, funded by Erasmus+ Strategic Partnerships, seeks to develop new pedagogic practices that both disrupt and support normative educational structures by offering a more flexible approach to learning and skills development. With an emphasis on student's self-directed study, we respond to the current uncertainty in education by refusing to favour ability and income over accessibility. The project therefore, seeks to offer a 'mess' of its own kind that actively participates in the call for action to find a solution for the 'mess' previously constructed. The Project draws expertise from six countries, and a range of creative sector and education organisations, across Europe to offer a collective consideration of the limits and boundaries placed upon arts education, and later employment, in response to the shifting landscape of reductions, Brexit, and the pandemic. Our response is a series of 10 digitally-interactive workshops centred on performance and visual arts practices that encourage co-creation

and personal development, supplementary to students' formal studies. Available for use by students and teachers alike, the workshops seek to embed transferable skills in education for 12–18-year-olds. The proposed paper, delivered using our hybrid pedagogy, provides a detailed discussion of the development of these new educational resources that adapt to the current mess of arts pedagogy, and offer a more flexible approach to student centred learning. In this paper we will share our review findings of current arts education and student skills gaps. We will demonstrate how our new pedagogic approach operates in practice, while offering considerations from creative and cultural sector employers on how adopting a new kind of arts engagement can ensure students today actively assist with the rebuilding of these sectors in the future.

1. Data relates to 2010 – 2019. Cultural Learning Alliance (2020) Hours of arts teaching and number of arts teachers in England's secondary schools mostly stable but not recovering after years of decline [Available at: <https://culturallearningalliance.org.uk/hours-of-arts-teaching-and-number-of-arts-teachers-in-englands-secondary-schools-stable-but-not-recovering-after-years-of-decline/>]
2. <https://www.euractiv.com/section/eu-council-presidency/news/creative-europe-programme-to-provide-e2-5bn-funding-for-culture-sector/>

Lyndsey joined De Montfort University in 2018. Prior to this, she worked as a researcher in the Storytelling Academy at Loughborough University working on UK, EU and international projects and delivering teaching on the Drama course.

She completed her doctoral studies in 2016, which re-examined spectacle and theatrical practice in the Restoration, 1660-1714, drawing on alternative sources to better inform our understanding of the stage and society during that period.

Her current research follows two strands; the first is interdisciplinary applied theatre and storytelling where she has worked internationally on topics such as mental health, environment, migration, social justice and education. She has also published in this area, most notably a chapter in the edited collection 'Water, Creativity and Meaning' (Routledge, 2019). Her second area of study builds on her doctoral work on theatre history, specialising in the Early Modern period and the Restoration stage.

Role-Play – A Multifaceted Concept in Higher Education (Eva Österlind, Stockholm University)

Research on Drama in Higher Education can sometimes be hard to identify, due to imprecise terminology. The concept of role-play is far more common in HE than educational or applied drama, but the characteristics of role-play may vary significantly. Role-playing is definitely an element in applied drama, while role-play is not always defined as drama work.

In some university disciplines (e.g. biology, economy, engineering, geography, health care), role-play is often designed as an encounter between stakeholders with different interests, creating an organised controversy as a learning experience. The definition of role-play is more or less taken for granted, and the research is usually based on single events. For studies explicitly connected to applied drama, the research is often based on recurrent drama work, and sometimes the titles announce a more precise definition (e.g. 'drama-based role-play').

It might be useful to define and discuss distinctions between educational role-play in a wide sense, and role-play as part of applied drama. Is there a common core? What characterizes role-playing in a drama context? Which are the specific features, compared to role-play in a more general educational context? This paper presents a preliminary framework, addressing different forms of role-play in order to increase clarity. For instance, the kind of preparations, the level of predetermined structure, and emphasis on emotional or cognitive aspects, will be related to factors like purpose, time frame and educational context.

Eva Österlind is professor in Applied Drama at Stockholm University. She teaches Drama in Teacher Education, leads a Master program in Drama and Applied Theatre, and tutors PhD-students. Her

research focus on the potential of Drama for Learning, especially in relation to Drama in Education for Sustainable Development in HE.

The Art of Capturing Souls: Navigating the Complexities of Oral Histories (Tetsuro Hugh Shigematsu, University of British Columbia)

“Anyone can do it. You just need to get started.”

That’s my usual reply when an audience member asks me during one of my post-show Q-&As, how I managed to distill a lifetime into only 60 minutes. The truth is, capturing oral histories is complicated. I encountered this during the development of my two research-based theatre plays (Belliveau & Lea, 2016), *Empire of the Son* (Shigematsu, 2016), and *1 Hour Photo* (Shigematsu, 2018), which toured internationally.

During my extended conversations with my once estranged father in the former play, and with Mas Yamamoto, a pillar of the Japanese Canadian community to which I belong in the latter play, the deepening bond between interviewer and interviewee threatened to undermine my objectivity. I have zero interest in hagiography, but I don’t want to be disrespectful. This caused me to question what epistemologies and methodologies might help me navigate such shifting allegiances?

As a former radio broadcaster who has conducted thousands of interviews, I learned how to create a space in which participants were comfortable enough to divulge their inner-most secrets. This ability served me well in radio, but creating research-based theatre within the context of a PhD thesis project forced me to become more circumspect.

Through excerpts from audio interviews used in *1 Hour Photo* and *Empire of the Son*, this presentation illustrates how I navigated the epistemic and methodological challenges of attempting to serve two disparate masters: the aesthetic expectations of an audience who expect to be entertained, and the commitment of research-based theatre uphold ethics. This presentation will conclude by demonstrating some of the artful possibilities that can occur when weaving original interview material into monologues, while being mindful of honoring ethical commitments.

Belliveau, G., & Lea, G. W. (2016). *Research-based Theatre: An Artistic Methodology*. Intellect Ltd, Bristol, UK.

Shigematsu, T. (2016). *Empire of the Son*. Talonbooks.

Shigematsu, T. (2018). *1 Hour Photo*. Talonbooks.

Governor General’s Award finalist, Tetsuro Shigematsu, became the first person-of-colour to host a daily national radio program in Canada. His play *Empire of the Son* was described as “one of the best shows ever to come out of Vancouver. Ever.” He completed his PhD at UBC as a Vanier scholar.

Eliciting the voice of children with ASD (Elaine Clotworthy, Marino Institute of Education & Carmel O’Sullivan, Trinity College, Dublin)

Autism (ASD) is a neurodevelopmental difference, and a common challenge, or difference, for children with ASD is in interacting with peers and demonstrating social skills (Bottema-Beutel et al., 2019; Brooke et al., 2018). While there is much research carried out relating to social skills for this population, there is a dearth of research including first person perspectives of children with ASD on issues relating to their own lives, despite it being essential to gain in depth understanding of their lived experience (Goodall, 2020). This paper will outline methods used in an ethnographic case study, with two participants, to elicit voice of children with ASD relating to their social skills in multiple environments. These participants have a diagnosis of ASD and have attended O’Sullivan’s Social Drama classes on a weekly basis for a minimum of two years. Creative drama methodologies, specifically methods from O’Sullivan’s Social Drama Model were used such as; role play, co-created improvised storytelling, drama voice, creation of fictional worlds and games. Modification and child led approaches, individualised interviews and embodied think aloud protocols were also incorporated.

This paper will examine the practical implementation of these interview methods, ethical considerations and the importance of the interviewer relationship with participants prior to the interviews to enable a personalised approach.

Elaine Clotworthy is a lecturer in drama in the Marino Institute of Education, and has completed doctoral studies focusing on the generalisability of social drama for young people with Autism Spectrum Disorders. Carmel O'Sullivan is Head of School of Education in Trinity College Dublin, and her research interests include creativity and inclusivity in education, social drama and Autism and early childhood arts education.

Ethical Implications of Exploring Critical Intercultural Language Pedagogy Through Drama During a Pandemic (Jenna Nilson, Arizona State University)

This paper presents the ethical implications from my Masters in Fine Arts Thesis Project: Exploring Critical Intercultural Language Pedagogy Through Process Drama, which I completed virtually during the pandemic in the fall of 2020 and the spring of 2021. My project combined both fields of performative language teaching and bilingual education in order to highlight the complexities of performative language teaching in minority language contexts during these uncertain times. Through engaging aspects of a Youth Participatory Action Research methodology (YPAR), my project focused on how critical intercultural language pedagogy impacts how and what methods of performative language teaching drama and language practitioners employ in the English as an Additional Language Class, and how these methods translated to an online learning environment. I designed and facilitated a virtual residency at two schools in Phoenix, Arizona with groups of emergent bilingual students in years six to eight. I used Process Drama as my performative method and the Mantel of the Expert technique to explore a topic decided on by the participants surrounding "The Future Of...?" In this paper, I argue how the methods used to explore performative language teaching and learning with language minoritized students must work to disrupt hegemonic power structures and work towards furthering justice-based rather than deficit-based language teaching practices. I then reflect on how the challenges of working online through the pandemic affected the ethical considerations of how to incorporate students in the decision-making process, as well as incorporate equal and meaningful opportunities for students to exercise their linguistic capacities in both English and their first languages.

Jenna Nilson holds a Masters in Fine Arts in Theatre for Youth and Communities from Arizona State University. Her focus lies in developing performative pedagogies for language teaching and learning. She has worked as an Artist-in-Residence for Asphalt Arts, a community cultural development program run through ASU. She is currently an English language teacher with the Ministry of Education in Madrid, Spain.

Gateways between worlds new and old: Japanese folk tale, Urashima Taro (Yasuko Shiozawa; Yuka Kusanagi; Aiko Saito; Eucharía Donnery)

Through this workshop, participants consider the complex moral dilemmas inherent in the clash between worlds new and old. These, in turn, reflect predicaments of the ongoing global pandemic: whether to look back with longing to memories past or stay focused on the moment? To remain locked in the present reality or go boldly and fearlessly into the future? How can we, as educators, enable the young and adult learners in our care to progress beyond the current conundrums of a global pandemic and a climate crisis? How can we help them fuse knowledge of both the past and the present to devise a new, improved, and sustainable future?

This SLA drama workshop explores the ramifications of breaking with the past, experiencing the present, and imagine the future through the portal of the Japanese folk tale, Urashima Taro. In this tale, a fisherman called Taro saves a turtle that is being tormented by children. In gratitude, the turtle brings Taro to the empire under the sea, whereupon the princess thanks him for saving the life of the turtle, and they live happily together. However, Taro is plagued by homesickness, particularly by memories of his mother, and becomes determined to return home. The princess does everything in

her power to dissuade him, yet finally relinquishes, on condition that he take a mysterious box that will protect him – as long as he does not open it.

Folk tales such as this can provide the structure and form for inspirational ideas that can help us to cope, understand and survive this present uncertain reality, thereby bringing resilience and hope out of mess and chaos.

Professor Yasuko Shiozawa incorporates drama techniques in teaching EFL. She also participates in and leads drama workshops for educators inside and outside Japan, and has conducted summer drama workshop camps for university students since 2014. She has chaired the annual national English performance festival for over 20 years.

Professor Yuka Kusanagi received her Ed.D in EFL and has taught English at various educational institutions throughout Japan. Her academic interests include investigating teaching English through the arts, in particular gundoku, a type of Japanese readers theatre that utilizes drama, literature, and art, nonverbal communication in EFL, and extensive reading.

Professor Aiko Saito research interests involve connecting language and literature in print, theatre, classroom, and media:(1) stylistic studies, from Shakespeare's Q&F play-scripts to teacher-students interactions in class; (2) media technology for TEFL, from sound production to video editing; (3) producing workshops and lecture series with professional performers.

Associate Professor Eucharia Donnery received her PhD in drama from National University College Cork, Ireland in 2013, which specialized in process drama (PD) in the Japanese university EFL classroom. She incorporates PD pedagogical techniques into her teaching pedagogy in combination with CALL to help learners towards self-empowerment and ICC.

"I am a Playwright": Irish playwrights in the curriculum (Helen Hallisey, University of Cork)

While Irish playwrights have left a formidable legacy in literature, there is a lacuna in the teaching of playwriting in the Irish primary classroom. Gardiner (2014) identified myths of creativity as a deterrent to teachers' teaching domain knowledge of playwriting. Marina Carr, Ireland's foremost female playwright calls it a 'sly craft' (in Stephenson and Lanbridge, 1997, p. 147). This doctoral research seeks to unpick this 'slyness' and generate resources and guidelines for primary school teachers. This involves two frameworks. First, the recommended 'Writer's Workshop' (Department of Education policy) will be reconstituted with playwriting frames: mini-craft lesson, mentor texts, reader's theatre, the 'dramaturg' as a feedback model. Second, learning experiences in playwriting are mapped onto literacy curriculum requirements. Key texts in a literature review include Greig (2005), Newman (2019), Woolland (2008), Gardiner (2019).

This action research (McNiff, 2017) project involves fifty eight 10-year-old female students in a suburban setting. The fictional context is a real life story of two young Cork cousins who perished on the Titanic. Data collection methods include focus group interviews, document analysis, observation and visual metaphors. The process of 'crystallisation' (Taylor, 1996, p.191: Ellingson, 2008) will inform the analysis of three themes (inference, the affective, humour). Here, I elaborate on my process of analysis of my data, discussing implications for policy, practice and further research.

This research is timely as Irish primary teachers embrace the values and practices of a new and diverse curriculum, most especially the literacy programme where playwriting finds a comfortable home. A further imperative audience/purpose/format situates playwriting as an attractive writing genre. However, this novel research is complicated by the complexities or messes within aspects such as epistemologies, research cycles, reader's theatre, ethical challenges when working with children, the spoken/written divide, and diverse 'funds of knowledge' (Moll, 1992).

Helen Hallisey, a PhD student at University College Cork, primary school teacher has worked extensively with the *Education Network Centre*. Her interests include children's playwriting,

ethnodrama, teaching professional communities and visual research. She holds Master's degrees from UCC, Trinity, Oxford and Cambridge.

Initial Review from 5-year Pilot study on impacts of drama on reading motivation, creativity, & literacy (Peter Duffy, University of South Carolina)

This presentation shares results from an on-going pilot study that examines the impacts of drama interventions on the creativity of struggling 8-9 year old readers enrolled in a summer literacy program. South Carolina legislates that elementary students not reading at grade-level must attend a summer reading intervention. Over the course of the six-week summer program, researchers implemented specific drama activities in an effort to boost overall divergent thinking skills (as measured by the Torrance Test of Creative Thinking) and motivation to read (as measured by Gambrell, Palmer, Codling, & Mazzone's (1996) Revised Motivation to Read Profile). The results positively indicate that using drama may be an effective way to improve a student's divergent thinking as well as their motivation to read. The session will share examples of the interventions implemented as well as data and statistical analysis used to demonstrate possible areas of growth. This research compliments recent studies that suggests students who engage in the arts have improved learning outcomes. This research looks at what it does for a student's creativity as well.

This paper presentation discusses the overall goals of the theatre interventions in the Read to Succeed camp were to reverse or reduce summer reading loss and to improve overall reading level. According to Mraz and Rasinski (2007) Summer Reading Loss describes a "decline in children's reading development that can occur during summer vacation times when children are away from the classroom and not participating in formal literacy programs" (p. 784). Allington and McGill-Franzen (2003) correctly suggest that if educators wish to close the achievement gap among low-income and more-advantaged students, we must look seriously at addressing summer reading loss. Hayes and Grether (1983) attributed 80% of the achievement gap between high and low income- students to summer reading loss. Clearly, and with good reason, summer reading loss is of great concern to schools, districts, teachers, parents and children.

The National Center for Educational Statistics (NCES) generates a reading snapshot report for every state in the United States. They reported the following about South Carolina fourth grade readers for 2017.

- In 2017, the average score of fourth-grade students in South Carolina was 213. This was lower than the average score of 221 for public school students in the nation.
- The average score for students in South Carolina in 2017 (213) was lower than their average score in 2015 (218) and was higher than their average score in 1998 (209).
- Furthermore, NCES disaggregated the data to analyze score gaps among and between various student groups. Their 2017 data suggests:
- In 2017, Black students had an average score that was 29 points lower than that of White students. This means that the performance gap has remained unchanged since 1998.
- In 2017, Hispanic students had an average score that was 20 points lower than that for White students. Data are not reported for Hispanic students in 1998, because reporting standards were not met.

These statistics demonstrate the persistent need for South Carolina policy makers and educators to address reading achievement gaps and summer reading loss. The Read to Succeed camps target several of the factors that inhibit reading ability in young readers. The pilot data offers promising and also confounding results of drama interventions used within literacy contexts that are targeted to increase reading motivation, divergent thinking, and also influence overall literacy skills.

Peter Duffy is a theatre practitioner, educator and professor and the head of the MAT program in theatre education at the University of South Carolina. He works within schools and communities demonstrating how theatre improves learning and teaching. He is a former classroom teacher, teaching artist, and education director.

Making Sense of the Mess: A Case Study Examining the Effect of Online and Hybrid Learning on Dramatic Engagement (Rebecca Watson, Trinity College Dublin)

Drama teachers are largely accustomed to making sense of messy situations, adapting quickly and in the moment to ensure that student learning and growth is maintained. The COVID-19 global pandemic profoundly and perhaps permanently altered our understanding of what constitutes a classroom. Across the world, students were sent home and schools expected to provide an education from a distance. While some subjects can adapt their content for online delivery fairly easily, for others it is not so straightforward. For drama, which relies heavily on practical group activities, facilitating meaningful experiences online and in a hybrid setting is challenging.

This arts-informed case study took place during the COVID-19 global pandemic in spring 2021, as the second period of school closures in the UK came to an end. The research focused on the experiences of eleven thirteen-to fourteen-year-old girls, and their teacher, as they took part in a process drama and devising project. The study examined the effect of online and hybrid learning on drama and how dramatic engagement changed as the participants shifted from fully online, to hybrid, to face-to-face learning.

The findings indicate that online and hybrid learning altered the very nature of the drama-based work. A feeling of disconnection and disembodiment arose when working online. The participants expressed reservations about appearing on camera and engaging practically. This required adaptation of the planned tasks and, instead of focusing on performance-based activities, students were engaged in context-building tasks. The act of reconnecting, as the class was slowly brought together again, was also not without its challenges as it became clear that the students felt exposed and vulnerable after hiding behind their screens when learning online.

Despite the challenges, this research indicated that the participants demonstrated levels of engagement throughout the drama intervention. This suggests that, when the mess can be managed, conducting drama online still has the ability to create meaningful experiences for participants. Further exploration on how online and hybrid drama could be refined and developed would support the advancement of drama within digital education.

Rebecca Watson recently completed a master's degree in Drama in Education at the School of Education, Trinity College, Dublin. She trained at Guildford School of Acting and is an experienced drama teacher, currently working in the independent sector. Her research interests include drama in education, online learning and dramatic engagement.

Moral Education in Chinese primary schools (Sisi Zheng, Western Norway University of Applied Sciences)

This paper presentation focuses on the possibilities and challenges of applying process drama to Moral Education in Chinese primary schools by analysing the on-floor practices led by the author in three primary schools in Shanghai. This paper connects to the author's ongoing PhD project on Drama and Moral Education in a Chinese setting.

Drama Education as a discipline was gradually introduced to mainland China by the end of the twentieth century (Allern, Eriksson & Zheng, 2018). In a previous study (Zheng, 2021), the author reviewed and analysed governmental policy papers and the national curriculum. It suggests that applying process drama in school education can contribute to learning in the curriculum areas of both aesthetic education and moral education. As one step further of the exploration, the author researched in the classroom and tested out her drama with pupils between 9 and 11 years old.

Through the lens of *The Reflective Practitioner* (Schon 1984; Taylor 1996), this small-scale study suggests that aspects including let-go of the general teacher mindset, improvisation competencies, the sense of productive dramaturgy (Allern 2018), play critical roles in creating a real investigation and a genuine exploration with the pupils in a Chinese classroom. This study may contribute to an extended

understanding of the western-oriented drama genre in a Chinese context and gain new insights into further implementation and exchange of the idea of drama in education internationally.

Sisi Zheng is a lecture in Drama and a PhD student at Western Norway University of Applied Sciences. Her PhD research investigates how process drama can be applied as a learning medium in moral education. Over the years, she has participated in different international and national research cooperation on art practices, including the UTFORSK project, Global Science Opera (GSO), Shanghai Summer School (Beijing Opera) program.

On BOUNCE! Practice-based feedback - A Study of Theater, Teaching and Dance Situations (Pernilla Ahlstrand, University of Gothenburg)

In this presentation a recently funded research project will be introduced and discussed. The title 'Practice based feedback' refers to formative assessment that takes place during feedback in teaching situations. The purpose of the project is to develop knowledge about knowing that is expressed in a physical form and to develop methods on a scientific basis that can strengthen teaching practices in the school subjects of dance and theater. The questions raised aim to make visible which aspects of knowing are paid attention to in the feedback situation and to implement learning situations to help develop teaching practice. The analyses will show how the teacher adapts to different student's particular needs and can create whole-class teaching of those situations, on bounce. The analyses bring forward scientifically based teaching examples and develops a subject specific language. The design of the study is based on an innovative method, action (re) call, which provides opportunities to stop and pause in the feedback situations and ask questions to teachers and / or students. The method Stimulated recall will then be used for in-depth conversations about those situations. Full-class teaching will be carried out based on the situations with the support of a teaching theory, the variation theory. Teachers and students in Gothenburg and Stockholm are participating in the project.

Pernilla Ahlstrand has worked as a theatre teacher at upper secondary schools in Sweden for approximately 20 years. She defended her dissertation; To listen with your body. A study examining the capability to act within theatre education at upper secondary school level in 2014. Since 2015 she is senior lecturer at the Academy of music and drama at the University of Gothenburg and is responsible for Sweden's only theatre teacher education at university level. Ahlstrand is currently head of a research project using practice-based research approaches which involves both dance- and theatre teachers in upper secondary schools.

Drama in the Mix: Challenging Gender Norms at a Francophone Prairie School Through Participatory Action-Research (Sara Schroeter)

How can arts-based researchers support educators willing to teach about gender and sexual diversity in a conservative community? This presentation explores how a participatory action- research project on the use of drama in French classes provided an opportunity to challenge gender roles and representational practices with Grade 5 students at a Francophone (Fransaskois) minority language school in Saskatchewan, Canada. As such, this presentation explores the mess of tackling social justice issues in a small community where multiple relationships are entangled in complex power dynamics. Nevertheless, the friction involved in these networked relations (Tsing, 2004) can also create possibilities for solidarity, resistance, and creative play which enabled 9-10 year-old students to critically examine dominant gender narratives.

The Canadian prairies are as renown for their social conservatism (Thompson, 2021; Wesley, 2011) as they are for producing imagery of vast open spaces. This conservatism leads to a scenario encountered elsewhere, where there is a resistance to teaching about gender and sexual diversity in spite of laws protecting the rights of 2SLGBTQ+ people (Kjaran, Francis, & Oddsson, 2019). Saskatchewan has fifteen schools where French is the primary language of instructions even though less than 2% of the province's population speaks French (Bonjour Saskatchewan, 2019). The close relationship between the Fransaskois community and the Catholic Church is cemented in the way that Fransaskois schools were established by relying on minority language and minority religion laws enshrined in the Canadian Charter of Rights and Freedoms. Because cultural and linguistic preservation are prioritized in

Francophone schools as well as Francophone teacher training programs, arts-education often falls to side in these schools as specialist teachers are in short supply (Schroeter, 2017). This participatory action-research project, a collaboration between university researchers and practicing teachers, sought to address this gap by exploring the possibilities afforded by teaching French through story drama (Booth, 2005; Saxton & Miller, 2016).

In an early research meeting, the teacher-researchers asked to use a book about gender and sexual diversity as the prompt for story drama. They believed it was important for their students to see broader representations in teaching materials and have their diverse identities affirmed. However, the teacher-researchers had experienced resistance or been told not to teach about gender and sexual diversity due to resistance within the school community. Informed by the vast literature on the affordances of drama for exploring social justice issues with youth (Freebody & Finneran, 2013; Gallagher, 2007; Gallagher & Rodricks, 2017), the research team chose to examine gender by using a translation of *I Love my Purse* (Demont, 2017), a book that challenges race and gender norms in subtle ways that afford opportunities for children to infuse the text with their own meaning.

This presentation will show how students were able to critically examine gender representations and discussed stereotypes throughout the story drama and in the thoughts they shared during individual interviews. Furthermore, this presentation will illustrate how the collaborative research design unexpectedly enabled the research team to use pedagogical practices and research in drama education in order to push-back against dominant conservative narratives about gender predominant in the local Fransaskois community.

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'Sorry, you're muted!': The challenges and opportunities when doing process drama online in Chile and Malaysia (Shakira Abd-rahman and Nicole Berrios Ortega)

The Covid-19 crisis that the world is currently facing has caused the education sector worldwide to be affected in a way that no one has probably ever imagined before. During the lockdown, schools and higher education institutions (HEIs) were forced to close, and this has directly impacted the researchers' respective projects as they were initially planned as face-to-face process drama projects in two different contexts, namely Chile and Malaysia. While the project in Chile focused on

understanding what English as a Foreign Language (EFL) teachers need in order to be confident users of process drama in their classroom, the project in Malaysia focused on understanding how the process drama can be used to make English as a Second Language (ESL) learners become less inhibited and less anxious in learning the language. We conducted our projects in two cycles in order to gather data from the participants. In Chile, student teachers and in-service teachers were involved, while undergraduate students in 2 different HEIs took part in the project conducted in Malaysia. Online modules were designed and offered via online platforms in which participants were able to take part in various adapted online activities specifically catered for them. Participants were also given the opportunity to reflect on the weekly online sessions they attended. In order to make sense of the data collected, we adopted qualitative methods to help us understand our respective phenomenon. Despite conducting the projects in two different contexts with totally different participants, we have interestingly found some common emergent themes that are worth discussing. Our analysis has also provided insights into the challenges and opportunities when doing process drama online with ESL/EFL teachers and learners in our own contexts.

The Climate Crisis and its Effects in the Global North and South: (Digital) Art-making and (Re)Claiming Personhood (Betsy Lan and DChia-Ling Yang – Kaohsiung, Taiwan; Urvashi Sahni – Lucknow, India; Kathleen Gallagher – Toronto; Rachel Turner King and Bobby Smith– Coventry, England; Myrto Pigkou-Repousi – Thessaloniki, Greece; Jorge Arcila – Bogota, Colombia)

The COVID pandemic has forced us to reckon with the complex mutual vulnerabilities of the world like never before. In many ways, it is a rehearsal for living with the effects of the climate emergency, many of which are being experienced right now, across the globe. What the past twenty months has made clear is that it is foolish to distinguish the pandemic from the climate crisis – the emergence of COVID has foregrounded the fragile and imperilled interdependencies of human and nonhuman spheres made ever more tenuous by escalating ecological degradation. The effects of these changes have also exacerbated already-existing social inequities - racism, economic injustice, sexism – and highlighted “the complex interwoven threats of health inequity, economic insecurity, environmental injustice, and collective trauma” (Watson et al., 2020, p. 833). This panel series, drawing from Dr. Kathleen Gallagher’s research study *Global Youth (Digital) Citizen Artists and their Publics: Performing for Socio-Ecological Justice (2019-2024)* confronts the pandemic as one of the many entangled effects of the climate emergency. It addresses the increasing polarization between the Global North and South at a time in which socio-economic polarization is on the rise. What such a moment demands is critical, ongoing dialogue across the global North and South – a conversation that must be present, unfolding and relational. How, then, can drama facilitate such a dialogue? This two-panel series explores how questions of the pandemic and the effects of the climate emergency have been taken up by youth in six different international sites: Toronto, Lucknow, Kaohsiung, Thessaloniki, Bogota and Coventry, using the practices of Verbatim, Devising, and Site-Specific theatre. At the heart of this work is a striving, through live and digital theatre-making, to seek and claim personhood in these messy and complex times. In particular, what new forms of global civic engagement can drama promote? We contend that art-making within and across these international sites can advance what we have called an ‘audacious’ model of citizenship, marked by sustained and imaginative practices of hope.

This panel will focus on the Kaohsiung, Lucknow and Toronto research sites. For Kaohsiung, Dr. Betsy Lan’s and Dr. Chia-ling Yang’s paper will focus on climate change as an increasing concern in this heavily polluted, industrial city in southern Taiwan, where rising temperatures and extreme weather events are on the rise. They will examine a site-specific theatre collaboration between an Environmental Theatre class in the Performing Arts Department at Shu-Te University and the local environmental NGO Citizen of the Earth. Next, Dr. Urvashi Sahni will examine the climate crisis through the interlocking lenses of gender, class and caste at Prerna Girls School, part of the sprawling and inspiring Study Hall Education Foundation (SHEF), via drama as key aspect of a critical feminist pedagogy. Finally, Dr. Gallagher will confront local histories of climate injustice at a site near Cityscape High School in Toronto/Tkaronto. She will speak to the research and theatre practices undertaken with young people and their teacher that aimed to re-imagine the current cultural practice of Indigenous

land acknowledgements by asking what it might mean to stand in relationship to histories of the land in the context of the current climate crisis, and what new futures might be thinkable.

Watson, M. et al. (2020). COVID-19 Interconnectedness: Health Inequity, the Climate Crisis, and Collective Trauma. *Family Process*, 59(3), 832–846. <https://doi.org/10.1111/famp.12572>

Betsy Lan is an Assistant Professor in the Performing Arts Department at Shu-Te University in Kaohsiung, Taiwan. She is also an actor and independent producer, and current member of Asian Producer's Platform. She has served as a Board Member of Taiwan Gender Equity Education Association since 2014.

Dr. Urvashi Sahni is a social entrepreneur, women's rights activist, and leading expert in school governance, curriculum reform, and teacher training with a focus on girls' education. She is an Ashoka Fellow, Fellow of the Center for Universal Education at Brookings, and the Founder/CEO of Study Hall Educational Foundation.

Kathleen Gallagher is a Fellow of the Royal Society of Canada and Distinguished Professor at the University of Toronto. She has published extensively on the pedagogical and methodological possibilities of theatre. Her current research explores youth theatre practices and the interlocking social and climate crises of our time.

Rachel Turner-King is Assistant Professor of Creativity, Performance and Education at the University of Warwick; Course Leader of the MA in Drama and Theatre Education, and the academic convenor for IDIERI 10. Her research interests include theory and practice of hospitality and conviviality and devising performance with youth.

Bobby Smith is Assistant Professor of Theatre and Performance Studies at Warwick University, where he teaches and researches applied and socially-engaged performance. His current work explores applied performance as a response to the climate crisis and he is writing a book on the dynamics of global partnerships in applied theatre projects.

Myrto Pigkou-Repousi is Assistant Professor of Theatre/Drama in Education at Aristotle University of Thessaloniki (School of Drama). Her modules include theatre in theory and practice, and theatre in formal and non-formal education.

Jorge Arcila is a Theater director, researcher and higher education teacher in Bogotá Colombia. His work explores relationships between arts, collective memory, and drama pedagogy in social and political contexts. Dr. Arcila is a founding member of FOOTHOLDS, an NGO working with victims of the Colombian political conflict using arts education.

The gentle interrupter: drama in a messy school system (Terri Anne Elliott, University of Cape Town)

This paper seeks to provide a brief historical overview of South African education and highlight the unique place of drama within it. It draws on the work of Basil Bernstein and forms part of current doctoral research that focuses on the recontextualization of the Grade 10 Dramatic Arts curriculum and the pedagogic choices made by three teachers in Cape Town.

The South African education system labours under complex and deeply entrenched inequalities. The current situation is, to an extent, the result of educational injustices that were enacted during Apartheid (for example, the institutionalized inequality of the 1953 Bantu Education Act). Hoadley (2018:15) – in discussing the history of curricula in South Africa – explains, “different knowledge was distributed to different race groups, accomplished less through different syllabi and more through different institutionalized forms of provision and material and symbolic deprivation in schools for black learners”. This has resulted in bimodality with the existence of two different school systems in South Africa (Spaull 2013). While a national curriculum is presented as the same across contexts, what is

actually taught is very different. A differential distribution of knowledge leads to unequal outcomes which further exacerbates these inequalities.

When considering this, Dramatic Arts classrooms offer unique spaces. Drama crosses over ways of knowing (as it is both embodied and abstract) and holds the potential to go beyond the dominant, text-based ways of knowing of the school. Drama engages a range of different pedagogic opportunities that are not always found in other school subjects and drama discourse “has the potential to have an impact on the way students engage in learning” (Freebody 2013:65). Drama offers unique ways of knowing and meaning making (such as embodied knowledge, orality, texts that present multiple truths, the co-creation of meaning through collaboration, negotiated learning, and reflection) and may offer much to an education system in a ‘mess’.

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Terri Elliott is a lecturer at the University of Cape Town. She works at both the Centre for Theatre, Dance and Performance Studies (Applied Theatre) as well as the School of Education (Drama Method). She is currently pursuing her PhD with a focus on drama pedagogy and the recontextualization of the drama curriculum in the classroom.

“The seat at the table”: Embracing the unexpected benefits of online learning and research (Danielle Hradsky, Monash University)

Readers Theatre has been seen as a powerful vehicle for teaching language skills, particularly Reading fluency, but it has received little attention in peace and conflict prevention as content in the EFL setting. However, it has been used effectively in examining other socially important topics. The workshop will be based on successful, empowering professional development workshops conducted during a PhD study with Islamic Indonesian secondary school EFL teachers.

Danielle Hradsky is a PhD student at Monash University, living and working on the unceded lands of the Woiwurrung and Bunurong peoples of the Kulin Nations. She is exploring professional learning that engages teachers with the complexities of teaching First Nations content and concepts. Danielle is a non-Indigenous Australian.

The Story Wheel Project: Ethical and pedagogical considerations for drama with autistic participants (Nancy Curry, University of Victoria)

The Story Wheel Project set out to teach social skills to autistic participants through drama -- to join other published drama-for-autism curricula and contribute to the autism research literature around social skills interventions. The data analysis, however, pointed up the fact that working with people of a different neurotype is more akin to working with a different culture than performing a therapeutic intervention, and that it is imperative, as a neurotypical researcher, to recognise the ethical challenges inherent in facilitating applied drama workshops with neurodivergent communities and respect their cognitive and communication styles.

Dr. Curry's research area is drama education with autistic students, having recently completed a doctoral project that piloted a new curriculum design using archetypal literary theory. She has had an

extensive career as a theatre musician, collaborative pianist, and music educator, and is the parent of an autistic writer/playwright.

Thursday Workshops

Praxis Workshop: Context, Subtext and Relationality in Research and Theatre Practice, (Kathleen Gallagher, University of Toronto; Andrew Kushnir, actor, playwright, and director based in Toronto)

“Art making takes place in a series of relational acts, some more explicit and intentional than others.” (James Thompson, 2015, p. 436). The ‘macro-narrative’ of mess, complexity, and uncertainty has long been with us and nowhere has its effects been more felt than in the relationships we nurture and resist. In this praxis workshop, participants will explore the pedagogical possibility of a new publication that is the result of a researcher-artist and artist-researcher collaboration. *Hope in a Collapsing World: Youth, Theatre, and Listening as a Political Instrument* (UofT Press 2022) is the hybrid output of a long-standing research and theatre collaboration between scholar Kathleen Gallagher and playwright Andrew Kushnir. Our impulse to publish an ethnographic research text alongside its theatrical rendition, the script of *Towards Youth: a play on radical hope*, was to deepen with context and subtext the discoveries and relations of the ethnographic research and theatre practices. In our workshop, participants will move between the two parts of the book – first by exploring a scene from one of the five international research sites and featured in the play (Toronto Canada, Coventry England, Lucknow India, Tainan Taiwan, and Athens Greece), travelling the borders of difference from where we sit. Having taken “a walk in another’s words” (Deavere Smith, 2003, p. 7), participants will then engage with Dr. Gallagher’s analysis of this site followed by a sociometric exercise that surfaces their own impressions, questions and insights. A subsequent move back into the world of the play will carry forward new perspectives and frameworks through which to understand the intricate relationships, tensions and revelations that undergird the *Radical Hope* project: that young people have so much to teach us about the world they want, if only we listen more carefully.

Dr. Kathleen Gallagher is a Fellow of the Royal Society of Canada and a Distinguished Professor at the University of Toronto. Her research focuses on questions of pedagogy, drama-based research methodologies, and theatre as a powerful medium for expression by young people of their experiences and understandings. www.dramaresearch.ca

Andrew Kushnir is an actor, playwright, and director based in Toronto. Under his artistic directorship, the socially engaged company *Project: Humanity* has become a leading developer of verbatim theatre (*The Middle Place*, *Small Axe*, *Freedom Singer*, *Towards Youth*, *Proximity Lab*). Andrew is a University of Alberta alumnus and Loran Scholar. www.projecthumanity.ca

Experiencing art-making as a site and model for education (Sarah Worth, Mark Worth, Phil Eddolls, Nicola Richardson, Jo Trowsdale, Richard Davies)

The Teach-Make project has enabled artists and teachers to collaboratively develop new curricula and pedagogies that work in the everyday classroom. The project has been developed with academic researchers and utilises the Trowsdale Art-making Model for Education (TAME) as a framework to inspire evidence-based innovation in schools. The present project includes 14 teachers and 7 senior leaders from 7 primary schools and 4 artists with expertise in a range of art forms.

This workshop offers an immersive taster of the ‘Teach-Make’ project. The workshop positions delegates as if participants on ‘Teach-Make’, learning at times through being in role as children in the community of practice, at others through reflective activity, punctuated by moments of analysis of the experience in terms of the TAME approach and with opportunities for questions and dialogue.

The TAME approach, developed from a five-year research study (Trowsdale, 2020), informed by wider collaborative research (Davies and Trowsdale, 2017; Trowsdale, McKenna and Francis, 2019; Davies and Trowsdale, 2021) encourages participants (teachers and artists) to generate an imagined

community of practice or engage their children in a real world community of practicing art-makers, tasked to undertake a carefully crafted commission. Through drama and other exploratory embodied, art-making practices, children engage in the commission which is designed, either explicitly or implicitly, to require significant science and design/technology expertise. Knowledge development is thus situated and developed as needed by the commission. Consideration is given to the messages that are signalled through use of real world and school-based maker spaces, external experts (online and local). On the Teach-Make project, through collaborative and expert led activities, teachers learn how to facilitate children to develop the agency, confidence and creative capabilities to co-develop their own learning journeys.

The workshop will be facilitated by artists and researchers.

Sarah Worth is Executive Director of Highly Sprung Performance and Project lead for the Teach-Make project. She has also been a key artist involved in The Imagineerium.

Subject to funding, some or all of the following artists will also facilitate the workshop Mark Worth, Phil Eddolls, theatre designer and Nicola Richardson, Vortex Creates.

Dr Jo Trowsdale is a sociologist of education, former drama teacher and former regional director of a national creative learning programme. Dr Richard Davies is a philosopher of education, former science teacher and youth worker.

Readers Theatre for teaching English as a Foreign Language and promoting values for peace and conflict prevention (Carol Carter, Curtin University)

This workshop provides fresh insights into the potential of Readers Theatre and drama techniques for teaching peace and conflict prevention in EFL secondary school contexts. We will demonstrate our modification of Readers Theatre as an alternative instructional methodology that could be effectively implemented to engage students in all EFL secondary contexts to enhance student and teachers' skills of promoting peace and conflict prevention.

Dr Carol Beck Carter (B.Prim Ed, HDE (Drama), B.Ed, M.Ed, PhD) is senior lecturer (Arts and Early Childhood) and acting deputy director in the School of Education at Curtin University in Perth, Australia. She has published widely, is regional Director for the International Association for Creative Arts Education and Therapy (IACAET) and is a member of various Drama and Education organisations. Her research interests include drama education, initial teacher, early childhood learning and teaching, enabling education, equity, social justice and cultural and linguistic diversity.

Thursday – Papers and Panels

Applied Theatre in Paediatrics: understanding pain within the safety of aesthetics (Persephone Sextou, Director of the Sidney De Haan Research Centre for Arts and Health)

This paper focuses on how applied theatre enables hospitalised children to verbalise and articulate their emotional needs by engaging with interactive theatrical and storytelling activities bedside. The author discusses the potential of applied theatre as a stimulus that creates creative opportunities for hospitalised children to communicate feelings verbally (spoken and written language) with support from actors and hospital teachers during their treatment.

The inner language of an ill child and the effort to put pain in words so that another person can understand it often remains a mystery during treatments in hospital. Lascaratou (2007:19) argues that “pain that is not verbally expressed remains private and as such cannot be treated as part of social reality”. However, invisible pain as an interior and hidden experience still exists. “Pain in a sense is language” (Jackson 1994: 220). Hence, we should not assume that children are not in pain, either physical or emotional, when their pain is not verbalised. Pain is often not visible, and its subjective nature is the result of personal experiences (Lewandowski, Good, & Draucker, 2005). In fact, it can be extremely difficult for a young child-patient to identify pain as a located sensation within the body and describe it to others verbally. The World Health Organization (WHO: 2012) has addressed the problem

of children being neglected due to their inability to communicate verbally or to express their pain clearly. Ebrahimpour et al. (2019: 301) studied children's drawings of pain and concepts of pain in children's minds in relation to their psychological and emotional conditions. They argue that "from the perspective of children, pain has an identity that is formed based on reality". The assessment of factual-related pain is a major part of pain management and any failed attempts to assess pain reduces the possibilities of successful pain management. Thus, finding ways of understanding how children experience pain when they are in hospital is important.

The author used a mixed methodology, including (a) bedside one-to-one theatrical performance to children on hospital wards (NHS Trust) performed by a storyteller and (b) empirical data collection of children's stories by questionnaire. Participants in the study were short and long-term hospitalised children (4-11) years of age with a range of medical conditions. The study involved hospital teachers who recalled the theatrical experience with each child bedside on a day after the performance. Children recorded their own stories based on their memory or created versions of the stories they acted out purely driven by their own imagination and mood on the day. Children had agency to choose if and how they wanted to proceed with story-making.

The author will present parts of a longitudinal study at a Children's Hospital using participatory performance, storytelling, puppetry and object theatre with miniatures. She will rehearse-read Allan's story (11 year old hospitalised boy in bereavement) to initiate discussion about how participatory theatre connected the child's reality with fictional worlds and enabled him to use metaphor to communicate his emotional pain. This kind of material stands in complex relation to the originality of the emotional experience of the child and the possibilities that an actor brings to a clinical environment. There will be a discussion with the conference audience about participatory theatre in paediatrics being an entry to fictional worlds and a way to hidden suffering of silent ill children. This paper is about children, stories, pain and finding creative ways of understanding emotions within the safety of aesthetics.

Dr Persephone Sextou is Professor in Applied Theatre for Health and Wellbeing, Director of the Sidney De Haan Research Centre for Arts & Health at Canterbury Christ Church University and Adjunct RF at Griffith University, Australia. She is the leader expert of ethical bedside theatre for hospitalised children.

Approaching "Navigating Mess and Complexity in Uncertain Times" through the lens of the Pretzel Theatre Project and their work with young people around the world (Jo Lee, UAE; Juliet Cottrell, New Zealand; Eva Knight, Canada)

Three founders and representatives of Pretzel Theatre - Jo Lee (UAE), Juliet Cottrell (New Zealand) and Eva Knight (Canada) would like to present a panel discussion approaching "Navigating Mess and Complexity in Uncertain Times" through the lens of the Pretzel Theatre Project and their own work with young people around the world. The discussion would address the challenges that have been faced by young people in different areas of the world and how Pretzel has offered a means of allowing communication and dialogue through digital drama and theatre platforms. Discussions would address the challenges that have been faced during the pandemic and explore how different regions and educational institutions have navigated the mess and complexities of the current climate. Beyond this, the discussion will explore the key advantages and successes of offering opportunities for ownership, listening and responding 'to resolve the social and cultural challenges facing today's world' (Goal 3 of the UNESCO Seoul Agenda).

Jo was the founding Head of Drama at Cranleigh Abu Dhabi when the campus opened in 2014 and Director of Performing Arts from 2018-2022. Jo's research for her MEd at Trinity College Dublin centred around empowering the non-specialist to use Drama as a pedagogical tool to enhance curriculum development.

Juliet's Masters in drama education and applied theatre, Griffith University, explored the effect of a theatre-making project on long-term unemployed youth. Juliet delivers the Drama NZ/Literacy project,

mentoring primary teachers. She is a teacher-artist for Applied Theatre Co. 'Everyday Theatre' and a director of the Hawkes Bay Youth Theatre.

Eva is drama specialist for Rocky View Schools in Canada, focusing on drama in the middle years, with a specialisation in community and ensemble building. Eva's MEd dissertation at Trinity College Dublin built on this by researching the impact of DiE techniques on classroom cohesion in a core-curricular setting.

"Doing crazy things does not mean you are crazy but brave!" - as a patient with newly-developed psychosis, navigating a chaotic and uncertain time with drama/theatre methods (Eva Hallgren, Stockholm University)

This paper aims to broaden the understanding of what in a drama/theatre practice can fulfil a function in Psychiatric care in working with patients with newly debuted psychosis.

Research on cultural expressions, including drama/theatre, provides evidence of positive effects on health, including mental illness. Patients with different diagnoses (e.g. mental illness) who participate in drama/theatre activities express feelings of meaning and hope when their stories are enacted and sometimes even meet an audience. In these contexts, the participants are treated as people with resources and not as patients, and it is an artistically knowledgeable leader who leads the work, not a therapist or nurse (e.g. the WHO report, 2019).

Previous research mentions hardly any specific drama/theatre conventions in work with drama/theatre aside from role-taking, where alternative ways of being can be tried out, and that a dramaturgical understanding of the self can enable creating new images of ourselves. In previous research, there is no clear participant perspective when drama/theatre was used as a method in anti-stigma work. Nor have we found research in which patients and care staff participate on the same terms as participants in a drama/theatre group.

This study focuses on what in the actual drama/theatre methods could lead to positive self-esteem and anti-stigma development. Which specific artistic tools are distinguished, and which nuances and qualities are made visible and specified in the interaction between participants and drama educators/theatre directors, which previous studies have not focused on to any great extent.

This research study is carried out at a daycare clinic where patients with newly-developed psychosis can choose to participate in a drama/theatre group once a week. The study extends over 18 months. As a participating observer, the researcher has joined the drama/theatre work as one of the participants in two different groups. A beginner group, working mainly with getting to know drama and group establishment, and a continuation group with more performance focus. In addition, interviews were conducted with participants, the drama/theatre director and care staff who also participated in the drama/theatre work as participants. The groups continued their work during the covid 19 period, and the work was partly carried out in snow and rain.

The preliminary results are elucidated with the help of both drama/theatre theory, activity theory and relational theory to be able to describe and understand what it is the theatre practitioner is trying to achieve with his actions in relation to the participants' actions and how the participants' experiences interact with what happens. The result clarifies which drama/theatre tools are particularly useful for increased self-esteem and reduced self-stigma and which nuances have been distinguished as particularly important in their use.

The most important preliminary conclusion so far is how the drama/theatre practitioner uses his solid knowledge of drama/theatre tools and methods in a, experienced by the participants, professional but unpretentious way. However, the way the drama/theatre practitioner in joint action with the participants invites them into the unknown and the absurd and becomes a role model is essential. To do crazy things does not mean that one is crazy but brave! as one of the participants said.

Senior lecturer in Drama in Education at Stockholm University. Background as a secondary teacher and drama pedagogue. Doctoral thesis focused process drama and role taking. Her main research focus is on role taking and drama tools applied in different settings. Questions about different aspects of sustainability and power are always of interest!

Drama, a subject in the Irish Primary Curriculum: an account, 23 years later (Michael Finneran, University of Limerick; Elaine Clotworthy, Marino Institute of Education; Helen Hallissey, University College Cork; Edel Fahy, Maynooth University; Aoibhinn Finnegan, Griffith College Dublin; Niamh Cooney, Trinity College, Dublin)

In Ireland, drama is a compulsory subject for all children in primary school (National Council for Curriculum and Assessment, 1999). The Drama curriculum document (Government of Ireland 1999) was hailed as the flagship of the 1999 revised curriculum. Ireland is currently developing a new primary school curriculum, under which more subjects fall under the arts umbrella, resulting in less time being allocated to drama as a result (NCCA, 2020). There is a perceived focus on integrated arts. This raises the question of the place of drama in the curriculum. This panel aims to explore the changes which have occurred since 1999 in the provision of drama in Ireland, focusing on the vulnerability of drama, and the way in which socio-cultural, political, and economic elements shape curriculum design and implementation. The panel will focus on the 'Irish story' while drawing some comparisons with experiences in other countries. The panel will represent the perspectives of teachers, teacher educators and those involved in curriculum design, and will explore some of the challenges associated with implementing drama including curriculum overload, time constraints and a lack of confidence (McCormack, 2020). Our meta curriculum lens today details some drama classroom moments of 'grit', 'tumbleweed' and 'glory'. We also explore how the constructivist design of the drama curriculum had/has implications for many Irish teachers' ontological and epistemological imperatives.

Key Questions:

- What has occurred in the last 20 years in the implementation of drama curriculum and design in the Irish primary classroom and what are the factors that influence this?
- What are the 'connectives', the common ground between the Irish drama curriculum and those at international level presented here today?

Government of Ireland. 1999. Primary School Curriculum: Drama. Dublin: Government Stationery Office

McCormack, C. (2020). The Arts in Irish Primary Schools: An Investigation of Teachers' Personal Experiences of the Arts and How it Impacts their Teaching (unpublished masters thesis). The Marino Institute Of Education, An Associated College of Trinity College Dublin, The University of Dublin. Dublin

National Council for Curriculum and Assessment. (2020). Draft Primary Curriculum Framework For Consultation. Dublin: Government Stationery Office

Dr. Michael Finneran, (Chairperson) is head of the Department of Drama and Theatre Studies at Mary Immaculate College, University of Limerick. He has published a number of works, most recently at *Critical Themes in Drama: Social, Cultural and Political Analysis* (with Kelly Freebody, 2021). His current research is in creativity and wellbeing and creative justice.

Dr. Elaine Clotworthy, a lecturer in Drama in the Marino Institute of Education has completed doctoral studies focusing on the generalisability of social drama for young people with Autism Spectrum Disorders. Elaine is *Chair of the Association for Drama in Education* that hosts on-line and face-to-face CPD drama events.

Helen Hallissey, a PhD student at University College Cork, primary school teacher has worked extensively with the *Education Network Centre*. Her interests include children's playwriting, ethnodrama, teaching professional communities and visual research. She holds Master's degrees from UCC, Trinity, Oxford and Cambridge.

Edel Fahy, a lecturer in Drama and Music Education in the Froebel Department of Education, Maynooth University is currently pursuing her doctoral studies in Mary Immaculate College, Limerick. Edel also holds a Master's in Film and Television (DCU) and a Master's in Drama Education from the Institute of Education (DCU).

Aoibhinn Finnegan, a lecturer in Drama in Education at Griffith College Dublin holds a Masters in Drama in Education (Mantle of the Expert) from Trinity College Dublin. Aoibhinn is a primary teacher and a *Speech and Drama teacher*. She writes and facilitates Drama-in-Education CPD workshops for primary school teachers.

Niamh Cooney, a *primary school teacher*, has been teaching for seven years. Niamh recently completed a Master of Education degree (Drama in Education) at Trinity College, Dublin. She was awarded a distinction for her innovative research on how Mantle of the Expert can foster intellectual risk-taking in older students.

Ethical Complexities in Drama and Arts Based Research with War-Affected Youth (Warren Linds, Concordia University)

There are gaps in understanding how arts-based research with war-affected families and youth can be ethically conducted. We are part of the Arts Based Research team in the Fonds de Recherche du Québec sur la Société et la Culture, Soutien aux Équipes de Recherche (FRQSC) -funded project Children and Families Affected by War & Migration: Towards an Integration of Ethics, Culture and Intersectionality within the Tri-Pillared Approach,. We will share the results of our exploration through a combination of four semi-structured interviews and a complementary review of the literature the potential ethical issues that may appear when working with families and youth affected by war . Interviews were conducted with four research-practitioners who engaged in the arts with war-affected youth, offering critical insight on the strengths, challenges and complexities of arts-based research with vulnerable populations. We share our understanding of the dynamics between researcher-artist and participant through thematic explorations of confidentiality, consent, power, positionality, and representation. Through an overview of ethical challenges, the article highlights the necessity of increasing the contextual awareness of arts-based methodology amongst researchers and institutions. We argue that those with an understanding of the cultural and material differences amongst war-affected populations are best placed to navigate the complexities of assessments and ethics committees, research ethics in the field and the relevance of arts-based research.

Warren Linds is Associate Professor, Department of Applied Human Sciences, Concordia University, Montreal, Canada and Graduate Program Director of the Masters in Human Systems Intervention in the same department. He has had extensive experience in applied theatre and community development and has been a member of the arts based research team on war affected youth since 2012. He is the co-author, (with Tony Gee) of *Workshop: The Art of Creative Inquiry* (Springer, 2022), co-editor (with Elinor Vettraino) of *Playing in a Hall of Mirrors. Applied Theatre as Reflective Practice* (Sense, 2015) and (with Linda Goulet and Ali Sammel), *Emancipatory practices: Adult/youth engagement for social and environmental justice* (Sense, 2010).

Ethics in Research-based theatre: Stories from the field Research-based theatre (RbT) (Susan Cox, University of British Columbia; Wolfgang Vachon, Humber College of Applied Arts and Technology; Dianne Conrad, University of Alberta; Graham Lea, University of Manitoba; Jennica Nichols, University of British Columbia)

Ethics in Research-based theatre: Stories from the field Research-based theatre (RbT) is an emerging methodology that integrates theatre and research, both as a means of inquiry and as a form of

knowledge translation/exchange. To be effective, RbT requires stakeholders to work collaboratively and in ways that balance methodological and ethical rigour with the aesthetics that theatre requires. This raises many challenges for researchers, artists, and audiences. For example, playwrights may wish to exercise dramatic license to reimagine research findings in order to craft an aesthetically powerful piece while researchers may express a strong affinity for more realistic representations. Resulting tensions between fidelity to research findings and the aesthetics of performance may bring competing sets of values into play within the context of RbT. These differing norms and values raise many salient ethical questions. There are currently few guidelines addressing ethical challenges in RbT, and RbT practitioners may find that the norms of ethical practice in various forms of theatre do not map easily onto institutional research ethics. This panel will explore ethical challenges in doing RbT and identify avenues for resolving or creatively circumventing such challenges. Emphasizing the importance of RbT practitioners' 'stories from the field', four panelists will share experiences of ethical issues arising in their work, how these issues were addressed, and what remains (un)resolved. They will openly reflect on ethical entanglements, lessons learned in hindsight, and ongoing quandaries. By vulnerably sharing these narratives of practice, panelists will increase awareness of ethical issues and focus attention on ethical decision-making. This will be especially useful to researchers and artists who seek to maximise the benefits of RbT for community engagement and social change. Building upon three types of ethics (artistic, institutional, and everyday), Jennica Nichols proposes a series of ethical guideposts to help teams navigate ethical tensions in RbT. This work aims to support increased attention to (and transparent decision-making around) ethical issues in RbT. Focusing on verbatim theatre, Wolfgang Vachon delves into ethical quagmires related to casting, truth, representation, confidentiality, and aesthetics and how they can all give way, leaving artist-researchers stepping deeper into the muck. His presentation discusses the analytical successes, aesthetic failures, and pertinent learnings arising from a recent project. Reflecting upon an applied theatre project with street-involved youth aiming to improve service provision, Diane Conrad digs into ethical issues that emerged in relation to engagement, authenticity, and advocacy. Exploring ethical issues that arise when creating RbT projects involving family who have passed, Graham Lea proposes landscapes of ethical possibilities and guideposts as metaphors for the complex ethical space of RbT. By relating narratives of ethical challenges, practitioners create landscapes they have traversed and leave guideposts to help those that follow navigate the terrain.

Susan is a qualitative health researcher and ethicist. Her research employs arts-based methods to understand lived experiences of health and illness and uses theatre to explore challenges in graduate supervisory relationships. Jennica Nichols, PhD Candidate, Interdisciplinary Graduate Studies Program University of British Columbia Jennica's research explores how research-based theatre can be used to design patient-centred health services. She is passionate about working across traditional silos to promote meaningful measurement, thoughtful implementation, and respectful research.

Field Conversations: Past, present, and futures, mess and all, in The Routledge Companion to Drama in Education (Mary McAvoy; Peter O'Connor; Kristen Hunt; Kelly Freebody)

In response to the 2022 IDIERI conference theme, "Navigating Mess and Complexity," we propose a panel discussion of these themes as presented in the Routledge Companion to Drama in Education, published this year. Co-editors Mary McAvoy and Peter O'Connor curated this volume, one of the most comprehensive and global extant collection on Drama in Education in the field, in response to calls to bring our field further into conversations about complexity and messiness in regards to histories, key practices, ideologies and values, and our challenges and possibilities as we move forward through these complex geopolitical times. The results, a volume that contains contributions from over fifty authors from twenty-plus countries, offers a notable a range of perspectives on our ever-evolving discipline. Given the volume's significance and engagement with the IDIERI themes and values, the co-editors have curated a panel featuring Kelly Freebody (University of Sydney) and Kristin Hunt (Arizona State University), whose essays ("A personal genealogy of the idea of drama education as a force for change" and "When crises should go to waste, or how I learned to stop supporting disaster capitalism and love the classroom," respectively) open and conclude the volume. Through key themes established in these authors' essays, including the fraught nature of our field's history and foundation and the possibility for drama to rehumanize our practice and help us reframe our work as resistant to

late capitalist impulses, we engage in a conversation about drama in education's pasts, present, and futures, mess and all.

Making meaning through image theatre for uncertain times in higher education (Michael Carlin, University of South Wales)

My proposed paper reports on research undertaken into the meaning-making potential of image theatre as both a participatory drama practice and as a research method, especially in times of competing narratives, personal and social unease, and socio-political polarization.

The focus of my research has been the fast-changing, often destabilizing, and uncertain context of contemporary higher education. I recently completed an EdD focusing on the use of image theatre in my roles as an applied theatre practitioner and as head of a university academic department, in order to help me understand more fully how this participatory method might be useful in addressing some of the profound feelings of anxiety and unease amongst colleagues about changes in HE. It was an opportunity to shift my own leadership practices by drawing more directly on my applied drama experience, to utilize image theatre as a research method itself, and to investigate and acknowledge the felt, experienced and thought about aspects of workplace activity – in other words, cognitive, affective and experiential aspects. Through an analysis of image theatre workshops that I facilitated within my workplace, I was interested in understanding in more detail the nature of the interaction, how meaning is made, interpreted and re-interpreted, and the significance of embodiment as fundamental to this approach. In part then, the necessity to gain greater insight into how image theatre produces meaning linked to my leadership desire to give colleagues a sense of agency and voice in a process that values a multiplicity of stories, experiences and perspectives.

An exploration of the literature in applied theatre research tends to show that claims for the value and impact of image theatre are often anecdotal or descriptive, and that there is a need for a more precise conceptualisation of how, as an embodied method, image theatre creates distinctive kinds of meaning. In so doing, my research offers empirical support for understanding the specific productivity of image theatre workshops. Focusing on the interactive and experimental nature of image theatre, this paper offers critical perspectives on the ways that meaning is not just produced, but is co-created and re-created dynamically and collaboratively. It outlines stages of experimentation in the workshop process and uses the transcription of embodied elements to explore these processes in more depth, arguing that there is a continuum of meaning production through different types of interpretation and engagement with the images.

Methodologically, my research has developed a specific approach to transcribing and analysing the image theatre process. Using this approach, through paying attention to modes and other elements, the analysis illuminates the dynamic and multiplicit nature of meaning-making through the combination of bodily interaction and discussion. This substantive analysis allows us to understand how the bodily aspects of the image theatre process constitute forms of experimentation with meaning-making, and as a result produce distinctively open flows of meaning. I argue that this greater understanding of image theatre as a process offers enormous potential for making sense of the ways that we might navigate 'mess and complexity in uncertain times' through participatory drama practices.

Michael Carlin leads the Drama and Performance department at the University of South Wales. His research and teaching interests include applied drama (especially drama and theatre in education and community theatre), theatre and science, and higher education pedagogy. Michael is a former convenor of the TaPRA Applied and Social Theatre working group.

Mess and Complexity: Interrogating a drama-based method for transformative professional learning in post-conflict contexts (Katie Dawson; Milica Jošić-Milinović; Alma Žero; Elizabeth Blumenthal)

Over 25 years after the war in Bosnia and Herzegovina (BiH), a complex post-conflict reconstruction resulted in regionally separate education systems, ethnically different and yet mutually intelligible

official languages, and ethnically segregated schools in some regions—a truly messy context. Amidst limited resources and a lack of training opportunities, educators in BiH struggle to move beyond divided and rigid curricula. Like other countries, the COVID-19 pandemic also increased educational fragmentation for BiH students and teachers, which additionally impacted self-efficacy and well-being.

Numerous studies have lauded the benefits of drama as a cross-curricular, holistic instructional approach that can improve teacher self-efficacy as well as improve social-emotional and academic learning for students in a wide range of subject areas (Lee et al., 2013; Podlozny, 2000; Walker et al., 2011). Since 2018, the U.S. Embassy, The University of Texas at Austin, and K-16 educators from the three major BiH ethnic groups (Croats, Bosniaks, Serbs) have designed and led six professional learning institutes focused on the integration of drama into English language arts and human rights education. Each partnership project was guided by the U.S. Embassy's vision of bringing people in BiH together across ethnic lines, through a focus on critical/creative thinking and perspective taking.

In this panel, key stakeholders from the US and BiH reflect upon a five-year partnership history and explore what comes next. We ask: How does a U.S. developed approach to professional learning in drama-based pedagogy (DBP) shift and respond when applied into the complex socio-political context of BiH? Further, what has been the impact of the professional learning model in DBP on inter-ethnic BiH educators and U.S. project stakeholders collaborating within spaces of educational and socio-political precarity?

Through our analysis of survey data and arts-based artifacts, three themes emerged around the core concept of reflection:

a) The need and purpose of reflexive practice when navigating complexity in messy, uncertain times and contexts. We found we needed to ask about the what and where in reflection to grasp the why and how in reflexive practice.

b) The transformative power of (multimodal) dialogue where individual and collective experiences, values, and practices shape the meaning-making process in professional learning. Specifically, how the dialogic meaning-making aspects of drama functions as a methodology for reflection, connection and transformation for ourselves and our professional learning communities.

c) The productive tension found in grappling with our complex identities as educators, artists, collaborators, researchers, and change-makers working in and through diverse systems.

In her book *Art on My Mind*, hooks (1995) reminds us of the healing and transformative power of the arts: "If one could make people lose touch with their capacity to create, lose sight of their will and their power to make art, then the work of subjugation, of colonization is complete. Such work can be undone only by acts of concrete reclamation (p. xv). Viewed in this context, our drama-based professional learning partnerships become reclamation work, where the arts foster creativity and rupture barriers and power imbalances. Through these actions we find the divisions between each other blur as our investigations into pedagogy rely on the expertise, action, and reflection of all. We come to understand that imagination is central to our re-construction of new possibilities of hope through our collective making (Greene, 1995). We also acknowledge the limits of our ability to make change in BiH. We recognize that "should transformation occur, it [will be] a gradual, cumulative process, the result of learning and negotiation of others, a progressive act of self-creation" (Nicholson, 2014, p. 15).

Katie Dawson uses the arts to increase equity and access in education. She is an Associate Professor of Theatre at The University of Texas in Austin and heads the MFA graduate program in Drama/Theatre for Youth and Communities and the Drama for Schools professional learning program for K-16 educators.

Milica Jošić-Milinović is a PHD researcher at the English Department, University of Banja Luka (BiH), interested in ways that drama pedagogy increases student engagement and critical thinking in foreign language education, particularly Anglo-American literature courses that she has been teaching since 2010.

Alma Žero is a PhD researcher at the University of Ljubljana (Slovenia) who works with pre-service teachers in foreign language education at the University of Sarajevo (BiH). She is particularly interested in exploring how arts integration and drama-based strategies encourage inclusive policies and practices.

Elizabeth Blumenthal joined the United States Foreign Service in 2008 and has served in Poland, Croatia, Bosnia and Herzegovina, and Washington D.C. She is currently the deputy cultural attaché at the U.S. Embassy in Warsaw.