

CENTRAL SCHOOL OF SPEECH AND DRAMA

**Intercultural theatre approach in applied theatre
A multi-case study approach in Las Ranas and TYPT: 05**

By

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Abstract

Identity is to be different from other people but that self-definition is not recognized by others all the time. Globalization and the standardization of the diversity of culture in terms of a 'melting pot' is a cause for concern. This research aims to explore how intercultural theatre approaches can be used in applied theatre in the community, in a diversity of cultural settings by two case studies, Case study 1 - *Las Ranas* in *Spiral* and Case study 2 - *TYPT: 05* in *Talawa*. The research data was collected by four methods: participant and non-participant observation, semi-structured interview and questionnaire. The result will show that the participants responded positively during working with diverse cultures. There were no insurmountable obstacles or barriers between each participant with regard to cultural and language differences. While no one tradition can link all those differences, and an intercultural theatre approach could provide diverse cultures with a platform for developing an individual's potential. That fulfills the objective of applied theatre that it raises up the awareness, and empowers the participants. In conclusion, there is an interrelationship between an intercultural theatre approach and applied theatre.

Declaration on Plagiarism

I understand the School definition of plagiarism and declare that all sources drawn on have been formally acknowledged.

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Chapter One Introduction

A journey begins from East to West

A Chinese quote and personal experience

人 rén 離 lí 鄉 xiāng 賤 jiàn

a person devalues oneself as a result of leaving home country

I begin this chapter with a Chinese quote in order to frame for the reader, the significance of my cultural context, and to elaborate on my cultural identity as an overseas theatre practitioner studying applied theatre in a multicultural city. In Chinese, this quote means that a person devalues oneself as a result of leaving home country and moving away from one's origin. '賤jiàn' is interpreted variously in terms of a low position, morally low, ignoble and under privileged. It simply reflects that an identity could be 'constructed by the relationship to other groups with which we share membership' (Grady 2000:8). It is an example to illustrate how an identity 'is formed in the "interaction" between self and society' (Hall 1992:276). In London, encountering cultural difference has had apparently a profound impact on me as an overseas theatre practitioner from Hong Kong. From this perspective, I am concerned about how cultural identity has been shaped through location and travel (Bharucha 1993). It leads me to self-consciously contemplate my relationship with what I recognize as different or foreign (Grady 2000) in theatre project with diverse cultures, and also from the position of a Chinese living in the Western community.

Referring to the quote, my identity has been re-constructed since leaving Hong Kong which was a British colony for nearly 150 years and is often described as a multicultural city where East meets West. Although Western culture has influenced Hong Kong a lot, in fact, the psyche of inhabitants is firmly Chinese because 96 percent of its population

are Chinese (Wikipedia 2005a). This research is done in London, an English speaking and multicultural city that consists of diverse ethnic groups, including white (75%), Asian (10%), Black (10%), mixed race (4%) and Chinese (1%) (Wikipedia 2005b). It is a total different demographic situation from my home city. English language and cultural adaptation is one of my primary concerns on a daily basis. As a theatre practitioner, it is constantly a challenge for me to be studying and practicing in a native English speaking environment. Therefore, I tend to focus on my proficiency of my verbal communication as well as being in the state of self-consciousness. My spoken language always reveals my difference and represents who I am (Woodward 2002). On that account, as a researcher, I am concerned about my identity in this multicultural city as a non-native speaker and foreign theatre practitioner as well.

The demography of my class is multicultural. The 9 full-timers and part-timers including myself are from 8 different countries in the academic year of 2004/05. Currently, we have been exchanging our experiences and ideas from our applied theatre practice in the class. For instance, in the practicum¹ of *Mode of Practice*², a classmate from Sri Lanka shared the teaching in Tamil dancing movement as a theatre project for Tamil community in London. A Taiwanese classmate used a Chinese Fairy Tale, *Mulan*³, to facilitate a story telling workshop. A Greek classmate included a myth from Greece in his teaching of primary school students. Consequently, we shared and learned about other cultural contexts through the form of facilitating theatre activities. The exchange of cultural heritage occurs in this situation. It shows that verbal and non-verbal communication in theatre becomes a system of symbols in communicating the significance upon the experience of diverse cultures (Geertz 1973). Besides spoken

¹ Facilitating practice in the class

² An unit in the first term, it focuses on the praxis of facilitation, project design and leading, workshop skills and delivery (course handbook p.24)

³ An original Chinese story has been adapted in the Disney cartoon. It is about a girl dressed in disguise as a man, taking her father's place in joining the army during war time.

language, theatrical language also becomes a bridge in between each culture.

Two examples of interculturalism

Relatively speaking, sport is another handy and compatible form for integrating diverse cultures. Real Madrid, the world famous Spanish football team, consists of various outstanding football players from different cultural contexts. In 2005, the twenty one team members - including Raúl González Blanco, Ronaldo Luiz Nazario de Lima, Roberto Carlos Da Sliva, Zinedine Zidane, Michael Owen and David Beckham - are from eight different countries (Realmadrid.com 2005). Despite the differences of language and cultural contexts, they engage their talents and abilities through physical prowess in the game. In the stadium too, spectators also share their joy and passion in sport across cultural differences.

Besides sport, music is also a universal means of bringing diverse cultures together. On the 2nd of July, 2005, in London's Hype Park, 'more than a million people jammed Live 8 venues around the world as two billion watched the events of an extraordinary global show unfold on their television screens' during this half day long live concert (Thorpe & Doward 2005). As well as Hype Park, 8 more music concerts were organized in the other cities such as Paris, Tokyo and Philadelphia in order to bring people together from all over the world through musicality. The music event was instigated as a social activity to share the idea of 'Make Poverty History'.

The two above examples of intercultural events, illustrate that sport and music could be a system of symbols for people of different cultures to co-operate and communicate with each other coherently. Is theatre potentially to be a kind of 'universal language' among a diversity of culture?

Intention of this research

The advanced communication and transportation technologies advocate cultural exchange and unity at present. People are more accessible to different countries. Information is broadcast in audio and visual forms across the planet. It is difficult to find a pure culture which has not been influenced in social and economic terms by any other culture. Most countries are becoming increasingly multicultural. People cannot resist moving towards a 'melting pot' where boundaries between each culture are becoming blurred.

Starting from my self-identity in London, being a non-native speaking theatre practitioner, I realize that the importance of locating my working position in applied theatre alongside working for the Chinese community in Britain. Theatre is a way to integrate different cultures as well as having an essential effect in breaking down barriers in cultural and communication. It is a fact that people from different countries will have more opportunities to encounter and live in a situation of cultural diversity. This research is going to look at the creative possibilities of using intercultural theatre approach among the diverse cultures in applied theatre contexts.

Research question

This research question is 'How is an intercultural theatre approach instigated among the diversity of cultures in applied theatre contexts?' It is broken down into four questions as follows:

- What kind of cultural barriers and difficulties are presented in both case studies?
- How do participants contribute their cultural contexts in the process?
- What kind of effects do participants get after joining the projects?
- What is the efficacy of the work for the community?

Content of chapters

In this chapter, I domain and intention of this research is introduced.

In chapter two, Intercultural theatre approach and applied theatre, I will discuss the linkage between identity and culture. Language is a symbol in the norm for communication with each other. Through globalization, it influences the diversity of cultural. To explore the possibility of intercultural theatre is an approach for giving voice and platform to the diverse cultures in applied theatre.

In chapter three, Methodology, a multi-case studies approach using four data collection methods are introduced with explanation on how these methods apply in this research.

In chapter four and five, the background, discussions and findings of the two case studies - *Las Ranas* and *TYPT: 05*, will be shown respectively.

In chapter six, Conclusion, synthesis of the differences and similarities of two case studies are acknowledged as a result of examining the interrelationship between an intercultural theatre approach and applied theatre.

Chapter Two Intercultural theatre approach and applied theatre

Going in and out of the 'melting pot', from an identity to intercultural

Identity and culture

No man is an island, entire of itself; every man is a piece of the continent, a part of the main...

(Donne, J n.d. Meditation XVII)

Everyone has an identity and has a conceptual idea of who they are. In a biological and psychological sense, no individual is like the same. It is crucial to notify the inner core of the individual's existence. The establishment of identity should develop over a long time, through growing up, education, occupation, and influences of custom, religious and culture. An identity is constituted and reproduced around different relationships as well (Woodward 2002). Difference makes every individual unique.

Identity "behaves like a verb", which is an action of searching of an individual negotiating the position in the group. Our self-definition are constantly transforming in an interactive way by encountering the others (Grady 2000). For example we might say a person is a teacher because they work with students and located in the school. He/she obtains a husband or wife status at home regard to the relationship with the spouse. In site-specific terms an individual obtains various identities in relation to their location in different environments. Therefore, identity is being negotiated through the interactive process rather than being in a static state.

In sociological terms, Hall states that identity is formed 'in relation to 'significant others', who mediate to the subject the values, meanings and symbols – the culture – of the worlds he/she inhabited' (Hall 1992:275). It is a fact that people need to rely on the others in the interests of the social, emotional, biological and physical, so that they can

autonomously form a norm for living together in commonality. In this respect, identity and culture link together as an undividable concept and could not exist independently without each other (Brah 1996, Bauman 1996). Geertz defines culture

as a system of symbols by which man confers significance upon his own experience. Symbol systems, man-created, shared, conventional, ordered, and indeed learned, provide human beings with meaningful framework for orienting themselves to one another, to the world around them, and to themselves.

(Geertz 1973:250)

Moreover, Williams (1981, cites in Woodward 2002:77) states that culture is ‘the signifying system through which... a social order is communicated, reproduced, experienced and explored’. People share various common symbols in a signifying system in order to communicate or interact with each others within a culture. The common symbols are in terms of signifiers which bring meanings or interpretations of something else to someone. Those are comprehensively within the culture in forms of tangible formulations or abstractions from experience (Geertz 1973). Language is one of the symbols that the people use to signify things for communicating with the others.

Woodward states that

language has a key role in our interpretation of the world... Language is an important means of communication and in the construction of meaning about all aspects of experience.

(Woodward 2002:77)

People rely on language to communicate with the other and represent who they are as well. Fanon (1970, cites in Marland 1993:144) states that ‘speak a language means more than use a certain morphology and syntax; it means to support the whole weight of a culture and civilization’. Speaking a kind of language as well as represents a kind of culture. Cultural difference could be easily identified from the language of an individual who uses. Each language system is like representing a kind of signification and interpretation of the world. The usage of vocabulary, sentence structure, intonation,

pattern and expression are definitely different from one language system to another (De Certeau 1984). It is advisable to select one language, for instance, English as a common language, for the verbal-communication among the diverse cultural group in multilingual.

In Brook's production, *Mahabharata*, the non-native English speaking actors were required to perform in English that distracted their presence on stage and reduced their voice to accents or incomprehensible (Bharucha 1993). It was true that the actors put conscious effort into accentuating this kind of speech and neglected the articulation of physicality. Indeed, the performativity of the actors was bounded by the barrier of language. Lepage points out that 'speaking with an accent, or not, speaking in another language, or speaking in your own language is a costume you put on' (Hunt 1989:117). In the 'Big Wind' project, a collaboration work of several people, theatre practitioners from Asian countries and American theatre director showed that the people in the group became more influential and more powerful as a result of speaking fluent English among the others (Mok 1996). Multicultural and multilingual groups lost their voice as the result of lost of language.

In Singapore, a city in multiracial, the government enforced English as the national first language in order to degrade all ethnic minorities to the second language status after independence in 1965. To standardize the use of language is a form of uprooting, it could be a political, social and economic reason to unite and control the diverse cultures in order to form an entire new culture (Kuo 1996). Consequently, the identity will be redefined through the deprivation of language. Since then, language, as a media of communication has been used for division and as a means of oppression.

Carasso (1996:192) suggests that 'a real identity cannot exist without a dialogue'. It is importance diverse cultures can meet and create dialogues between each other. According to Geertz, a cultural system 'must have a minimal degree of coherence' (Geertz 1973:17). The positioning between each another in a community is vital in order to negotiate and adapt to all changes comfortably and to minimize conflicts among the groups.

Intercultural and globalization

Learn to be intercultural? More like: unlearn what is blocking us from returning to the intercultural. For as far back as we can look in human history peoples have been deeply, continuously, unashamedly intercultural.

(Schechner 1982:3)

Interculturalism is not something new that the diverse cultural groups encounter and exchange within a society (Wikipedia 2005c). It is difficult to find a pure culture which has not been influenced by the other cultures. Borrowing and being borrowed from are an interaction between two or more parties (Schechner 1982). People used to bring commodities and learn technologies which they did not have at home while traveling in other countries. Traveling begins from the search for better social, economic and political aspects of life. Whatever the compulsion of 'push' factors including threats of personal safety or the draw of 'pull' factors for the social, economic and political reasons, eventually, the movement from one place to another accompanies with exporting or importing cultural and social contexts. (Woodward 2002). Without doubt, one identity is negotiated in traveling between locations.

The Internet and advanced communication technologies break down the time frame and geographic barrier between districts. People overseas can easily and conveniently access up to date information of their homes. People at home can connect with others on ICQ

and MSN by using web language in front of the computer. Whether people meet each other or not, this kind of communication happens currently. Spectators can watch international TV programmes and films in foreign language. Translation in forms of subtitle or dubbing solves the barrier of language. This kind of virtual and media 'Tourism' provides the people with more opportunities to be the 'tourist' or 'traveler' without moving geographically from their own place (Schechner 2002). The boundaries between cultures are becoming blurred.

In interculturalism, different cultures try to come out from their boxes in order to hybridize and merge with the other intentionally. Cultural exchange takes place in the multiple ways and other than in physical and virtual encounters (Friedman 1994). Schechner states that 'as systems of communication and transportation – information systems actually – grow more flexible, people will be able to adopt 'culture of choice' in addition to their cultures of birth' (Schechner 1982:4). It is necessary to study interculturalism along with globalization 'because it arises as responses to and in some cases as protests against an increasingly integrated world' (Schechner 2002:226). To define globalization, Stiglitz states that

it is the closer integration of the countries and peoples of the world which has been brought about by the enormous reduction of costs of transportation and communication, and the breaking down of artificial barriers to the flows of goods, services, capital, knowledge, and people across borders.

(Stiglitz 2002: 9)

Ideally, it aims to form one state among the nations without cultural barriers (Osborne 1996). The main purpose is to standardize the differences and create the identical of thought and language rather than merging the differences through negotiation. For instance, MacDonald's, a worldwide chain restaurant, attempts to produce the sameness to the style of consumption and corporation across the globe under one brand name (McGrew 1992). It implies that the negative effect of globalization is to standardize the

individuals into a mass generalization in order to increasing productivity (Stiglitz 2002). For a long time one kind of culture could dominate in the world market in amongst diversity. In these circumstances, Adams and Goldard argue that

the market and the public authorities are not doing is promoting those elements of culture that will neither make corporations rich nor glorify the heritage of a ruling class: the art and performance of poor people, of isolated communities, of minority languages.

(Adams and Goldard 2004:261)

Many argue that globalization is another version of imperialism as a result of exploitation and unfair trade between developed and developing countries, the majority and the minority (Friedman 1994:195). Despite of that, it also profoundly influences on social, cultural and political terms. However, diverse cultures are increasingly interdependent. Globalization is still a trend to unify the ‘cultural difference at the level of behaviours, spoken language, foods, clothes, lifestyles, artistic works, and so no’ (Schechner 2002:226). Diversity of cultures is being processed into one as a result of the ‘melting pot’ effect.

In writing against the standardization of commercial culture under the pulling force of globalization, Fabian asks ‘can theatricality (performativeness in communication, skills of representation, invention of forms of presentation, actual performances) be a means to achieve the aim of better intercultural relations?’ (Fabian 2004:179). As a theatre practitioner, it is vital to respond and show the concern of the cultural development in the community and individuals (Adams & Goldard 2002). On that account, it is crucial to think what kind of approach could be appropriated in this subject. In the following sections, I will discuss the concept of intercultural theatre approach how could be linked with the objective of applied theatre for responding the ‘melting pot’ effect.

Intercultural theatre approach and applied theatre

The more globalised the world becomes, the more unable we are to communicate across the borders. But at the same time, performance artists have become extremely savvy linguistic alchemists. We understand the importance of cultural context and translation in the shaping of a message, and we know that art does not necessarily translate to different contexts and audiences in the way the art world wishes us to believe.

(Gomez-Pena & Wolford 2003:92)

Definition of intercultural theatre

The approach of intercultural theatre is to emphasize on the integration or the disjunction of the diverse cultures within a society in forms of theatre (Lo & Gilbert 2002, Schechner 2002). Indeed, in Western theatre, it is significant that Brecht was influenced by the Peking Opera, Mnouchkine, Schechner and Brook by Asian and African Theatre and many present British theatre companies are also inspired by non-European traditions (Brahmachari 1998). Their theatre work across one tradition to the others, especially West meets East and the form of cross-cultural theatre has been created within the multicultural group of theatre practitioners (Lo and Gilbert 2002). Schechner states that 'people from different cultures cannot only work together successfully but can harmonize different aesthetic, social, and belief systems, creating fusions or hybrids that are whole and unified' (Schechner 2002:251). On that account, theatre is a kind of platform for the people across the world to communicate with each other in order to create a hybrid theatre work and new cultural contexts together.

Fischer-Lichte (1996) states that

Peter Brook is working towards a theatre of the future in which the individual elements, though they may derive from different traditions and cultures, can function, be understood and assigned meaning as theatrical elements in any chosen culture. This conscious and productive encounter with foreign theatre cultures must lead... towards the development of a 'universal language of theatre'.

(Fischer-Lichte 1996:33)

In addition, according to Parsons, intercultural theatre could be a system of beliefs that

[it] is oriented to the evaluative integration of the collectivity, by interpretation of the empirical nature of the collectivity and of the situation in which it is placed, the processes by which it developed to its given state, the goals to which its members are collectivity oriented, and their relation to the future course of events.

(Parsons 1951, cites in Geertz 1973:251)

Finding a common ground between the different cultures is a way of approach in hybridization in order to establish a belief system. There is not only one theatre form or tradition that dominates the others throughout the hybridizing process (Bharucha 2002). Martin states that intercultural theatre 'is not one style, not one thing; it is an ongoing process of meeting, cross-pollinating and producing new and relevant work for its surrounding' (Martin 2004:4). In Theatre Anthropology, Barba (1982) asserts that a recurrent principle exist in between the different traditions in spite of the stylistic forms are from different places and times. Furthermore, to elaborate Decroux's idea of the resemble the principle of art, Barba states theatres resemble each other through their principles rather than through their performances (Barba 1982). Figueroa also states that

cultures can interact, change and adapt without losing their identities. Interaction between different cultures, as between different personalities, is most rewarding where they are all secure in themselves as well as open to others.

(Figueroa 1993:27)

On that account, intercultural theatre is to focus on how can create a common ground between diverse cultures.

Theatre as a transformative agent

Theatre is a platform for the people to share their voice and to understand their thoughts regardless to cultural diversity. Individual thinking and opinion is not oppressed by the others in order to be expressed through the language of theatre (Boal 1996). It

encourages the conversations and dialogues made between individuals. Rodd (1988, cited in Taylor 2003: xix) states that ‘the theatre allows us to converse with our souls – to passionately pursue and discover ways of living with ourselves and others’. Furthermore, Legarda (2002:337), the artistic director of PETA⁴, believes that ‘theatre is a mirror of society’ for reflecting the social realities and looking forward to social change. Theatre is applied to become a transformative agent by using various forms of participation in drama and theatre and other performance practices. Adams and Goldbard states that

use the power of [theatre] to address questions of identity, autonomy and culture, ensuring that development efforts help rather than harm local capability and resilience.

(Adams & Goldbard 2002:369)

Moreover, applied theatre puts emphasis on those transformative principles ‘to raise awareness on a particular issue, to teach a particular concept, to interrogate human actions, to prevent life-threatening behaviour, to heal fractured identity and to change states of oppression’ (Taylor 2003:1).

Definition of applied theatre

There are various definitions of applied theatre. In general, it is defined under two aspects. The ‘applied’ aspect is concerned with ‘practices that make a difference to people’ and the ‘theatre’ considers ‘the craft and dynamics of theatre as a medium’ (CSSD 2004:5). Simply, ‘people’, in here refers to participants or clients who are the subject of theatre practitioner works with in the practice. ‘Difference’ means the states before and after participants going through the theatrical process. ‘Theatre’, in here, it does not limit in the physical space for performance or the arts that demonstrate the skills of trained human beings in physical presences (Carlson 2004). On top of that, it is the use of dramatic construction and theatre form that involves the engagement of

⁴ Philippines Education Theatre Association

physicality, psyche, emotion and knowledge of the participants for achieving the specific purposes (Ackroyd 2000). Undoubtedly, applied theatre is also a kind of theatre that involves creative and artistic craft. The Centre for Applied Theatre Research states that ‘the use of theatre in a non-traditional way to bring about changes in human behavior, usually in some direct manner’ (Griffith University 2005). The participants are allowed to open up themselves and obtain the new challenges in order to reflect on the issues what they are encountering and the society where they are living. In the following section, I have made some suggestions on using intercultural theatre approach in applied theatre contexts will be made according to the practical experiences of the intercultural theatre company in London.

Intercultural theatre approach in applied theatre

The demographic characteristic of London enhances the practice of intercultural theatre companies, for instance, Pan Centre⁵, Border Crossings⁶ and Talawa Theatre Company⁷ (thereafter Talawa) to explore the performing style and artistic outcome by integrating different traditions as well as implementing arts for social change in the community setting. Their works bring ethnic minorities to encounter mainstream theatre audience and the local community. Ben Thomas, the acting artistic director of Talawa, mentions that the company obtains an important position to represent the identity of black people in the theatre setting and community. Over the years, the company has developed as an arts organization that strengthens confidence in the diversity of the British theatre. The company attempts to dismiss the cultural differences and show the commonality

⁵ Pan Centre is an intercultural arts organization based in Camden and is dedicated to the exploration of cultural diversity through the arts and how the arts can implement and inspire social change.

⁶ Border Crossings is to explore a new dimension on an inter-disciplinary arts form, to open up the possibility of creating an organic theatre form but not to stick on the side. The company is based in London.

⁷ Talawa is the longest established Black Theatre Company in the UK and it aims to use black culture and experience to enrich British theatre.

inclusively. The effect is not only on the participants in the performance or project, it also challenges the audience and the community to think about their own reality or preconception of the other cultures as well (Appendix 1).

Michael Walling, the artistic director of Border Crossings, suggests that

the role of theatre in helping us to redefine ourselves in global terms... it would be very important to the artist from different cultures should talk to each other and work together. Because the world is changing so fast and a lot of work was going on, was not being thought about. As a result, some really unpleasant conflicts were arising... and more dialogue can be encouraged in the theatre.

(Appendix 2)

Walling's comment represents the identification with cultural diversity. It also creates a 'baseline belief in an idealized utopian view of democracy in which no citizen oppresses another' (Grady 2000:13). Walling states that in intercultural theatre approach, the theatre practitioner 'is positively to allow things to be said and to be thought without restriction in a global culture' (Appendix 2). Pavis asserts that intercultural theatre aims to create 'hybrid forms drawing upon a more or less conscious and voluntary mixing of performance traditions traceable to distinct cultural areas' (Pavis 1996:8). It should be focused on the autonomy and empowerment of the diversity of cultural (Chin 1991). Jantjes also asserts that to achieve the reflection of the diversity of cultural, it is necessary to 'place alongside one another to construct through their diverse autonomies a new non-hierarchical superstructure of cultural practice' (Jantjes 1989, cited in Semple 1993:89). In fact, it is not worth transplanting one alien tradition to another or to plunder others without interest in merging with belief systems. On that account, the research and interrogation of the community is vital before doing a project with diversity of cultures.

John Martin, the artistic director of Pan Centre, suggests that it is vital to do the theatre

for development through observing and studying others in order to understand sensitively of other people's culture. Participating post-Tsunami relieving project in Sri Lanka, Martins emphasizes that cultural sensitivity determines what they should contribute to the community as a foreigner to the local culture. They try to absorb and merge with the local culture with their own work after researching the group rather than imposing a kind of form or tradition that is not from the community (Appendix 3). It is important to negotiate and search for the contextualized common language and aspects between the difference traditions, regardless to verbal, non-verbal communication, theatrical language and tradition of artistry.

To use intercultural theatre approach to promote in a cultural diversity it is crucial to avoid ethnic colonization, and imperializing 'help' (Bharucha 1993, Grady 2000). Stereotype and preconception of different cultures must definitely be handled carefully throughout the process. Finally, in celebrating the diversity and difference of interculturalism, one must be aware of not asserting the 'cultural tourism' in forms of picking up the pieces of exotica to decorate and collage the theatre practice (Bharucha 1993, Brahmachri 1998). Otherwise, the intentions of our approach will be subverted.

Conclusion

The above concepts and ideas provide a foundation of this research. Identity is to be differentiated from the others and self-definition is not the same at all time. Especially, we should be concerned with globalization and the standardization of the diversity of cultural. This research directs us to explore these issues on how can intercultural theatre approaches can be used in applied theatre in a diversity of cultural settings. The following chapter explains how a Case Study methodology and other data collection methods are used to collect the information that forms the basis of this research.

Chapter Three Methodology

Finding the route

Qualitative research and case study

Qualitative research is a research approach suitable for the nature of the arts. This is because it takes account of the differing psychologies, point of views and experiences of individuals. Investigations can be made into vertical depth rather than horizontal width of the field (Somers 1996). It focuses on taking part in a search for ‘meaning’, ‘seeing what’s there’, describing what has been found and sometimes generating hypotheses from it.

Qualitative research is concerned with process rather than simply with outcomes or products (Bogdam and Biklen 2003). In fact, it is difficult to justify the work of applied theatre and its transformatory capacities by standard testing, measurement and statistical analysis (Taylor 1996). This will present a realistic picture to readers concerning the interaction of situations and theories (Cohen, Manion & Morrison 2000). On that account, this research is based on case study methodology.

Case study methodology is the scrutiny of a particular example which may include a specific situation, event, subject or innovation (Bogdam & Biklen 2003). It can be conducted in different kinds of situations, events, groups and individuals in order to expose their development, characteristics, desires and worth. Case study approach shows how or why something happens and operates in a particular setting or real situation without any controls (Gray 2004). Therefore, it focuses on exploring particular situations or events as a more in-depth study rather than in broad terms.

Multi-case study approach

This research involves a multi-case study approach. Two different companies and settings, Case study 1 - *Las Ranas* in *Spiral* and Case study 2 - *TYPT: 05* in *Talawa* are chosen. The detail backgrounds of the projects will be shown in the next chapters. It is beneficial to collect the additional data from different cases to reveal the truth in considerable depth (Bogdam & Biklen 2003). To enrich this research, it provides an alternative perspective of intercultural performance taking place in different combinations of people, environments and over different durations. Finally, I could improve my fieldwork and research skills in the second case by gaining the experience in the first case.

Data collection methods

This research is limited by time and resources and is on a relatively small scale. Data collection methods should be simple in order to be effective. All the data should be collected within the time frame because the participants will be difficult to engage after completion of the projects. Both projects are working towards a performance as an outcome; and the collection technique should minimize the disturbance to the creative process. In addition, the methods should overcome the language difference in multicultural environments. With the above considerations, participant and non-participant observation, semi-structured interview and questionnaire are selected for collecting data.

Pilot Work

To ensure the effectiveness and practical issues of those methods, I carried out pilot work before this research. Non-participant observation was tried out in the placement unit⁸ and I had the experience of participant observation in the context of my case study⁹ as part of theatre with vulnerable group unit¹⁰. The questions in semi-structured interview were tried by my friends and theatre practitioners. The questionnaire sample was sent to my classmates, colleagues and theatre practitioners, in order to uncover any statements and questions that were not composed satisfactorily (Likert 1967). Amendments were made after receiving the comments and suggestions from the respondents.

The following sections are to illustrate four data collection methods how they were implemented in this research.

Observation

Cooper, Lewis and Urquhart (2005) state that researchers can get better understanding of particular settings or behaviors by observation. This is because the observer can explore the interactions or behaviors directly in the setting (Simpson & Tuson 2003). Moreover, observation can help a researcher to discover things which may not obtain in the interview or may be the unintentionally miss when listening to their interviewees (Cohen et al. 2000). Participant observation and non-participant observation are used in this research.

⁸ Working alongside a professional host as a practice (course handbook p. 43)

⁹ A case study of Border Crossings, an intercultural theatre company in London

¹⁰ A study unit explores specific areas of practice such as transformative, therapeutic, rehabilitative and educative tools where drama and theatre are used to facilitate change, empowerment and development (course handbook p.34).

Participant observation

Participant observation means that the researchers hide their identity in order to involve themselves in the activities they have designed, in order to observe (Cohen et al. 2000). Participating the activities in *Las Ranas* allowed me to experience the activities directly instead of perceiving from a detached stance. The whole transformation and development of the group could be observed thoroughly from the beginning till the end of the project. Cohen et al. (2000) state that participant observation is taking a role in the group to record what is happening whilst the activity is being implemented. I made field notes and write journals regularly to record these observations. However, there was always the possibility of being limited by subjectivity in this observation. The other two data collection methods reflected the findings from a more objective point of view. Because the group lived together during the time, I only focused on observing the happenings in the scheduled sessions.

Non-participant observation

Non-participant observation is good for an observer who wants to observe some situations or behaviour under natural setting. It also avoids any disturbance to the participants (Moorhouse Black 2005). In *TYPT: 05*, I kept a distance from the participants in order to be apart from those activities. I scheduled 6 observation sessions in different time slots in order to observe the development of the work. I tried to be ‘a fly-on-the-wall’ staying steady in a corner (Fig 3.1) of the room where I could observe how the group behaved and listen to what they said without causing them any distraction (Simpson & Tuson 1995).

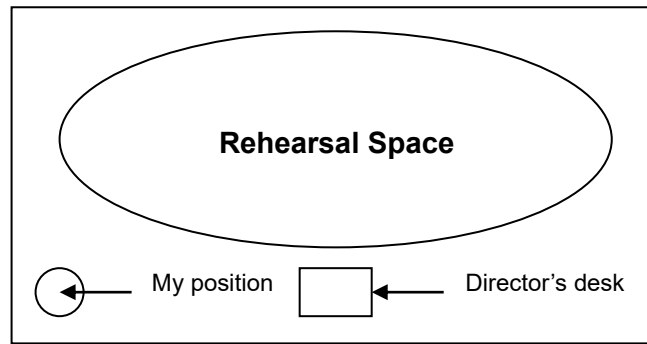


Fig. 3.1 The position of the observer

Interview

The purposes of interview are to evaluate a specific respect, to gather data, to test and to develop hypotheses (Cohen et al 2000). A semi-structured interview approach which ‘involves a series of open-ended questions based on the topic areas the researcher wants to cover’ (Mathers, Fox & Hunn 1998:2) is used in both case studies. Stake (1995:64) states that ‘interview is the main road to multiple realities’ because it allows different views or opinions of the case. I used this in order to enrich the data collected from observation.

All the interviews took place immediately after completing or just prior to completing the projects. On one hand, this arrangement helped me to formulate follow-up questions based on my observations. On the other hand, the participants could solidify their thoughts and experiences at the end of the process that they have gone through. To balance the ethnicity, I select a random variety of interviewees (Fig 3.2 & Fig 3.3).

Las Ranas			
Interviewee	Ethnic	Gender	Fictional Name
1	Spanish	Female	Rose
2	Chinese	Male	Cheung
3	Chinese	Male	Ying
4	Irish	Male	Paul

Fig 3.2 The list of interviewee in *Las Ranas*

TYPT: 05			
Interviewee	Ethnic	Gender	Fictional Name
1	Nigerian	Male	Bobby
2	Mixed Race	Male	York
3	African-Caribbean	Female	Lilly
4	Nigerian	Female	Sammy
5	Latin American	Male	Raymond
6	Black	Male	Philip
7	Mixed Race	Female	Carter (Education Associate)
8	Turkish	Male	Morrison (Director)

Fig 3.3 The list of interviewee in *TYPT: 05*

The research question was broken down into several questions for interrogating in depth from different dimensions (Appendix 4). To be systematic and consistent, each interview was in within 15 minutes. The interview time with the director and education associate was relatively longer in order to collect detailed information about the project. All interviews were recorded. For reasons of clarity and precision, some wordings of the questions in *TYPT: 05* were modified after the interview in *Las Ranas*. Two interviews in *Las Ranas* were in Chinese. It was much more comfortable for the interviewees to express in their mother tongue. Furthermore, to collect the feedback of the audience after seeing the performance, in *Las Ranas*, I selected 6 audience members to interview.

The data reflected the efficacy of the work in the community. The interviews were conducted in Spanish and translated in English. All the findings are presented in English.

Questionnaire

The questionnaire is formatted in a common sequence to commence with factual questions, moving to closed questions and ending with open-ended questions. (Cohen et al 2000). The Likert scale is used for collecting all specific responses. ‘An attitude statement is a single sentence that expresses a point of view, a belief, a preference, a judgment, an emotional feeling, a position for or against something’ (Oppenheim 1992:174). The demographic information is very useful supportive data to final analysis of the findings. To minimize the bias of the scores, the open-ended questions provide the respondents space to respond freely. (Cohen et al 2000). It aims for the high reliability and validity in the measurement of attitude. For consistency all questions are in English, some respondents in *Las Ranas* need assistance in translation. The questions for *TYPT: 05* were slightly rephrased and adapted after finishing the first case (Appendix 5).

Ethical issue

It is necessary to explain the contents, aims and kinds of data collection methods used in the research to the directors and education associate. Verbal consent and approval was obtained in advance. The participants were informed that the observation would take place throughout the process. All interviews were recorded with the permission of interviewees. All collected data would be used for this research only. In the report, anonymity was used with the exception of the education associate and director in *TYPT: 05* and the director in *Las Ranas*.

Chapter Four Case Study 1 – *Las Ranas*

A journey of exploration of culture diversity in a foreign place

***Las Ranas* – Cultural diversity in a community**

Las Ranas (Appendix 6) was a theatre project of *Spiral* (Appendix 7), a theatre company in La Rioja, Spain. Chris Baldwin (British born theatre practitioner), artistic director, invited theatre practitioners as well as performers (thereafter participants) including myself from diverse cultural contexts to experiment in devising a performance for the local community. Baldwin chose an old comedy of a Greek play, ‘The Frogs’, which was written by Aristophanes and devised it in a contemporary version in order to resonate the situation of the village, Inestrillas where the group performed.

In this case study, there were 12 participant observation sessions and 4 interviews of the participants (Appendix 8). The 9 questionnaires were completed and returned by the respondents. The detailed findings and discussions will be shown in the following sections.

Negotiation of identity

I begin this section with two incidents in my journey to Inestrillas that highlight the issue of identity in this research topic. The journey of *Las Ranas* started on the 18th of July, 2005 (Appendix 9). As a researcher and a participant, I met Paul (an Irish participant) coincidence in a London airport. He identified me because Baldwin mentioned that a Singaporean would join in this project. In fact, it was difficult for the Westerner to distinguish differences between people from East Asian countries according to the face and outlook. Moreover, in the immigration counter, the officer recognized my Hong Kong SAR passport as a Chinese passport by mistake. He did not

allow me to enter because he presumed that I needed a visa with my ‘Chinese’ passport. We could not understand each other because he could not speak English and I could not speak Spanish. After clarification, he realized that he had made a mistake and allowed me to pass. Theoretically, it is apparent that my identity is negotiated from the understanding of the cultural through the perspective of the others.

Verbal and non-verbal communication in regard to language difference

The participants were from different countries. The 10 participants including myself spoke 4 different native languages. Only 2 participants were English native speakers (Fig. 4.1). Some participants were bilingual or trilingual speakers. Nevertheless, English was the common language in verbal communication among the group. In addition, the group also relied on translation in English, Spanish and Chinese in the process.

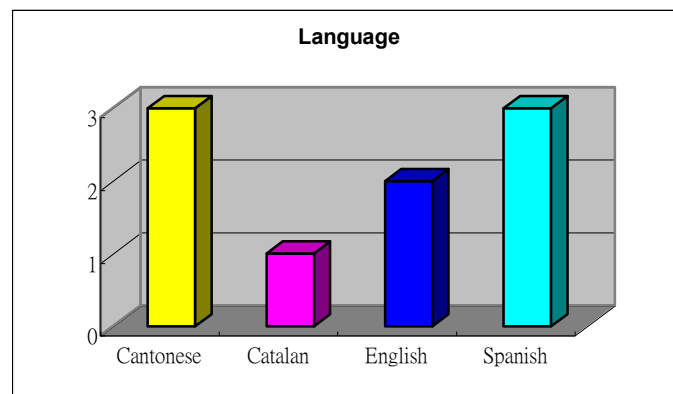


Fig. 4.1 Native language of *Las Ranas*

Overall, only 1 respondent thought that language was a kind of difficulty. Cheung (Interviewee 2) stated that ‘if we cannot communicate with another via our mother tongue, then we need time to digest what another is talking about... misunderstanding always occurs’. On the contrary, Rose and Ying (Interviewee 1 and 3) mentioned that language was not a barrier in communication in this project. In the process, the bilingual

speakers were willing to translate for the others. Eventually, all announcements and directions were in English and Spanish to ensure every participant could follow what was going on. All the participants could perform in their mother tongue, except for two participants who were willing to use their little bit of Spanish to perform with assistant. Because of the multicultural context, the performance was in Spanish, English, Portuguese and Cantonese according to the language of the participants could speak. Baldwin considered there might be a language barrier for the audience, so he cast a Spanish actress to act one of the main characters in order to engage the audience in the performance.

Even though, spoken language was not the main difficulty in communication among the group, choosing the language for verbal communication was controversial in some situations. In play reading session, Baldwin, Paul and myself read an English version of the play to find playable actions (Appendix 10). The group discussed the possible playable actions beat by beat. I was not strong at play reading in English. Baldwin arranged Paul and himself to read the major characters and I was responsible for the minor parts. In general, my reading was not expressive at all. I could not properly read some of the words and did not understand all the lines and native jokes in English. Due to the cultural background, the two native English speakers dominated the discussion. Occasionally, my suggestions seemed to be neglected in the discussion when I could not express the ideas clearly in English. Although this situation was not created intentionally by two of them, I was consciously uncomfortable.

However, when Connie (a Spanish person, non-English-native speaker) joined in the other play reading session, the opportunity for expression became more balanced for every participant. In the second stage of the project, the group was in multilingual.

Normally, those of the same ethnicity communicated in their native language during discussion and rehearsal. In fact, no one language could dominate all the discussions. In Session 7, Cheung, Siu and myself (three Chinese participants) and Connie rehearsed an improvisation in percussion. To start with a simple rhythm, everyone attempted to create a rhythmic pattern of ‘frog’s song’ by using music instruments. By listening and reacting of each other, the participants were satisfied with a harmonious pattern created at the end. Consequently, body language and non-verbal communication were engaged in the conversation and devising process.

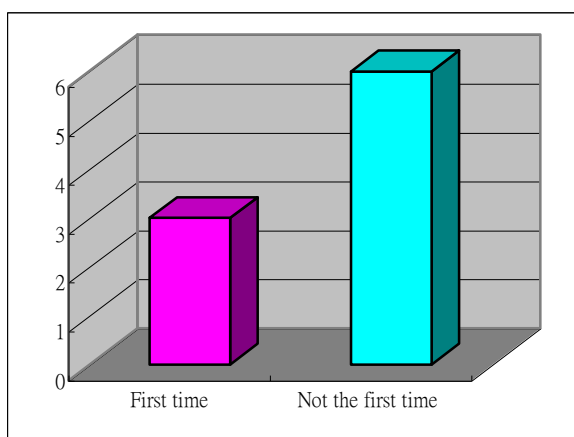


Fig. 4.2 Theatrical experience in cultural diversity

Figure 4.2 shows more than a half of participants have previous experience in cultural diversity projects. This helped the participants unite with a professional attitude to overcome any difficulties in terms of language problems and cultural differences occurring in the process. Cheung emphasized that communication in theatre work did not only rely on spoken language. Undoubtedly, the openness and acceptance of the participants were essential factors in the communication.

Problem of merging

One respondent stated that ‘sometimes I felt I have to work harder to understand and agree with different cultural points of view’. In Session 9 and 10, the Chinese composed a Cantonese rhyme of ‘frog’s song’ for the chorus scene. The rhythmic pattern was in five syllables including one break.

1 2 1 2 1 2 1 2 1 2 1 2
咪當我哋係，一班井底蛙，
食飽無嘢做，成日哇哇哇。

In Chinese, this style of rhyme is called 數白欖 (*sou bak lam*). It is a style of story telling that the end of each sentence should be rhymed. Performers improvise the rhyme freely within the above counting pattern. However, Bono (an Indian musician) attempted to put a pattern of African drumming (which was in six irregular counts in a bar) on top of the Chinese rhyme in a rehearsal with the group.

1 2 3 4 5 6
Heavy, light, Heavy, light, Quick, Quick

During the session, it was still not coherent even though the group kept working hard on attempting to rhyme with the drum beat. The group felt that the beat did not fit in as well as distracting the freedom of rhyming. Cheung, Siu and myself suggested that we rhyme without the drum beat, but Bono insisted that the drumming could support the rhyme. Some tension occurred between two parties regard to the different concepts of rhythmic work. Finally, Baldwin decided the group should rhyme without the drum beat as it was better to show the significance of the rhyming. In fact, the group was free to perform the rhyme without any boundary from the outside. It was challenging to imagine how the other intervention to a tradition could merge in an appropriate way. However, this kind of clash and tension also created the opportunity for the group to experience the difficulties of integration and negotiation. It helped the group to

understand each other more through this kind of dialogues rather than working in one-way communication.

Space and time for exploration

Time

Las Ranas was a week-long project in two stages. In fact, the seven participants only joined in the second stage. 4 respondents agreed that the duration was too short, so that the group did not have enough time to get to know each other well. Therefore, they expected a longer duration for building up and developing an in-depth relationship.

Cheung realized that because of the limitation of time, the participants had to decide what they should do or should not do without insisting on one idea and opinion. On the contrary, the rush and fast pacing was an advantage for eliminating lots of possibilities of arguments in order to create more opportunity on compromise. Besides working time, all the participants lived together. Obviously, this enhanced the communication and interaction between each other, even though, the period of time was short.

Space

Despite the issue of time, the platform in terms of space of creative explorations, opportunity of listening and expressing and integrating the activity was also essential in the collaboration. In Session 1, as a participant, I did physical warm up at the terrace of the house where we stayed. A cross-over work began when Paul elaborated my movement from his observation. He suggested to me that I could stretch out a little bit and modify my movements in a balancing action according to my original stretching pose (Appendix 11).

Baldwin elaborated this incident from his understanding and belief in devising intercultural performance. He stated that self could be interpreted as an individual self and an entity self, a person or a group of people. An individual intends to improve or achieve what s/he wants to be in order to acquire a new skill necessarily. It is an auto-didactic process that s/he wants to be in order to acquire a necessary new skill. It is a holistic process that s/he learns the new knowledge or skill from others and transforms the self. This holistic process is taking place within an individual self. An interaction occurs between the self and the others, and organically, the final transformation is still in relation to what and how the individual does. Cheung emphasized that

...if an individual involves oneself in the creation process, then his/her cultural contribution such as body, social value and intention will come along with organically...staying with the other cultural contexts, your own culture will stand out from the others. The difference makes different.

The 4 interviewees also agreed that there were spaces for exploring the cultural aspects within one and another culture. Ying, from Macau, definitely revealed his cultural identity of colonialism through spoken language.

I 'vomited' my language in the performance, because I learned Portuguese in Macau. In fact, it was very similar to Spanish and I tried to blend two languages together and threw it out without fully digestion. I was uncomfortable to do this but it was truly my state.

Ying

As a theatre project in cultural diversity, it was important to find out how the group could exchange and share their cultural contexts. First of all, the ethnic background should be noticed. In Figure 4.3, all the participants were from 4 different ethnic groups.

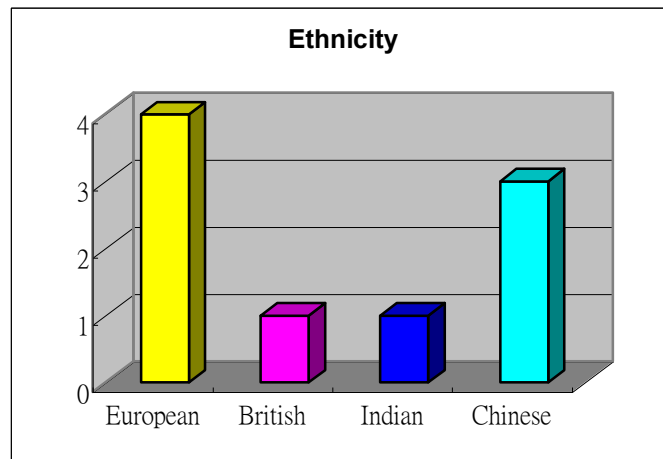


Fig. 4.3 Ethnicity of *Las Ranas*

The project was implemented in Spain but the participants were not required to learn and imitate anything connected to the Spanish tradition. As a director, Baldwin did not ask the participants to teach their traditions to the others or impose one kind of tradition in order to bridge our diversity together. Cheung also thought that ‘it is not necessary to impose a ‘form’ from one tradition to show that this is a cultural exchange’. However, the participants were still able to encounter the different ways of thinking and working styles with regard to cultural contexts.

In this approach, one could avoid the cultural tourism and collage that can come from the participants merging their traditions with the others in order to create a new style of performance. Moreover, it is arguable to say how we can show what is tradition and authentic within one culture. Indeed, people from the same cultural background also have various interpretations and experiences. Their interpretation of one tradition is probably not the same as anyone else. For the reason it was worth just focusing on the abilities of each individual instead of exploring their cultural tradition. To avoid the stereotype of one culture, the learning process advocated that different cultures should know more about each other. The group obtained spaces to share and cross-over their work in an organic way.

The key person

In this kind of intercultural activity, the initiator of the project was responsible for the coherence of the group. Cheung and Ying also agreed that, Baldwin's directions and selections of the individuals' work were definitely influential to the collaboration. Apparently, the ethnic and cultural background was essential factors influencing his attitude in working with diverse cultures. He is a typical middle class British white man. However, he is also experiencing a kind of diaspora identity in order to speak in his second language and adapt himself living in another culture. Obtaining a nickname of 'British boy' from the community, somehow, he is also negotiating his identity as well. So doing, he establishes his point of view and belief on working with the diverse cultures from those experiences.

Ying thought that Baldwin knew each of them and allocated the appropriated work for individuals in regard to their abilities. Referring to the space provided, Baldwin did not impose the participants to unite in any specific theatre form or tradition throughout the process. He selected the elements from the work and provided direction for development after every presentation. In fact, he defined the performance as a popular theatre. 'Popular refers to the attempt to work with the forms and contents of the specific cultural context in which the process is situated' (Prentki & Selman 2000:8). To become accessible and readable for the audience, the performance involved various dramatic elements, such as comedy, big emotion, clowning, music, physical movement, mime and interaction with audience.

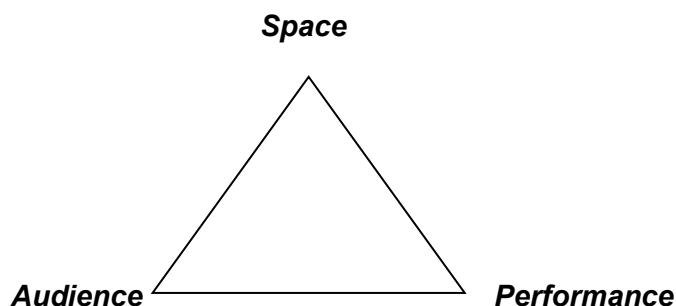


Fig. 4.4 Three cornered director's hat

Cheung stated that Baldwin reminded the group to observe the people living there, and this gave him a strong sense of his concern on serving the community. In addition, Baldwin kept referring to the importance of the relationship of the three cornered director's hat (Fig.4.4). He explained that performance was about the subject, theme and message or story what performers intend to share with the audience (Appendix 11).

Efficacy of the community

The 4 respondents defined this project as a kind of community theatre. Cheung explained whether the audience or the community or the community had or not participated in artistic creation previously. The participants indeed also contributed to the alternative social activity for the community. The villagers were to voluntarily contribute their time and effort on watering, gardening, promotion and electricity work for preparation of the performance. It was an interactive relationship between the community and the participants. Four audience members expressed the feelings and opinions after watching the performance.

I enjoyed they used the words and topic which were from this valley and those made the play really interesting. Because we could recognize our culture, concerns and ways of living.

Audience 1

They were very clever to use our words and expressions with humour because some of them (the performers) live here and know us very well.

Audience 3

...they caught the audiences' attention very well by using concepts, words and ways of living from this valley...we got involve in it.

Audience 4

They transformed theatre in a mirror for the audience. We heard everything we say everyday in the performance which was treated with care and respect by Spiral.

Audience 6

Although the interview just collected the feedback from a small amount of the audience. It simply reflected that the performance could address the issue and concern of the community. Referring to Audience 6, the objective of applied theatre could simply achieve here as the performance could reflect the situation of the community. In regard to the cultural diversity, Audience 2 was impressed that the first time she saw such different people to do something together in the village. Therefore, she enjoyed it very much.

Effects after the project in cultural diversity

Ying realized that working with one community in terms of culture was not about bringing something from the outside world. It was essential to live and know clearly what the needs of the community are before going to work with it. Rose, Cheung and Paul thought that it was a remarkable experience to work with different cultures. Four participants strongly agreed that this project could enhance their work from the aspect of cultural diversity and positively change their perspective of the other cultures. The participants were probably willing to work with the group of people from different cultures in the future.

Conclusion

This group obtained a positive effect after working with diverse cultures. There were no insurmountable obstacles or barriers between each participant with regard to cultural and language differences. The participants could solve the language barrier via translation and non-verbal communication in terms of theatre language. It was controversial to impose one tradition for integration of the differences. Somehow, each participant could benefit from the conflict and tension created between the collaboration with the others with regard to misunderstanding, perception and stereotype. This enhanced the dialogues between each others. Baldwin encouraged the individuals to input their special skills by providing spaces and opportunities in the process. As a form of theatre for the community, a style of popular theatre was imposed in this project that was readable and accessible to the audience. It could be a valuable beginning for the community to reflect on social and cultural issues which were aroused from the performance.

Chapter Five Case Study 2 – *TYPT: 05*

Finding a common ground for diverse cultures located in one place

***TYPT: 05* – Youth theatre with diversity of cultural**

TYPT: 05 (Appendix 12) was a youth theatre project of *Talawa* (Appendix 13). Since 1996, this project has been recruiting young people aged 16-23 during every summer. This year was the 10th annual summer production of *TYPT*. Because of the company background, during the early years, the project was more in favour of expressing the history and heritage of Afro-Caribbean people as well as exploring the black issue for young black people. Owing to influences of mixed culture on identity in London, in recent years, the direction of expression has been developing towards getting the young people to present themselves as they are now rather than attaching with the historical black history.

In this case, there were 6 non-participant observation sessions and 6 interviews of the participants. In addition, the director and education associate were interviewed to collect their viewpoints on working with diverse cultures in the community especially in relation to youth theatre (Appendix 14). 7 out of 12 questionnaires were completed and returned by the respondents.

TYPT: 05 took place in Central London. All the participants were living in London. Most participants were born in London as well. A few had emigrated from other countries and lived here for many years. Figure 5.1 shows the group's cultural diversity.

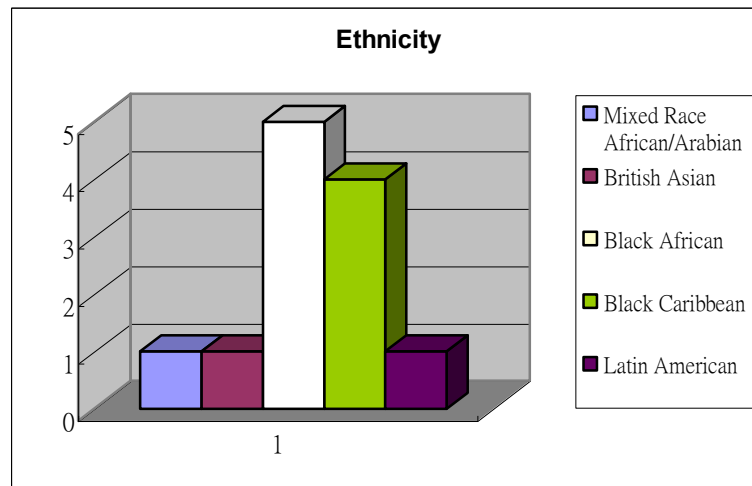


Fig. 5.1 Ethnicity of the group

Figure 5.2 shows that native English speakers were in the majority. Most of the participants were able to speak English whether or not it was their mother tongue, language difference was not a communication barrier in the group.

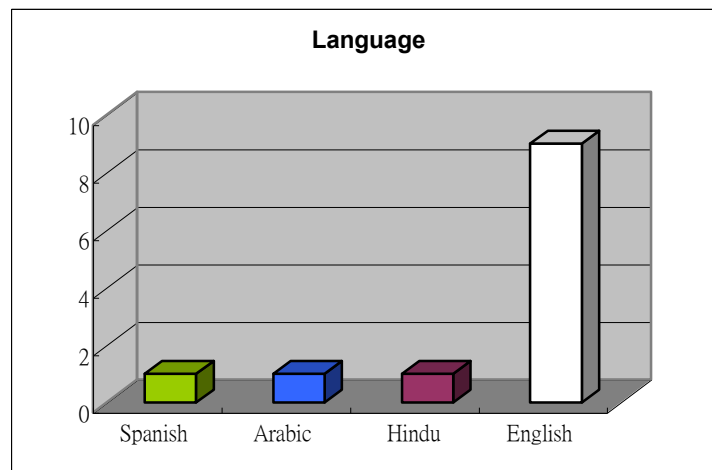


Fig. 5.2 Native language of the group

Breaking down the barriers

Common ground for the difference

Normally, the first question in the interview was to ask the interviewees about any cultural barrier and difficulty in working with the others. All the respondents and interviewees agreed that there was no difficulty in working with diverse cultures. Bobby

(Interviewee 1) and Philip (Interviewee 6) explained that they shared the same culture because of living and growing up in London. They found that it was easily to assimilate with each other regardless to the different ethnic backgrounds.

Bobby and York (Interviewee 2) stated that one of the first things Morrison did, was to put aside everyone's pride and ego in order to open people up in the new group. Normally, people would be self-conscious in front of a new group of people. In order to break down these barriers, during early sessions, the group was asked to imagine that they were dancing - fully committed - in a night club. Since each person was committed and fully enjoying themselves in the dance, he or she would be moving in order to reveal their true self. York thought that it was very useful to break down the self-consciousness.

In the main, Morrison aimed to build up a safe environment for the participants and emphasized that there was no star in the group. Everyone was doing this in order to create a strong sense of togetherness. In my first three observations, before starting the devising sessions, the group achieved a sense of commonality of doing voice and physical warm up exercises. Rehearsing a dance piece, the dance movement became another kind of metaphor for integrating their diversity through physicality. In fact, the dance piece was a collective work from different types of dance in relation to the ethnicity of the group.

Parts of the script were derived from the participants' stories. The group worked in pairs, one told his/her story which was about a happy or sad moment in detail to the other. The listener imagined the story they heard was his/her own. Without showing off or pretending to be a character, the listener told the story truly in front of the other people.

Breaking down the cultural difference as well as personal difference, theatre activities generated the building of a common language within the norm.

Relationship of the group

Sammy (Interviewee 4) was the youngest in the group. In the beginning, she was worried about the age difference due to a potential generation gap even though it was a young people's project. In the process, she realized that it was easy to get along with the participants so that the age difference was not an issue at all. York stated that

we get 16 to 23-year-old people to do this project. You never realize someone is 17-year-old and someone is 6 years older than the others in the group.

Bobby, York, Lilly (Interview 3) and Sammy also emphasized that the relationship in the group was tight. All of them did not know each other before. Bobby said that 'we were like knowing each other for ten years. We knew what each of us was thinking and felt each other in a sense... Everyone could be trusted and trusted everyone in the group'. In my first observation, the group worked in pairs to imagine the partners as a specific person in a farewell scene by beginning with intimate body contact in terms of holding hands, hugging and leaning on the others. Morrison allocated the pairs and all the participants committed to work with the partners with ease. After the exercise, they thought their partners were helpful in evolving the imaginary situation.

Throughout the time, I noticed that body touch and contact occurred frequently in the conversation and communication among the group, which showed their personal boundaries were more open. As a researcher from East Asia, I recognize the body contact and the personal zone are the universal signifiers showing the relationship among the group of people. Lilly mentioned that

everyone got their little groups almost, but together we are one big group. If someone comes in now as a new person, we will not shut the person out, we are still open to accept the others.

In fact, I was not familiar to them but the group also greeted me in a friendly way when I came into the sessions. Occasionally, some participants actively started conversations with me during the break time and after the sessions. That gave me a strong sense of belonging in the group even though I was not a part of them.

Listening and giving space

Lilly and Bobby (Interviewee 5) perceived that listening and giving the others space enhanced the group developing a cohesive relationship in a short period.

I adapt myself, when someone is in mood, then I will step back...I think they need that space to calm down themselves, then I really respected that.

Lilly

Everyone just listened to the others...we didn't try to put down yours...we gave everyone a chance to do it and experience...We taught and also learned from this as well.

Bobby

Raymond also mentioned about how different ideas about the other of the scenes cause some personality crashes during the process. However, this kind of crash always overcomes by listening. From the result of question 12 in questionnaire, 4 respondents agreed that their suggestions were heard 'very often' and 3 respondents were 'often' heard, respectively.

Bobby stated that Morrison always asked their feeling and opinion after doing activities and exercises. After the play reading session, Morrison invited the group to express their feelings and opinions about the script. The participants did not have many things to share and Morrison did not push them to share. A sort of debriefing and sharing engaged the participants to ask the director questions for clarity and to say anything to each other

in order to build up the relationship. Everyone had a freedom to express what they felt and what they should change without critical and judgmental comments from the others. This kind of dialogue made a sense of equality within the group.

Showing personal ability

Besides the direction of Morrison, the participants also worked with the others on their own. The personal abilities could be revealed in different occasions. After the play reading, the pairs devised a scene which was to explore the meaning of happiness. The pairs were formed autonomously regardless to gender, age range and ethnicity in various combinations. The pairs discussed and worked out the ideas on the floor actively. Raymond and Bobby showed the theme in a 'happy dance' with a hyper energy. Paul and Lilly made fun with the audience to illustrate the pleasure of interaction with the others. Toby and Tammy (the other two participants) sang and spoke in duet. Various presentations were demonstrated which also reflected the personality and ability of the participants.

Obtaining the platform on expression and exploration, the participants could input their personal elements in terms of cultural background, personality and specialties in the process. All the interviewees agreed that they had spaces and opportunities to explore themselves as well as unite with other participants.

I am being myself as a funny guy within this group...every moment when I think that it is too heavy, then I will come with a joke and give a sense of relaxation.

Bobby

...sometimes we believe we don't need to put 100% effort...The bad thing is we will lose the focus but we will pull back to support each other.

York

When we do the dance thing... some people are more physical than the others, and the others will appreciate the work the others have done...if someone is not so good, he or she will ask the others to teach them...

Lilly

Everyone had equal chances to say what they wanted to say and attempt what they wanted to attempt. Keeping the participants engaged in the activities could motivate them to collaborate with each others sensitively and flexibly.

Forms of grouping

As it was a devising process, Morrison also imposed different forms of grouping to implement the activities and engaged the participants to work with variety. In the warm up session, he asked the group form a circle to do voice exercise and sense the group energy. In rehearsal, the group worked in pairs with different partners to devise a scene and the participants staged and rehearsed their parts separately. In the dance rehearsal, all the participants rehearsed together. Moreover, they prepared homework at home and shared their personal story in front of the group, individually. By using circle, Morrison perceived that it was a kind of metaphor to create a unity within the group, because a circle is without ending and beginning. Everyone was an individual and a whole as well in a part of the circle (Figure 5.3).

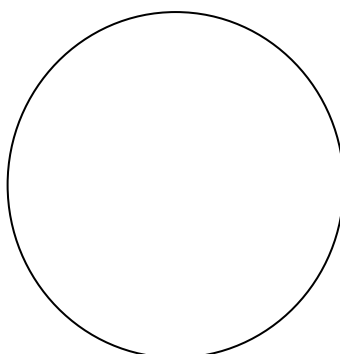


Fig. 5.3 A circle formation of the group

The various grouping could advocate the participants to work with different people in order to integrate the group coherently.

Cultural exchange and contribution of participants

Morrison thought that it was a beautiful experience to work with the young people with different cultural background and nationality. Their commonality was that they were ethnic minorities. They felt that it was like working in a safe house and they also worked a little bit harder to prove themselves among the group. Morrison did not consciously think about the cultural background within this group. In the process, there was no one obvious theatre style from any one tradition. He used language, rhythm, movement and visual image to link up with the different cultural backgrounds. Indeed, it was essential not to assume they could know everything about the other cultures. Keeping an open mind to accept and listen to the others enhances the understanding of the difference.

A stylish presentation was established during the devising process. The contents of this theme of happiness were derived from the personal stories, feelings and experiences of the participants. It aimed to reveal who the participants were instead of being particular characters. Some original materials from one participant might be handed over to the others to present in a new perspective. For individuals, they had opportunities to reflect their own culture due to encountering the differences. Sammy thought that it helped her to learn about the other people's culture, because everyone had different experiences and brought them all to the group. Somehow, the participants input their cultural heritage naturally in terms of their behaviours, ways of thinking and personalities. Raymond needed to perform a piece in Spanish that helped him to go back to his root for revealing a different side of his identity. Because the participants were not required to fulfill the characters work, interpretation of the play or style of acting, they obtained much freedom through presenting themselves authentically. Therefore, the cultural exchange and contribution could be advocated covertly in this situation.

Effects on the participants after joining the project

Integrating the diverse cultures was not the basic intention of *TYPT: 05* whether it or not it involved participants from different cultural contexts. Nevertheless, the project still affected the participants in relation to aspects of their cultures. York was impressed that Talawa, as a leading British black theatre group could see the abilities of the other people and get the other ethnic minorities to work together. Raymond had experiences in discrimination or stereotyping because of his accent and foreign face. This kind of work provided the real chances for the talented people to show their abilities regardless of their ethnic identity. Both of them agreed that in the project the stereotype of one culture could be destroyed because everyone looked different and unique.

In addition, it was more important to talk about the identity and personal story from any cultural background rather than emphasizing race and cultural heritage. On the 21st of July, the second attempt of the terrorist bombing was revealed. This event influenced the group dynamics during the period. Carter stated that the two Muslim participants, York and Sam (one of the participants), seemed to be looked in a slightly different way from the others. This issue was put in the play that the participants could express themselves through a different side of their identity.

From the differences between each other, 6 respondents and 6 interviewees agreed that they benefited a lot from getting to know themselves much more. Lilly stated that when they could talk and share within the group then they would open up a little bit. Since opening up a little bit, actually, it opened up a lot and learned much more about themselves.

Efficacy of the work for the community

The efficacy of the work for the community in terms of audience, family and friends of the participants, funding parties and potential participants was relatively important in this work. For the young people's family members, they could learn something about the participants from the other way because the performance was derived from the personal life rather than telling a story. The participants could show their other side of personality as well. Generally, black theatre is quite conventional in that they preserve a very strong ethnical sense within the community. This kind of multicultural and devising theatre work which was implemented by a black theatre company could enrich the vision of the audience about culturally diverse theatre.

Conclusion

TYPT: 05 was a youth theatre project with cultural diversity which launched with a common ground and safe container for the participants to express themselves with regard to their personal stories, feelings and experiences. Morrison emphasized that he did not take a serious account of the cultural background of the group, and that this was naturally absorbed and represented through the current presentation. In the project, the participants look outward in order to adapt with others, as well as look inward to discover themselves. Getting to know the others became a mirror to reflect who they are in this case. Even though the project only involved 12 participants, in forms of workshop and performance, in the long term and larger perspective, the project presumes that there is a positive effect on cultural integration for individuals in society as a whole.

Chapter Six Conclusion

The end of the journey and one step forward

Limitations

The limitations of this research involved a combination of group size, diversity of ethnicity, period of time, subjectivity of the researcher and interpretation of language. In the research period, there were limited applied theatre projects in relation to the research topic being taken in London. Therefore, the selection of the group size and combination of ethnicity were not the controllable factors in this research. The research period of two cases was not extensive enough to observe the transformation of attitude and behaviour of the participants. Undoubtedly, subjectivity of opinion was not easily avoided in participant observation, although the other two data collection methods were involved to minimize the affectivity. In addition, it should be acknowledged that the interpretation of the language in *Las Ranas* might deviate from the exact meaning of the participants.

A Synthesis result of *Las Ranas* and *TYPT: 05*

As the participant as well as the observer, I have gone through the whole creative process of *Las Ranas* and experienced how the diverse cultures interact with each other in the real situation. *Las Ranas* included the multilingual group from various countries and implemented in a Spanish speaking region. Generally, English, Spanish and Chinese were used in verbal communication, though translation could overcome the barrier of language. Without a compatible language between the parties, it definitely affected the communication and relationship between the participants. The group attempted to establish a system of symbols through theatrical means in order to share and experience within the norm.

In the context of verbal communication and locality, *TYPT: 05* was implemented in one area with multicultural contexts. Even though the group included diversity of culture, they were able to communicate via English whether they were native speakers or not. It was obvious that speaking the same language aided communication and integration. The same locality was a common ground for developing a relationship between each participant.

The key person, Baldwin in *Las Ranas* and Morrison in *TYPT: 05*, was an influential factor of implementation in both projects. Their sensitivity on working with cultural diversity helped determine what the projects were and how the participants experienced them. Obviously, achieving a specific kind of theatre form was not the essential issue in those cases. There was no one outstanding tradition or culture to dominate the others and unify the differences. Martin states that intercultural theatre is not a static form but one that hybridized throughout the process (Martin 2004). Starting from scratch meant that no one of the participants had a strong intention to transform themselves to merge with the others in order to create the perception of group norm.

On the contrary, it was important to create a platform for the collective voice in order to allow for the variety and uniqueness within the group. Jantjes says that ‘we need to place alongside one another to construct through their diverse autonomies a new non-hierarchical superstructure of cultural practice’ (Jantjes 1989, cited in Semple 1993:89). Finding a common ground with a sense of consent provided the essence of development of the relationship. Therefore, opportunities to speak and be heard in the group represent the self identity and belonging of the group.

In *Las Ranas*, Baldwin reinforced the essence of the three cornered director's hat that the theatre work was necessarily shared with the audience (community). The intention of building relationship was more important than the artistic outcome in this case. There was a strong sense of serving the community in order to create a accessible style and form of presentation for the community. In fact, it was definitely important in the kind of collaborative work that the individual withheld their self-ego to open up themselves to support the third person. A concrete target and achievement motivated the participants to try and devise a holistic performance. The performance outcome in terms of social change and its transformative effects was an essential objective rather than merely an artistic accomplishment.

In *Las Ranas*, the participants contributed many cultural contexts and personal aptitudes and knowledge. All active and positive attitudes of co-operation and exploration enhanced the smooth running of the project. However, the mutual understanding was not an easy task. The short period of time was not enough for the group to get to know each others. The group tended to compromise in order to avoid arguing and disagreement. In *TYPT: 05*, the intensive devising process enhanced the group to build up the relationship in a progressive way. As Rodd (1988, cited in Taylor 2003: xix) states 'the theatre allows us to converse with our souls – to passionately pursue and discover ways of living with ourselves and others'. The two projects were completed with a positive effect on the participants who said they would be willing to work with the diverse cultures in the future.

Those two projects were not directly included audience-participant so the effect on the community was difficult to prove. However, this kind of applied theatre projects may have a long term effect on the community. It is still a challenge to the audience to break

down their perception of diverse cultures through theatre.

Implication and Further Research

On referring to *Las Ranas* and *TYPT: 05*, two simple diagrams were imposed by Baldwin and Morrison in terms of metaphors to illustrate the respective linkage of the individuals. The equilateral triangle constructs a balance and an equal relationship between director, performance and audience. The circle represents unity - without ending and beginning. In terms of the participant, it represents the equality of the contribution of every individual (Fig. 6.1).

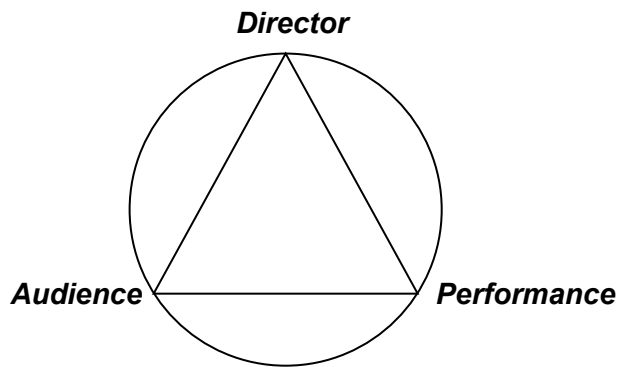


Fig. 6.1 Three cornered director's hat in a circle of unity

This research has explored different methodologies applied to diverse cultures in order to achieve the function of applied theatre. I discovered that attitudes of openness and acceptance were the main tools when encountering differences, rather than learning of some special 'skill' in intercultural theatre. On that account, intercultural theatre approach advocates a common ground to acknowledge their differences between the diverse cultures in order to develop a cohesive relationship. That overlaps the objective of applied theatre that provides a platform for the participants to create dialogues between each others and for the society to raise up awareness and empower.

As a theatre practitioner from Hong Kong located in the West I was inspired to do this research and examine the concept of identity. We are living in a multicultural environment and being influenced by the other cultures. Working with the diverse cultures is full of challenge. Through globalization, people have increased opportunities to encounter people from diverse culture. It is necessary to celebrate the differences as well as equality instead of dominating by one culture. Our aims should not be to try and merge cultures; rather we should experience the possibilities of others. Therefore, intercultural theatre approach should be considered as a methodology for using in applied theatre in a diversity of cultural settings.

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Appendix 1

Extracted Transcript of Ben Thomas, acting artistic director of Talawa Theatre Company

Date of interview: 28th July 2005

Venue: Office of Talawa Theatre Company

B: Ben Thomas I: Indy Lee

B: ...I devoted in development and training the actors in diversity, not necessarily white, I had a play where I could develop my skills and become confidence and strong on them, and I have another position now where I'm helping Talawa as acting artistic director to develop Talawa as an artistic organisation. So right from the beginning, I'm an example of fifteen years of what Talawa's purposes and artists just strengthen from the confidence so diversity in British theatre.

I: You've talked about diversity, can you tell me more about it?

B: Talawa is a black theatre company because the founder was from Jamaica Africa-Caribbean work was the beginning point to their artistic expression. But also because Yvonne is somebody who likes to take risks, artistic risks. She allowed the opportunity for more than just only one type of cultural bases of actors to work together. So as an example at the moment they youth theatre project running in the Drill Hall. They are Turkish, Nigerian, Africa-Caribbean and Asian actors, young actors all working together and with the white director. Can't get more mixed than that? The feeling of rehearsal room is electric.....

I: When you have to work with people with different cultures, how do you find the common ground for them to work together?

B: The common ground is we're all artists, and by definition if you have somebody that comes from another location in the planet. They would bring some of their quality with them without having to amplify that quality, it is within the performance. So part of their educational works that Talawa does, does explore people's different backgrounds and that is enriching forcing British theatre. But Talawa moves a little further on, it starts to find a common ground with everybody. So although we don't try to dismiss the cultural differences of people, I think one of the elements that Talawa aims for is to show the common denominator is actually the most important thing and that is for we all human beings, we all believed when we are picked.....and we all suffer and enjoy the same things within our life. The other companies do express very specific cultural identity....

Appendix 2

Extracted Transcript of Michael Walling, artistic director of Border Crossings

Date of interview: 28th March 2005

Venue: Office of Border Crossings

M: Michael Walling I: Indy Lee

M: ...Really, I think the idea of setting up of Border Crossings happen to the result of those series of the project - and I started to feel those were very necessary role of the theatre in helping us to redefine ourselves in Global terms and I started to feel that it would be very important to the artist from different cultures should talk to each other and work together. Because the world is changing so very fast and a lot of work was going on was not being thought about. As a result, some really unpleasant conflicts were arising and I think that still the case and more dialogue can be encouraged in the theatre. Theatre is more about the dialogue...

I: Sometime, I think that it is not only the director, and you have to deal with some culture. stuff.. Actually, this question goes to the other question. The theatre worker and cultural worker, because in my experience I worked with those Indian people, I found that as a theatre actor or people are enough to work with them. I just know how to rehear on the stage but actually, in the behind of the rehearsal, there is a lot of culture things, we have to deal with, language and also the issue, because it is not just only to show our artistic achievement to the audience, actually we have to bring some issues, may be it is a dialogue, may be it is something want to influence the people. I think it is hardwhat do you think about this, cultural worker, theatre director and theatre artist?

M: I think they are all overlapped. Because we don't just our workshop with the actors, we also do the workshops with the communities and this is a very strong sense for researching the work more broadly. And for example, the work we are just doing in Nottingham and... I think in the end, all forms of the cultural work, because culture is an atmosphere, and our job as a culture worker which is as a theatre artist at the end, some culture worker is to do the creation of the atmosphere, and recreation of the atmosphere and what can happen in the workshop with the community, is you can allow things to be said which have not be said before, you can allow things to be thought which have not allowed to be thought before. That what theatre can do as well, I think and we currently globally living in a global culture, in which what the thing regard not thinkable become thinkable.... and we originally to shift that culture. And that is something we can do, by the type of work, which is based on the dialogue and the openness.

Appendix 3

Extracted Transcript of John Martin, artistic director of Pan Centre

Date of interview: 14th July 2005

Venue: Office of Pan Centre

J: John Martin I: Indy Lee

J: May be it shouldn't be done that way in certain area, may you have to customize or may be you have to make it different because the people you are working with.

I: What do you think about the linkage between interculturalism and theatre for development?

J: The answer is it doesn't have a link at all. You can do the cultural work with no theatre for development, and you can do the development with no knowledge in interculturalism, perfectly possible. However, I would argue that the intercultural background that ability to watch and learn from, and understand sensitively other people's culture. It is normal to use when you start doing theatre for development in area where is more than one culture. We may not go into King's Cross stage to teach people Kathakali, totally pointless. But if you have a sense to know what their cultural background is, you gonna will work much better than if you went in with an agenda which you impose on.....

I: Can you give me an example on doing theatre for development in diversity of cultural?

J: When we went to Sri Lanka to do the post Tsunami work, there are three of us with fifteen or sixteen-year theatre experience. In theory, we could walk in one of any rooms to run a workshop. But we met probably five times before we left here, and the first week in Sri Lanka, we think what is the right thing to do here. We did not want to go out and say this is how the work is done, we want to see people, listen to people, what are the problem, what are you observing, what kind of thing are acceptable in the community, so that culture sensitivity determined what we contributed to it. If we are teaching vocal group song making, we ask the local cultural song form, we would not create form, we try to absorb that into how do you make it into your own song using. That it is an ability to merge your experiences where you come from and where you are, how do people express themselves to each other. This is the interculturalism in the theatre for development for social changes, so that is a kind of merging.

Appendix 4

The questions of Semi-structured Interview of *Las Ranas* and *TYPT: 05*

This semi-structured interview aims to investigate the theatre performance made by people from different cultures in the community base in depth by asking the interviewees the opened-ended questions. The theatrical experience, personal and ethnic background of the interviewees could provide the researcher the furthermore information on elaborating the prepared questions during the interview session. All the information from the interviewees is only used in this research.

General introduction of the interviewee

- ethnic background
- theatrical experience

1. Do you have any barrier with the others in this project? What kind?
2. Could the activities in this project break through those barriers? What is the effective one?
3. What is the impact/impression after joining this project?
4. If you need to categorize this project as a form of theatre, what is your identification? And Why?
5. Could you contribute something from your culture in this project? And What kind?
6. What do you think of the relationship between the performers and the audience in this project?

Appendix 5

This is a questionnaire for the dissertation research of my postgraduate study in Applied Theatre at Central School of Speech and Drama, UK. This questionnaire aims to collect the feedback and opinion of the participants after participating the theatre project, **LAS RANAS** (The Frogs) of ***SPIRAL*** which consists of different cultures. All the data and information from the participant would be valuable for the researcher to investigate the impact of Intercultural Performance in Applied Theatre for developing integration of cultural diversity.

All the information provided by the participants will be confidential and used for this research only.

Thank you for your kindly help. After completion, please do return this questionnaire to Indy Lee by hand or by e-mail (e-mail address).

I. PERSONAL INFORMATION

1. Age: _____
2. Gender: Male Female
3. Ethnic group:
 - a. White
 - British
 - American
 - European
 - Any other White background (please describe) _____
 - b. Asian
 - Indian
 - Pakistani
 - Bangladeshi
 - Any other Asian background (please describe) _____
 - c. Black
 - African
 - Caribbean
 - Any other Black background (please describe) _____
 - d. Far East Asian
 - Chinese
 - Japanese and Korean
 - Malaysian, Vietnamese or Filipino
 - Any other Far East Asia background (please describe) _____
 - e. Middle East
 - Arab
 - if necessary, please describe _____
 - f. Mixed Background (Please describe) _____
 - g. Any other ethnic group (please describe) _____
 - h. not sure

4. Place of Birth: _____
5. Nationality: _____
6. Is English your first language?
 Yes No, please state your first language _____
7. What language do you speak most often at home?
 English others, please state _____
-

II. THEATRICAL EXPERIENCE

8. It is your first time to join this kind of project.
 Yes No, please describe the past experience briefly _____
9. Over all, you are satisfied with this project.
 Very Satisfied Satisfied Neutral Dissatisfied Very Dissatisfied
10. You enjoy working with the people with difference cultures in this project.
 Strongly agree Agree Neutral Disagree Strongly disagree
11. The activities of this project could benefit you to communicate with the group of people with different cultures.
 Strongly agree Agree Neutral Disagree Strongly disagree
12. Your suggestions and opinions were being heard in the collaboration with the others throughout this process.
 Very often Often Normal Rare Very Rare
13. The duration of this project provided enough opportunity for you to work with the other participants.
 Strongly agree Agree Neutral Disagree Strongly disagree
14. This project could positively change your perspective of the other cultures.
 Strongly agree Agree Neutral Disagree Strongly disagree
15. After this project, you are willing to work with the group of people with different cultures in the future.
 Strongly agree Agree Neutral Disagree Strongly disagree
-

III. DIFFICULTIES

16. Did you have any difficulties when working with the other participants?
 Yes, please describe _____
 No
17. If you have, did the project provide enough solution to solve those difficulties?
 Yes, please describe _____
 No, please explain _____

IV. OTHER COMMENTS

18. What specifically did you learn from this project?

19. Do you think what area of this project needs to improve?

20. Why do you join this project?

- Ways of expression
 - Language
 - Physicality
 - Others _____
- Cultural Diversity
- Issue, Topic and Contents
- Theatre Form and Performing Skill
- Physical Environment (site, landscape and facility)
- Spiral's work
- Recommendation from the others
- Others _____

21. If you need to categorize this project as a form of theatre, what is your identification? And why?

22. Any Other Opinions

- **THANK YOU VERY MUCH AND PLEASE RETURN IT TO INDY LEE** -

This questionnaire is for the dissertation research of my postgraduate study in Applied Theatre at Central School of Speech and Drama. This questionnaire aims to collect the feedback and opinion of the participants after participating the theatre project, *TYPT: 05* of *TALAWA THEATRE* which consists of different cultures. All the data and information from the participants would be valuable for the researcher to investigate the impact of Intercultural Performance in Applied Theatre for developing integration of cultural diversity.

All the information provided by the participants will be confidential and used for this research only.

Thank you for your kindly help. After completion, please do return this questionnaire to Indy Lee by hand or by e-mail (e-mail address).

I. PERSONAL INFORMATION

1. Age: _____
2. Gender: Male Female
4. Ethnic group:
 - c. White
 - British
 - American
 - European
 - Any other White background (please describe) _____
 - d. Asian
 - Indian
 - Pakistani
 - Bangladeshi
 - Any other Asian background (please describe) _____
 - c. Black
 - African
 - Caribbean
 - Any other Black background (please describe) _____
 - d. Far East Asian
 - Chinese
 - Japanese and Korean
 - Malaysian, Vietnamese or Filipino
 - Any other Far East Asia background (please describe) _____
 - e. Middle East
 - Arab
 - if necessary, please describe _____
 - f. Mixed Background (Please describe) _____
 - g. Any other ethnic group (please describe) _____
 - h. not sure
4. Place of Birth: _____
5. What is your Nationality? _____

6. Are you a student?

If Yes, please states your grade _____

If No, please states your occupation _____

7. Is English your first language?

Yes No, please state your first language _____

8. What language do you speak most often at home?

English others, please state _____

II. THEATRICAL EXPERIENCE

9. Is it your first time to join this kind of project?

Yes No, please describe the past experience briefly _____

10. Did you enjoy working with the people with difference cultures in this project?

Strongly agree Agree Neutral Disagree Strongly disagree

11. Could the activities of this project benefit you to communicate with the group of people with different cultures?

Strongly agree Agree Neutral Disagree Strongly disagree

12. Were your suggestions and ideas being heard in the collaboration with the others throughout this process?

Very often Often Normal Rare Very Rare

13. Did the duration of this project provide enough opportunity for you to work with the other participants?

Strongly agree Agree Neutral Disagree Strongly disagree

14. Could this project positively change your perspective of the other cultures?

Strongly agree Agree Neutral Disagree Strongly disagree

15. After this project, Are you willing to work with the people with different cultures in the future?

Strongly agree Agree Neutral Disagree Strongly disagree

16. Over all, are you satisfied with this project?

Very Satisfied Satisfied Neutral Dissatisfied Very Dissatisfied

III. DIFFICULTIES

17. Did you have any difficulties when working with the other participants?

Yes, please describe _____

No

18. If you have, did the project provide enough solution to solve those difficulties?

Yes, please describe _____

No, please explain _____

IV. OTHER COMMENTS

19. What specifically did you learn from this project?

20. Why do you join this project?

- Ways of expression
 - Language
 - Physicality
 - Others _____
- Cultural Diversity
- Issue, Topic and Contents
- Theatre Form and Performing Skill
- Talawa Theatre's work
- Recommendation from the others
- Others _____

21. If you need to categorize this project as a form of theatre, what is your identification? And why?

22. Any Other Opinions

- THANK YOU VERY MUCH AND PLEASE RETURN IT TO INDY LEE -

Appendix 6

The information of Las Ranas

Project period: 19th to 25th of July, 2005

1st Stage (Devising): 19th to 21st of July, 2005

2nd Stage (Rehearsal and Performance): 22nd to 25th of July, 2005

Location: Inestrillas, La Rioja, Spain

Performance Venue: Casa De La Villa (an abandoned school)

Number of Participants (not including director): 10

Age range: 24 to 55

Inestrillas and the area

Inestrillas is one of the villages in La Rioja where is a rural area in the northern part of Spain. Most villagers are old people or retired. In the past, this surrounding area was rich in agriculture that the people relied on the canals to divert the water for irrigating the fields. The community had a strong sense of unity in order to share the public resources – particularly water. Nowadays, however, the young have moved away from their origin to seek better working opportunities and a modern living environment. The tradition in this area is drifting away from influences of modern development. On account of this, the people in the village as well as the surrounding area intend to seek back and preserve their heritage.

The Frogs and the community

Baldwin intended to instigate theatre as a social and community event for bringing back the tradition in this area. Baldwin selected and adapted a play of Aristophanes, ‘The Frogs’, the story of Dionysus, the god of wine and theatre in Greece, that he searched the best theatre from the past in terms of tradition of Athens in the journey. Also, the chorus of the frogs in this play represented the important message of sharing in the community. Consequently, the main theme of the play echoed the lost of history and heritage in the area. To raise up the awareness of preservation, this piece could start with the memories and feelings attached to a particular physical space. The performance was held in an abandoned school where the villagers used to study in the past.

Participants and the community involvement

Only two participants in *Las Ranas* were from the area. The rest of the group was from Ireland, Macau, Hong Kong, London and the other part of Spain. This project involved the people as well as electricians, farmers, mayors, construction workers, carpenters and children from this village. The ‘theatre space’ and the performance were created from the various contributions of this community and the participants regardless to theatre skills, technical support and professions.

Promotion items of *Las Ranas*

Convocatoria: Montaje teatral de Spiral (gratis, todos los públicos)

Dónde: Jardín de la Casa de la Villa (Inestrillas)

Cuándo: Lunes, 25 de julio (22 horas)

Requerimientos: Los asistentes han de llevar sus sillas

Aguilar del Río Alhama (La Rioja), 20 de julio de 2005

Un grupo de actores de todo el mundo realizará una actuación abierta al público la noche del lunes 25 de julio en Inestrillas tras un taller teatral del grupo Spiral

El taller y posterior montaje correrán a cargo del escritor y director teatral residente en Aguilar del Río Alhama Chris Baldwin quien dirige el proyecto de teatro, participación e investigación teatral Spiral

Un director de teatro de Belfast (Irlanda del Norte), otro de Macao (China), actores de Hong Kong (China), Barcelona, Murcia, Teruel y La Rioja, un profesor de actuación experto en técnicas corporales de Macao (China) y un creador de música para teatro de La India forman el grupo que, bajo la dirección del escritor y director residente en Aguilar del Río Alhama Chris Baldwin, pondrá en escena un trabajo teatral el lunes 25 de julio a las 10 de la noche en la Casa de la Villa del pueblo de Inestrillas.

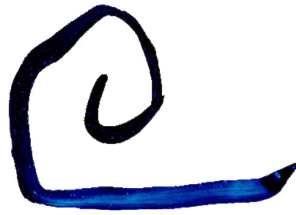
Esta actuación gratuita y abierta al público que desee acercarse hasta allí será el resultado de un taller de teatro de cuatro días en el que los participantes, inspirados por la comedia griega de “Las Ranas” de Aristófanes y mediante el método colectivo del teatro de creación, darán vida a un montaje final que se representará al aire libre. El público que desee asistir al evento deberá llevar consigo su silla.

Este taller internacional constituye una primera aproximación a un trabajo de investigación teatral sobre el mito de Baco –dios del teatro y del vino- que Spiral, el proyecto de teatro, participación e investigación teatral con sede en Aguilar del Río Alhama, continuará en el tiempo con nuevos talleres y montajes.

Spiral es un grupo multidisciplinar y multicultural interesado y comprometido en el hecho teatral con incidencia en el medio social donde se realiza. Además de este taller y la posterior actuación, Spiral tiene en marcha más proyectos en colaboración directa con las comunidades. El más inmediato comenzará en el 31 de julio, un taller internacional sobre arqueología y teatro que continuará el trabajo teatral comenzado el año pasado en la ciudad celtíbera de Contrebia Leukade.

Más información sobre Spiral en: www.tallerspiral.com

Contacto: 606832317 (Carolina); admin@tallerspiral.com



Spiral

*El próximo lunes 25 de julio a las 10 de la noche
en el jardín de la Casa de la Villa en Inestrillas... se van a oír*

Las Ranas

*Ven a compartir el fresco con el dios Baco (pero **tráete tu silla**) 🍷 Entrada gratis (o la
voluntad)*



Spiral

*El próximo lunes 25 de julio a las 10 de la noche
en el jardín de la Casa de la Villa en Inestrillas... se van a oír*

Las Ranas

*Ven a compartir el fresco con el dios Baco (pero **tráete tu silla**) 🍷 Entrada gratis (o la
voluntad)*



Appendix 7

Welcome to...

the remote village of Aguilar del Río Alhama, La Rioja, Spain
and home to:-



Theatre:

Spiral make performances ***everywhere*** except in traditional theatre buildings. Some projects are completed in a few days or weeks while others take a number of years. Windmills, archaeological sites, abandoned villages, bull rings, forests, town squares and schools have all been venues for our events. Whether it is performers with six metre high puppets or musical instruments strapped to their backs, every performance is designed to be popular and celebratory.

Participation:

Spiral works with communities to develop their own performances. Plays and performances are developed and written to reflect the interests and histories of the area in which the company is working. Professionally led teams of theatre specialists and performers often spend lots of time in villages or communities working towards performance with local residents using workshops, open rehearsals and liaising closely with community representatives. Professional performers work alongside local people to develop theatre and performance which is exciting, fun and enable communities to use performing arts to develop their sense of local identity and history.

We also love to work multilingually. The company speaks a number of European languages and our performances often incorporate a number of languages.

Research:

As practicing theatre makers we all make decisions about ways of working, systems of rehearsal and the way we use particular theatre forms and search for new ones. **Spiral** aims to help those with an interest in making theatre become more analytical about the choices open to them both in rehearsals and a wider theatre environment.

Spiral is particularly interested in developing theatre methods associated with devised performance, outdoor work and large events and puppets. Our company consists of specialists in direction, writing, music composition, design and object manipulation. Books and written materials by team members are now widely recognised as important texts in this field of work worldwide.

Spiral is...

linked to a number of major theatre and training organisation such as **ÑAQUE Editora**, Ciudad Real, Spain, a major publisher of theatre books and journals.

running **practical courses throughout the year** for people wishing to extend their theatre skills and practice especially in the area of devised theatre.

located in one of the most spectacular settings in **rural Spain**, in the Alhama valley in the far east of **La Rioja**.

passionate about theatre and about participation. We also believe that taking a research based approach to our work enables us to improve the quality of the way we all work as theatre practitioners.

a founding member of the **European Rural Theatre Network** which brings together like minded artists and theatre companies for artistic collaborations and exchanges

Information is downloaded from the following website.

<http://www.tallerspiral.com/Contents%20English.htm>

Appendix 8

Case Study Schedule of Las Ranas, the Spiral's project

Date	Time	Duration	Contents	Remarks
19/07/2005 (Tue)	10:00 – 14:00	4 hours	<u>Participation Observation Session 1</u> - devising theatre - three corners hat of a director	This was the first session of the workshop. Only four participants attended the session including Chris Baldwin. Theoretical talk instead of practical.
	Break			
	17:00 – 21:00	4 hours	<u>Participation Observation Session 2</u> - site-seeing - venue observation - design the space in use	To observe the performance area, to explore the performative possibility in the space
20/07/2005 (Wed)	10:00 – 14:00	4 hours	<u>Participation Observation Session 3</u> - living wall - brief explanation of choosing 'The Frogs' - play reading of 'The Frogs'	Only three attended including Chris Baldwin.
	Break			
	18:00 – 22:00	4 hours	<u>Participant Observation Session 4</u> - to carry on play reading of 'The Frogs' - find the playable actions	
21/07/2005 (Thu)	10:00 – 14:00	4 hours	<u>Participant Observation Session 5</u> - to read of the rest of the play and find the playable actions	to finish the adaptation of the whole play in 12 playable actions
	Break			
	18:00 – 22:00	4 hours	<u>Participant Observation Session 6</u> - group greeting - clean up the yard for rehearsal and performance	Four most participants joined in the project.

Date	Time	Duration	Contents	Remarks
22/07/2005 (Fri)	10:00 – 14:00	4 hours	<u>Participant Observation Session 7</u> - warm up exercises - to rehearsal the playable actions in groups - to present director the work - group greeting	Chris Baldwin selected the pieces and gave direction on improving and elaboration. Editing and elaborating.
	Break			
	17:00 – 21:00	4 hours	<u>Participant Observation Session 8</u> - allocate the cast and start to rehear the playable actions in groups - to present the work - group greeting	As a researcher, I had spare time to attach in a distance to observe the participants. Two more participants arrived in the afternoon session.
23/07/2005 (Sat)	08:00 – 14:00	6 hours	<u>Participant Observation Session 9</u> - Warm up exercises - music ensemble work - to test the site - to rehear the playable actions	This is the first day of all the participants work together. Director attempted to draw the attention of the villagers before performance by playing music on the top of the mountain.
	Break			
	18:00 – 22:00	4 hours	<u>Participant Observation Session 10</u> - to carry on rehearing the playable actions - lighting testing - to present the work	In every presentation, director commented and selected the appropriate materials from the devising.
24/07/2005 (Sun)	08:00 – 14:00	6 hours	<u>Participant Observation Session 11</u> - Warm up exercises - to carry on rehearing the playable actions	
	Break			
	18:00 – 22:00	4 hours	<u>Participant Observation Session 12</u> - to carry on rehearing the playable actions - to present the work the groups have done and run through the scenes	In every presentation, director commented and selected the appropriate materials from the devising.

Date	Time	Duration	Contents	Remarks
25/07/2005 (Mon)	09:00 – 13:00	5 hours	<u>Participant Observation Session 13</u> - to refine the scenes, work with props and costume - to run through the scenes	In every presentation, director commented and selected the appropriate materials from the devising.
	Break			
	16:00 – 16:15	15 mins	<u>Semi-structured interview Session Interview 1</u>	The interview was recorded.
	18:00 – 22:00	4 hours	<u>Participant Observation Session 14</u> - final rehearsal and run through with all technical support - to prepare the performance	
	22:00 – 23:30	1.5 hours	<u>Participant Observation Session 15</u> - to perform <u>Questionnaire</u> - to distribute part of the group questionnaire, and collect by hand after completion	There were around 350 audiences to see the performance. 4 questionnaires were collected after completion.
26/07/2005 (Tue)	14:00 – 16:00	2 hours	<u>Questionnaire</u> - to distribute the rest of the group questionnaire	5 questionnaires were sent to the participants on the return flight from Spain to London. 4 were back after completion. 1 was sent back on 3/08/05.by post.
27- 30/07/2005 (Wed – Sat)	No specific time	15 mins each	<u>Semi-structured interview Session</u> - to collect the feedback of the performance from the audience	6 interviews were implemented. The questions were set by the research and all the interviews were done by the member of Spiral. The interviews were translated from Spanish to English.
31/07/2005 (Sun)	21:00 – 21:15	15 mins	<u>Semi-structured interview Session Interview 2</u>	The interviews were recorded.
	21: 20 – 21:35	15 mins	<u>Interview 3</u>	
01/08/2005 (Mon)	14:00 – 14:15	15 mins	<u>Semi-structured interview Session Interview 4</u>	The interview was recorded.

Appendix 9

Working Journal of Las Ranas

18/07/2005 (Mon)

The journey was nice and I got a company with me in the flight as well. Paul, the other participants in the first phase of the workshop, is an experienced director and performer in Belfast, Northern Ireland. Unfortunately, his eye got hurt from a sharp leave plant accidentally the day before departure that made him painful and immobile. He identified me as another participant because Chris mentioned that a Singaporean will join the workshop. In fact, I am not. It is difficult for the Western to distinguish the difference between the people from East Asian countries by their faces and outlook. Most of the time, people always identify me as a Japanese by mistakes in London. Before starting my dissertation research in intercultural performance with cultural diversity, the issue came up first at the beginning of the day. Who am I and what is my cultural identity? My identity is negotiated from the understanding of the cultural in the perspective of the others. Consequently, it is hard for me to identify the people of different countries. Furthermore, London is a multicultural city, some peoples grow up here with total foreigner faces, but speak and behave in an English style entirely. Who can tell their identity? Eventually, they are also asking the same question throughout their life. Location of what we are staying changes our identity. As a tourist or traveler, I never think about merging with the community or society. However, longer time I am staying in one place, which is a country or a situation, I will start to build up a relationship and try to assimilate myself in it. It does not matter of the time being but it does mean the state I am being in. The coming days in Spain, I should relocate myself that trying to find out what my identity is in this new place and in the new group of people. Feeling of the others will be transformed into a sense of group belonging or be formed a society among with the others.

Before entering Spain officially, the immigration officer did not allow me to enter because he presumed that I needed a visa with my 'Chinese' passport. He could not recognize my Hong Kong SAR passport that is different from the Chinese one. Both of us could not communicate with each other because he could not speak English and I could not speak Spanish. After the clarity, he knew that he made the mistake and I could enter this country officially. It did not annoy me or made me unhappy. I just thought it was so coincidence that many things happened at the same period which was all about my identity and cultural issue as well.

Appendix 10

Playable Action – Las Ranas (Table form)

Title:	Action:	Location:
1. Exposition	Dionysus enters dressed as Heracles, <ul style="list-style-type: none"> • drags in Xanthius who carries many bags • introduces himself in English to the audience • Xanthius tells audience that Dionysus does not realise he is in Spain • Dionysus uses a phrase book to tell the audience: • Who he is: Greek God of wine and theatre (Bacchus) • Where he is going: Hades, • Why he is going: to look for the dead theatre makers 	Thrust
2. Heracles House	<ul style="list-style-type: none"> • Dionysus asks Heracles directions to Hades • Hades explains various options (p303) • Dionysus rejects all accept boat across Alhama 	House next to school
3. Crossing the Alhama River	Dionysus meets Char the ferrywoman who agrees to take Dionysus across the Alhama. But Xanthius must walk down the road and across the bridge before Inestrillas as she is a slave. She leaves	Thrust plus boat
4. Crossing the Alhama – Frogs Chorus	The frogs sing about water and rural life. As they complete their journey they see Xanthius waiting for them.	Thrust plus boat
5. Fiesta Inestrillas	<ul style="list-style-type: none"> • Party – Music – Dancing • Dionysus asks for directions to Hells front door • He is shown it 	<ul style="list-style-type: none"> • Upper room – Old School • Thrust
6. Hells front door	<ul style="list-style-type: none"> • Dionysus knocks on front door • Casi appears in blue trousers and bright yellow safety jacket • Dionysus pretends to be Heracles • Casi frightens Dionysus and goes back indoors • Dionysus insists he and Xanthius swaps clothes and thus Xanthius Becomes Heracles • Windows open revealing Julia and Arancha working • They fall in love with “Heracles” – Xanthius • Dionysus becomes jealous of the attention that Xanthius is 	<ul style="list-style-type: none"> • Down stairs windows and door • Upper room – Old School • Thrust

	<p>receiving and closes windows.</p> <ul style="list-style-type: none"> • He insists they swap clothes again • Revellers in windows above accuse “Heracles” – Dionysus of not paying last years cuarto expenses • They decide to come down to shake the money from him • Dionysus insists he and Xanthius swap clothes again. • They do so • Revealers arrive but guess they are being tricked. • They call Casi out to sort the problems out as he is the village rat catcher. • Casi decides to hit Xanthius as “Heracles” • Xanthius tells him to hit his “slave” (Dionysus) • The slave reveals himself as GOD DYONYSSUS and insists he cannot be hit. • Xanthius, “If it is true that you are a God cases can hit us both as Gods feel no pain) • Casi does so but cannot decide who is a god • He takes them both inside • The windows open to reveal them in prison 	
7. Chorus of the Frogs	It is not easy being Green	Thrust
8. Dionysus in Prison	Dionysus wants to know where the performers are!	House
9. The Competition	All the performers in the company perform pieces representing their culture	Thrust
10. Dionysus announces who has won	Roll of paper with a list of every one who has help the show be a success The guy who cleaned the huerta Etc	Thrust
11. The Inauguration	<p>Dionysus tells us about the Centro de Interpretación</p> <p>That’s why he had come here on his way to Hades looking for actors – because he thought “Centro de Interpretación” was a place actors worked.</p> <p>He thought it was to be a theatre</p> <p>He gets out a post and sticks it in the ground “Jardín de Teatro” And the tree lights up</p>	<p>Thrust</p> <p>Tree</p>
	END	

Appendix 11

Extracted Working Journal of Las Ranas

19.07.2005 (Tue)

I did some physical warm ups in the terrace to wake up my body and mind, eventually, a devising work began when Paul elaborated my movement after his observation. My movement was just only for stretching my thigh, and somehow Peter suggested me to stretch out a little bit and change the movement into a balancing work. It is a new exercise to me that I have never done before which was just one further step beyond my normal practice. After that, he showed me his version of rolling spine that I am familiar with. Different version and different feeling occurred after finishing the movement. Before Chris picked up us for the rehearsal, I did not recognize that it was a collaboration work. I just thought that it was a very common exercising indeed. In the very beginning of the rehearsal, Chris asked us what we did behind his arrival. We explained what we have done briefly and Chris picked up this happening between me and Peter to elaborate his understanding and belief of devising theatre work.

The three corners of the hat are performance, space and audience. It forms a regular triangle in order to those three rely on each other throughout the devising process. Chris explained that performance is about the subject, theme and message or story you what to share and tell the audience. It is a vital question to ask the actors and the director that the reason of doing the performance. Why the people have to spend the time and effort to bother with this performance? Space is the area or the location of the performance will be taken place. It could be a theatre or non-theatre setting. Audience means the people who we are going to perform for. Three of them are interconnected with each other and they establish a foundation of the potential work. I interpreted Performance as Why, Space as Where and Audience as Who. Three different researches are taken place as the same time.

Appendix 12

The information of TYPT: 05

Project period: 18th of July to 20th of August, 2005

1st Stage (Workshop & Idea Elaboration): 18th to 29th of July, 2005

2nd Stage (Rehearsal & Devising): 1st to 12th of August, 2005

3rd Stage (Technical rehearsal & Performance): 15th to 20th of August, 2005

Venue: The Drill Hall, London

Number of Participant: 12

Age Range: from aged 16 to 23

The working process of TYPT: 05

This year, the performance title was 'Echoic' and the theme was about happiness. Starting from the theme, the programme was developed in three stages. The first two weeks aimed at equality, opening up, building confidence and relationship among the group. The Director, Morrison, developed ideas from stories, feelings, cultural backgrounds and personality of participants and the script co-ordinator, Cumper collected the elements to write a script for next stage. The third and fourth week were focused on rehearsing and devising according to the written script from their collective input. The last week was technical rehearsal and performance.

In 2005, the project selected 12 applicants to participate in developing a unique performance in a five week intensive workshop which was facilitated by leading theatre practitioners to professional performance standards. Carter, the education associate, felt that maintaining professional standards in the project would push the participants to go further and challenge themselves in the process. It was important to show what the process was to the audience through the final performance. In addition, the young people, whether participants and audience, would be proud to be involved in such a slick and stylish production.

TYPT

Talawa Theatre Company and The Drill Hall present

echoic

Thursday 18 - Saturday 20 August 2005, 7.30pm

Drill Hall Theatre, London

Directed & designed by Mem Morrison

Smile. It might never have happened.

Think back to a happy moment. still make you smile? Would an echo of that moment still make you smile? This summer, the 12 members of Talawa Young People' s Theatre 2005 have journeyed through their hearts and minds, through present memories of past emotions, in a fearless search to define happiness. *echoic* plots the ups of their process and ponders on the downs.

In his fourth year with Talawa, acclaimed performance artist Mem Morrison directs this delicate piece of theatre where text, movement and film projection collide experience with expectation and laughter with tears. Both intimate and expressive, *echoic* fills the void between contentment and desire and questions the pain in our pleasures.

echoic: because a smile goes a long way.

Tickets: £5/£3 concessions Thursday 18th - Saturday 20th August, 7.30pm Sign Language Interpreted Performance: Friday 19th August at 7.30pm

Drill Hall Theatre (off Tottenham Court Road) 16 Chenies street, London WC1E. Call the box office on 020 7307 5060 or visit: www.drillhall.co.uk

Information is downloaded from the website in text format

http://www.talawa.com/article-txt.php3?id_article=81

Appendix 13

Aims and Mission

To use black culture and experience to further enrich British theatre

To provide high quality productions that reflect the significant creative role that black theatre plays within the national and international arena

To enlarge theatre audiences from the black community

History

Talawa is the longest established Black Theatre Company in the UK. From its first production *The Black Jacobins* in 1986 to the highly topical and successful staging of *Blues For Mr. Charlie* in 2004, Talawa has continually sought to provide high quality productions that reflect the significant creative role that black theatre plays within the UK.

Under its founding artistic director Yvonne Brewster, the company has achieved a reputation for producing high quality work featuring some of Britain's finest actors and writers, many of whom have gone on to successful careers in theatre and television. A close look at the Black actors who have graced our screens in *Eastenders*, *Holby City*, *Coronation Street* and other soaps and dramas, will reveal a large percentage of Talawa alumni.

Presenting over 40 productions, and including a number of award-winning plays, Talawa boasts a dedicated education, development and outreach programme aimed at nurturing a new generation of Black artists.

Currently lead by acting Artistic Director Ben Thomas, Talawa is a not-for-profit organisation and registered charity governed by a board of trustees. Principally funded by the Arts Council England, Talawa also receives financial assistance from the Millennium Commission and The London Development Agency.

Information is downloaded from the following websites

http://www.talawa.com/rubrique-txt.php3?id_rubrique=35

http://www.talawa.com/rubrique-txt.php3?id_rubrique=36

Appendix 14

Case Study Schedule of *TYPT: 05*

Date	Time	Duration	Contents	Remarks
#12/07/2005 (Tue)	11:00 – 12:00	1 hour	Orienting the case study and getting information of the project Asking permission of observing the project	- First meeting with Education Associate, asked for the permission on observation
#28/07/2005 (Thu)	13:30 – 14:00	30 minutes	<u>Interview</u> - with the acting artistic director of Talawa theatre, Ben Thomas - questioning about the intercultural performance, and how to use theatre in minority groups	- The interview was recorded
*01/08/2005 (Mon)	10:00 – 13:00	3 hours	<u>Non-participant Observation 1</u> - Physical and Vocal Warm up - Pair up exercise on saying goodbye to an imaginary person - Sharing session of the exercise - Movement/Dance Rehearsal	- The script ‘Echoic’ has been finished
*03/08/2005 (Wed)	10:00 – 13:00	3 hours	<u>Non-participant Observation 2</u> - Voice warm up - Play reading - Devising ‘Happy’ piece in pairs and present the work in front of the group respectively	- The duration of play reading was about 1 hour
*08/08/2005 (Mon)	10:00 – 12:00	2 hours	<u>Non-participant Observation 3</u> - Warm up exercises led by the participants - Rehearsal the opening bit a scene with boxes	- The group learnt all their lines - Box contains their personal props - 1 participant was absent
*10/08/2005 (Wed)	15:00 – 17:00	2 hours	<u>Non-participant Observation 4</u> - Rehearsal various scenes including the revised ‘Happy’ bit	- This was the first time to observe the group in the afternoon session - 1 participant was absent
*12/08/2005 (Fri)	13:00 – 14:00	1 hour	<u>Interview</u> - Interview the participants	- 3 interviews were recorded - around 15 – 20 minutes each

Date	Time	Duration	Contents	Remarks
*12/08/2005 (Fri)	14:00 – 15:00	1 hour	<u>Non-participant Observation 5</u> - Rehearsal the last bit of the play	- Last rehearsal in Room 1
+15/08/2005 (Mon)	13:00 – 14:00	1 hour	<u>Interview</u> - Interview the participants	- 3 interviews were recorded - around 15 – 20 minutes each
	14:00 – 15:00	1 hour	<u>Non-participant Observation 6</u> - Run through	- This was the last observation of the group in rehearsal period.
• 19/08/2005 (Fri)	19:30 – 21:00	1 1/2 hour	To see the performance To distribute the participants questionnaire	- 13 questionnaires were passed to Talawa Theatre
# 23/08/2005 (Tue)	14:30 – 15:15	45 minutes	<u>Interview</u> - Interview Raidene Carter, Education Associate	- 45 minutes Interview was recorded - 13 questionnaires were posted to the participants
# 15/09/2005 (Thu)	16:00 – 16:30	30 minutes	<u>Interview</u> - interview Mem Morrison, Director	- 30 minutes Interview was recorded

* in Room 1, Drill Hall + in Bar • in Theatre # in Talawa Theatre office

Notes: The project started from 18th July to 20th August, 2005.

All the participants should attend the regular workshop and rehearsal between 10:00am and 5:00 pm, from Monday to Friday.