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The role of theatrical interventions in developing community change: an ethnographic study

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SUBMISSION OF THESIS FOR A RESEARCH DEGREE

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Abstract

The purpose of this thesis is to explore the role of theatrical interventions in developing community change. The study explores the work of one theatrical outreach department known as Encompass, with reference to the five key themes of individual and collective change, space and play, co-production, communication and catharsis. This thesis argues that the work of Encompass can be seen as successful in facilitating change for community members both individually and collectively. Furthermore, this thesis suggests that the five key themes explored are interlinking and as such are combinable components in pursuit of change.

An ethnographic approach underpinned by an interpretivist paradigm was employed during this study. Data collection was completed via semi-structured interviews, participant observations, document analysis and photography.

This thesis suggests that theatrical outreach departments have the potential to make real and sustained contributions to the lives of individuals and communities. Creative methods such as Cultural animation are shown to have significant impacts in bringing together diverse sets of individuals to work on shared community problems, while also improving participant confidence. The study offers insight into the consequences of such work for theatrical practitioners, while also offering a new theoretical model illuminating the potentially interdependent relationships of the key themes explored within this thesis in relation to achieving individual and collective change.

This thesis adds to the existing literature on how theatrical interventions can facilitate community change. The thesis also has the potential to benefit theatrical practitioners attempting to develop their work within their local communities, and individuals contemplating participation in Encompass projects.

Key words: Catharsis, Change, Communication, Co-production, Play, Space, Theatre.

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Chapter One - Introduction

Introduction

Theatrical techniques are seen as beneficial when used for the purposes of change within a variety of environments. Much of this success has been documented by the academic literature as typically occurring within firms (Westwood, 2004), health care organizations (Durden, 2013) and educational settings (John, 2013). Such research efforts provide a window into the use of theatrical techniques when applied in environments external to the theatre, usually demonstrating that some level of change has occurred. However, despite the reported successes of theatrical techniques in such environments, we are still lacking in knowledge as to the role of theatrical techniques for change when used by practitioners within theatre. This represents a significant gap in current academic knowledge as the work of theatrical outreach departments in various geographical locations may be contributing to change within local communities through the use of multifaceted methods of engagement. Furthermore, due to the typical focus of previous research efforts upon organizational and institutional settings, this thesis intends to add to the growing body of literature as to how theatrical techniques for change may impact within a community setting (Smart, 2014).

Purpose and research objective

The purpose of this thesis is to explore the role of theatrical interventions in developing change within a community setting, rather than an organizational one. This study therefore explores the work of one award winning theatrical outreach

department known as Encompass in its attempts to facilitate change within its local community. In doing so, the central research objective of this study intended to uncover the day to day practices of Encompass practitioners and their participants, in order to understand their relationships and the potential outcomes of the department's work.

Methodological approach

In order to understand whether the work of Encompass could be viewed as successful in facilitating change for community members, an ethnographic approach was employed during this study. Through the use of an ethnographic approach, this study was able to ensure that the experiences and opinions of those currently participating in the department's work would be heard. In addition, ethnography was of particular use during this study in allowing the researcher to experience the world of the natives first-hand, thus leading to a more in-depth understanding of Encompass's activities than could have been gained by the interview process alone. The use of creative methodologies, in particular that of photography, was also drawn upon for triangulation purposes.

Creative tools for research have become increasingly popular in recent times with emphasis being placed upon their potential to facilitate thought provoking activities for participants (Kara, 2015; Pink, 2009). The use of photography served as an additional method of data collection during this study, allowing the researcher to capture snapshots of the activities in which Encompass practitioners and their participants were engaged (Prosser, 1998). The other more traditional ethnographic

data collection methods of participant observations, semi-structured interviews and document analysis were also employed during this study.

The five key themes

The use of multiple methods of data collection allowed for the emergence of five key themes of individual and collective change, space and play, co-production, communication, and catharsis. The key themes emerged as a result of their frequent discussion during the interview process and due to their recurring representation within the current academic literature. Notions of individual and collective change were identified alongside those of space and play. While such notions are represented within the academic literature, there is little evidence as to how these concepts may be connected to the activities of the theatre when working with local community. Participant observation was also of particular use here in recording the impact of space on the activities being undertaken. In addition, the use of participant observation allowed for the researcher to observe the playful nature of the activities facilitated by Encompass. The data collection process also identified a further three key concepts identified within this thesis as the three Cs: co-production, communication and catharsis. Co-production practices are frequently cited within the academic literature in relation to the work of the theatre. However, such works typically refer to co-production as a method by which actors can be seen to work together for the purposes of a mainstage or community production (Smart, 2014), rather than of co-production as a method by which to solve community issues. Similarly, the concept of communication is often cited within the academic literature in relation to the work of the theatre. Such works,

however, often tend to refer to the use of the language of the theatre as a metaphor (Meisiek, 2004; Vera and Crossan, 2004), or to its potential to share the messages of the theatre with the audience of a particular performance (Mattern, 1999; Nissley et al., 2004; Scharinger, 2013; Sutherland, 2012). The final theme identified during the data collection process was that of catharsis. The concept of catharsis has been explored by multiple academic disciplines with focus typically being placed upon fairly extreme situations. For example, John's (2013) work reports the cathartic efforts of prison inmates, while Hanes (2000) study explores the case of an abused girl attempting to gain cathartic release through artistic processes. Such examples do engage with notions of theatre, however then also typically occur within an organizational or institutional setting, rather than a community environment. As such, it becomes clear that the academic literature is abundant with tales of the use of theatre and the aforementioned concepts in environments external to the theatre. However, the use of such concepts within the work of theatre practitioners for the purposes of engaging with local community is still little explored. In addition, knowledge as to the notion of how such a department may operate in attempting to connect with its local community can also be found to be lacking.

Usefulness of the study

This study finds that the thought-provoking techniques demonstrated by Encompass's work within its local community have the potential to be beneficial to other theatre departments. For example, other theatrical departments attempting to improve their relationships with local community may find Encompass's

engagement techniques helpful in initiating dialogue with their communities.

Furthermore, an increase in knowledge pertaining to the attempts of theatre to facilitate community change may help to increase our understanding of how such practices may be successfully implemented. As such, the exploration of Encompass's work could be beneficial to the department itself, as participants reveal their views of which techniques and activities they found to be beneficial and which they felt could be improved. In considering the relationship of the three Cs, co-production, communication and catharsis, this thesis also proposes a new theoretical model by which the relationships between these concepts can help us to understand individual and collective change. Indeed, the intended usefulness of this thesis is for theatrical practitioners, community members and academics alike. Its contents may offer insight as to future avenues for research while also adding to the existing literature surrounding theatrical interventions for community change. This thesis also may serve to provide an example for theatrical practitioners attempting to facilitate change within their own communities, affording them insight into the style and methods used within Encompass's work. In addition, this thesis may also be of use to community members in helping to reveal the methods of working used by Encompass to address community problems. In turn, this has the potential to attract additional community participants to Encompass's co-produced projects, as individuals may feel more comfortable doing so after familiarizing themselves with the department's working practices.

The use of theatrical techniques for the purpose of facilitating change has previously been explored within academic research. This study, however, differs as

it explores the work of a theatrical outreach department, rather than work produced for the theatre's mainstage or for use in a corporate or institutional environment in support of management goals (Westwood, 2004). Furthermore, Encompass is specifically focused on facilitating change within its local community and may be viewed as successful as the department has previously won awards for its work. Encompass's efforts for change can be seen to differ from those typically reported within the literature as the department's primary concern is not to produce entertaining performances for the masses. This study also differs from previous academic research as it employs an ethnographic approach intended to gain the views of the 'natives' and, as such, offers accounts of Encompass's work from the perspectives of the department's participants and practitioners. Indeed, this study offers the unique views of diverse individuals who have actually been involved in Encompass's projects and have seen the effects of change upon either themselves or others. This study also differs to other theatre ethnographies as it offers insight into the theatrical practitioners' own thoughts on their interactions with the Encompass participants, the department's activities and its achievements, notions little explored within the current literature.

Chapter structure

The thesis begins with a context chapter intended to familiarize the reader with the Encompass department and its work. The chapter commences with a detailed history of the theatre housing Encompass, including its move to new premises in 1986. The theatre's original methods of working are discussed, many of which are still used by the theatre in both its mainstage and outreach activities today. The

establishment of the Encompass department is next discussed, including its initial role within the local community and the purpose for which it was created. The chapter concludes with a discussion of the present day Encompass department, including its goals and methods of working within the local community.

The following chapter offers a thorough review of the current academic literature beginning with a brief discussion of the concept of community. Following which, the concept of change is next explored. Both individual and collective forms of change are discussed, including the notion that theatrical techniques are usually seen as a positive force for change by the academic literature (Boal, 2000; Clark and Mangham, 2004; Cox, 2012; Kohn and Cain, 2005; Scharinger, 2013). This section however, also acknowledges that theatrical techniques employed for the purposes of change may adversely be viewed as tools for management control (Biehl-Missal, 2012; Boje et al., 2004; Stager Jaques, 2013; Vera and Crossan, 2004; Westwood, 2004). This section also explores the ways in which the literature has documented the process of change for individuals engaged in theatrical projects. The literature review next turns to the concepts of space and play. Emphasis is placed upon the use of space external to the physical building of the theatre (Kumagai, 2012; LaFrance, 2011; Newman, 2012) and the benefits of methods of play in such environments when attempting to facilitate change (D'Angour, 2013). The concept of co-production is next explored during which the literature on the potential benefits and difficulties of engaging in co-produced activities is examined. In addition, the potential for such activities to be diverse (Dezeuze, 2010; Smart, 2014), have implications regarding participant status (Kumagai, 2012; Meisiek and

Barry, 2007), and to represent the views of a community of interest as a whole (Fenge et al., 2012) are discussed. The penultimate concept explored within the literature review chapter is that of communication. This section of the review explores the academic literature's emphasis upon the style of language used during theatrical activities, with previous research typically suggesting communication techniques as a central notion in attempting to facilitate change (John, 2013; Snyder-Young, 2011). The final concept explored within the literature review chapter is that of catharsis. The academic literature suggests that catharsis has been explored by multiple disciplines and as such provides a well-rounded view of the concept. Emphasis is typically placed upon the potential for catharsis as a result of theatrical activities, with the literature generally viewing the attainment of catharsis as a process for participants, rather than practitioners (Hanes, 2000; John, 2013). As such, this chapter serves to offer an in-depth review of the arguments contained within the academic literature, while also highlighting areas in which further research may be beneficial.

The following chapter of methodology begins with a discussion of the paradigm used during the study alongside that of its underlying ontological and epistemological assumptions. The use of an ethnographic approach to research (Madden, 2010; Van Maanen, 2011) is discussed next, including the history of the practice (Hammersley and Atkinson, 2009; Murdock, 1943), its place in contemporary research (Bell and Willmott, 2015; Denzin and Lincoln, 2013) and the more recent move towards creative ethnographic research approaches (Kara, 2015; Pink, 2009). The research methods employed during this study are explored next,

detailing the processes undertaken during participant observations, semi-structured interviews, document analysis and photography. The interview process is further explored through a discussion of the potential benefits and limitations of gathering data using this research method. In addition, several interview stories are offered within this section of the methodology, detailing some of the more unusual occurrences during the interview process. This leads us to a discussion of the techniques employed during the data analysis stage of the project, following which notions of reflexivity and triangulation are explored. The chapter concludes with a discussion concerned with the nature of ethics and its role within this study.

The following two chapters are concerned with data analysis; the first of which, 'changing the world', deals with notions of illuminating the potential for change and the importance of space and playfulness. This chapter lends focus to the 'natives' views of change as a result of Encompass's work, both seen within themselves and upon others. This chapter also explores participants' views of notions of space and playfulness within Encompass's work. In doing so, participants discuss Encompass activities and the methods employed on such occasions along with their thoughts about how such activities have resulted in change. The second chapter of analysis, 'methods of community engagement', lends focus to the concepts of co-production, communication and catharsis. Within this chapter, participants share their views of Encompass, often signifying the importance of the three concepts in discussing the activities and events that they felt were notable within their own experiences of Encompass's work.

The thesis turns next to the discussion chapter. Notable aspects of the participants' views are discussed in relation to the opinions offered by the current academic literature. The chapter offers discussion of the five key concepts of individual and collective change, space and play, co-production, communication and catharsis. Links between the current academic literature and the notions captured during the data collection process can be seen, however several differences also occur. One such example is that of the effect of a negative version of catharsis for Encompass practitioners as community problems may become internalized. Furthermore, the chapter also proposes a new theoretical model intended to illuminate the relationship between co-production, communication and catharsis when attempting to achieve individual or collective change. This model suggests that the three Cs are interlinked, however, all have the potential to lead to individual or collective change independently. The model, however, also suggests that the potential for co-production and catharsis to lead to individual or collective change independently is greater than that of communication alone. As such, the two chapters offer evidence as to how the data gathered during this study can be seen to advance our knowledge of the role of theatrical interventions in developing community change.

Finally, the thesis offers its conclusion during which the key contributions of the project are explored alongside their usefulness both in practice and with regards to the current academic knowledge. In addition, this chapter suggests that further studies intended to test the usefulness of the theoretical model would be beneficial in further increasing our understanding of the change process.

Summary

In conclusion, this chapter has intended to offer an introduction to the issues explored throughout this thesis. The introduction has outlined the purpose of this research and the research objective with which this study was concerned. This chapter offers an outline of the methodological approach taken during the study while also offering an introduction to the five key themes explored during this research. The potential usefulness of this study was next explored within this chapter, followed by an outline of the different sections contained within this thesis before reaching its conclusion. The following chapter intends to offer an in-depth discussion of the Encompass department detailing aspects such as its history and staff make-up.

Chapter Two - Literature review

Introduction

This literature review explores the key concepts connected with the work of theatrical outreach departments as they are represented within the current academic literature. The current literature includes much discussion of both actors and audiences in relation to the theatre and how theatrical techniques can be employed within an organizational environment. On the other hand, however, little is known about the efforts of theatrical outreach groups in using such techniques themselves in their work with, rather than for, local communities.

The current trend in the academic literature is typically of theatrical techniques as providing a positive force for change (for examples see Boal, 2000; Clark and Mangham, 2004; Cox, 2012; Kohn and Cain, 2005; Scharinger, 2013). We must also, however, acknowledge the concept of change as a determining force in attempting to fix something viewed as broken. Indeed, the literature presents multiple accounts suggesting that theatrical techniques meant to inspire change may be utilized in order to address a negative issue or situation. This notion becomes evident in the academic literature's discussion of theatrical techniques as a management tool to be used in a deceitful manner in order to implement change (Biehl-Missal, 2012; Boje et al., 2004; Stager Jaques, 2013; Vera and Crossan, 2004; Westwood, 2004). In addition, theatrical techniques are also viewed by the current literature as a valuable tool in aiding the integration of academics, professionals and lay persons in community based theatrical activities (Cornelissen, 2004; Fenge et al., 2012; Kelemen and Hamilton, 2015; McKenna, 2001; Staller, 2013).

Through drawing on the current academic literature's discussion of the five key concepts of change, space and play, co-production, communication and catharsis, this literature review offers an account of the relationship between the five notions identified and the practices occurring within theatrical outreach activities. The five key concepts emerged due to their interlinking qualities, or in other words, due to a successful theatrical activity necessitating a combination of the concepts in order to be considered a success. In addition, the five key concepts were repeatedly discussed by participants during the interview process while also being notable during participant observations. The material examined within the literature review suggests that change will often create the conditions for the consequence of catharsis, which requires the use of an appropriate environment alongside the use of creative methods of engagement, or space and play. If notions of space and play are to prove helpful in illuminating the potential for change, we must also address the concept of co-production as a useful tool in aiding diverse participants to unite under a shared goal during a theatrical activity. As such, appropriate methods of communication are also viewed by this literature review as playing an essential role in the process of illuminating the potential for change, as without which it is unlikely that co-produced activities would prove fruitful.

This literature review begins with a brief exploration of the academic literature on notions of community and communities of interest. Both concepts are evident throughout this thesis and underpin many of the views expressed by participants. Following which, the literature review offers an exploration of the notion of collective forms of change acting as a segue to change at an individual level. The academic literature provides evidence of the links between collective and individual

change in that each form may lead to the other (Cox, 2012; Ebrahim and Rangan, 2014; Simpson, 2009). Key notions regarding the potential for social change through theatrical intervention and dissemination of ideas are also addressed (Cox, 2012; Kohn and Cain 2005). Furthermore, notions of re-evaluation of the self are explored in Boal's (2000) work on the aesthetic, alongside Paskow's (1983) more psychological musings as to how individuals may work to address their own negative traits. While the current academic literature gives many examples of the creation of change through the use of theatrical techniques, focus is typically placed upon providing change for, rather than with individuals or groups. This study intends to address this gap within the literature, while it also seeks to add to the limited material currently available regarding theatrical work on the potential for change within a community setting, rather than in an organizational one.

In attempting to illuminate the potential for change resulting from theatrical based activities, we must next consider the environment in which any such activities may take place, alongside the creative methods employed in achieving such outcomes. As such, this literature review next explores the current academic literature on space and play in relation to theatrical activities. In doing so, the literature stresses the importance of appropriate environments and methods in and by which change can occur. Key arguments within this subsection suggest that performance does not necessarily have to occur within the traditional setting of the theatre auditorium (Kumagai, 2012; LaFrance, 2011; Newman, 2012). The work of Biehl-Missal (2012) further adds to the discussions due to her emphasis upon the aesthetic experiences to be offered during theatrical performances. Notions of play are also considered as a central theme in the discussion of space due to the literature's focus on the two

concepts as having interlinking qualities. Indeed, the literature suggests that the activities of the theatre and their outcomes are interdependently connected to both the space itself and the type of activities performed within the space (Newman, 2012; Scharinger, 2013). Furthermore, emphasis is placed upon play as a tool for learning (D'Angour, 2013), while focus is also directed towards a discussion of the little explored creative theatrical technique of Cultural animation (Kelemen and Hamilton, 2015; Marrengula, 2010).

In considering the academic literatures discussion pertaining to space and play, notions of the necessity of participants successfully working together during theatrical activities in order to enact change become evident. Cultural animation in particular, provides a prerequisite of the need for participants to work together during theatrical activities in order to reach a desired outcome. In addressing such collaborative working practices this literature review next seeks to explore the academic literature regarding methods of co-production. The literature provides a wide range of evidence as to the usefulness of co-production practices in arts-based activities, in addition to commenting on the ability of co-production practices to forge unlikely friendships amongst participants (Bar-Lev and Vitner, 2012; Dezeuze, 2010; Fenge et al., 2012; Lafreniere and Cox, 2013; Saldana, 2003; Scharinger, 2013). The current literature also notes the potential benefits of co-production practices for including marginalized groups within communities and their activities (Kumagai, 2012; Meisiek and Barry, 2007), however there is still some debate as to the success of such efforts (Burvill, 1986; O'Mahony and Bechky, 2008). The work of both Smart (2014) and Kumagai (2012) is also considered central to the discussion of co-production as they provide key demonstrations of its usefulness when

considered in conjunction with theatrical techniques and performances. This section of the literature review provides the opportunity to add to the existing knowledge surrounding co-production through an exploration of a theatrical department working with, rather than for, its participants.

The exploration of the academic literature on the topic of co-production next leads us to that of communication. Due to the collaborative nature of co-production, effective communication practices can be seen as a necessity if activities are to be deemed successful (Mattern, 1999; Nakamura, 2009; Vera and Crossan, 2004).

Emphasis is also placed upon the notion of respecting the speaker regardless of their social or professional status (Bauman and Briggs, 1990; Burvill, 1986; Snyder-Young, 2011). In addition, the dissemination of the messages illuminated by theatrical performances and activities are also seen as a central concern in creating change by the academic literature (Baxter, 2013; Durden, 2013; Mattern, 1999; Nissley et al., 2004; Sutherland, 2012).

In considering the outcomes of change created due to an engagement with theatrical techniques, this literature review finally turns its attention to the concept of catharsis. Catharsis is typically viewed by the academic literature as a result of change, regardless of the discipline from which it originates (Hanes, 2000; John, 2013; Westwood, 2004). Further to catharsis's status as a prominent consequence of change (Paskow, 1983; Scharinger, 2013), the concept also has a role to play in the latter sections of this literature review due to its potential to originate during multiple forms of theatrical activities (Durdén, 2013; Meropova and Weber-Feve, 2010; Nakamura, 2009). Indeed, the cathartic affects upon both actors and

audience are considered with key arguments as presented by Andreassen (1996), as he suggests the benefits of facilitating discussions which may typically include undesirable or taboo topics. The literature pertaining to notions of catharsis, while multi-disciplinary, is typically focused on catharsis as a result of the healing process following severe trauma, with one such example being Hanes' (2000) study of a sexually abused girl's attempts for closure. As such, the current literature provides an opportunity for this study to contribute to our knowledge of catharsis as a potential result of theatrical interventions for change through creative methods.

Community

'Community exerts itself as a powerful idea of belonging in every age, and as such its reality consists of its persuasive power as the most social aspect of society.'

(Delanty, 2009).

For the purpose of this thesis, community has been defined as individuals living or working within a local geographical area, in addition to also including other stakeholders who have an interest in improving the quality of life for individuals residing in the area. The notion of communities of interest, however, is also of relevance within this literature review, as the later explored concept of co-production relies heavily on the combined interests of potentially diverse individuals. The academic literature, however, offers various definitions of the concept of community, discussing both its positive and negative aspects.

Delanty (2009) explores the history of community studies, suggesting that the modern definition of community holds similarities to the ancient Greek version of

political community (the polis). He also suggests that, in this same period, community was thought of as expressing 'bonds of commonality and sociality' (Delanty, 2009:2), while also perhaps being sometimes, 'incorrectly seen in opposition to society' (Delanty, 2009:1). In a similar fashion, Crow (2002) and Means and Evans (2012) also place emphasis on the history of community studies, suggesting that the concept declined in popularity in the 1960s (Means and Evans, 2012), due to being viewed as too descriptive and time consuming, until regaining momentum in the 1980s (Crow, 2002). Crow (2002), however, also notes that in more recent times, community research has come to be seen as a way in which we can understand social change, while also being helpful in attempts to contextualize everyday life.

In addition to notions of community, the literature also explores the concept of communities of interest. Communities of interest bring together individuals who share a common goal or interest, promoting discussion of the topic in question. Communities of interest have been explored by many disciplines within the literature. De Valck et al, for example, discuss virtual communities of interest, which they suggest, 'are a subgroup of virtual communities that explicitly concentrate on information exchange and/or social interactions around a specific topic of interest' (2007:241). Ward (1999) furthers the discussion of virtual communities of interest with her cyber-ethnography of online feminist communities, placing emphasis on the transitory nature of community members. Ward notes that, communities of interest are not about location, but rather, are about 'networks of people' with 'common interests' (1999:6), much in line with Smart's (2014) view that the success of community theatre is dependent on individuals working together, regardless of

status, in pursuit of the shared goal of putting on a performance. Obst et al. (2002) continue the discussion of communities of interest, suggesting that members may have the opportunity to use multiple methods of communication, for example, the internet, telephone, or meeting in person. Emphasis is placed on communities of interest, in this case, that of science fiction fandom, as 'a community with membership all over the world' (Obst et al., 2002:93), yet, a strong feeling of belonging to a community is still shared by its members, despite any geographical barriers. Similarly, John's (2013) study of the use of theatrical techniques in working with prison inmates demonstrates the power of communities of interest to bring together diverse individuals, surpassing potential conflicts, due to participant background and status. As such, communities of interest can be seen to differ to notions of community when considered within the academic literature, as emphasis is placed on the interaction of members, rather, than the geographical location in which members are situated.

However, the literature also suggests several negative aspects associated with community. Delanty (2009), for example, brings to the fore the question of whether communities should be viewed as inclusive or exclusive, potentially determining an individual's right to join the community, dependent upon socially and culturally defined entry criteria. Furthermore, Delanty (2009) also questions whether community can be viewed as removing creativity and individuality, as members are obliged to conform to the community's way of doing things. Much in line with Crow's (2002) view that people living in the same location are not necessarily a community, Evans and Holland's work offers an example of community parenting, in which the use of 'informal support networks' (2012:175) in childcare are

explored. Evans and Holland note that, one particular family within the study were frequently discussed by other interviewees as neglectful, or as not fitting in with the community culture. As such, other community members reported, to a certain extent, taking over many of the parents' duties with regards to childcare.

As the concept of community has become beneficial in helping us to understand social change and in attempts to contextualize everyday life (Crow, 2002), it can also be seen as underpinning the ways in which we consider our actions and the actions of those around us. As such, the notion of change is explored next within this literature review, as both community and communities of interest can be viewed as underpinning attempts to achieve change at either an individual or collective level.

Change

Many academic articles support the notion that organizations commonly use theatre techniques to achieve change (for examples see Westwood, 2004 and Stager Jaques, 2013). However, there is currently a lack of academic literature about how a theatre can itself use these same techniques to encourage change within its surrounding communities. In considering theatrical performances, Goodman and Goodman (1972:105) suggest that 'Once a play is under way, learning from experiment does not appear to be allowed', thus acknowledging the typically ridged structure of theatrical performances intended for the main stage. The work of theatrical outreach departments, however, may differ from that of a traditional theatre company due to a heightened concern with engaging community members in activities. For example, through encouraging the

interaction of mixed groups of stakeholders or in employing creative techniques such as Cultural animation. As the work of theatrical outreach departments is typically not concerned with creating entertaining productions for the mainstage, performances can instead be created for the purpose of provoking a deep consideration of problematic issues. The removal of the necessity of providing an entertaining performance for mass consumption therefore allows for a degree of experimentation (Goodman and Goodman, 1972), differing to the scripted and somewhat rigid performances of the mainstage.

In considering the capacity for individual change to lead to collective change, Ebrahim and Rangan argue that 'organizations working on social problems ... should be able to demonstrate results in solving societal problems' (2014:123) and that practitioners should explore the longevity of any changes achieved. Ebrahim and Rangan (2014) also note that such consequences of an organization's work are in actuality better observed within the daily work it completes. As such, we are left to question both the motivations and accountability of organizations involved in promoting social change. While Ebrahim and Rangan (2014) hint at collective change as a consequence of changes made at an individual level due to organizational efforts, Simpson (2009) places further emphasis on the participation of individuals, rather than the efforts of the organizations attempting to inspire the potential for change. Simpson makes the 'assumption that we are all active participants (practitioners) in our social worlds. It is through our participation that we continuously construct and re-construct the social meanings that shape our thoughts and actions' (2009:1333), thus hinting at the necessity of the active participation of individuals if theatre is to drive change within communities. Clark

and Mangham (2004:52) further this notion in suggesting that a theatrical performance is 'designed to turn its audience into performers, by making them want to go back to their branches and spread the message'. In other words, the authors are suggesting that change as a result of theatrical activities may drive further action within communities, as participants share both verbally and through their actions, notions of change originating as a product of the theatrical activities with which they have engaged. Furthermore, Cox (2012:124) states that the work of theatre has the potential to sensitize its audiences as performance presents a potential 'challenge to enact ... social action'. Zietsma and Lawrence however, offer a differing perspective in suggesting that it is in fact the application of multiple actors to a societal problem that can lead to change: 'the dynamics of field-level change as involving multiple, often conflicting actions by actors, the effects of which accumulate over time until they create the conditions necessary for a shift to occur' (2010:214). Zietsma and Lawrence further suggest that 'multiple, often conflicting' (2010:214) participants may become involved with a project. Indeed, Zietsma and Lawrence hint at the variety of opinions and skills which have the potential to be beneficial to the progress of a project may also cause further problems in the form of conflicts within the group.

As Steyaert et al. suggest, 'theatre is a space of possibilities, a space of the possible' (2006:93). Alvesson and Willmott (1996:14) take a similar stance during their discussion of the importance of interaction with others in making change happen, stating that 'the attribution of any achievement, or quality, to individuals is fully recognized to be the outcome of social processes to which each human being contributes'. The authors acknowledge the potential for both participation and

change as possible; however, this is dependent upon the contribution made by the individual. In a similar vein, Nakamura speaks to the process of mental change which becomes possible in using art as a medium by which to engage participants, stating that 'art activates imagination by extracting the essential elements from other experiences, some of which may have become lodged in the subconscious, and then builds them up into a whole by consolidation in order to obtain a single quality' (2009:430). As Nakamura (2009) suggests, in doing so the individual may potentially attain cathartic release, thus leading to an internal change. On the other hand, Baxter discusses the potential barriers to encouraging change, suggesting that 'Perhaps it is the fear of freedom that prevents us from working in new ways – it is the horrible fear that the work won't be taken seriously' (2013:266). Baxter's (2013:266) rather negative view therefore differs to the academic literature's overarching sense of positiveness in illuminating the potential issues to be faced by theatrical outreach departments, as she suggests that due to a 'fear that the work won't be taken seriously' (2013:266) individuals may resist efforts for change.

In attempting to illuminate the potential for change within individuals, theatrical outreach departments may also seek to encourage participants to challenge and re-evaluate their previously held conceptions. As Beck et al. tell us of Shakespeare's 'own beliefs about the purpose of theatre – that its purpose is to reflect our lives back to us in order that we may see ourselves more clearly' (2011:688). In a similar vein, Brydon discusses her own feelings about a previous research project stating that 'cross-cultural sensitivity urged me to be sympathetic towards, and sensitive to, other culture viewpoints or ways of knowing' (2012:156). Indeed, Brydon (2012) is implying that the process of re-evaluation is not limited to participants with

stigmatized backgrounds, but is also inclusive of those individuals whom we would perceive as holding a high social or professional status. Brydon continues to assert her viewpoint, suggesting that both practitioners and professionals should ‘consider the impact of their own values and cultural tradition on their behaviour while simultaneously undertaking a similar analysis with respect to their client(s)’ (2012:164). Brydon (2012) can therefore be seen as promoting internal change as a considered and varied notion, much dependent upon the individual’s background and previously held conceptions of ‘values and culture’ (Brydon, 2012:164).

Meisiek and Barry also add to the literature pertaining to the potential of theatre to challenge previously held conceptions, in suggesting that ‘active-audience organizational theatre might have indirect and delayed effects’ (2007:1819).

Indeed, the authors can be seen as acknowledging that a re-evaluation of the self is not typically a task with immediate results. While Meisiek and Barry lend focus to organizational theatre, the concept they suggest can be seen as generalizable by which any individual may engage in reflexive practice following a theatrical performance, potentially causing the ‘indirect and delayed effects’ of change suggested by the authors.

Furthermore, theatrical efforts to inspire change can be seen to encourage a process of re-evaluation of the self, potentially leading to internal change. As Fenge et al. explain, ‘Individuals situate themselves within their social context according to their socially acquired system of perceptions and pre-disposition and *habitus*’ (2012:553). As the authors suggest, this can present difficulties for collaborative

groups comprised of participants from differing backgrounds in considering themselves outside of their typical self-view.

Boal (2000) further comments on the attempts of theatre to present an opportunity to participants for a re-evaluation of the self. In doing so, Boal (2000) places focus on the aesthetic properties that can aid an individual's re-evaluation of the self, suggesting that 'The theatre influences the spectators not only with respect to clothing but also in the spiritual values that can be insulated in them through example' (2000:77). Paskow however, lends focus to the psychological process undergone by individuals in attempts to re-evaluate the self:

'Two other facts enable the spectator to identify with actions and traits that he would not ordinarily confront. In the first place, the spectator knows that what he is viewing is a type of illusion and therefore the permission given to him to objectify some of his own dark feelings and inclinations is not more painful to him than the indulgence of fantasy, and perhaps even less so, since the spectator can, if necessary, blame the upsurge of acceptable desires or affects on the playwright's manipulative effort ... Ultimately most of us *do* wish to know, however painful the outcome, *why* we ourselves make the kinds of wrong choices that we make. The protagonist's actions initiate the spectator's exploration.' (1983:65).

Paskow (1983:65) therefore argues that processes of re-evaluation of the self must stem from participants' own desires for change. In doing so, he suggests that individuals are likely to confront many undesirable self-traits. However, he also suggests that theatre provides an ideal opportunity for such a process as much of

the negativity, if overwhelming to the individual, can be blamed upon 'the playwright's manipulative effort' (1983:65). Consequently, the individual can engage with self re-evaluation processes in a less painful manner. Scharinger (2013:107) lends further focus to the discussion of self-re-evaluation processes in her consideration of 'victims of violence'. She suggests that 'the process of engagement and creation of such a performance is just as important [as the outcome]. For example, in working with victims of violence such a process can provide individuals with a safe space to explore and express their experiences and current situation, while also having positive effects on trauma-recovery such as identity-rebuilding, disruption of process of isolation, reconnection of the physical, intellectual, and emotional self, or encouragement and empowerment to engagement in social activism' (Scharinger, 2013:107). Scharinger (2013) is therefore suggesting theatre as a space in which self re-evaluation may become possible for any individual regardless of their background.

In considering the levels of change realized by theatrical entities, questions of how best such change can be measured may arise. Geertz, for example, argues for 'The inadequacy of words to experience' (1989:138). In doing so he notes prominent issues regarding the need for a measurement technique in which participant experiences can be evaluated in consideration of the sensory nature of theatrical performance, for which words alone are not always adequate. Ebrahim and Rangan (2014:119) conversely suggest that, 'impact is better measured at the funder level, leaving the individual organizations to do what they do best – focus on their more specific missions'. The plausibility of Ebrahim and Rangan's (2014:119) suggestion, however, is perhaps not entirely applicable to theatrical outreach departments as

the focus here is typically placed on individual rather than large scale change.

Indeed, creating changes in the demeanour or appearance of participants would be unlikely to be considered a significant level of change by firms paying for theatrical sessions for their employees.

Finally, with regards to notions of change, the academic literature shifts its focus towards notions of changing mind-sets. Subsequently, emphasis is turned away from the environmental and aesthetic aspects of change in favour of those of an internal and personal nature. Sutherland suggests that interaction with theatrical techniques can cause us to be 'compelled into reflective thinking to inform our actions and orientations' (2012:32). Furthermore, he gives the example of students in a typical classroom setting who 'traditionally adopt a passive action style sitting quietly, taking notes, responding to questions and so on'. In considering an alteration of mind-sets, the classroom dynamic could be changed through an alteration of that typical space to an alternate setting, in which the students become active while the teacher takes on a more passive role. In doing so, the theatre 'provide[s] settings in which speech and society can be questioned and transformed ... particularly the nature of turn-taking and performer-audience interaction, [which] can have profound implications for shaping social relations' (Bauman and Briggs, 1990:63).

Bauman and Briggs (1990) invite us to further consider the transformative nature of theatre and its implications upon societal problems. In a similar vein, Tran (2014:117) asks the question: 'So how do artists create real, long-lasting, progressive change?'; a question with which it is likely many theatrical outreach

departments are concerned. In considering notions of changing mind-sets, Tran's question opposes the opinion of Boje et al. who state that 'the theatrical spectacle enacts the fantasy that we, its audience, can be mere observers, apart and unsullied by the messy work of organizations' (2004:767), as an effort to change mind-sets requires the direct participation of the individuals in question. In other words, theatrical outreach departments must instil a sense of the necessity of involvement with activities in order to create 'real, long-lasting, progressive change' (Tran, 2014:117), rather than allowing participants to adhere to the notions of Boje et al. (2004:767) who see theatrical performance as facilitating distancing from the problems of everyday life.

In support of Tran's (2014:117) question, Kohn and Cain (2005:358) suggest that theatre is 'a shared event they [the audience] will, for reasons never lucid or necessary, always remember'. The authors are therefore pointing to the reflexive properties of engaging with a theatrical event following which a change in mind-set may take place after contemplation. In considering the professional sphere of engagement with theatrical activities Fenge et al. note that

'Academics can learn much from the participation of non-academics. Being immersed in any profession can blinker you to the views and experiences of the rest of the world. Keeping ideas and knowledge fresh and up to date by interacting with those outside your own, often narrow, focus can be both rewarding and enlightening' (2012:553).

Fenge et al. (2012) are therefore pointing to the capability of theatre to change the mind-sets of individuals who may otherwise disregard potentially valuable connections due to a lack of similarity between their professions.

In considering notions of change, the academic literature clearly shows that theatrical activities do have the potential to encourage change within participants whether on an individual or collective level (Beck et al., 2011; Boal, 2000; Meisiek and Barry, 2007; Paskow, 1983; Scharinger, 2013). Furthermore, there is a level of recognition from the current literature that such theatrical activities have the capacity to provide cathartic release for participants during the experience of change (Nakamura, 2009; Steyaert et al., 2006).

The chapter turns next to an exploration of the concepts of space and play. In doing so, it sheds light on the connections between theatrical tools for change and the locations in which they may take place, potentially leading to outcomes such as catharsis.

Space and play

The academic literature is abundant with tales of the importance of space for both actors and audience. Steyaert et al. for example, describe the experience of actors moving through the waiting area, a space known as the wings, prior to entering a performance: 'These areas deserve their particular attention because they are the places, which mark the boundary of the transition into the magical, where the dramatic persona is assumed or, less easily, discarded before and after the performance' (2006:95). Newman on the other hand suggests the implications of space in regards to the audience in his suggestion that, 'the juxtaposition of the site

and the context of the performance can influence the atmosphere of the space as it is experienced by its audience' (2012:54). The academic literature is, however, lacking in evidence as to the impact of space on theatrical outreach departments and the potential consequences of notions of space for those participants interacting with theatrical activities.

Cox (2012:131) argues that theatrical performances seek 'country by country, night by night, to transform hope into social change'. This notion is much in line with Kohn and Cain's (2005:360) suggestion that, 'if the events created there can open up and escape the confines of the physical theatre, can somehow spill out into the streets ..., then the theatre is in its own way contributing to community revitalization'. In addition, Clark and Mangham's (2004:52) notion of individuals spreading the messages they receive following a theatrical performance can be seen as linked to both Cox's (2012) and Kohn and Cain's (2005) notions. The authors place emphasis upon the messages presented by the theatre, such as hope, social change and community revitalization (Cox, 2012; Kohn and Cain, 2005), as traveling from the physical space of the theatre into the community to illuminate the potential for change.

Kohn and Cain also suggest that after visiting the theatre, 'we carry in our every gesture that theatrical magic of us melding with other lives. And we sprinkle it like fairy dust along the thoroughfares of downtown' (2005:365). Here, Kohn and Cain (2005) further point towards the potential power of the theatre to emit a stream of change within the community, originating within the theatrical performances witnessed and experienced by audience members.

Furthermore, the notion of physically altering a space causing an individual to view it in a different light compared to their typical conception of the same environment is also addressed within the literature. Kumagai (2012:28) suggests the concept of 'mobile theatre' by which spaces such as classrooms, boardrooms and restaurants can become spaces of theatrical performance. Cox further suggests that 'Audiences, naturally, encounter such theatre at a certain time in a certain place, and it is meaningful with reference to this immediacy' (2012:130-131), thus illuminating the importance of the effects of a space to audience member's experiences of theatrical performances. Kohn and Cain (2005:364) also comment on the theatre's capacity to change spaces however indirectly, stating that if the work of theatre is successful, 'Streets are no longer the enemy – no longer perceived as home to threat and danger – but as arteries of possibility extending outwards from the pumping heart of the theatre' (Kohn and Cain, 2005:364), offering an avenue through which the messages portrayed by the theatre may be received by the community.

In considering the aesthetics of space visual alterations can play a pivotal role in encouraging alternate perceptions of an environment, which can in turn, promote altered ways of thinking by participants. As Biehl-Missal (2012:214) notes in the case of organizational theatre, the importance of 'emphasizing the aesthetic experience generated by the overall atmosphere, the setting, the lighting, managers' body language, rhetoric and audience interaction.' can significantly alter participants experience within a space. Biehl-Missal (2012:214) further suggests that the aesthetic experience 'shows that these organizational events are co-created and contested theatrical performances where the potential for resistance

and change, as well as persuasion, are located in the particular aesthetic conditions of 'theatre', that is, in the bodily co-presence of participants'. In addition, Meropova and Weber-Feve's notion that performances may potentially lead participants to consider 'the impact of cultural images on performances of identity in everyday life' (2010:186), helps to illuminate the academic literature's acknowledgement of the importance of the aesthetics of space on a participant's theatrical experience.

Sutherland (2012:28), however, places further emphasis on the role that the removal of aesthetic constraints in changing spaces can play in sparking the creativity of participants. He suggests that, 'The aesthetic workspace is the opportunity to engage in reflexive, critical thinking afforded by the aesthetics of context created around arts-based activities', potentially leading to change as a result of the use of alternative aesthetics within a space. Aston (2012:101) continues the discussion, stating that

'aesthetics in relation to the potentiality of the theatre's transformative capacities, and also about how the possibilities (and limitations) of the transformative power that theatre is commonly deemed to be capable of are conditioned by the kind of role theatre and performance have or are permitted to have in the public sphere'.

While not specifically referring to notions of the aesthetics and space, Aston's work provides links to the necessity of the theatre's access to public spaces if it is to create change through aesthetic modification. The theatre therefore can be seen as creating an environment in which participants enter a state of the unknown, or as

Kohn and Cain suggest, 'audience members, suddenly find the earth giving way underfoot ... in that between space where the everyday of our ordinary life has been sucked out of us, leaving us completely groundless, betwixt and between everything that hitherto has composed our known world' (Kohn and Cain, 2005:361).

The literature further comments on the impact of space through a discussion of the experience of the audience. Kohn and Cain suggest the arts as 'a window into a dreamscape' (2005:355), thus implying the perceived magical qualities of theatre as seen through the eyes of the audience. In doing so, Kohn and Cain (2005) hint at the theatre having the potential to promote positive connections between audience members and idealistic notions related to the experience of a theatrical production, such as humour and dream fulfilment. In addition, Nakamura notes that 'the creation of an object of art is the outcome of an experience conditioned by the individual's reactions and responses to his or her environment' (2009:432). Nakamura can therefore be seen as pointing towards the multiple and diverse meanings to be taken from a performance by audience members due to their interpretation of the space in which the theatrical event occurred. In considering Nakamura's notion, Kohn and Cain's (2005:356) suggestion that 'those who enter the theatre become instant inhabitants of the drama being enacted there – they enter a dreamscape without clocks and are absorbed into the fantasy' becomes apparent as the all-encompassing and consuming nature of the theatre begins to reveal itself.

While a traditional theatre may be considered in relation to Kohn and Cain's (2005) notions of theatre as a somewhat magical entity, theatrical outreach departments may differ due to a focus on dramatizing the real life issues facing the local community, rather than attempting to absorb participants 'into the fantasy' realities of theatre (Kohn and Cain, 2005:356). As such, an alternate use of theatrical techniques in engaging with the community leads us to consider the implications for the spaces in which such activities may take place. The academic literature makes reference to the impact of the use of spaces differing to the traditional main stage of the theatre in which theatrical performances may occur. Newman (2012:49) proposes the question, 'What is it about performances which take place outside the traditional theatre auditorium which produce a phenomenological experience for audiences?'. Newman also states that 'Within site-specific performance, audiences are often framed in a specific role' (2012:57), suggesting that the use of an alternate space may alter the impact of the theatrical performance for audience members. Newman's arguments therefore lead us to Boal's notion that 'in dramatic poetry the spectators are transported to the time and the place where the action occurs' (Boal, 2000:87). Scharinger also considers the implications of theatrical performance away from the traditional auditorium in noting that such performances may allow for 'an alternative and often spontaneous audience to watch' the dramatical event (2013:107). In doing so, Scharinger (2013) highlights a theatre's quest to promote inclusivity to all community members, rather solely than to those of an upper-class social standing whom are somewhat considered the traditional audience of theatre.

In addition to notions of audience impact, the academic literature also lends focus to the notion of spaces occupied by theatrical performance as being held in high regard by those who witness performances. Dewey (1980:23) suggests that 'Space thus becomes something more than a void in which to roam about, dotted here and there with dangerous things and things that satisfy the appetite', referring to theatre's ability to transform a space into 'an intensive yet fragile space of possibility and the possible' (Steyaert et al., 2006:93). While not the case for the all theatres housing outreach departments, the academic literature presents an overarching view of theatre mainstages as typically being reserved for the use of professional actors. As Steyaert et al, explain, a theatre's 'boundaries are marked by the proscenium arch, the shadowy world of the rear of the stage, and by the front of the stage, the space between actors and audience' (2006:95), suggesting the mainstage as a privileged area meant only for a select few individuals. Furthermore Steyaert et al. suggest that 'In order to make them [actors] ready to enter a space, magic is pushed into the wings' (2006:94). However, Steyaert et al. also offer a differing perspective for audience members in positing that, 'Personal boundaries collapse and a sort of sublime madness creeps upon them' (Steyaert et al., 2006:95) in entering the space of performance. As such, the literature points to the significance of notions of space for all of those who, however temporarily, inhabit the theatre regardless of whether their involvement in the performance is in the form of actor or audience.

In considering the impact of space in relation to the work of the theatre, Marrengula offers the viewpoint that 'experiences in one setting will influence the experiences in the individual's immediate context, which can either be

advantageous, fostering a better quality of life, or disadvantageous, resulting in the individual existing at a lowered standard of living' (2010:52). Marrengula's notion further suggests that, in participating in a productive theatrical session, individuals may be encouraged to return for future activities. Indeed, the act of witnessing or participating in theatrical events may either provide positive connotations for individuals or adversely, as Ferraro et al. suggest, may lead to 'discomfort of publicly showing support for a cause in which they did not have a personal interest' (2005:18). If participants, for example, feel that an issue being explored by the theatre department has no relevance to their personal situation they may, however, still feel a moral obligation or social pressure to be seen as in support of the theatre's work lest face the judgement of their peers.

Durden (2013:278) suggests that 'there is a tendency to see the message as more important than the medium', however theatrical outreach departments using creative methods such as play could be viewed in opposition to this standpoint. Lafreniere and Cox (2013:319) provide an alternate view in suggesting that 'arts-based methods can provide deep insight into what others are experiencing'. Brydon on the other hand, suggests that promoting and acting upon the notion that 'there are many ways of responding to need' within the community (2012:156) has the potential to be more beneficial than placing the primary focus on any message offered by the theatre (Durden, 2013).

In contemplating notions of play, the academic literature offers us insight into the origins of play as a tool for learning, rather than an activity purely for children.

D'Angour (2013:293) notes that

‘Plato recognized that play influenced the way children developed as adults, and he proposed to regulate play for social ends. But Plato’s attitude toward play was ambivalent. Inclined to consider play an unworthy activity for adults, he seemed to suggest that intellectual play in some form, as demonstrated in the dialectical banter of Socrates, could provide a stimulus to understanding’.

In addition, D’Angour also implies that both Aristotle and Plato ‘were conscious of a moral ambiguity in the concept of play: on the one hand, play seems to imbue the norms of serious cultural activity; on the other, it suggests something intrinsically unserious and childlike’ (2013:299). As such, D’Angour (2013) hints at the complexities of notions of play, both in its usefulness as a technique for adult learning and in the challenges of attaining individual’s participation in such activities due to the stigma of play being seen as an activity only suitable for children.

D’Angour does, however, concede that while

‘children’s play seems conservative and repetitive; the rules and roles that children adopt and experiment with in play also provide templates for relating with peers. Both cooperatively and competitively. But improvisational play and spontaneous experimentation, operating with pliable rules and during which learning and self-discovery takes place, present a paradigm for creative activity’ (D’Angour, 2013:298).

Indeed, D’Angour’s work leads us to the notion of play as a learning technique which can be successfully implemented by theatrical departments.

Zietsma and Lawrence suggest that 'institutional innovators are often those in peripheral positions or new entrants or members whose positions bridge the boundaries of multiple fields' (2010:189-190), much in-line with the notion of an outreach department operating in addition to the main theatre stage. D'Angour suggests that 'Aristotle thought of education as completely separate from play, arguing that education is a way to spend leisure-time edifyingly, whereas play is nothing more than a break from work' (2013:301). The work of theatrical outreach departments, however, can be seen as better related to Boal's notion that, 'The arts and sciences do not exist in isolation, without relation to each other, but on the contrary, are all interrelated according to the activity characteristic of each' (2000:10). Boal's (2000) notion can be viewed in accordance with theatrical techniques of play utilizing the theatre as a nexus through which participants from multiple and diverse backgrounds can come together to explore social issues and creative methods of problem solving, or, in other words, as suggested by Foster, in establishing 'participatory and arts-based approaches to knowledge creation' (2013:37).

Fleishman further demonstrates learning as a consequence of theatrical notions such as play in his suggestion that, 'The performance way of knowing is, ... close, active, immediate, on the move, sensual, fluid, interactional and affectively engaged' (2012:30). Similar notions can be seen within the work of Subedi and Rhee who state that the participants within their study 'wanted to take an opportunity to converse about people they knew little about but felt culturally connected' (2008:1078). As such, the work of Fleishman (2012) and Subedi and Rhee (2008) points to the cultural advantages and improved potential for

communication and understanding between community members following their engagement with theatrical techniques such as play, in which the barriers of social and professional status are much reduced. D'Angour furthers the debate upon notions of learning as a consequence of play in suggesting that, 'aspects of Plato's writings demonstrate that he recognized intellectual play in some form might provide a stimulus to understanding' (2013:294). D'Angour also hints at the benefits of play for educational purposes in his comments on the benefits of play for establishing an environment in which creativity can flow, a skill useful both as a child and in adulthood;

'Much children's play seems conservative and repetitive; the rules and roles that children adopt and experiment with in play also provide templates for relating with peers. Both cooperatively and competitively. But improvisational play and spontaneous experimentation, operating with pliable rules and during which learning and self-discovery takes place, present a paradigm for creative activity' (D'Angour, 2013:298).

As the concept of learning from play suggests, theatre departments are to a certain extent unafraid to move away from tried and tested techniques of interaction in favour of more innovative methods of engagement with their participants. While Durden (2013:280) speaks to the benefits of tried and tested theatrical techniques (for examples see Lesavre, 2012) in commenting that, 'The use of traditional cultural forms of performance allows audiences and participants to identify and represent their own identities in terms of world-views and values, knowledge, traditions, customs, beliefs, and symbols.', the academic literature also considers

alternative methods of interaction as having potentially positive connotations. One such alternative method of interaction with participants comes in the form of Cultural animation, a concept little explored within the academic literature. As Marrengula suggests, 'animation should help individuals as people to develop their potential and creativity' (2010:74), in addition to providing an environment in which all participants may be viewed as equals due to the removal of social and professional hierarchies. As Smart explains, 'It doesn't really matter that one of them is an owner of a business and another one works on an assembly line or is a student or is a dentist or whatever they are; they come together to do a show and become friends.' (2014:1), thereby noting the total lack of importance assigned to a participant's status during theatrical activities such as Cultural animation.

Watson explains that 'Whist all knowledge is inherently political in its generation and construction, power, as such, does not reside within that knowledge. The issue is one of realizing the potential which is in the knowledge, not the content of that knowledge as such' (2001:387). Watson (2001) is thereby pointing to the nature of Cultural animation in which emphasis is placed upon the sharing and potential dissemination of knowledge, rather than being placed upon the social or professional standing of the individual sharing the information. Furthermore, Marrengula comments on the political underpinnings present within Cultural animation techniques, stating that 'it is very difficult to influence the participation of individuals without seeing how the political and structural elements influence people's behaviour at a local level' (2010:82). Marrengula (2010), however, further adds to the discussion of Cultural animation in suggesting that 'Animation is ..., a pedagogy that allows individuals to be aware of their freedom' (2010:74), thus

showcasing the potential of Cultural animation techniques to bypass the political and hierarchical notions of participants.

Saldana suggests that 'There's a folk saying among theatre practitioner: "A play is life – with all the boring parts taken out".' (2003:221) while Snyder-Young states that 'We can tell stories as a way of knowing the world, we can analyse our own stories as a way of knowing ourselves, and we can analyse the stories of others as a way of getting to know the world through them' (2011:950). When considered in conjunction, the work of Saldana (2003) and Snyder-Young (2011) speaks to the ability of Cultural animation to turn the everyday into something spectacular, whether of a positive or negative nature. One such example stemming from the use of cultural animation within theatrical outreach activities is the ability to imbue ordinary items of daily use with meaning. This notion conforms to Zietsma and Lawrence's (2010:190) suggestion that, 'practice work refers to actors' efforts to affect the recognition and acceptance of sets of routines, rather than their simply engaging in those routines'. Indeed, Zietsma and Lawrence are suggesting that practices such as Cultural animation can be seen within boundary work which 'represents the attempts of actors to create, shape, and disrupt boundaries' (2010:190), in that 'boundaries not only define membership but can crucially shape the practices of the community' (Zietsma and Lawrence, 2010:193). As such, in the context of boundary work participants from multiple and diverse backgrounds must combine their efforts in attempts to navigate the separating and multifaceted borders faced in discussing societal problems, or, in other words, to engage in co-production activities. This leads us to a discussion of both the role played and the impact made through the employment of co-production practices during theatrical

activities, in particular that of bringing together diverse participants in an environment devoid of status in which all are considered equal.

Co-production

Co-production can be seen as an umbrella term within the management literature pertaining to both the collaboration of various groups and individuals, and for issues relating to the role distinction of those involved in co-production projects. As Smart explains, the theatre can be seen as ‘fostering and defending the inimitable spirit of a medium fuelled simply by a commitment to coming together and telling a story.’ (2014:1).

In considering the relationship between art and co-production, Dezeuze states that participatory arts have ‘been developed since the 1960s’ (2010:1), and that

‘A participatory practice can take many forms: it can be an object to be worn or to be touched, a score to be performed, a collective performance in which the artist may or may not participate, an environment to be entered or a sequence of spaces to be traversed, a digital image to be clicked on, or a combination of one or more of these features.’ (Dezeuze, 2010:1).

Here, Dezeuze is illustrating the multiple and varied forms that participatory, or co-production, practices can take. Scharinger (2013:103) adds to this view by giving reasons as to why co-production projects may be popular: ‘participatory arts projects are widely perceived as being rather inexpensive and having desirable impacts on people’s lives’. Further to Scharinger’s view of co-production activities

as positively impacting upon individual's lives, Smart (2014:1) suggests that co-production 'brings communities together, inspires local audiences, and launches the careers of emerging thespians'. This demonstrates that the current literature is aware of the positive implications of co-production projects in a theatrical setting, however, there appears to be a gap within the literature as how a theatre can become involved with, or initiate, a co-production project.

Meisiek and Barry (2007:1808) approach the issue of role distinction within co-production stating that 'group members enter into dialogue with one another as equals'. While in a similar vein, Kumagai suggests 'to play with the children was also to know the children.' (2012:27). These two papers therefore illustrate the importance within co-production projects for all members to feel that they can contribute to activities devoid of hierarchical affiliations, and that participating with others can be seen as an essential part of becoming involved in a co-production project. However, the literature is lacking in knowledge as to how the use of co-production between a local community, theatre practitioners, and other types of professionals, can lead to change and transformation at a collective and individual level.

Bar-Lev and Vitner suggest that 'Performance is ... a communicative means through which joint realities are negotiated' (2012:668), thus referring to theatre's ability to develop relationships and understanding between community members through its co-produced activities. In addition, Weber argues that 'theatre is something the community must actively demand – something "without which people would feel deprived, as if you took the sunshine away"'. (2006:152).

O'Mahony and Bechky continue in a similar fashion, stating that 'In scientific and technical collaborations, participants create standards, methods, and objects to bridge the boundaries between different social worlds' (2008:426). O'Mahony and Bechky (2008) therefore help to illuminate a partial disregard within the academic literature as to the value of creative and theatrical collaborations, as opposed to those of a 'scientific and technical' nature in encouraging participants to attempt novel solutions to problem solving and collaboration. Burvill, however, supplies a differing perspective stating that, 'Community theatre, then – theatre for the majority – recognizes the diversity of classes and groups not served by the mainstream. Many community theatre groups are regional, non-metropolitan in that sense as well as working for, in effect, the cultural 'colonies'.' (1986:81). Burvill (1986) is therefore placing emphasis on the difference of community members, rather than organizational efforts as urging collaboration. While Burvill's explanation of community theatre acknowledges diverse groups within the community, his account does not consider the impact of other individuals residing within the community, a demographic with whom theatrical outreach groups must also engage in co-produced activities with marginalized groups in an effort to facilitate a united local community.

A further notion to be found within co-produced theatrical outreach activities is that of putting participant ideas as centre stage. Nissley et al. suggest, in referring to an organizational and educational co-production exercise that, 'a co-created script may guide the performance (that is, co-created between the organizational actor(s) and the theatre-based training company)' (2004:821). In addition, Nissley et al. offer the further notion that within an organizational setting 'Management

may give up control of the actual script, but as long as they have sponsored (paid for) the theatrical intervention or training, they are unlikely not to have control of the subject matter' (Nissley et al., 2004:831). In Nissley et al's. example, 'the theatrical performance ... [as] political' (2004:832) is evident. However, the literature fails to address participant ideas as underpinning co-production sessions. Emphasis is instead placed upon focusing on the agendas of those funding the activity and the overarching, if somewhat hidden, power dynamics between those funding the theatrical work and those implementing or participating within the activities. Meisiek, however, does offer a more positive perspective, suggesting that 'Organizational theatre, however, does not only include plays with passive audiences. Rather, the trend is towards greater involvement of the members of the organization concerned in the stories that develop on stage' (2004:806). Biehl-Missal offers her opinion that 'theatrical experiences are co-created by performers and audiences' (2012:222), thus moving away from Nissley et al's. suggestion that co-production can be purchased by those with status. LaFrance continues in a similar vein to suggest that 'Experiential theatre occupies a blurry realm where the distinction between audience and performer may disappear, and even the distinction between reality and fiction may seem unclear' (2011:509). Indeed, LaFrance's notions further indicates the unpredictable nature of truly co-produced activities by which no funding body has total control of the activities agenda.

An aspect central to successful co-production practices is establishing the potentially valuable partners that are missing from discussions. The current academic literature suggests that the encouragement of lay participants represents a multifaceted challenge for co-produced activities as, 'by encouraging a culture of

exclusive and inaccessible language, a whole section of the population is kept at a distance' (Fenge et al., 2012:551). Saldana furthers this notion suggesting that, 'Each artist brings his or her own talents and gifts to the mix whose whole is greater than the sum of its parts' (2003:230), thus referring to the value of co-production's inclusive properties in working towards a common aim. Biehl-Missal, however, provides a differing perspective in her exploration of the transitory nature of individuals participating in co-produced activities. She suggests that a disturbance in process, for example the non-regular attendance of participants, or the use of unusual methods of problem solving, 'makes participants experience the unpredictability of theatrical encounters which arises out of their co-created, simultaneous and transitory nature, making them aware of opportunities for those who refuse to stick to their passive role' (2012:233). In addition, Andreassen states that, 'In general the contemporary period is shunned in community plays and only a few plays deal directly with it or the future. 'Today' appears to be taboo' (1996:76), as such revealing the potentially tumultuous terrain through which theatrical outreach departments must travel in the quest to facilitate co-produced activities which can constructively challenge issues facing contemporary society. While it is essential to be aware that 'limits always exist and play an important part in any process of 'creative evolution'.' (Fleishman, 2012:34), we must also 'consider how certain voices may be represented and others silenced through such processes' (Fenge et al., 2012:554). Furthermore, O'Mahony and Bechky suggest that 'Organizational theorists have found that collaborations can be difficult when the interests, goals, and practices of participants differ' (2008:424). O'Mahony and Bechky (2008) further argue that, 'if challenging and defending parties are to ally,

they must find a way to bridge their differences without threatening the core values that make them distinct' (2008:425) if co-production practices are to be successful. As such, the current academic literature suggests that the creation of change can be a difficult and complex notion comprised of multifaceted issues and interpersonal dynamics to be navigated (Andreasen, 1996; Biehl-Missal, 2012; Fenge et al., 2012; Fleishman, 2012; O'Mahony and Bechky, 2008; Saldana, 2003).

The academic literature further explores co-production with a view to the dissemination of the results stemming from such sessions. Lafreniere and Cox state that 'Arts-based methods of research have emerged over the last few decades as promising avenues for innovation in research design and dissemination' (2013:319). Fenge et al. concur with this notion in their more specific suggestion that co-production 'allows for new types of knowledge to inform and develop future practice' (2012:456). Here, parallels can be drawn between the academic literature and theatrical outreach attempts at co-production due to the invitation to individuals from diverse social and professional backgrounds to engage with activities. This notion sits much in-line with Lynn's suggestion that as practitioners we must, "'Be willing to go into uncharted territory and hope that you are building relationships with communities all over your city and town' (2012:43). As such, the dissemination of the ideas originating from co-produced activities has the potential to reach a wider audience than if only one particular demographic were involved with the activity. This notion can therefore be viewed as concurring with Ebrahim and Rangan's suggestion that 'Conventional wisdom in the social sector suggests that one should measure results as far down the logic chain as possible, to outcomes and societal impacts' (2014:122). Further to Ebrahim and Rangan's

notion, Brydon suggests that 'The key question is not concerned with how we position ourselves in relation to each other, but rather what we can learn from each other' (2012:163). As such, Brydon (2012) is hinting at the potential verbal dissemination to be attained from participant interaction with others outside of the co-production activity. Mattern further notes that the dissemination of the results of co-produced activities can lead to the 'use of art to organize a community for the purpose of promoting awareness of a shared problem of building the support and commitment necessary to address the problem' (1999:67). Indeed, Mattern (1999) is hinting at the suggestion that co-produced activities have the potential to create positive impact within communities through the dissemination of a shared problem.

In considering notions of the dissemination of co-produced ideas as potential outcomes of theatrical work, we must turn our attention to the topic of communication. The language of the theatre has the potential to be a valuable tool for theatrical outreach organizations who wish to illuminate the potential for change in addition to spreading their messages throughout their communities.

Communication

Meisiek tells us that previous research has focused on the 'language of the theatre as an analytical instrument' (2004:798), whereas Baxter's work places emphasis on the 'importance of the relationship between what theatre says and how it says it' (2013:257). While 'The language, techniques, and metaphors of theatre have inspired a growing body of organizational research' (Meisiek, 2004:798), the academic literature pertaining to the communicative practices between theatre

practitioners and local community is little explored. Durden (2013:278) offers a similar perspective to that of Baxter (2013), with her statement that within theatre 'there is a tendency to see the message as more important than the medium.

Theatre has become a convenient way to present health-related and other social messages', which while aligned with notions of disseminating messages to the local community and further afield, also presents an opposing perspective to that of emphasis being placed upon the potential benefits to be gained through the use of alternative mediums, rather than primarily on the message.

An aspect central to the communicative practices of a theatrical outreach department is to create an informal and relaxed dialogue in which all participants can feel at ease in entering discussions. As Snyder-Young explains in the case of sharing stories of homelessness; 'In telling personal stories we make sense of our lives' (2011:943). Snyder-Young however also notes that, 'There is a tension between honouring the agency of the speaker and critiquing personal stories' (2011:945) thus placing emphasis on assigning equal significance to each participant's voice within verbal communications.

Further to Snyder-Young's (2011) suggestions, John states of his work with prison inmates that 'The theatre work provided an alternative means of communication within the correctional centre and had representation from all major gangs and non-gang groups' (2013:87). John's work can be seen as showcasing the capacity of the theatre to create a relaxed communicative atmosphere regardless of the potentially violent norm of typical discussions within a correctional facility. Similarly Boal suggests that 'theatre can be placed at the service of the oppressed, so that

they can express themselves and so that, by using this new language, they can also discover new concepts' (2000:121). Boal's (2000) notion can therefore be seen as much in-line with John's (2013) work in which those typically found in social and professional positions lacking in status or power can improve their communicative skills under relaxed circumstances. Mattern furthers this notion through his argument 'that the communicative capacity of art can be harnessed in the quest for community and the robust public life that he [Dewey] envisioned' (1999:56). Mattern (1999) can therefore be seen as hinting at the potential benefits offered by improved communication for community and 'public life' (1999:56) in which all citizens may play an active role regardless of their status.

Durden (2013), however, reminds us that it is now common for practitioners to use cultural devices such as theatre to disseminate awareness of their notions. She notes that 'The use of traditional cultural forms of performance allows audiences and participants to identify and represent their own identities in terms of world-views and values, knowledge, traditions, customs, beliefs, and symbols.' (2013:280), thereby suggesting that the creation of a more personal connection through such concepts may serve to promote action from the audience.

In accordance with the academic literatures notions of inclusive dialogue, Simpson et al. also suggest that 'Human experience is seen to be mediated through language which does not simply describe 'reality', but also produces and creates meanings through social interactions and conventions of communication' (2013:7). Simpson et al. can therefore be seen as pointing towards further meaning being created as a consequence of inclusive techniques of communication.

Burvill (1986) furthers the debate surrounding inclusive methods of communication, shedding light on the perspective of those participants who may not be fluent in English; 'Using community languages when playing to English speakers reminds us of the migration experience of linguistic bafflement, puts us in that powerless position, if only for a moment or two' (1986:84). As such, Burvill illuminates the importance of inclusive methods of communication in providing an environment for dialogue in which all participants are mindful of the differences between group members. Furthermore, Bauman and Briggs note that

'Such truly dialogical research does not view speakers as dupes who lack the ability to reflect meaningfully on their own communicative conduct. Rather, it accepts them as partners who have substantive contributions to make to the process of deconstructing Western views of language and social life and exploring a broader range of alternatives' (1990:66).

Bauman and Briggs further suggest that 'To make more reliable use of native speakers' meta-level discourse on language we must regard performers and audience members as not simply sources of data but as intellectual partners who can make substantial theoretical contributions' (1990:61). Bauman and Briggs hint at the necessity within theatre dialogue to recognize all participants as adding value to discussions regardless of their social and professional status, thereby linking notions of communication with those of co-production. In doing so, the academic literature considers language 'to have game like qualities' (Gudykunst et al., 1985:20) thus illuminating the potential for a reciprocal dialogue to emerge during theatrical interactions with participants. In considering the potentially multiple

activities that theatrical outreach departments may initiate with participants, language can indeed take on 'game like qualities' (1985:20); for example, with participants being asked to create a charter for a new world or to render their ideas in the form of a Japanese haiku poem.

Alongside 'the assumption that speech is heterogeneous and multifunctional' (Bauman and Briggs, 1990:60), Bauman and Briggs suggest an 'emergence of verbal art in the social interaction between performers and audience' (1990:59-60). While Bauman and Briggs (1990) argue that communication requires the interaction of multiple parties, Watson (2011:204) places emphasis on the necessity of practitioners gaining knowledge of their communicative partners before discussions can be considered truly reciprocal. He notes that 'a degree of talking to people, watching them, and sharing tasks with them over a period of time in varying settings or circumstances that are relevant ... might be expected before we can convincingly claim that we know what we are talking about'. This leads us to Campos's suggestion that, 'For many contemporary theatre practitioners, science is not only a new language, but a stimulus for formal experimentation in drama and performance' (2013:302), a relevant notion for theatrical outreach departments seeking to maintain consistent contact with local community while remaining open to new methods of working.

Furthermore, Vera and Crossan's suggestion that 'Main characters tend to have more freedom to improvise than supporting actors do, since the latter help to provide a stable context for the action of the former' (2004:739), must also be considered. In the context of theatre outreach departments, however, focus is

typically placed upon the 'Main characters' and 'supporting actors' (Vera and Crossan, 2004:739) alike within the community, thus allowing the creation of reciprocal discussions with all members of the community regardless of their social or professional standing. In addition, Vera and Crossan also state that within improvisational theatre actors can be seen as 'accepting suggestions from the audience and creating a scene onstage without any script' (2004:729). Nakamura, however, notes that 'communication is not the activity of conforming to the other and thus losing individuality, but rather the activity of expanding and deepening one's own horizon through reconstructing the internal elements of one's own viewpoint in such a way that emotional ties with the other are developed' (2009:439). Nakamura can therefore be seen as pointing to the mutually beneficial relationship that can arise from such discussions between theatre practitioners and community members. Mattern furthers the discussion through his explanation that, 'Dewey believed that art is a potent form of communication through which community is developed and political action undertaken' (1999:54), thus illuminating additional benefits of such dialogue for the community. Mattern furthers his point in noting that 'The crux of Dewey's argument was that art, if closely tied to people's everyday lives, is a form of communication through which people learn about each other's similarities and differences, break through some of the barriers to understanding and awareness, and develop some of the commonalities that define community' (1999:54-55). As such, further showcasing the impact of art as a medium for communication between practitioners and community members.

Finally, on the topic of communication, the academic literature turns to the concept of increased dissemination through communicative practices. Scharinger notes that the use of theatre is 'a fairly inexpensive way to educate people and communicate messages in the face of a lack of infrastructure' (2013:110). Scharinger's (2013) notion can therefore perhaps partially be viewed as explaining the growing trend for educators and organizations to enlist theatre practitioners in disseminating their messages. As Nissley et al. explain, 'performances in academia, where management professionals are seeking to improve their teaching and theatrical skills' (2004:818), or, as noted by Sutherland in his statement that 'Management and learning educators and practitioners are increasingly disenchanted with traditional (rational, instrumental, economically dominated, realist orientated and 'objectively' analytical) means of development and practice' (2012:25). As such, Mattern states that 'The messages of art are thus at least partially publically accessible. They are not merely tied to a subjective and private world of the artist. It is the public, common quality of art that gives art its communicative capacity' (1999:57), illuminating the potential of theatre to reach a wide audience, rather than the typically restrictive dissemination practices of academics and organizations.

This leads us to the notion that 'Performance ... provides a frame that invites critical reflection on communicative processes' (Bauman and Briggs, 1990:60) in that 'the work of art exists as a language for the expression of the other' (Nakamura, 2009:433). As Mattern explains, 'If people disagree over the meaning of a work of art, then it can be appropriated for different, sometimes contradictory, uses within and between communities' (1999:60). Staller (2013:551) further comments on the capacity of art to bring together individuals from diverse background in her study of

an academic congress. As she suggests, 'new friendships were forged at these meetings and have been nurtured and reinvigorated over the years', a notion much applicable to the work of theatrical outreach departments with local community.

This leads us to the final concept to be discussed within this literature review, that of catharsis. As the literature suggests, communication can ultimately lead to reflection (Bauman and Briggs, 1990), which may also potentially lead to catharsis. As such, the following section of this review begins with a discussion of the definitions attributed to the concept of catharsis.

Catharsis

The current literature on catharsis offers various definitions of the term. Paskow (1983:59) states that during catharsis 'We undergo a *purgation* or *purification* of emotional states', while Hanes (2000:70) suggests the intent of catharsis is 'to discharge or release pent-up emotions'. The literature acknowledges the wide ranging spectrum of individuals and organizations that can be affected by catharsis in its differing forms; for example, John's study of catharsis in IsiZulu prison theatre (2013) in which the prisons inmates discuss how they have achieved cathartic release through interaction with the theatre whilst incarcerated, or Westwood's (2004) notion of catharsis in an organizational setting that takes place through comedy. Thomas (2009:626) suggests 'catharsis aims as a type of appeal to the individual to change his or her life', thus agreeing with the academic literature's overarching view that individuals can be made to feel better through the release of negative emotions. Paskow furthers this viewpoint in suggesting that, 'The spectator, because he is relieved of excess bile and no longer suffers emotional

pressures, experiences pleasure' (1983:60). On the other hand, Hanes further adds to the discussion in noting that 'catharsis can involve a massive discharge of feelings which the client finds overwhelming. Such an event may lead to "re-doubling" of defence, so they recommend directing the cathartic process so the pent-up affect is released, yet the client is not overwhelmed and threatened. Instead of a sudden release of all repressed feelings, gradual release can give the patient time to understand and integrate intense feelings' (2000:72). As such, the academic literature offers us multiple explanations of the term catharsis, however, the authors concur in presenting the overarching opinion that catharsis in practice is a positive concept which offers benefits for participants despite the potentially emotional task of achieving such a goal (Hanes, 2000; John, 2013; Paskow, 1983; Thomas, 2009; Westwood, 2004).

As the academic literature on the topic of catharsis tends to centre on the individual rather than the collective, it also tends to focus on studies conducted within an organizational setting rather than a community setting (see Westwood (2004) for an example). Continuing in a similar vein, the literature often focuses on catharsis as something to be achieved whilst watching a drama, rather than through personal involvement and participation. Meisiek (2004:799), for example, states that 'one process that can develop during the drama is associated with the idea that theatre represents a duplication of reality'. This hints at the notion that individuals viewing drama can use that time and space to explore their own emotions that may arise during a performance. This notion illustrates a gap in the academic literature as the events that happen to individuals may differ dramatically from those being performed on stage. In addition, there is little evidence in the

current academic literature as to whether any cathartic affects achieved by participants are a temporary measure, easily reversible following a brief time period devoid of thought-provoking activities. As such, it seems necessary to explore the effects of catharsis when viewed in the light of an individual's or community's problems, rather than those being prescribed by the actors on stage, to which a theatrical outreach department would likely employ the former approach. Andreassen's work appears particularly relevant to the notion of the practical implications of cathartic release as a result of the work of theatre, as he notes that community plays

‘may serve a role in a kind of collective ‘healing’ by giving new viewpoints on development and by bringing unspoken taboos to a conscious level in order to point out future directions for living. Community plays can also challenge spectators by confronting unexpected aspects of a culture, which had been either deliberately or unconsciously hidden.’ (1996:73).

Saldana (2003:220) states that ‘Theatre’s primary goal is to entertain – to entertain ideas and to entertain for pleasure’. While Saldana also indicates theatre’s potential to encourage cathartic release from its audience through the suggestion of ‘ethnographic performance’ (2003:220) as ‘emotionally evocative’ (2003:220), Vera and Crossan (2004:728) conversely state that ‘The theatre metaphor is transparent and accessible because the elements upon which actors improvise are the same ones available to individuals in their day-to-day lives’. Entwined with Vera and Crossan’s (2004) notion of the transference of daily life issues into theatrical performance is Thomas’s (2012:261) suggestion that ‘the concept of catharsis came

to signify generally the practice of self-regulation that aims to consolidate and stabilise the interiority of the modern subject against the disturbing effects of the impure external world'. In addition, John (2013:94) reports from his study with inmates involved in IsiZulu Prison Theatre that "'education takes place – not as a rational experience, but as an emotional, sentient involvement.'" When considered in conjunction with Durden's (2013:280) notion that 'the art and theatre that we make *must* be expressive to deal with feelings and emotions that can move an audience to change behaviour', John's (2013) work can be seen to shed light on the necessity of illuminating the alternate paths available to participants through cathartic release as a consequence of theatrical activities. Mattern also contributes to the academic literature surrounding catharsis through his suggestion that 'A work of art expresses to people their common experiences and shared histories and, perhaps, common concerns.' (1999:62). Mattern's notion primarily resonates with Meisek's (2004:799) suggestion of theatre as representing 'a duplication of reality' through a shared experience during which individuals may employ projective technique (Taylor and Ladkin, 2009). In using the object of art as a cathartic medium through which they can portray their thoughts and feelings, it also hints at the shared experience made possible to individuals of varied backgrounds through their engagement with the art work. Consequently, the use of art as a medium may help to promote a heightened understanding of the multiple and diverse perspectives potentially contained within the group, leading to better informed and more positive life choices through the cathartic activity of engaging at a deep level with others about the same piece of art.

Lesavre (2012:248) tells us that 'Catharsis is the purging of the audience's emotions by means of dramatic representation: by attending a theatrical performance, human beings can discharge their impulses, fantasies or anxieties by living through the hero or the situations depicted before their eyes.'. John (2013:95) furthers the discussion through his work in correctional facilities, noting that 'offenders' experiences seemed to have been processed through remembering events from their own lives in response to the fictional events presented in the play, enabling them to 'return to the scene' without the 'real-time' consequences of actions and reactions.'. When considering Lesavre's (2012) and John's (2013) works in conjunction, it appears that individuals engaged in theatrical activities can achieve a sense of peace through their cathartic works in addition to a reflexive ability that is facilitated through the dramatic recreations of real-life situations. Notions of achieving a sense of peace through engagement with cathartic activities further leads us to Durden's suggestion that, 'If a work is based on genuine emotion and the participating group have a genuine dedication to the work, there may be hope for emotionally moving, sublime performances.' (2013:277). As such, the works of John (2013), Lesavre (2012) and Durden (2013) help to indicate the importance of active participant engagement within theatrical activities for a successful cathartic experience.

The academic literature typically notes catharsis as a difficult yet ultimately positive experience for those who successfully engage with its practices (Hanes, 2000; Paskow, 1983; Taylor and Ladkin, 2009). Hanes offers one such example with his comments regarding a past client who during a therapy session 'employed art materials to produce an effigy of her abuser, which she fastened to an alter and

repeatedly stabbed with sharpened pencils' (2000:70). Hanes continues to ultimately note, 'That enactment provided an outlet for latent emotions and aggressive drives which could not be expressed in daily life.' (2000:70). Much in line with the work of theatrical outreach activities, the use of props, as in Hane's (2000) study, may serve to provide an outlet for a removal of the pressures associated with discussing difficult issues through encouraging participants to project negative feelings towards an art object, rather than the person or situation for which they actually have those feelings (Taylor and Ladkin, 2009). As such, the use of props in activities attempting to promote cathartic release can be a valuable tool in allowing participants to imagine the potential outcomes of alternate methods of action. In addition, such use may also encourage the sharing of problems and taking some measure of action towards resolution, even if this action is taken in a somewhat duplicated reality (Meisek, 2004).

In considering the creation of confidence in individuals through cathartic activities, Thomas's notion of democracy becomes apparent:

'The theatre that emerged in the context of the development of democracy with its cathartic function can be understood as a derivation from social integrative rituals. Where class-oppositions threaten to decompose the community, a ritual reconciliation is needed that does not deny misfortune, but still has the task of shaping it as '*conditio humana*' – by presenting it as something that all can encounter, regardless of their social position, it makes the '*most abject inclined to believe themselves to be happy*.' (2009:259).

Through inspiring confidence theatrical work can therefore create the potential for improved self-esteem in individuals, however it can also improve prospective relationships between individuals and others within the community. As Mattern explains, if 'Art captures human experience and renders it meaningful for others, then a legitimate window into the identity and history of a people is its art.' (1999:60). Mattern's (1999:60) notion therefore emphasizes how the confidence building effects of cathartic release for one individual have the potential to provide additional positive experiences for others within the community. In continuing the theme of confidence building through catharsis Cox (2012:123) turns to notions of victimhood stemming from a theatrical perspective:

'The complex transactional (artist-audience) implications of these critical perspectives on victimhood and representation are apparent when we take into account the fact that refugee narratives often serve one or the other ... of two broad functions: representing marginalized communities within or for themselves (typically pursuing recuperative and/or therapeutic ends) and to or for broadly constituted host communities (typically pursuing cross-cultural pedagogic empathic ends).'

As a significant proportion of theatrical outreach department's activities are designed to explore community led issues such as integrating marginalized groups, such as asylum seekers and refugees into the local community, Cox's (2012) suggestion of the necessity of a positive cathartic relationship between both the transient individuals entering the community and those already in residence becomes apparent.

While catharsis is undoubtedly a positive outcome for the majority of participants engaged in theatrical events, we must also consider the potentially negative effects stemming from such activities. In relation to the emotional status of theatrical practitioners in particular, a reversal of catharsis may become apparent within these individuals during their quest to help others achieve cathartic release.

Lafreniere and Cox note, 'Different audience members can and will extract diverse meanings from the same set of data.' (2013:325). In a similar vein, Durden suggests that 'a work will have different significance and will manifest different degrees and shadings of emotion in different audience members.' (2013:274), thus signifying that a similarly positive cathartic experience may not be the result of an activity for all involved. As practitioners undoubtedly deal with much negativity during their daily work with marginalized community members, a sense of failure in assisting participants with their cathartic journey may manifest. Clark and Mangham (2004:48) suggest that '*playing* oneself on stage is not simply a matter of *being* oneself', thereby referring to the necessity of practitioners constantly portraying a positive identity during their work. In considering Clark and Mangham's (2004:48) notion, theatrical practitioners may be seen as attaining a negative cathartic experience as opposed to the positive cathartic release achieved by the majority of participants.

The academic literature suggests that catharsis is an attainable result of engaging with a process of expression through art (Durden, 2013; Taylor and Ladkin, 2009; Saldana, 2003). In addition, the literature also acknowledges the ability to achieve catharsis during participation with theatrical activities designed to provide distance

from the issues of everyday life for which we are attempting to find solutions (John, 2013; Lesavre, 2012; Thomas, 2012).

Summary

In summary, the current academic literature provides multiple examples of the use of theatrical techniques as a positive force for change (Clark and Mangham, 2004; Ebrahim and Rangan, 2014). Particular emphasis is placed upon the role played by the use of theatrical techniques as a tool for management control within an organizational setting (Stager-Jaques, 2013, Westwood, 2004), while the use of theatrical techniques in acting as a motivator for social change is also discussed (Cox, 2012; Ebrahim and Rangan, 2014; Simpson, 2009). Furthermore, the current academic literature takes an overarchingly positive view towards the relationship between theatre and change, with a limited amount of discussion to be found regarding the possible difficulties to be encountered in attempting to illuminate the potential for change through the use of theatrical techniques (Steyaert et al., 2006; Zietsma and Lawrence, 2010). The current literature further explores the necessity of individuals as active participants in welcoming notions of change as a consequence of engaging with theatrical activities, with particular focus being placed upon the concept of re-evaluating previously held conceptions and actions (Alvesson and Willmott, 1996; Baxter, 2013; Boal, 2000; Brydon, 2012; Fenge et al., 2012; Nakamura, 2009; Paskow, 1983). As such, the current academic literature provides a detailed exploration of notions of change in relation to the use of theatrical techniques. However, the literature fails to explore the use of such techniques by theatrical practitioners themselves and the consequential results of

the implementation of such techniques for communities (see Kelemen and Hamilton, 2015, for one exception).

Continuing from the academic literature's discussion of change, notions of space and play were explored due the necessity of the importance of using an appropriate environment and creative methods in facilitating change with the potential to result in cathartic release. The current academic literature includes multiple tales of the importance of space for both the actors and audiences of theatrical productions (Newman, 2012; Steyaert et al., 2006), while also acknowledging the connection between the physical space of the theatre and the community in disseminating the messages emanating from the theatre as a result of its activities and performances (Cox, 2012; Clark and Mangham, 2005; Durden, 2013; Kohn and Cain, 2005). The academic literature also places significant emphasis on the impact of the aesthetics of a space upon the experiences created by theatre (Biehl-Missal, 2012; Newman, 2012; Sutherland, 2012). The current literature also offers a discussion of the impact of the use of space away from the traditional theatre auditorium (Boal, 2000; Newman, 2012; Scharinger, 2013), as such acknowledging the transferable qualities of theatrical techniques. Conversely the current academic literature also notes that space within the theatre auditorium has the potential to be viewed as reserved for the theatres elite; in other words, the actors set to grace the mainstage, a space not to be traversed by the audience. This distinction is made clear through a discussion of the aesthetic boundaries of the theatre such as the proscenium arch separating the stage and the vomitorium, a corridor through which actors may travel behind or below the seats of the theatre (Scharinger, 2013; Steyaert et al., 2006). As such, this notion offers an alternate view to the academic

literature's predominantly positive views of the role played by theatre in illuminating the potential for change with regards to the use of space. Due to the focus on the impact of space on actors and their audiences, the current academic literature is therefore lacking in accounts as to the impact of space for participants of theatrical outreach activities, thereby creating a gap within the existing knowledge surrounding space within the theatre discipline. In addition to notions of space, the concept of play was also explored within this literature review due to the necessity of the use of appropriate creative methods within a space in attempts to illuminate the potential for change. The academic literature suggests that play can be an important tool for learning and development with its history tracing back to the time of Plato and Aristotle (D'Angour, 2013). While originally recognised as a childlike activity not suitable for adult participation, the concept of play has in recent years become more widely acknowledged as a universal tool for learning and development (D'Angour, 2013; Fleishman, 2012; Subedi and Rhee, 2008). In furthering the discussion of play the current academic literature also offers a limited account of creative techniques such as Cultural animation (Kelemen and Hamilton, 2015; Marrengula, 2010), while also hinting at the abilities of playful activities to unite diverse groups of people (Smart, 2014; Snyder-Young, 2011; Zietsma and Lawrence, 2010). Indeed, the current academic literature presents several gaps surrounding notions of space and play. Notably, gaps may be seen in the lack of literature pertaining to notions of space as used by a theatrical outreach department for their own activities with community, while also allowing for new material to be added upon the topic of Cultural animation.

This literature review next turned to the academic literatures discussion of co-production due to its connection with Cultural animation in bringing together diverse groups of individuals. Co-production has been widely recognised by the academic literature as playing a prominent role in the activities of arts-based entities such as the theatre, with actors creating a performance for the theatre's mainstage being one of the more obvious examples (Dezeuze, 2010; Smart, 2014). The current academic literature also credits co-production with the capacity to bring together diverse groups of individuals regardless of their social or professional status (Bar-Lev and Vitner, 2012; Kumagai, 2012; Meisiek and Barry, 2007; Smart, 2014), while also recognising that co-production represents challenges for participants during their interactions with one another (O'Mahony and Bechky, 2008). Furthermore, the current academic literature offers the notion that co-production activities are helpful in putting participant's ideas at the forefront of any project. However, the literature also tends to suggest that any such activities are ultimately dominated by the agenda of those financing the activity (Nissley et al., 2004). The discussion continued to address the importance of inclusivity during co-produced activities (Biehl-Missal, 2012; Fenge et al., 2012; O'Mahony and Bechky, 2008; Saldana, 2003), while also considering notions of dissemination emanating from co-production activities as a key concern if change is to be created (Ebrahim and Rangan, 2014; Fenge et al., 2012; Lafreniere and Cox, 2013; Lynn, 2012; Mattern, 1999). The current academic literature, however, presents a gap yet to be explored as the discussion around co-production fails to address how a theatrical outreach department can itself become involved with or initiate a co-production

project, while also leaving the question of the impact of co-produced activities on participants unanswered.

Due to its central role within co-production activities, this literature reviewed the concept of communication as presented within the current academic literature. Aside from its role in co-produced activities, the language of the theatre, particularly the theatre metaphor, is widely acknowledged by the academic literature as being useful in a variety of settings (Baxter, 2013; Durden, 2013; Meisiek, 2004). As such, communication techniques whether verbal or non-verbal, can be viewed as having the capacity to enrich the theatrical experiences of actors, audiences, and participants alike (Boal, 2000; John, 2013; Mattern, 1999; Snyder-Young, 2011). As the academic literature reminds us, the multiple methods of communication facilitated by the theatre can be useful in identity work, such as with marginalized communities or refugees, while it also references the inclusivity of the language of the theatre thereby maximising the likelihood of achieving the desired outcome during group activities (Bauman and Briggs, 1990; Burvill, 1986; Durden, 2013; Nakamura, 2009; Simpson et al., 2013). Similarly, discussion of co-production, notions of dissemination were also explored; however, in relation to the topic of communication, theatrical practices are viewed as a popular way in which to spread the desired message (Mattern, 1999; Nissley et al., 2004; Scharinger, 2013; Sutherland, 2012). The current academic literature, however, does not explicitly offer a discussion of how communicative techniques can be a useful tool for a theatre outreach department in engaging with community; rather, instead focusing on the communicative practices occurring inside of the theatre building.

Finally, this literature review next turned to the concept of catharsis as a consequence of engaging with theatrical activities. The current academic literature is abundant with examples of arts-based activities resulting in catharsis which can be seen to originate in a variety of settings such as prisons (John, 2013), organizations (Westwood, 2004) and during therapy sessions (Hanes, 2000). The current literature, however, tends to focus on catharsis achieved at an individual rather than collective level, while concentrating on catharsis within an organizational rather than community setting. Catharsis is also typically seen by the literature to arise as a result of watching a theatrical performance rather than through interaction with theatrical activities (Meisiek, 2004; Saldana, 2003), with the exception of a small number of studies noting the connection between theatrical activities and the issues associated with the problems of daily life (John, 2013; Vera and Crossan, 2004). While the literature notes that catharsis may not always be a positive experience for all participants due to the difficulties and non-uniformity of the experience of, and the process leading up to, catharsis (Clark and Mangham, 2004; Durden, 2013; Lafreniere and Cox, 2013), it fails to explicitly explore the impact of attaining catharsis through theatrical techniques on the multiple and diverse individuals who may be involved in theatrical activities.

Chapter Three – Methodology

‘Clearly, scientific education ought to mean the implanting of a rational, sceptical, experimental habit of mind. It ought to mean acquiring a *method* – a method that can be used on any problem one meets – and not simply piling up a lot of facts.’

(Orwell, 1945).

Introduction

In this chapter I discuss my methodological approach to researching the activities of a theatrical outreach department known as Encompass. My own motivations for embarking on this study stem from my experiences as a Master’s level student. During my Master’s degree, I had the good fortune to visit the theatre housing Encompass as part of a taught module. During the visit my classmates and I engaged in several Encompass activities, such as the ‘human knot’, all of which were designed to teach leadership skills. I was hooked. I instantly found the work of Encompass fascinating as it immediately brought together my multi-national cohort, who, nearing the end of our studies, had been struggling to interact and connect for almost a year. Suddenly, peers who I had never heard speak in class were loudly offering their suggestions to the shared problems posed by Encompass’s activities. Furthermore, I found the notion of using theatre as a force for change, rather than entertainment, completely novel as my previous experiences of theatre were limited to watching pantomimes during childhood.

Encompass is comprised of five female members of staff and includes individuals of different nationalities and ethnicities, with the majority of employees being in their 30s. The department has also grown to include two new members of staff, one of

whom is male. These individuals however, were not members of the Encompass department during the data collection period and as such, were not interviewed. The job roles of Encompass's practitioners include its director, an administrative assistant, a theatre practitioner and young people's theatre company director, a community animator, and an outreach and technical stage manager. While each of the Encompass practitioners interviewed holds their own role within the department, it is also common for each practitioner to become involved in projects that might typically be seen as outside of their job role. This is often due to time constraints, as the department frequently deals with short term projects or is under time pressure to facilitate events at short notice.

During the interview process, Encompass practitioners typically suggested that Lexi, as the head of the department, ultimately holds authority over their actions. According to Lexi, the department functions as a democracy with practitioners having a significant impact upon the projects on which they work. Participant observations, in addition to the data gathered during the interviewing process suggest that the department does in actuality function democratically. Lexi can be seen to act as a 'sounding-board' and source of support for the Encompass practitioners as they undertake their roles, however, allowing them the freedom to approach their work creatively.

The department does attempt frequent communication and planning of its activities. Such efforts have resulted in the introduction of a whiteboard detailing the practitioners' activities over the coming week. Encompass practitioners suggest this is a valuable tool in planning their time and also in knowing what availability

other practitioners may have during the coming week. As it is rare for all of the Encompass practitioners to have availability at the same time, they suggest that the whiteboard has replaced many meetings and is an important part of their planning process in a very fluid environment. Through a variety of activities and events, Encompass's work aims to use

‘theatre to help people find new and positive ways to understand themselves, their communities and their responsibilities. It challenges destructive and anti-social behaviour, builds self-awareness and self-worth and develops positive attitudes.’ (www.anon.org.uk).

Encompass's work is often performed within the theatre in which the department is situated, or, in locations within the local community. On occasion however, activities may also take place at locations external to the theatre and its community, including those across the UK and abroad.

Due to the complex and multifaceted nature of the department's work, I opted to employ an ethnographic approach to this study. In conjunction with the use of the interpretive paradigm as underpinning my approach to exploring Encompass's activities, the use of an ethnographic approach to the study allowed me to observe Encompass while also affording the opportunity to participate in many of their activities. As is common with qualitative research, I opted to employ data triangulation in using the multiple data collection techniques of semi-structured interviews, participant observation and document analysis. The use of multiple techniques allowed for an increased exposure to Encompass and its activities, while also helping to ensure internal consistency. Furthermore, notions of reflexivity and

the nature of ethics played prominent roles within my decision making during the study. Consideration of both ethics and reflexivity helped to enhance my contemplation of issues with the potential to negatively affect both my research participants and myself.

The remainder of this chapter details the research process employed during this study, offering a discussion of the approaches taken both metaphysically and in the implementation of research tools and techniques. The chapter explores notions of ethics, detailing the multiple aspects considered during this project in order to ensure no 'harm or disrespect to others' (Pink, 2009:58) occurred as a result of participating within the study. The chapter begins with an explanation of my choice of the interpretive paradigm, followed by an account of the ontological and epistemological stances assumed during the study.

Interpretive paradigm

'A paradigm formulates the maxims and principles on which the scientific practice in a discipline is oriented. Among other things, a paradigm defines the framework of the accepted research methods'.

(Meuser, 2003:92-93 cited in Flick, 2015:22).

Referring to key four key paradigms, namely functionalism, interpretivism, radical humanist and radical structuralist, Goffman argues that each, 'allows its user to locate, perceive, identify and label a seemingly infinite number of concrete occurrences defined in its terms.' (Goffman in Delanty and Strydom 2010:202). This necessitates a choice for the researcher in establishing which paradigm best conceptualizes the world-views and notions of truth of which they wish to assign to

their research. The functionalist paradigm places emphasis on certainty alongside the 'rational explanation of social affairs' (Burrell and Morgan, 1992:26). On the other hand, the paradigm of radical structuralism, places value of on radical change and the analysis of control, exploitation, deprivation and power. The other two key paradigms, interpretive and radical humanist, are of a subjective nature. The radical humanist paradigm advocates the importance of ethics and of overthrowing the limits placed by society. Finally, the interpretivist paradigm places emphasis on understanding how the world is seen and constructed by the individuals who inhabit it.

As such, the interpretive paradigm was chosen as the paradigmatic stance for this study. The interpretive paradigm best conveyed the underpinning principles of this study, due to its focus on the individuals' experiences and points of view (Burrell and Morgan, 1992). The interpretive paradigm is also not concerned with producing replicable results, allowing for the subjective and in flux nature of capturing the individual's perspective.

The interpretive paradigm 'is concerned with understanding the essence of the everyday world' (Burrell and Morgan, 1992:31), and 'seeks explanation within the realm of individual consciousness and subjectivity, within the frame of reference of the participant as opposed to the observer of action.' (Burrell and Morgan, 1992:28). As such, it allows for meanings to be 'produced and exchanged' (Flick, 2015:24) during participant interactions, helping the researcher to 'generate understanding through knowledge creation' (Bell and Thorpe, 2013:11). The interpretive paradigm also suggests that, 'intellectual advancement is not a result of

establishing objective truths, but rather a product of social definition' (Bedeian, 2004:199). Due to my desire to understand the everyday working practices and activities of Encompass, the use of the interpretive paradigm seemed the most appropriate of the four key paradigms. It also facilitated emphasis being placed upon the views of the participants and practitioners experiencing the events, thus allowing me access to the multiple and occasionally conflicting experiences of those involved. As my intent was to explore the role of theatrical interventions within community change, the interpretive paradigm also provided a way in which to increase understanding through my presence and participation in Encompass's activities. The following subsection further details the underpinning ontological and epistemological assumptions used within this study.

Ontology and epistemology

The ontological assumptions of this study are subjective and as such, posit that each individual holds a separate view of reality (Burrell and Morgan, 1992).

Individuals are viewed as 'interpretive beings who interact with the world through a culturally transmitted background that configures and makes sense of it' (Linden and Cermak, 2007:45), thus supporting the notion of multifaceted and conflicting realities. The use of such ontological assumptions allowed for the subsequently multiple and diverse views of participants within this study, facilitating the consideration of such views as products of the social situations and experiences of those expressing them.

This study also employs a subjective epistemology, suggesting that knowledge is acquired 'based on experience and insight of a unique and essentially personal

nature' (Burrell and Morgan, 1992:1-2). Generating 'an understanding of the way in which the individual creates, modifies and interprets the world in which he or she finds himself' (Burrell and Morgan, 1992:3), provides multiple view-points of the subject matter, allowing for rich and multifaceted data collection during the study.

The following section further details my approach to this study, offering an account of the ethnographic approach employed. The section begins with a history of ethnography, followed by a contemplation of ethnography in contemporary society, and is completed with a discussion of creative ethnography. This section aims to portray the many benefits of the use of ethnography in social science research, however, also suggests several limitations associated with the practice.

Ethnography

'Ethnographers value the idea of 'walking a mile in the shoes' of others and attempt to gain insight by being in the same social space as the subjects of their research.'

(Madden, 2010:1)

In order to maximise the potential to gather a wealth of rich data I decided to undertake an ethnographic approach to this study. 'Ethnography is first and foremost a social practice concerned with the study and representation of culture' (Van Maanen, 2011:219). Research typically takes place over a prolonged period of time, with the researcher often following the study's participants to a variety of locations to complete observations (Van Maanen, 2011; Yanow et al., 2012) in order to ultimately offer a 'written representation of a culture' (Van Maanen, 2011:1). Ethnography requires the researcher's physical presence in order to facilitate an understanding of, 'the common sense, every day, unwritten and

unspoken, tacitly known 'rule of engagement' known to situational 'natives', moving from being more of a stranger to being more of a 'familiar' in and with it' (Yanow et al., 2012:2). Furthermore, Stebbins' stresses the importance of the researcher's efforts to engage with participants, suggesting that researchers, 'must intentionally put themselves in a position to make discoveries, rather than carrying out their daily research agenda by passively awaiting the moment when they are struck, as it were, with serendipity' (2001:6).

My decision to undertake an ethnographic study was primarily underpinned by my desire to provide a platform for the multiple voices connected to Encompass's work. While I realised my portrayal of participant voices would be coloured by my own interpretations of the culture surrounding Encompass and its participants (Van Maanen, 2011), I still felt an ethnographic account would provide the most accurate representation of the multi-vocal stories of Encompass's work in comparison to that of other methods, such as relying on participant observations alone. Through the multiple methods of data collection employed during this study I intended to accurately portray participants' voices and actions through a detailed account of their experiences, given in their own words. In attempting to acquire such data, particularly throughout the participant observation period, I initially felt somewhat uncomfortable. This was for the most part due to my own introverted nature, however, can be seen as comparable to other accounts of ethnographic research, if somewhat extreme, contained within the literature. For example, Van Maanen (2011), tells us of research students being told to smoke opium in order to get to know participants and their worlds, which subsequently provided me with the motivation to push past my fears of participation. Furthermore, I felt that the

choice of an ethnographic study fit well with my decision to utilize an underpinning interpretive paradigm as ethnography holds that there is no one way of seeing. Instead, ethnography suggests that multiple interpretations are always possible, thus allowing for the researcher's view, however unintentionally, to colour accounts. However, ethnography also suggests that the researcher should not be seen as a 'cultural dupe or convert' (Van Maanen, 2011:77), emphasising the necessity for the researcher to show that they have 'learnt to appreciate the world in a different key' (Van Maanen, 2011:118), in comparison to the views they held before getting to know the 'natives'.

My decision to undertake an ethnography was informed by a desire to show my potential readers what it was like to attend an Encompass activity. Due to my previously discussed experiences as a Master's level student, I hoped that the inclusion of additional participant voices, rather than that of solely my own, would help to provide a level of clarity for the reader attempting to picture attending an Encompass event. In doing so, the use of the interpretive paradigm was particularly helpful as it allowed for multiple and conflicting accounts of the same events to be recognised, thus conforming to my intention of providing the reader with a well-rounded view of Encompass's activities. The use of ethnography further facilitated my presence at such events on numerous occasions. This became of particular use during the interview process as several participants from previous events were already familiar with my presence and were very keen to tell me their stories.

The following subsection offers an in-depth account of the principles and practices underpinning the concept of ethnography, including its history and the potential disadvantages associated with the method.

The history of ethnography

Madden (2010:16) suggests, that ethnography's origins stem back to the Greek language with a broad definition of the term being "writing about people" within particular 'ethnically, culturally or socially defined groups'. Hammersley and Atkinson (2007:1), however, provide further details suggesting that the term ethnography began 'in nineteenth-century Western anthropology, where an ethnography was a descriptive account of a community or culture, usually one located outside the West'. Historically, often connected with anthropology or sociology (Madden, 2010), during the nineteenth-century ethnography was typically 'seen as complementary to, 'ethnology'. Ethnology referred to the historical and comparative analysis of non-Western societies and cultures', with data usually being collected by 'travellers and missionaries' rather than the academics who infrequently left the ivory tower (Hammersley and Atkinson, 2007:1). The use of the term ethnology, however, declined as researchers started to collect their own data, rather than relying on the accounts of others.

Furthermore, between the 1920s and 1950s, sociologists at the University of Chicago were developing a similar approach to studying human culture. In doing so, 'The Chicago School', employed the combined methods of field-work and theory in order to document cultural patterns within the area (Hammersley and Atkinson, 2007). Emphasis was placed upon 'not only subscribing to but doing participant

observation in order to understand the different layers and interconnections that constituted the complexities of social life.’ (Jaynes et al., 2009:377).

Evidence of early twentieth-century ethnographic study can be seen in the works of Malinowski, with his first report being published in 1915 (Murdock, 1943). Since the beginnings of ethnographic accounts, multiple influential studies have helped to shape the ways in which we view ethnography and the data it produces (Geertz, 1989; Kunda, 2006; Van Maanen, 2011). Ethnography, however, has not always been viewed in a positive light. For example, researchers of the positivist paradigm typically view ethnographic research as unreliable due to its reliance on dialogical accounts rather than proven facts. Indeed, doubts about the ethical implications of undertaking ethnographic research ‘can leave ethnography open to the charge of ‘spying’.’ (Madden, 2010:33), a notion in which some truth is to be found, as since its inception ethnographic research has been used as a guise ‘to gather military and other intelligence on populations’ (Madden, 2010:33). Furthermore, many ethnographies conducted within the nineteenth and twentieth centuries were typically conducted over an extended period of time. Due to the pressures of contemporary academic life, researchers are now unable to spend prolonged periods of time in the field when undertaking ethnographic research (Madden, 2010). More recently, however, ethnographies conducted over a shorter period of time have become accepted forms of research (Madden, 2010). As such, the following subsection aims to build on the history of ethnography, offering insights into the place of ethnographic study within contemporary research.

Ethnography in contemporary research

As Bell and Willmott (2015:24) suggest, the ethnographic approach remains a popular choice for researchers due to its potential to give 'valuable insights into the social worlds of those being researched'. Such insights may be gained through the researcher's own observations and participation, in order to gather data that would prove difficult to obtain through a combination of document analysis and interviews alone (Yanow et al., 2012). Participant observation during the ethnographic process serves to familiarize the participants with the researcher's presence, resulting in more natural behaviour from those being studied. This can ease the transition of the researcher's status from an outsider to joining the group 'either as a full or partial member' (Watson, 2011:206), who, 'both participates in and observes activities, asks questions, takes part in conversations, and reads relevant documents' (Watson, 2011:206) during the course of the research project. As a result of such efforts, the researcher gains the 'possibility of personally experiencing events taking place and processes unfolding' (Yanow et al., 2012:13), thereby increasing their understanding of the social world of which they are a temporary inhabitant, as they share the same contexts and experiences as their research participants.

While engaged in ethnographic study, the researcher may act as a co-producer within the group's activities, over time becoming privy to the meanings portrayed by a participant's unconscious actions (Denzin and Lincoln, 2013; 1974; Pink, 2009; Van Maanen, 2011). In order to attain such a deep level of understanding, the researcher must utilize, 'the self – body, belief, personality, emotions, cognitions', allowing them to, 'see, hear, feel and come to understand the kinds of responses

others display (and withhold)' (Van Maanen, 2011:219). In doing so, the ethnographer can offer their readers an in-depth 'sense of what 'life' is like in the setting under study' (Yanow et al., 2012:2), through an illustration of what "being there" (Yanow et al., 2012:4), is like in actuality. The following subsection offers further details of ethnographic research in contemporary society, focusing on the increasingly popular methods of sensory, or, creative ethnographies.

Creative ethnography

As ethnography has become increasingly popular since its beginnings in the nineteenth-century, researchers have begun to adapt its practices to suit new research tools (Goldstein et al., 2014; Prosser in Denzin and Lincoln, 2011). One such example, is the recent shift towards sensory or arts-based ethnographies. Arts-based ethnographic research is now accepted by many disciplines (Pink, 2009), with theatre ethnographies and 'performed ethnography ... becoming increasingly popular' (Enria, 2016; Goldstein et al., 2014:2). As Banks suggests, this has resulted in a 'shift in anthropology away from the study of abstract systems (kinship, economic systems and so forth) and towards a consideration of human experience' (Banks in Prosser, 1998:8), in which notions such as 'play, intuition, serendipity, imagination and the unexpected' (Kara, 2015:22), can become the valued tools of research. Indeed, when emphasis is placed upon 'the body, the emotions, and the senses' (Banks in Prosser, 1998:8), rather than being primarily focused on cognitive processes, we are free to experience rather than only document the research process (Banks in Prosser, 1998). As such, arts-based ethnographies have 'demystified the process of storytelling and facilitated participants' shared articulation of the experiences of living together, in harmony and in conflict' (Finley

in Denzin and Lincoln, 2011:436), offering readers a multifaceted account of what it is really like to be 'there'. Indeed, as we begin to shift our focus 'away from the study of abstract systems' (Banks in Prosser, 1998:8), new methods of research are necessary if we are to contemplate new problems (Kara, 2015). In addition, Finley's (2011) notions hint at the potential usefulness of the interpretive paradigm within creative ethnographic research. The interpretive paradigm's emphasis on understanding the perspectives of a culture's natives can be seen to coincide with aspects of creative ethnography, such as offering multi-vocal accounts of natives' views and experiences.

As Pink (2009:8) suggests, creative ethnographies make use of participant observations and interviewing techniques as with a typical ethnography. Such ethnographies, however, can also include 'a range of other participatory research techniques that are often developed and adapted in context and as appropriate to the needs and possibilities afforded by specific research projects'. This can be particularly useful for researchers who find that different cultures may assign different meanings to the objects and customs with which they are familiar (Pink, 2009), as particular research techniques may prove more fruitful than others depending upon the study's participants. Researchers participating in multisensory activities (Pink, 2009), can gain additional understanding of their area of study. One such example, from my own experiences of Encompass and its participants, was a plate decorating activity. The activity required participants to paint pictures of food that reminded them of home onto plates which would later be displayed as part of a wider project. In attending this session, I discussed the choices of colour and image with participants, contemplating the textures and tastes of the items being

described. In doing so, the participants and I were employing multiple senses in attempting to understand and experience the worlds of the other individuals involved.

A further example of the use of arts-based ethnographies is prominent in studies involving photography (Johnsen et al., 2008; Kara, 2015; Pink, 2009; Prosser, 1998). Image taking or video diaries, either by the researcher or participant, can be a valuable tool in helping us to understand a participant's life (Holliday, 2004). The use of images can allow individuals to use their own interpretations of the scenes captured, rather than solely relying on the account of the researcher (Bell and Davison, 2012). Arts-based research methods such as photography can also allow practitioners to 'explore the bounds of space and place where the human body is a tool of gathering and exploring meaning in experience' (Finley in Denzin and Lincoln, 2011:444). Adversely, however, photographs as a research method are also open to criticism, as images may be limited to what the photographer finds interesting, rather than offering a full view of the topic (Johnsen et al., 2008), may present dangers in collection (Johnsen et al., 2008), or may be viewed as questionable truths due to the motivations and 'socially constructed view' (Banks in Prosser, 1998:18) of the individual capturing the image. Photography also brings to the fore the question of whether our research is covert or overt. While this issue clearly holds ethical implications, it also 'confers importance and significance of the scene it reveals, to the viewer if not the participants' (Banks in Prosser, 1998:18). In completing my own participant observations, I undertook the challenge of capturing images of many of the Encompass sessions of which I attended and participated within. I did not attempt to capture any photographs covertly and used

them only in addition to my field-notes, rather than asking participants to comment on the images, or, to take photographs themselves.

The following section details my choice of data collection tools used during this study. The methods of participant observation, as is often used within ethnographic research (Pink, 2009), semi-structured interviews, document analysis and photography were employed during this study and are discussed in the following section. Furthermore, a discussion of the benefits and limitations of interviews as a method for data collection is offered in order to reveal my motives in opting for the form of semi-structured interviews. The following section also aims to offer a reflexive account of several of the interviews conducted during this study.

Research methods

‘Research is no longer just a knowledge process for the researchers, but rather a process of knowledge, learning and change on both sides’.

(Flick, 2015:7)

Ethnography allows researchers a wide choice in determining which methods of data collection are appropriate for their work. It is a subjective process, in which participants play a vital role in shaping both a study’s data and the experiences of the researcher. As such, ethnography affords the researcher the opportunity to inhabit, albeit temporarily, the world of their participants, as an active co-producer in the experiences and processes of that world. In order to accurately capture the data collected from participants and my own experiences within their world, I decided to use participant observation, semi-structured interviews and document

analysis as methods of data collection for the study. In addition, however, I also opted to employ an arts-based method of data collection – photography.

Participant observation

As is common with ethnographic studies, I endeavoured to complete participant observations (Pink, 2009). This resulted in my attendance at 35 Encompass activities and events, totalling 139 hours of participation, resulting in more than 200 pages of field-notes. Due to the close working relationship between Encompass and other university academics, the theatre practitioners did not seem particularly phased by my presence and were very welcoming in inviting me to join their activities. Indeed, they encouraged my participation, treating me as they would any other participant, and initially seemed more conscious of my presence during the events in which I did not participate. As I got to know the Encompass practitioners, however, I became a background feature within their activities. While during activities I became seemingly unnoticed by the practitioners, their interaction with me whilst activities were progressing proved otherwise. My participation in Encompass's activities initially represented a challenge due to my personal temperament, which was somewhat withdrawn during the initial stages of my field-work. Due to the nature of ethnography, however, I understood the importance of experiencing activities alongside the participants and as such endeavoured to join in. During my later participant interviews, it transpired that several interviewees had also felt a sense of unease when participating in Encompass activities for the first few times. My attempts to dismiss my fears and participate in Encompass activities were soon rewarded as I almost instantly felt a sense of camaraderie with the other participants engaged in the activities. This became acutely apparent

during the periods of observation in which I did not participate in activities, as I gained the feeling that I was, 'missing out', due to my non-participation.

In this sense, I began my field-work by 'playing the role of apprentice' (Pink, 2009:69), during which I embarked on a process of 'engaging in the activities and environments' (Pink, 2009:70) used during Encompass's work, in order to gain understanding. Furthermore, Kara's (2015) notion of being both an insider and an outsider during participant observation became evident as I intermittently acted as a participant, or excused myself from partaking in activities in order to better document other's reactions to the activities taking place (Pink, 2009). In doing so, my actions as a non-participant involved moving between groups of participants engaged in Encompass activities, taking both notes and photographs. My aim was to create detailed records of the activities and reactions of participants involved within the Encompass events, details which may not have been obvious during my own participation. Oldfather and West similarly suggest that, 'qualitative researchers learn to "read" their participants – discovering which questions or issues are important to the insiders of the culture they are hoping to understand' (1994:24), hinting at the importance of both participating and observing during the research process. My own participation in Encompass activities provided an important stepping stone in my quest to discover issues of importance to my participants. Certainly, participants with whom I had participated in previous activities displayed a willingness to draw upon our shared experiences or issues from their work with Encompass with which they had imbued importance. This became particularly useful in posing interview questions designed to ascertain participants' best and worst experiences with Encompass activities. Through the

shared experience of Encompass events, I was able to pick up on references made by participants to situations and events that had previously unfolded during Encompass activities, as such, reading the intended and at times, somewhat hidden meanings within participants' stories (Oldfather and West, 1994).

Furthermore, I endeavoured to place emphasis upon recording the reactions of the participants to their assigned tasks, while also taking note of their engagement with Encompass practitioners during activities. During this process I took care to ensure that my note-taking and photography activities did not disrupt the participants and practitioners. My non-participation was, however, seemingly ignored by the majority of participants, as on other frequent occasions Encompass practitioners themselves were known to take photographs and move between the groups (which I witnessed myself on multiple occasions), as such, adding to my self-view as neither an insider nor an outsider (Kara, 2015). However, on a small number of occasions my presence did initially appear to present an issue for participants. Once such occasion, was that of a citizenship course for which only a very small number of asylum seekers and refugees were in attendance. Due to my appearance halfway through the session due to teaching commitments, participants were initially wary of my presence. As further time spent with the group explained, many of the participants were in the process of applying for UK citizenship and were nervous of individuals with whom they were unfamiliar. Nevertheless, I persevered, and the opportunity to research a desired fact from the internet arose. After finding the requested website and professing my lack of understanding of the information listed, participants were much more eager to interact with me. On this occasion, my genuine lack of understanding served as a bridge between myself and the

participants, thus facilitating my interaction with them, whilst also allowing me, to a certain extent, to share in their experience of the course.

The majority of my participant observations were conducted between 2013 and 2015 and were undertaken in a variety of locations both locally and further afield. Encompass and its participants did not take any interest in my field-notes, with the exception of one instance during which I was asked to provide a copy of my notes as a record of events for a speaker. Typically, my purpose at the activity was made clear during the beginning of each Encompass session I attended, affording participants the opportunity to approach either myself, or an Encompass practitioner, in order to obtain a copy of my notes. In addition, Encompass also on multiple occasions, suggested additional events that may be of interest to my research. This resulted in my attendance and subsequent field-notes of varied events, sometimes on very short notice, such as one particular performance on the relationship between lesbian, gay, bisexual and transgender (LGBT) sexuality and asylum seekers.

Indeed, participant observation proved to offer valuable insights into the working practices of Encompass and the experiences of the participants engaged with the department's work. Participant observation allowed me to gain frequent access to Encompass's events without disrupting their usual actions, thus providing an account of their activities that was typical for the department, rather than one that was altered by my presence.

Furthermore, during my initial meetings with Encompass practitioners, I was invited to attend as many of the theatre's mainstage performances as I wished. While such

performances did not provide any additional data for my study, my attendance did provide a valuable point of comparison between the work of Encompass and the theatre as a whole. As such, I experienced many magical performances, acclimatizing me to the lights, sounds, effects, stage-dressing and atmosphere of the work done in the theatre in the round. I was also invited to attend a cast rehearsal for a mainstage performance. While again this did not generate any data to be used within my study, it did provide a valuable reference for comparison with the rehearsal sessions taking place for Encompass events. Due to my observations of professional actors inhabiting the same spaces as Encompass's participants, I was able to observe the difference, or therefore lack of, in the way that Encompass's participants were treated in comparison to the actors performing on the mainstage. The occasional performance aspect, for example, equipment such as that used by aerial dancers or the mainstage's trap door, were not used by Encompass, presumably due to the expertise needed to navigate such equipment. However, through my comparison, it appeared that Encompass participant's had the opportunity to use the majority of the theatre's other attributes, such as the lighting, props and costume and sound departments.

Interviews

In addition to participant observations, I also undertook semi-structured interviews with individuals connected to Encompass during 2015. Semi-structured interviews were chosen as opposed to structured or unstructured interview questions as they allowed for some control of the direction of the discussion. Through the use of semi-structured interviews, it was possible to suggest certain topics for discussion surrounding the practices and activities of Encompass, yet not to shorten the scope

of the interviewees' answer, or, to allow them to discuss topics which may not have been relevant to the research question.

A total of 52 invites to interview were sent via email, garnering a response from 23 individuals who wished to participate in the study. Accordingly, I created a detailed database in order to keep an accurate account of participants, their response to an invite to interview, and other aspects, such as completion of the consent form and preferred contact method.

The 23 individuals who accepted the invite to interview consisted of 6 theatre practitioners (one of whom was not a member of the Encompass department), 7 volunteers, 3 academics and 7 professionals, all of whom had undertaken varying degrees of interaction and participation with Encompass's work. Following participants' acceptance of an invite to interview I endeavoured to become as flexible and accommodating towards participants' meeting requirements as was possible. This resulted in mixed forms of communication methods, with 3 interviews taking place at a local university, 6 at the theatre housing Encompass, 1 at a local church, 4 via Skype, 1 via telephone, 1 at a local fire station, and 1 at a local pub.

After gaining participant consent, all interviews were recorded on a Dictaphone and subsequently transcribed. The one-off interviews varied in length with the longest being 85 minutes and the shortest having a duration of 13 minutes due to the necessity of the participant returning to work. On average, however, the interviews lasted for just under 38 minutes.

Fontana and Frey (2003:86) suggest, that during an interview the researcher should begin 'by "breaking the ice" with general questions', before continuing to progress to more 'specific ones'. I found this practice to be particularly helpful in building rapport when interviewing individuals whom I had not previously encountered during my participant observations. This method of initiating the interviewing process, however, also proved useful in keeping discussions on track with participants with whom I was already familiar due to our simultaneous attendance and resulting shared experience of certain Encompass events. As such, my first question for interviewees, 'What is your connection to Encompass and how have you been involved with the department so far?', served as a starting point for the discussion with follow up questions gradually becoming more specific. Therefore, my second question to interviewees, 'What was your initial motivation for getting involved with Encompass and are you still in contact with the department for the same reason?', aimed to generate an extension to the information offered in answering the initial question. During the interviews I supplied participants with 10 open-ended questions designed to allow them to elaborate on their experiences when desired, for example, 'Could you give examples of where you have experienced Encompass's presence in the local community or further afield?'.

Furthermore, a slight modification of my interview questions was a necessity depending upon the occupation of the interviewee. For example, while the question, 'What was your initial motivation for getting involved with Encompass and are you still in contact with the department for the same reason?', was relevant for most interviewees, it did not appear suitable for Encompass practitioners. As such, the question was slightly modified, instead asking Encompass

practitioners, 'What was your initial motivation for wanting to work for Encompass? Has this motivation change during the time you have worked for Encompass – in what ways/why not?'. In total, 5 questions underwent minor modifications depending upon the occupation of the interviewee, usually effecting only one word, for example, in substituting the word 'interaction' for 'career', when enquiring about the highlights of the interviewee's experiences with Encompass.

Interview stories

While the interview process was arguably the most enjoyable part of my data collection, it did however pose several challenges. In the following subsection, I discuss several notable occurrences during the interviewing process.

One such challenge emerged with the interview at the local pub which was originally scheduled to take place within the theatre's coffee shop. Serendipitously, I arrived early for the meeting, only to unexpectedly discover several builders and a large amount of scaffolding erected around the theatre. As the front door of the theatre was no longer in use, I followed the path to the rear door of the theatre to find its makeshift booking office and reception. Upon doing so, I was informed that the coffee shop was closed for redecoration, a fact of which I had not been aware of when scheduling the interview. As I had not previously met this particular interviewee, Emily, a professional who was taking time out of a very busy schedule to accommodate the interview, I became increasingly concerned. Furthermore, I had only an email address and no contact number to inform the participant of the issue. Luckily (and possibly sensing my underlying sense of panic), the theatre's reception staff kindly suggested that I move the meeting to the pub located next

door to the theatre. I agreed this would be the best alternate venue, if the interviewee was willing to accept the change in location. I emailed Emily and asked the reception staff to let her know that I would wait outside of the pub as I felt this would be the easiest way for us to identify one another. After a cold half an hour of waiting outside, Emily arrived and consented to being interviewed in the pub.

Despite my initial worries about the alternate and unexpected venue, Emily suggested that she had rather enjoyed her unusual afternoon. Despite the pub being fairly quiet, a fact I was pleased about with regards to the upcoming transcription of the interview, the pop songs in the background of my recording certainly made for some interesting hours transcribing.

A further and rather unexpected turn of events occurred during my interview with Lola. After initially contacting Lola by email, she indicated that it was at times difficult for her to access the internet and would prefer to use text messages. Accordingly, we swapped mobile phone numbers and proceeded to arrange an interview at the theatre by text message. Again, I arrived somewhat earlier than the interviewee and made myself comfortable in what I assumed to be a fairly viewable position within the coffee shop. As I kept a look out for Lola, although I was unsure of her appearance as we had not previously met, I noticed two young women standing nervously at the corner of the coffee shop. One of the women proceeded to produce her mobile phone and I momentarily received a text message from Lola asking where I was sitting. After several text messages and some waving on my part, Lola and her companion joined me at my table. After some general pleasantries, the offer of coffee, and dealing with the pro forma documents, Lola remained very quiet and her companion had yet to speak. At this point I was unsure

whether the interview would go ahead and reiterated both the option to not proceed with the interview and my offer for a beverage. Lola's companion accepted my offer, asking for a glass of water. Upon reflection, it seems the pair wished to converse without my presence as water was free and easily obtainable. However, I obliged, and upon my return Lola seemed to decide I had earned her trust and immediately introduced me to her friend Juliet. It seemed Lola did not feel comfortable talking to me without Juliet's support, which I was more than happy to accommodate. This did however present a problem. While Juliet was happy to be recorded during my conversation with Lola, she did not wish to sign a consent form. This did not represent a particular problem during the first two interview questions I posed, however, once the duo had, I assume decided that they both liked and trusted me, Juliet began to talk. A lot. As it turned out, the duo had met and become best friends through their work with Encompass. Through listening to their stories I became a type of confidant with both women providing me with tales of their past experiences with Encompass, some of which involved tales of minor crimes. I took their admittance of unsavoury acts as a signifier that I had indeed earned their trust. While this was obviously beneficial to the interview process, I felt rather uncomfortable during their tales of misdeeds towards Encompass. Furthermore, Juliet's decline of the consent form left me with a particularly difficult task when transcribing the interview. As both Lola and Juliet's conversation had formed the response to many of my questions, I had the undesirable task of noting Juliet's parts of the conversation within my transcript, knowing that I could not use them, in order for Lola's responses to make sense. Lola's, and to some extent Juliet's, interview, however, proved to be incredibly

beneficial in providing a young person's perspective of Encompass, which included several negative opinions which other participants may have been uncomfortable expressing.

While the above tales detail two of the most unusual of the face-to-face interviews that I conducted, it is also worth noting occurrences that presented during other in person interviews. Typically, participants with whom I was already familiar seemed at ease during the interview process. At the beginning of each interview I extended an offer for a beverage, which was usually accepted. On several occasions, however, during lengthy interviews with participants with whom I had previously had contact a break was requested. Without exception, this led to the purchasing of a further beverage for both the interviewee and myself, always purchased by the interviewee, despite my objections. Upon reflection, I found this to be a signifier of the progress of the interviews. Typically, if such an instance occurred I felt that the interview was going well, that the participant was happy, enjoying answering my questions and that the interviewee felt comfortable both talking to myself and being recorded. Other face-to-face interviews, at the participant's request, took place at the interviewee's place of work. Two particularly interesting locations were a fire station and a local church. During both of the interviews the participants remained professional, however, the conversation became more relaxed as my questions progressed. In order to earn the trust of these participants I endeavoured to ask questions about their role at their place of work. While such questions were not of interest (apart from for additional participant background information), they did seem to relax the interviewees. For example, during my interview at the church, the participant initially gave very brief answers. As I had previously met the

interviewee, a volunteer working with asylum seekers and refugees, I knew her to be very chatty and I inquired about the activities currently taking place at the church. This seemed to encourage further dialogue and longer responses to my questions.

While the face-to-face interviews I conducted were the most draining due to the need to constantly embody myself with the characteristics of an out-going and positive researcher, regardless of the responses to my questions, my interviews via phone and Skype also represented several issues. One such issue was the ability to build rapport with interviewees. While I did not find this particularly challenging during the in person interviews or during phone interviews with individuals whom I had previously met, it represented a challenge in talking to those with whom I had only previously conversed with via email. Furthermore, disasters partially of my own making occurred. One such example occurred during a telephone interview. Unfortunately there were issues with the connectivity of the line, which required several attempts at calling the participant to gain a secure connection. Once the general pleasantries and pro forma documents were completed, I picked up my Dictaphone. Unfortunately, as I did so, the screen informed me that my batteries had died. While this would not typically represent a particular problem as I usually had spare batteries on hand, I had been interviewing another participant the previous day. As such, I had left the spare batteries in my car. This was a further cause for alarm as due to the nature and time of the interview I was still in my pyjamas (a fact of which I did not apprise the interviewee). Luckily, the interviewee was a researcher herself and was agreeable and very understanding to my suggestion of fetching the batteries from my car and proceeding with the interview

ten minutes later. This obviously represented a rush on my part, however the interview went ahead after the brief pause and continued to provide valuable data.

Benefits and limitations of interviews

The interview process has been subject to debate by the academic literature in establishing its positive and negative attributes. This discussion, however, is primarily focused on exploring the benefits and disadvantages of semi-structured interviews, due to the use of this research tool during this study. Structured interview questions were not asked during interviews due to the lack of flexibility they offer in encouraging participants to expand on their stories. Conversely, unstructured interviews were also not selected as a data gathering tool for this study, as they do not provide the necessary prompts for the types of stories targeted by this research.

Fontana and Frey argue that, 'interviews are not neutral tools of data gathering but active interactions between two (or more) people leading to negotiated, contextually based results.' (2003:62). As such, Fontana and Frey (2003) introduce us to the potential for issues of power dynamics to arise between the researcher and respondent during an interview. One such issue can be seen in the control exerted by the interviewer in determining the speed of the interview questions (Fontana and Frey, 2003). This practice may further distort the findings of such research, as the interviewee may feel they have a limited time to respond and ultimately 'may deliberately try to please the interviewer' (Fontana and Frey, 2003:69) with their answers. During the interview process, I attempted to be mindful of such pitfalls and my chosen paradigm as I encouraged interviewees to

continue with their stories. While this resulted in a small amount of irrelevant data, overall, this practice served to make the interview length one of the participants making. Furthermore, interviewees who continued to tell their own tales, despite their relevance to the question posed, appeared more comfortable in answering interview questions once I had demonstrated an interest in all of their stories, rather, than only those directly connected to my questions. Interviewees may also make 'assumptions about the interviewer's cultural identity' (Abell et al., 2006:224) or professional status. Such assumptions may further serve to distort the power dynamic between the interviewer and respondent, as the researcher is viewed as the expert, rather than the interviewee acknowledging their status of expert by experience (Fenge et al., 2012). As such, during the interview process I attempted to present myself as a professional yet friendly researcher, who was interested in all of the stories participants had to tell in relation to Encompass's activities. While at times, such an approach had the tendency to encourage stories only loosely connected to the work of Encompass, it served to build rapport and remove distance, remodelling the interview process as that of a friendly conversation with the interviewee donning the role of professional and myself as the novice.

Denzin (2001:25), however, notes that 'The interview is a way of writing the world', much in agreement with Abell et al.'s. (2006:222) notion that, 'people use stories to answer questions'. Indeed, a researcher's ability to establish a 'common ground' (Abell et al., 2006:227) between him or herself and their respondents through recollection of a 'shared experience' (Abell et al., 2006:225), can be greatly beneficial. As Denzin (2012:342) suggests, interviews typically 'draw on local understandings, and are constrained by those understandings', thereby increasing

the likelihood of a productive and informative interview, if the researcher has access to previous experiences akin to those of the interviewee. Such experiences, coupled with a certain amount of local knowledge, can be particularly helpful in gaining an interviewee's trust, however, are also suggestive in reminding us that the account is one individual's view, rather than an established fact. This became particularly apparent due to my shared experiences of Encompass events with certain interviewees. Local knowledge was not a decisive factor in attempting to build rapport with interviewees due to the location of my own abode and place of study, in addition to that of my shared Encompass experiences. Furthermore, my own experience of many of the same Encompass events as those described by interviewees, served as a helpful reminder that the data collected was in fact opinion, as I had myself often formulated different opinions of the experiences being discussed to those presented by participants. Fontana and Frey (2003:78) also offer a reminder of the significance of gaining a participant's trust, suggesting that 'Gaining trust is essential to the success of the interviews and, once gained, trust can still be very fragile. Any faux pas by the researcher may destroy days, weeks, or months of painfully gained trust'. In addition to establishing trust through 'shared experience' (Abell et al., 2006:225), the researcher must undertake the onerous task of 'gaining access to the setting' (Fontana and Frey, 2003:76), that is, to interview the respondent in an appropriate manner in conformance with their typical environment, while also appeasing any individuals acting as 'gate keepers' to potential participants. Fontana and Frey (2003) provide some excellent examples of such conformance, for instance, their suggestion that if the respondent were to be

a member of the Hells Angels motorcycle club, one would perhaps interview them in a bar.

Furthermore, the notion of deciding 'how to present oneself' (Fontana and Frey, 2003:77), is as applicable to the researcher as it is to the respondent considering the ways in which they will tell their stories. This notion hints at a further statement by Fontana and Frey (2003:90) in which they suggest that, 'There is a growing realization that interviewers are not the mythical, neutral tools...' they are sometimes assumed to be. This suggests that the role of the researcher presents challenges to the ways in which the researcher desires their interviewees to view them, whether physically through their dress-code, or through the conversational tone used during their encounters. Fontana and Frey's (2003) notions of the importance of the appearance of the researcher were of particular relevance during this study. As a reasonably young looking academic, I often face the risk of not being taken seriously. Typically, I counteract this assumption by donning a suit, however, I did not deem this to be appropriate when attempting to build rapport with participants whom I wished to see themselves as the expert. After much consideration, I opted for a smart casual dress code during all face-to-face interviews. My intent was to portray a professional appearance, however, to still be seen as associated with the culture of the theatre, in which activities are typically of a non-academic nature.

Document analysis

In addition to completing participant observations and semi-structured interviews, I also endeavoured to undertake a thorough document analysis of the available

literature. This review varied to include sources from the academic literature and others, such as archival documents, depicting previous documentary dramas produced by the theatre housing Encompass. Documents were selected through a variety of methods, including keyword searches, exploring journals of relevance to the topic, and through their identification within the reference lists of other sources.

Furthermore, the use of document analysis was of particular use during this study for a number of reasons. Initially, document analysis was helpful in allowing me to gain a well-rounded understanding of my area of interest. As such, comparisons between the relevant topics and situations explored within the academic literature and those within my own study became possible (Hodson, 1999). Such comparisons were also beneficial in illuminating gaps, similarities, and differences within the current literature and the data gathered during my own study. The exploration of the academic literature, therefore, provided a method by which I could identify any of Encompass's practices which differed greatly to those identified during document analysis. The use of document analysis therefore provided the opportunity to build upon the knowledge already established within the academic literature (Hodson, 1999), while also contributing to understanding of the potential uses of the findings of this study. In doing so, document analysis offered an opportunity to recognise any points within the academic literature, upon which this study could advance the existing knowledge of the practices of a theatrical outreach department attempting to engage with its community. The document analysis further served to illuminate any potential traits within Encompass's work that differed to those presented within the current knowledge, thus contributing to

the usefulness of this study for theatrical practitioners, who may wish to attempt to emulate aspects of Encompass's working practices. The use of document analysis was also helpful in determining any 'bias and selectivity' (Hodson, 1999:8), in the accounts offered by this study's research participants. As Hodson (1999), suggests, such accounts may be altered due to several circumstances, for example, the location in which an interview takes place may determine the inclusion or exclusion of certain participant stories. Due to the level of knowledge gained, document analysis provided a method by which such occurrences within participants' stories could be seen as such, rather, than being taken as a generalized understanding of the topic in question.

Indeed, the combination of the three types of data collection used during this study ensured internal consistency, while also providing a breadth of information that would not have been possible in using one method alone (Triangulation is discussed in more depth in a following subsection of this chapter).

Photography

During the course of participant observations during data collection, I took photographs of each event that I attended. While I did not intend to ask participants to comment upon the images I had captured, I did, however, intend to include a small number of them within this thesis. The use of photographs allows the reader to gain additional details to those presented in the text, to see what Encompass activities really looked like. The inclusion of images also allows the reader, to a certain extent, to draw their own conclusion about the nature of the activities depicted (Prosser, 1998:1). Furthermore, such images act as 'signifiers of a

culture' (Prosser, 1998:1), providing a representation of the photographer's view of the events taking place during the period of research.

While providing photographs depicting the researcher's view of events can provide a visual stimulant to readers, it also represents a potential limitation. As only the researcher's view of events is presented, the reader may only visually access views deemed significant, or interesting enough, to be photographed by the researcher. Such a limited view has the potential to shape the reader's view of events, as they are encouraged to find significance in the images presented. Indeed, if a researcher opts to include a descriptive paragraph alongside an image, we are presented with the additional risk of further colouring the reader's interpretation of the image. As such, authors such as Pink (2009), advocate for an absence of any such descriptions. In reflecting upon the best ways in which to include some of the many photographs taken during this study within this thesis, I chose to include a short sentence to offer context to the reader. While the inclusion of such information may somewhat alter a reader's interpretation of an image, it seems necessary to provide a brief clue as to what the individuals within the photographs presented might be doing. In doing so, I deliberately declined to include a large and detailed description of the images presented, in order to encourage readers to form their own interpretations of the individuals and activities depicted.

The following subsection details the process next undertaken within this study, that of data analysis.

Data analysis

Following the completion of the data collection process I began to contemplate the analysis of my data. Due to the use of multiple methods of data collection and the large amount of data gathered, I decided to employ a thematic analysis. While I had noted several frequently discussed topics during my document analysis, I began the process of data analysis with an examination the data collected during participant interviews. During my exploration of the interview transcripts, the recurring themes of individual and collective change, space and play, co-production, catharsis and communication emerged. After identifying these key notions, I then embarked on the process of attempting to find patterns within the data. In order to do so, the interview transcripts were sorted into groups, dependent upon the profession of the interviewee (theatre practitioners, professionals/academics and volunteers/others). This allowed for comparison between the information given by those within the same professional group, in addition to the ability to search for patterns, similarities, and differences emerging between all of the professional groups. This led to the identification of several subsections for further analysis. Once such example can be seen in the data concerned with communication, from which subsections such as empowerment and reciprocity emerged. The inclusion of additional subsections provided an additional level of analysis, as participants' views were examine for more specific references to the themes identified. This resulted in the need to code the data in order to highlight patterns, similarities and differences within the interviewees' responses. My approach to this task was to use colour codes which made any notable points within the data easy to locate and compare. Once participant responses were colour coded, patterns within the data

could be further explored in more detail, allowing me to find recurring similarities and differences within and between the three professional groups.

The use of my coded colour scheme again proved useful in attempting to examine my documentary evidence and participant observations. Using the five key themes and their subsections, I explored the rest of my data and coloured each text, or its relevant part, in accordance with the colour I had chosen to represent each of the five themes and their subsections. This provided additional clarity during my analysis as similarities, differences, and patterns could now be seen between the data gathered via all three methods of data collection I had employed during the study. Sullivan and McCarthy's (2008) notions of polyphony were particularly helpful during the data analysis. As my intent during the data collection process was to understand Encompass and its activities from the perspectives of its participants and practitioners, the resulting data offered multiple versions of the same events and techniques. In combining the notions expressed by the study's participants with information gathered during participant observations, a clear picture of Encompass's culture and working practices began to emerge. The use of engaging with polyphony allowed for the individual's voices to be heard, yet allowed me to consider the data in relation to information gathered by other participants, as such, adding to a more coherent whole.

Building on the notion of the impact of the researcher playing an important role within the data collection process, this chapter turns next to notions of reflexivity. In doing so, I discuss my own efforts to be reflexive and detail several issues that I encountered during the course of my research.

Reflexivity

Throughout the period in which I conducted my research, most notably during participant observations and interviews, I was particularly concerned with notions of reflexivity. Aull Davies (2008:7) suggests that, 'In its most transparent guise, reflexivity expresses researchers' awareness of their necessary connection to the research situation and hence their effects upon it'. Such notions of reflexivity became overtly apparent during my efforts to analyse the data I had collected. As Aull Davies notes, reflexivity requires the researcher to turn 'back on oneself', in order to create 'a process of self-reference' (2008:4). In attempting to explore my own impacts upon the research process, it became clear that the subsections I had chosen for analysis were somewhat framed by my own interests. Furthermore, these choices were at least in part also framed due to my own experiences of participating within Encompass activities. While I realised that my own experiences and preferences for topics to be addressed within this thesis would to certain extent drive the direction of the analysis, I made a conscious effort to utilize key notions put forwards by participants, rather than my own interpretations of them. Holland (1999:480) offers further clarity, suggesting that, 'Human reflexivity defines personal existence', thus showing reflexivity to be an important concept to be considered during any social science research project.

Aull Davies (2008:4), however, furthers her argument to suggest that, 'issues of reflexivity are particularly salient for ethnographic research in which the involvement of the researcher in the society and culture of those being studied is particularly close'. While I did not live with my research participants during this ethnographic study, the nature of Encompass's work has the potential to create

close bonds between participants, due to their shared experiences. In spending a high volume of time with Encompass practitioners and the many participants who returned to partake in projects, I came to know several individuals particularly well. Consequently, I became concerned with the issue of remaining suitably detached from these participants. In doing so, however, I also wrestled with the parallel problem of how to attain a sufficient level of engagement with the participants and activities taking place (Geertz, 1989). This caused me to consider my writing in order to negate any type of 'clash between seeing things as one would have them and seeing them as they really are' (Geertz, 1989:9), due to the friendships I had forged. Again, referring back to the interpretive paradigm underpinning my research, my reflections upon such friendships encouraged me to contemplate whether the stories I rearticulated from those given by my participants accurately represented their points of view and the contextually based meanings that I had understood due to shared experience and local knowledge. As Beck et al. (2011:688) suggest, 'unlike a non-academic playwright, an academic researcher has more binding ethical obligations to protect and fairly represent participants'. Beck et al's. notion required much contemplation during the writing up phases of my project, as I endeavoured to portray the voices of my participants, rather, than those shaped by my own affection for the individuals involved. As such, I attempted to illuminate the importance of participants' stories and the activities in which they were involved as reflecting the events unfolding, rather than what I wished them to be.

As Holland notes, reflexivity 'must be acknowledged as on going' (1999:472), insinuating that our reflexive glance at our actions will evolve and as such should be

consistently monitored. This suggests that as researchers conducting ethnographic and other social science research we have a great 'social and moral responsibility' (Ghoshal, 2005:87) to our participants, as they trust us to tell their stories. As Geertz suggests, 'all ethnographical descriptions are homemade, that they are the describer's descriptions, not those of the described' (1989:144-145), which can represent a difficult challenge for ethnographers. Indeed, the use of reflexivity allows the researcher to consider their own actions and impact on the data collected. As 'we are investigating something 'outside' ourselves' (Aull Davies, 2008:3), we must make sure that our personal biases and thoughts towards any given topic related to our field of study has a minimal impact on the data and conclusions we draw. This notion was of particular relevance during several of my participant observations as I lacked the direct experience gained from joining in with the Encompass activities. Furthermore, I, at times, found it difficult to imagine myself in the situation of participants. One such example was the asylum seekers and refugees in attendance at the previously mentioned citizenship course. As my attendance at the citizenship course was during the earlier stages of my participant observations, much of my knowledge of asylum seekers and refugees was based upon the primarily negative news stories disseminated by the media during the recent migrant crisis in Europe. This represented a problem upon which I would later spend a significant amount of time reflecting, in order to give a fair voice to my participants. As reflection is seen as 'on going' (Holland, 1999), it proved to be useful to periodically return to my participant observations of this group, in addition to other sessions that I attended, which included participants from other marginalized backgrounds. As my experiences with Encompass continued, I got to

know more participants from diverse backgrounds. Such connections allowed me to remove my dependence from media stories and to gain information directly from the 'horse's mouth'. While mindful of avoiding Van Maanen's (1999) notions of the cultural convert, I attempted to neutralise my opinion of this group of individuals in order to make my views have a minimal impact. While my initial opinions formed by the media were initially of a more negative stance, after getting to know such individuals and learning of their stories and characters, my opinion changed to one of admiration for these individuals. In doing so, I was able to see both sides of the views associated with asylum seekers and refugees, allowing me to be mindful and, as such, neutralise as far as possible, my own opinions in discussing data connected with individuals from this background.

In building upon notions of reflexivity and the responsibility of the researcher to fairly and accurately represent the stories entrusted to them by participants (Aull Davies, 2008; Ghoshal, 2005), this chapter turns next to a discussion of triangulation.

Triangulation

In order to establish internal consistency throughout my findings, I employed a process of data triangulation. Data triangulation is the process of using multiple methods of data collection within a study; in the case of this study participant observation, semi-structured interviews and document analysis.

Researchers employing triangulation techniques within their work can 'be more confident of their results' (Jick, 1979:608), as triangulation acts as a test or strategy (Denzin, 2012; Golafshani, 2003), in order to add 'rigor, breadth complexity,

richness, and depth' to our research (Denzin, 2012:82). Through the use of multiple methods of data collection, 'researchers can improve the accuracy of their judgments' (Jick, 1979:602), as any issues within one data collection method will be made apparent and 'will be compensated by the counter-balancing strengths of another' (Jick, 1979:604). Jick further suggests that the researcher may be seen 'as builder and creator, piecing together many pieces of a complex puzzle into a coherent whole' (1979:608), through combining and contrasting the data gathered via a variety of research techniques. One such example, can be seen in Jick's explanation of using triangulation in research on the topic of leadership;

'the effectiveness of a leader may be studied by interviewing the leader, observing his or her behavior, and evaluating performance records. The focus always remains that of the leader's effectiveness but the mode of data collection varies. Multiple and independent measures, if they reach the same conclusions, provide a more certain portrayal of the leadership phenomenon.' (1979:602).

Data triangulation, therefore, provided a valuable tool within this study in efforts to establish whether the data collected was a 'one off', or, was representative of a wider consensus. Data triangulation also proved helpful in discovering any similarities and differences between the information already known by the current academic literature, and that gathered during participant observation and the interview process.

Furthermore, we must consider the place of data triangulation within research underpinned by the interpretive paradigm. While the interpretive paradigm places

emphasis on subjectivity and individual experience, rather than consistency and generalizability, the use of data triangulation can still be seen to provide benefits to the research process. As suggested within the earlier subsection of document analysis, data triangulation can help the researcher to build upon the information offered by both participants and the academic literature (Hodson, 1999). Benefits can also be seen in the analysis of data collected during participant observations. Indeed, data triangulation can allow the researcher's observations to be easily compared and contrasted to those offered by participants and the academic literature, thus indicating notions of multiple and conflicting realities. This attribute was particularly helpful in the earlier stages of data collection and its subsequent analysis, as I attempted to gain an in-depth understanding of my topic and the views of my research participants. The interpretive paradigm's emphasis upon the views of participants and the potential for consequent multiple and conflicting realities to arise also bears some connections to data triangulation. Notions of bias and, 'one-off' stories (Hodson, 1999), can be more easily identified as such, when considered during data triangulation, as the researcher has a wealth of information with which to compare such accounts. In this sense, data triangulation may also provide benefits in attempts to understand the generalizability of results, as participant stories can be compared with those already contained within the academic literature. As the interpretive paradigm sees knowledge as created through experience, data triangulation can be of further use to the interpretive researcher. Through an increased understanding of the data due to the multiple experiences of different methods of data collection, researchers are better able to

situate both themselves and their work within the existing academic knowledge (Ridley, 2012).

While the concept of triangulation helps us as researchers to discern whether we have gathered accurate data during our studies, we must also consider the ethical implications of both gathering data and dealing with such data during the writing up stage of any project. As such, the following and final subsection of this chapter offers a discussion of the nature of ethics, in addition to detailing the ethical concerns and the practices undertaken, in order to address any ethical issues that arose during this study.

The nature of ethics

‘It is commonly believed that it is far more important to be good than it is to be clever or knowledgeable.’

(Benn, 2001:2).

Within this study I considered the importance of the nature of ethics for both the study’s participants and with regards to my own actions. Simply defined, ethics considers the moral principles underpinning an individual’s behaviour and actions. As such, in our position as researchers undertaking projects, we should consider ‘how we might best prevent our research causing any harm or disrespect to others’ (Pink, 2009:58). Such consideration is likely to take many forms, ranging from acquiring the appropriate permission to gather data, to how we best frame our research questions in order to negate any negative emotional reactions from our participants. As ethical researchers, we must also consider the ways in which we gather our data, whether we adopt overt or covert practices, whether we are

content to engage in covert surveillance of our participants. The role of ethics further extends to researchers themselves, suggesting that while some data may be ethically difficult to collect, for example, during a disease outbreak or a natural disaster, that researcher safety should always remain a primary concern (Linkogle and Lee-Treweek, 2000).

Before beginning my data collection, I submitted an ethics application to the Keele University ethics committee. The application considered the contact I would have with the study's participants and ensured that all individuals involved in the study would understand its aims and that they were able to withdraw their participation at any time. Following gaining consent from the University, my next action was to gain consent from interview participants. This was successfully gathered from all participants who had agreed to be interviewed. Several participants being interviewed by Skype or Telephone had read the participant information sheet but had not yet signed the consent form. Typically this was due to participants' desire to ask further questions about the project before signing the consent form, or due to participants forgetting to sign the form before the start of the interview. In these cases, after answering any participant questions and confirming whether the individual still wanted to participate, consent was given verbally and recorded via Dictaphone. In such cases, all participants signed and returned their consent forms following their interview. Verbal consent was also a necessity during participant observations. Again, returning to the notion of covert observation, I endeavoured to ensure that all individuals in attendance at Encompass activities were aware of the purpose of my presence. In particular, when taking photographs in order to supplement my field-notes, participants were made aware and offered the choice

as to whether they would like to be excluded. Participants were also given the option of contacting myself or several other individuals, usually Encompass practitioners, with whom they may have felt more comfortable, after the fact. This practice served to ensure that all participants felt comfortable in declining to be photographed if they so wished. During the course of my research, however, none of the participants declined to be photographed.

Following gaining informed consent from participants and the consequential data collection period, ethical research suggests that data should be stored securely (Flick, 2015). Consequently, data was held on a password protected computer in a secure building. As a result, only I had access to the data, which included the participant's names, contact details, photographs collected, field-notes, interview recordings and their subsequent transcripts.

In order to further protect participant anonymity, participants were each assigned a pseudonym (Kara, 2015). Participant pseudonyms were chosen by myself, as such, coming to reflect an alternate name that I could easily remember for each participant. Extending the process of anonymity to Encompass, however, was a more difficult task. The department initially expressed an interest in being named within the documents resulting from the study. This, however, presented a challenge, as participants could be easily identified from the inclusion of the outreach department's name. As such, the decision was taken to anonymise the name of the department, alongside any references discovered within document analysis. This process was also extended to include any reference to the specific geographical area in which the department is located, as it was felt it would be

quite easy to uncover the name of the department due to their award winning work.

The writing up stage offered several further notions for ethical consideration. Reflexivity was particularly helpful at this point in discovering my misconceptions due to a lack of experience about topics or participants comments which I had uncovered at the beginning of the project. An increased understanding of such notions thus allowed me to portray the intended messages of participants, rather than my initial, and at times, incorrect understandings of them. The writing up stage also offered a new series of challenges in considering my responsibility as a researcher and writer towards as Kara (2015:123) describes, 'potential readers, as well as to participants, researchers whose work you are building on and all the others who hold a stake in your research'. This new found responsibility encouraged me to consider the impact of my work upon the effected individuals, prompting me to give greater contemplation to a number of issues, such as the impact of the study for Encompass and whether any impact would be felt by participants in my use of their quotes collected during interviews. The use of participant quotes offers a way in which participants can become collaborators within a research project, offering them "a voice" (Kara, 2015:123) in the storytelling process. The use of such data, however, presents an issue in that others involved in the study may be able to discern the individual expressing their views. This hints back to the importance of the use of pseudonyms in allowing the researcher to ensure no negative connotations will occur for participants due to their involvement with the research project.

Furthermore, the way in which we deal with participants in asking them questions must be carefully considered. As Pink (2009:58) suggests, 'sensory memories do not always invoke the nostalgia of good times past'. While Pink's focus is primarily on sensory ethnography, this notion can be seen as applicable to any social science research project. Returning to the notion of 'how we might best prevent our research causing any harm or disrespect to others' (Pink, 2009:58), careful consideration was taken in the phrasing of research questions. Several of Encompass's participants who opted to be interviewed for this study had experience dealing with potentially distressing topics, for example, natural disasters, food shortage or migration. As such, the use of carefully worded semi-structured interview questions allowed for participant discussion of such issues, only if the participant felt comfortable in disclosing their thoughts and experiences.

Summary

In this chapter I have presented an account of the metaphysical assumptions underpinning the study, alongside a discussion of the research methods used in order to gather data. In doing so, this chapter has discussed the nature of the theoretical assumptions underpinning the project. It has also aimed to provide a discussion of the reasons as to why the data collection methods of participant observation, semi-structured interviews and document analysis were selected. This chapter has also explained my motivations in collecting photographs during participant observations for use within this thesis. Following which, this chapter provided a rationale for the use of an ethnographic mode of study, continuing to provide further details of the history of ethnographic research, ethnography in contemporary research, and creative ethnography.

This chapter has further explored the concepts of triangulation in relation to the research project in an attempt to outline the measures taken to ensure internal consistency. Reflexivity was also discussed within this chapter in detailing my challenges with ensuring that my own personal motivations as a researcher did not unjustly influence the findings of this study. Finally, this chapter has offered a discussion of the nature of ethics, through which I have endeavoured to detail my thought processes in dealing with issues of anonymity, in an attempt to ensure no negative impacts emerged for participants as a result of taking part in this research.

The following two chapters are that of analysis. Data collected during the interview process is provided in relation to the five key themes discussed within the literature review. The first chapter of analysis, 'Changing the world', explores the concept of change, while also exploring participants accounts of notions of space and playfulness within Encompass's work.

Chapter Four - Encompass context chapter

Introduction



Figure one: The theatre's old premises (www.anon.org.uk/about-us/history/).

While 'English regional theatre in the late 1950s was still dominated by the Edwardian values of the West End, the star system and the cosy conventions of the French-windows farce' (www.theguardian.com/anon), the theatre in which Encompass has its roots tells a different tale. Before moving to its current site, the theatre's first artistic director became involved with a repertory company in '1961' (www.theguardian.com/anon), a group which would eventually become the theatre's first permanent group of actors. The artistic director was known for his 'passionate commitment to breaking the fourth wall of the proscenium arch stage, and rooting a resident company of actors, writers, musicians and designers in the local community' (www.theguardian.com/anon), a revolutionary idea in the 1960s,

which offered 'a unique vision of the role of theatre in the community'

(www.theguardian.com/anon).

A new theatre building

'In 1983 an appeal was launched to raise funds for a new theatre. With local donations totalling over £1 million' being received (www.theguardian.com/anon).

Amongst the donations received, Encompass's first and current director contributed to the bricks and mortar of the theatre through her work as a musician. In 'August 1986' (www.theguardian.com/anon), the theatre achieved its goal and moved from a converted cinema into its current home with the increased capacity for 605 audience members as, 'Europe's first purpose-built theatre-in-the-round ... [with] a characteristically visionary building designed to harmonise with its wildlife woodland setting' (www.theguardian.com/anon). In addition, due to the innovative design of the theatre 'as Europe's first purpose-built theatre-in-the-round', the theatre recognized that it had 'a special role to play in the architectural heritage of theatre development' (www.anon.org.uk), granting the building an increasingly prominent role in the development of the community.

For a short period following the theatres move into its new premises, the repertory company continued to be employed, with other actors being occasionally brought in depending on the nature of the performance. This 'meant a permanent company of professional actors living in the town and making theatre that "springs from our contact with this community".' (www.theguardian.com/anon). While the theatre's performers no longer belong to a repertory company, the notion of maintaining strong connections between the theatre and its community remain. The original

artistic director's work lent focus to documentary drama, with emphasis placed upon how, 'the intimacy of theatre-in-the-round involved the audience in a totally new, absorbing way that was more true to real life'. The original artistic director also insisted, 'that the actors mingle with the audience in their denims in the local pub after the show – to counter the aloof, spurious "glamour" of the profession (www.theguardian.com/anon), a notion which was not always well received, but helped individuals to see the theatre as a part of the community, rather than as a separate entity.

The Encompass department

Towards the 1990s the theatre found itself in financial difficulties. Due to its failure, as was common at the time, to attract large audiences and an increasingly prevalent need for a theatre's local authority to demonstrate that they valued the theatre in order for the arts council to contribute towards funding the organization, financial strain plagued the theatre. In 1998, the theatre's original artistic director retired and was replaced by a new director spouting the motto, "I want a theatre of glass, transparent to everyone and accessible to everyone". The new director's attitude towards the theatre's relationship with the local community thereby recognized that the theatre was failing to connect with its community in the ways in which it once did. A consequence of this realization of was the birth of the Encompass department, as the theatre began the task of attempting to reconnect with its community.

Encompass was established in 1998-1999 as an outcome of both the theatre's desire to reconnect with its community and as a response to a central government

funding initiative called the Single Regeneration Budget (SRB), which aimed to encourage regeneration in areas that had experienced post-industrial decline.

Encompass received its name as a consequence of the social issues affecting members of the community, in that such individuals could no longer play a full and active role in being citizens of society. Such individuals were recognized as being disproportional takers. For example, a young offender would be seen as costing society more than what they might be able to contribute. There was also recognition that a small amount of trouble in the area could necessitate a significant amount of time and money to be resolved, with the costs of resolution being both to the public purse and the associated misery that could be caused within the community as a result of the issue. This led to an overarching feeling being developed within the community that nobody wanted to engage with such individuals, with the result of those individuals becoming marginalized due to their own behaviours. Another marginalized group reflected within the department's choice of name is individuals with learning disabilities. At the time of Encompass's creation, the local community was seen to have a very paternalistic attitude towards such individuals, culminating in community members displaying a positive attitude towards affected individuals, but affording them no recognition as individuals who had a role to play within society. Encompass's director noted how the department has always attempted to work with all individuals within the community suggesting that, "it's not about being constrained by borders but we like to rub those borders out and mess them up a bit and kind of smudge the borders and push the boundaries of things". As such, Encompass's name can be seen to reflect the department's commitment to shift emphasis within the

community towards inspiring individuals to see both themselves and others differently, while also improving the community's relationship with marginalized groups inhabiting the area.

Now in its 17th year, Encompass was initially funded for a three year period through a combination of the SRB (Single Regeneration Budget) funds and support from the National Lottery. This meant that from its inception, Encompass was tasked with creating a project within a specified time period which would continue to be relevant in its own right, while also being responsive to the needs of the community following the end of the initial funding period. Access was granted to the SRB funding initiative due to the area in which the theatre is situated being surrounded by ex-coal field and ex-steel communities. The area boasts a long tradition of coal-mining and steel production, with the implementation of the coal-mining industry stemming back to 'the end of the eighteenth century' (www.bbc.co.uk/anon), and 'an industrial heritage of metalwork ... dating back to Roman times' (www.anon.com). The area's production industry at one time 'had a 10,000-strong workforce, five coal mines, steelworks and rolling mills, blast furnaces and a bi-products factory' (www.anon.com). The area's last coal mine closed in 1998, 'with the loss of 1,100 jobs' (www.bbc.co.uk/anon), while the steel industry finally closed in April 2000, 'with the loss of the entire workforce (almost 300)' (www.anon.org.uk).

In the wake of such substantial job loss within the community, the aim of the SRB 'to provide resources to support regeneration initiatives carried out by local regeneration partnerships' (www.lsp.bolsover.gov.uk/index.php/funding-22/single-

regeneration-budget) became particularly relevant. The initiative also had the further priority of enhancing 'the quality of life of local people in areas of need by reducing the gap between deprived and other areas, and between different groups' (www.lsp.bolsover.gov.uk/index.php/funding-22/single-regeneration-budget), therefore offering a valuable resource to the theatre in its attempts to recreate a lost connection with the local community. Due to its geographical location, the theatre housing Encompass was linked to three different SRB funded areas in the local community, thereby making the department's first three years of work primarily focused on dealing with the issues identified by members of the community. Examples of the topics covered by the department during its early years therefore included social issue indicators such as unemployment, poverty, teenage pregnancy, learning disabilities, and young people at risk of crime. In addition, the SRB funding initiative also afforded Encompass the opportunity to work with children under seven and their families, as a method of early year's intervention.

While Encompass now has seven members of staff, the department began with only two employees, one of whom still serves as the current director of Encompass. During this period, the department faced multiple challenges in facilitating the reconnection of the theatre with its community. While there was a general recognition by the theatre that change was necessary if the theatre was to once again be a successful organization within the community, Encompass's task was by no means an easy one. At the time of Encompass's establishment, the theatre was only a year and a half into having replaced its repertory company in favour of a

program of performances, for which new actors auditioned for each performance. As a traditional organization this moved sparked a traumatic time for the theatre's staff who had worked alongside the theatre's original repertory company for many years. In addition, Encompass's practice of bringing the communities problems into the theatre building also met with resistance from staff who felt the theatre should remain a space in which they could escape the issues associated with community life. Furthermore, the theatre's staff also portrayed a dislike of allowing groups such as young offenders the chance to do activities within the theatre. The current Encompass director likens this period of change to, "turning a huge ship", as alongside the challenges associated with the theatre's period of change, mainstage productions still had to be put on in order for the theatre to get out of financial difficulties, thus limiting the opportunities for Encompass to showcase its work on the mainstage.

In considering the lack of opportunities to promote work on the theatre's mainstage, the ethos of Encompass was born. Encompass's director embarked on a process of creating performances with the local community in the spirit of the original artistic director's focus on documentary drama. However, this approach differed somewhat due to the use of community members in telling their own stories, rather than those same stories being portrayed by professional actors without a lived experience of the topic of performance. This allowed the department to venture out into the community, alongside bringing the issues of the community into the physical space of the theatre, thereby providing further opportunities for engagement, however, keeping to the documentary drama values

traditionally held by the theatre. The move towards creating documentary drama type work with the community also saw a realization by Encompass's director that the department would need to grow to sustain its way of working. After a reconsideration of the potential uses of the initial funding received by the department, an administrator and a technician were employed, which furthered the ability of Encompass to imbue its work with the same production values as the work being performed on the mainstage.

While issues of resistance towards Encompass's work from other theatre departments have long since dispersed, the ambitions of the department remain much the same. The department now has seven permanent members of staff who work locally, nationally, and internationally on a variety of community based problems, having 'been invited to work as far afield as Canada and Japan' (www.anon.org.uk). Encompass has 'formed innovative research partnerships with universities in the UK, Europe and Asia' (www.anon.org.uk), while also listing its recent partners as the 'British Council, British Crime Concern, Citizenship Foundation, Crown Prosecution Service, Foreign & Commonwealth Office, Home Office, Keele University, Magistrates Association, local authorities, National Association for Youth Justice, Warsaw University, international health consortia in Latvia, Finland and Holland' (www.anon.org.uk), and looks to its partners for funding to continue to perform its work within the local community and beyond.

While many of the issues facing the community surrounding the theatre are not so distant echoes of the problems tackled by Encompass in the early 2000s, some progress has been achieved by the department. Encompass's current director sees

the SRB funding as having temporarily helped affected individuals within the area to share the responsibility of community issues with a wider audience. In doing so, she suggests that the burden was not entirely placed upon members of marginalized groups but, rather shared throughout the community. She does, however, credit the projects accomplished during the SRB funding period with empowering members of the community to tackle the problems facing the area. Furthermore, she also suggests that some of the initial participants of the SRB funded projects now work with Encompass to run new projects, allowing a younger generation of community members to decide which direction they wish to follow.

Through both Encompass and a further outreach department the theatre boasts that it reaches a demographically diverse proportion of the community totalling around '25,000' people each year (www.anon.org.uk). Encompass has won several awards and the theatre sees the department ensuring it is, 'key to the cultural life of the region.' (www.anon.org.uk). The democratic nature of the theatre in the round also plays a central role in both the productions of the mainstage and in the work of Encompass. The theatre itself takes a democratic approach to the payment of its performers, with each actor being paid the same wage regardless of the amount of lines they speak or the time they spend on the stage. Encompass, however, believes that democracy is not about everyone being the same, rather that people should be equally valued. For example, within the Encompass department, staff possess a wide variety of different skills, including puppet making, music, and photography. This allows every Encompass practitioner to contribute in diverse ways to the department's projects. This ethos also spills into

the work Encompass does with the local community and its partners through the recognition that each individual can add to discussions and activities, even if that person does not initially recognize that they have something to contribute. This leads to the department taking what could be seen as a passive role in community activities, acting as a facilitator rather than an instructor. As such, during a typical Encompass project, the department strives to create an environment in which ideas and aspirations can be brought out and achieved, rather than telling individuals what to do, or what they should think, resulting in a type of fluid democracy.

The department typically works with the community and its partners through a variety of methods such as conferences, training, workshops and events. This requires an overarching level of commitment by Encompass to leave the physical location of the theatre and to engage in a responsive manner to the needs of the community. As such, Encompass sees itself as a 'shape-shifting' organization, which has both the ability and the flexibility to be responsive to the changing needs of the community. Encompass's willingness to leave the physical confines of the theatre helps the department to reach a much wider audience within the community, as many of the individuals who are considered to be marginalized would typically not be those who would frequent the theatre. Encompass, therefore, has the ability to work with the people that are pushed to the edges of society, either due to personal conditions, such as mental illness or social isolation, or due to a non-adherence to the socially accepted 'norms' of society, for example, due to ethnicity or sexuality. As a result of Encompass's work, focus is placed upon the themes of marginalization and in engaging partners whose primary concern is to unite

individuals into a strong community. The department works on both a macro and micro scale, with partners including the police, fire services, and the Holocaust imperial war museum, to name but a few. While much of the department's work creates a positive outcome for participants, Encompass's director suggests that, "theatre has always been holding a mirror up to ourselves so that we can take a good look at ourselves and a lot of the pieces of theatre that we create, the mirrors not a very comfortable one to look into at times", as such, referring to the reflexive nature of the discussions and activities undertaken by Encompass with the local community. The use of theatre as a 'mirror' by which members of the community can assess their own views and beliefs about issues affecting the area, is a technique frequently employed by Encompass in its efforts to bring marginalized groups back into the community.

As such, further examples of the work of Encompass can be seen in the ways in which the department, 'challenges destructive and anti-social behaviour, builds self-awareness and self-worth and develops positive attitudes.' (www.anon.org.uk). Several of the department's current and up-coming projects are intended to deal with prominent community issues, such as negative online behaviour and using mobile phones while driving. Encompass also holds a variety of regular groups for members of the community. For example, Encompass facilitates a group to promote learning about technical theatre, radio plays, and writing, a drama group for adults with learning disabilities, and a young people's theatre company comprised of individuals who have engaged with Encompass on past projects but wish to continue their relationship with the department.

Encompass typically begins its sessions with games designed to encourage concepts such as concentration, group cohesion, listening, and trust. Such activities can be seen under the umbrella term of cultural animation, a technique developed and frequently used by Encompass during its work. Cultural animation aims to remove people from their typical environments and to inspire them with the potential for individual and collective change. The technique encourages mixed groups of stakeholders to explore issues in unusual ways, which in turn, can inspire creative methods of problem solving. Cultural animation also allows individuals to learn not only about current issues within the community, but to embark on a journey of self-discovery during the problem solving process. This is facilitated through the use of creative methods of thinking and visualizing problems, with the possibility of using aesthetic and symbolic props to aid visualization.

Cultural animation can be seen as linked to the theatrical techniques of language, transformation, and status, through its impact upon participants. The technique further aims to result in a positive transformation of the issues under discussion, which is partially achieved by the removal of status barriers. For example, during the process of cultural animation, a teacher and a student would both be given the same opportunities to share their views and neither would be valued more highly than the other. Cultural animation can also be seen as linked to communication techniques as it allows stakeholders with differing backgrounds to participate in discussions on difficult topics, through varied creative methods of engagement.

While cultural animation is a relatively new concept within the academic literature (see Kelemen and Hamilton, 2015 and Marrengula, 2010), other aspects of

animation, such as object animation have previously been explored (Papapetros, 2012). Indeed, cultural animation can be seen as a little explored concept that may help to shed further light upon theatrical techniques that are transferable for use into everyday life.

The games used by the department at the start of its sessions can not only be helpful for getting groups of participants with mixed backgrounds who may have previously not have had the opportunity to work together, but also to help eliminate any negative feelings pertaining to the perceived and actual status of group members. To give but one example, during an Encompass session a group might be asked to stand in a circle, with each individual being asked to choose an action to represent themselves. After each individual has told the rest of the group their name and the action they have chosen, the game begins. Participants are required to say their own name and give their action, following which they must say another group member's name and perform that individual's action. This process is then repeated by the individual who has been named by the previous participant and continues until a name, or action, is wrongly given, thereby removing that participant from the game. This game therefore allows participants to feel more at ease with each other, while also helping group members to remember each other's names, potentially leading to an increased level of productivity and inclusivity for the remainder of the session.

In considering the techniques employed during productions, the work of both the theatre in the round and the Encompass department can be seen to resonate with the work of the German playwright Bertolt Brecht. Brecht used 'the term "epic

theater" to characterize his innovative dramatic theory'

([www.encyclopedia.com/topic/Bertolt Brecht.aspx](http://www.encyclopedia.com/topic/Bertolt_Brecht.aspx)), by which he wished to

'awaken the spectators' minds and communicate truth to them'

([www.encyclopedia.com/topic/Bertolt Brecht.aspx](http://www.encyclopedia.com/topic/Bertolt_Brecht.aspx)). Through his technique of epic

theatre, 'Brecht meant to imply a theatre which would not be exciting, 'dramatic',

full of tensions and conflicts, but slower-paced, reflective, giving time to reflect and

compare.' (Gray, 2010:73). Brecht's notions of "epic theater" can, therefore, be

viewed as much in line with the work of Encompass in its efforts to provide

productions and activities that encourage reflection from participants upon

community issues.

As Brecht considered theatre to be an event, 'whereby men seek comfort in

illusions' (Gray, 2010:81). He also suggested that the result of a performance should

be that, 'Man must be shown as capable of avoiding tragedy.' (Gray, 2010:73).

Encompass's work lends itself towards Brecht's notions, as much of the

department's work is centred upon the notion that change is possible and

individuals are therefore, 'capable of avoiding tragedy' (Gray, 2010:73).

In attempting to achieve such dramatic ends, Brecht suggested that the audience

must be constantly reminded that what 'they are watching is not real, but merely a

representation, a vehicle for an idea or a fact'

([www.encyclopedia.com/topic/Bertolt Brecht.aspx](http://www.encyclopedia.com/topic/Bertolt_Brecht.aspx)). While Encompass does in fact

deal with the real life issues of the community, the department also employs a

range of techniques, through which to showcase the ideas and issues of the

community to its participants. While Brecht's further technique of alienation

included the 'elimination of most conventional stage props, use of charts, slides, and messages flashed on screens'

([www.encyclopedia.com/topic/Bertolt Brecht.aspx](http://www.encyclopedia.com/topic/Bertolt_Brecht.aspx)), Encompass's work welcomes such artefacts. The use of such tools of engagement provide Encompass with an alternative method of involving participants within discussions and activities, even if the individual in question feels they have nothing to contribute to the session, or that verbally engaging with the topic would be too emotionally difficult to undertake. Furthermore, within Brecht's notion of alienation, the playwright desired his actors to work in such a way that, 'they must not identify with the dramatic characters but, on the contrary, must always demonstrate that they are playing a role' ([www.encyclopedia.com/topic/Bertolt Brecht.aspx](http://www.encyclopedia.com/topic/Bertolt_Brecht.aspx)). This technique again differs to the work of Encompass, as the department often asks the participants of its activities to put themselves in the position of a marginalized individual, for example, entering a wooden boat after being asked to choose only one possession to take with them to a new world. As such, in Brecht's theory, 'his men and women are either the misguided sufferers of the past, from whom a lesson can be drawn, or the exultant revellers in the contradictions of the present moment.' (Gray, 2010:89). Parallels can again be drawn between Brecht's theory and the work of Encompass, as the department seeks to engage with the past through its work with organizations, such as the Holocaust imperial war museum, and through its deliberation with community members of the issues they face, however, perhaps with participants not always taking the form of 'exultant revellers' (Gray, 2010:89).

In addition to Encompass's similarities with the work of Brecht, the department has also internalized components of the work of the Russian director, actor, and teacher Konstantin Stanislavski. Stanislavski 'co-founded the Moscow Art Theatre in 1898 and developed a performance process known as method acting, thereby allowing actors to use their personal histories to express authentic emotion and create rich characters.' (www.biography.com/people/constantin-stanislavski-9492018). 'Stanislavski was a proponent of democratic ideas, such as equal opportunity and equal value of every human being on the planet' (www.imdb.com/name/nm2507427/bio), therefore giving his work significance for Encompass as a department operating with the democratic ideology of the theatre in the round at its heart.

One of the key concepts of Stanislavski's work is his notion of the 'creative if'. Emphasis is placed on the audience identifying with the actor, and through the actor identifying with the role. This can be accomplished by the actor 'by summoning up memories from his/her past, ... in which the actor is transported from the plane of real life to that of the imagination; or by focusing on the character's ultimate objective and then breaking the action down into specific units' (www.theguardian.com/stage/2012/apr/17/modern-drama-konstantin-stanislavsky). As Encompass's work is primarily concerned with giving a voice to the members of the community actually dealing with societal problems, Stanislavski's 'creative if' is an excellent vehicle by which the department can create a sense of empathy and interest from a wide audience about the problems of a potentially small group within the community.



Figure two: The button game (Millward, 2016).

Further to its adherence to the creative techniques of Brecht and Stanislavski, the work of Encompass also places significant emphasis on the inclusion of props within the department's sessions. Tasks such as building dens from strips of fabric, or sorting out a large amount of assorted buttons into a representation of a community, are just two examples of the ways in which the department helps the participants of its activities to consider community issues and their opinions of such concepts in a different light (see *Figure two*). In its use of alternative methods of participants engagement, Encompass also frequently uses forms of Japanese poetry, such as haiku which is a 'three-line poem with seventeen syllables, written in a 5/7/5 syllable count' (www.poets.org/poetsorg/text/haiku-poetic-form), or the cinquain which 'is a poem or stanza composed of five lines' (www.poets.org/poetsorg/text/poetic-form-cinquain), within its sessions to help

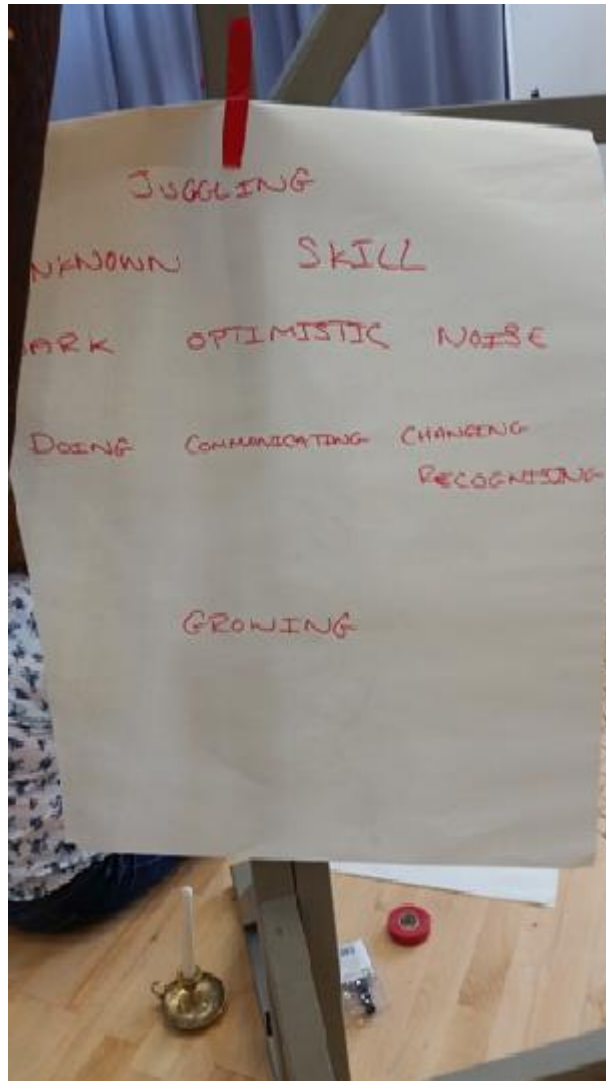


Figure three: Cinquain (Millward, 2016).

participants consider the key points of an issue (see *Figure three*). This method of engagement can be particularly useful in working with mixed groups of stakeholders, as the necessity of using only one word to express an idea or feeling can make an individual's point more transparent to the rest of the group.

Summary

While today the theatre housing Encompass states that its' 'mission is to make excellent theatre in the round and be a force for positive change in our region' (www.anon.org.uk), Encompass itself has changed very little apart from the growth

of the department to include additional staff members. Encompass's director suggests that the future direction of the department, 'is round, going round and round in ever increasing circles', to spread the work of Encompass further afield, however, with the well-being of the theatre's local community remaining its priority. As such, Encompass recognizes that the issues affecting the local community can also be problematic in a regional, national and international context, thus facilitating the desire of Encompass to increase the dissemination of its work through its many partners. In addition to the department's focus on instilling the democratic nature of the theatre in the round into its daily work with the community, there are also wider implications for the department's staff following their employment with Encompass. After working with Encompass, the department's director suggests that employees take away a way of being and an ethos that can then be applied in their new roles. Furthermore, she also suggests that those involved with Encompass activities are able to replicate the activities they see as a part of the department's work, therefore again spreading the operational values of Encompass further afield than the theatre's local community.

This chapter has been intended to offer the reader insight into the history and working practices of Encompass. As such, the following chapter aims to provide a thorough review of the current academic literature upon the five key concepts identified within this study; change, space and play, co-production, communication and catharsis. The literature review begins with a discussion of notions of change in relation to the work of the theatre.

Chapter Five – Data Analysis

‘Changing the World’ - Illuminating the potential for change: the importance of space and playfulness

Introduction

This chapter, ‘Changing the World’, explores a variety of methods used by Encompass in its attempt to foster the potential for change within individuals and communities. A key role is played by notions of space and playfulness.

The first subheading, ‘individual change leads to collective change’, explores how creating the potential for change at an individual level can have a ‘knock on’ effect, by which additional individuals or groups of participants can be impacted, due to Encompass’s work being spread by those with whom it comes into contact. ‘Putting the individual’s voice centre stage leads to positive change’, focuses on the notion of attributing importance to the stories told by participants and the consequences of such processes, for example, improved confidence, or an increasingly positive demeanour. The subsection of ‘Challenging and re-evaluating previously held conceptions’, furthers the discussion through an evaluation of the internal changes experienced by participants involved with Encompass events. The concepts discussed within this subheading are further explored within ‘Re-evaluation of the self and internal change’, in which participants discuss their changing perceptions of both themselves, as individuals, alongside their membership within the community. The chapter then moves on to discuss, ‘Change? According to who?’, in which the origins of the overtly positive evidence for change as presented within the chapter are explored.

In addition to exploring notions of change within Encompass's work, the latter half of this chapter further explores the department's working methods through the consideration of issues of space and playfulness. 'Away from the norm – changing spaces', considers the impact of being removed from a familiar, or expected environment, for participants engaged in Encompass activities. The chapter then turns to, 'Away from the norm – changing mind-sets', which shifts the emphasis away from environmental and aesthetic aspects of change, to those of an internal and personal nature. The chapter discusses notions of 'The reverence of space', in which questions of the impact of participant views of the space in which activities are performed is examined. Both participant and practitioner emphasis on notions of play, and subsequently the methods of creativity, employed during Encompass activities are then examined within the subsections of 'A space in which to play' and 'Playing – methods of creativity'. Finally, the sections of 'Away from the norm – methods of inclusivity' and 'Away from the norm – doing things differently', explore the impact of Encompass's use of inclusive methods of working within activities and events, which can serve to inspire unusual methods of interaction and problem solving for participants.

Change

Individual change leads to collective change

'Effecting change in communities is a difficult process. Theatre is a way of creating this change in the classroom and in the broader community' (McKenna, 2001:84)

A notion similar to that of Clark and Mangham's (2004:41) view of corporate theatre, as turning 'its audience into performers, by making them want to go back

to their branches and spread the message', is evident within the outreach work of Encompass. Through the illumination of the potential for change in individuals, Encompass promotes 'arteries of possibility extending outwards from the pumping heart of the theatre' (Kohn and Cain, 2005:364), through which further change can be enacted within the community.

As such, discussion with Encompass practitioners brought to the fore their recent work on the prevention of forced marriage, which, while starting locally, escalated to reach a much wider audience, resulting in a long term societal effect on people's lives. In conjunction with Home Office support, Encompass created a drama entitled '[Children of change]', 'based on the testimonies of real women who have been through 'honour' violence and forced marriage' (www.bbc.co.uk/anon).

According to Adelaide, a theatre practitioner for Encompass, '14 forced marriage protection orders [were] taken out on young people in [the area]' due to the '[Children of change] project, thus demonstrating the impact of the project in 'protecting those young people's liberties to make a decision for themselves'.

Further evidence of individual change having societal implications is demonstrated through the example of Encompass's work with a young woman awaiting sentencing for a racially motivated crime. According to Adelaide, after being spared a two year custodial sentence due to her involvement with Encompass, the young woman now volunteers with similar individuals to whom her original crime was committed. For instance, the young woman now undertakes activities, such as 'speaking to members of her community positively about these people now instead of attacking them'. Adelaide continues to suggest, that the young woman's actions

may have 'an impact on one individual's life, but clearly affects several communities'. In conjunction with change as viewed from the perspective of an Encompass practitioner, long time Encompass volunteer and participant, Alanis, also has a similar recollection of the department's work with ex-offenders. Alanis suggested that initially she was wary of members of the group, however, also implied that her opinions were dramatically changed in participating with the project;

'when I first met these young offenders I was quite surprised, I really was surprised, I think I expected, well in my time it would have been teddy boys you know, a bit thuggish, ... but they were kids, ... so I appreciated the fact of what was being done, to sort of guide them if you like'.

These examples therefore provide evidence that individual change can have wider implications for other community members, alongside the individual engaged within the change process itself.

The examples of forced marriage prevention and escaping sentencing for a racially motivated crime provide links to Clark and Mangham's (2004) view of dispersing change through individuals. As suggested by Alexis, an Encompass practitioner, 'if you change one individual and they get the opportunity to change another individual then it sort of spreads throughout their group, ... even if they have that conversation with their mate, ... slowly you sort of spread the word, whole group change is, is quite a big thing'.

Rather than an emphasis purely on large scale social change, Encompass practitioners believe that the implementation of change at an individual level also

has the potential of leading to additional impact for members of communities.

Through focusing on the desire to improve members of the community's daily lives, change at an individual level occurs, while also leaving open the possibility of that change encompassing further individuals as time passes; as Adelaide notes:

'Young people coming in [to the theatre] who have no chance at all of going to college and then leaving a [Encompass] programme, having got onto their first college course, these lives are all so important and they're people who have so much potential that's not currently being realised, all the energy is going into negative interventions in our society, and [Encompass] making those changes, in very small, very profound ways is really powerful'.

This illuminates the potential of Encompass's work in empowering individuals to make positive changes within their own lives, with future implications for their communities. Hadley, another Encompass theatre practitioner, gives the following example in attempting to illustrate Encompass's commitment to change at an individual level through the discussion of interaction with a group of adults with learning disabilities;

'they were saying how much, just the work we've been doing over the few terms had affected them, as a group, that they definitely felt more empowered to be wanting to do things, their confidence had risen massively, like one of the girls was talking to people in shops when she would never have spoken before, ... so individually they're all getting something out of the sessions, but obviously it's a collective whole in that

the whole group seem to be getting similar, positive, experiences from the way we work’.

The examples show the links between individual and collective change through each member of the group gaining personal confidence or skills, while collectively these small differences contribute to a wider group change.

In considering the possibility of an individual taking the changes they have personally made further to affect other members of the community, the theatre can be seen as a tool for change or, as ‘a weapon, and it is the people who should wield it’ (Boal, 2000:122). Here, Encompass’s work with the community of Applewood serves as an excellent example of the use of theatrical techniques as a tool for change. Lexi, the head of the Encompass department recalls;

‘[Applewood] is a kind of an urban village about a mile and a half away from the theatre, ... a post coal mining, post-industrial, community that have some social issues, it has quite a big housing estate, and there was a lot of fear in the area, a lot of nuisance well, you know a lot of people phoning the police all the time because of the kids doing stuff, so we called the project ‘[Applewood] is bothering us’ and began to do our work there to build relationships between people and the consequence was that all of those nuisance calls, went down, and it was a bit of a happier area’.

In bringing the community together through a positive focus on social relations, change at an individual level led to a positive outcome for the community as a whole. A further example from Harry, who is currently a Encompass volunteer, illustrates the ways in which giving community members the ‘weapon’ (Boal,

2000:122) of theatrical techniques can have a wider reaching effect than that one individual;

‘I was a community first aider for many years, for an ambulance, I’ve been a scout leader for many years, the [Encompass] activity has changed the way I do that part of my life, it’s actually given me some techniques to help to make the experience for the children I work with better, so you know, I have stolen some of those techniques and applied them elsewhere’.

Here, Harry can be seen as improving his soft skills in relation to engaging with the community members he encounters during his voluntary activities. In doing so, an increased section of the community are incorporated into these activities, thus leading to greater potential for wide-spread change within the community.

Encompass’s efforts in creating individual change leading to collective change can also be viewed through their work with marginalized groups, such as asylum seekers and refugees. As Scharinger (2013:107) suggests, ‘the process of engagement and creation of such as performance is just as important [as the outcome]. For example, in working with victims of violence such a process can provide a safe space to explore and express their experiences and current situation, while also having positive effects on trauma-recovery such as identity-rebuilding, disruption of process of isolation, reconnection of the physical, intellectual, and emotional self, or encouragement and empowerment to engage in social activism’. While the use of theatre techniques in Scharinger’s suggested process of re-building the self points primarily to individual change in members of marginalized communities, Encompass’s work is in addition, committed to integrating these

individuals into the community. As such, changing the internal composition of attitudes within the community, for example, a dislike of asylum seekers or ex-offenders, towards a more favourable view of individuals from these marginalized groups, is an important task in inciting change within community. Emily, a professional who frequently works in conjunction with Encompass on topics involving young people, provides an account of Encompass's work in trying to change the aforementioned negative perceptions of others within the community;

'we get a lot of young people that maybe come with preconceived ideas that aren't theirs, maybe from families, friends, media, ... we do have a lot of young people saying oh you know, and you could almost hear the parents or grandparents speaking, they come over here, they take our jobs, they get our houses you know they get all this money etc., etc., and didn't understand, so to actually sit down and hear the reality of it, and some people were in tears'.

In considering Clark and Mangham's (2004:41) notion that, 'social reality is a matter of scripts and performances created and sustained by human interaction, changes become possible', it becomes evident that Encompass's work with young people in considering marginalized groups within community is geared towards changing their 'scripts and performances' (Clark and Mangham, 2004:41), of views and opinions ingrained within the community. For example, as suggested by Emily, changing the attitude of a young person could result in further changes in those with whom that young person is connected to within the community.

Putting the individual's voice centre stage leads to positive change

'I used to be the one who sits in the corner and does nothing ..., I feel a lot more confident, a lot better'

(Encompass volunteer and young people's theatre group member)

Inspiring confidence through putting individuals' voices centre stage is a key approach used in the pursuit of change by Encompass. As with Landsberger's concept of the Hawthorne effect which, 'concluded that the very act of observing a person changes their behaviour' (Landsberger, 1985 cited in King and Lawley, 2013:147), attention given to an individual who is unused to observation and engagement can encourage positive change.

In regards to Encompass's efforts to inspire confidence and change on an individual level, the story of Henry arose, in which his dramatic change shows a shift from viewing his life as a side show event to one worthy of the centre stage:

Encompass practitioner Lexi recalls that during their initial encounters Henry

'had a classic kind of big baseball cap balanced on top of his head, not actually wearing it and, a proper shoulder stoop, limpy walk, and he never looked at you straight in the face'. After engaging with [Encompass] activities Lexi suggests that change had indeed occurred to a significant level; 'I stood with a woman who had worked with him [Henry] for years, and she said who's that, and I said it's Henry, and she said no it isn't I know who Henry is, and she didn't recognise him because he didn't have his tell-tale baseball cap on, and he was walking with a real skip in his step, really

kind of up-right, very free and easy, and so much was the change in his physical demeanour was that he was unrecognisable to people who had worked with him’.

While Henry became physically unrecognisable to professionals who had previously worked with him, clear changes in his psychological demeanour are also evident. Before engaging with Encompass’s work, Lexi noted that, ‘Henry walks through and everybody moves away’, however, the act of paying attention to Henry changed not only his physical appearance, but also his internal view of the world;

‘if you can bring about the way people walk and the world being different suddenly people start to go oh are you alright Son and, you know, they smile at you and you start to feel different because, wow, people are being really nice to me, so actually it has this kind of circular effect, he walks differently the world is nicer, he’s nicer he carries on walking differently, and those things are massive changes, but they come about not because we’ve said walk differently, something’s happened on the inside of a person that their external disposition has changed’.

Denzin (2012:340) suggests that, ‘cultural identities are filtered through the personal troubles and the emotional experiences from the individual’s inter-actions with everyday life’. In working with Henry, Encompass has positively impacted an individual’s view of the power of his voice through improved levels of confidence and demeanour, however, this has also created implications for a wider audience, as everyday interactions with other community members are likely to be more constructive. While in Henry’s case, both a psychological and physical effect at an

individual level can be noted, paying attention to individuals and making their voice centre stage can also be shown to achieve positive effects within a group environment, as evidenced through Finn's recollection of the engagement of children in care in working with Encompass:

'I've seen people grow, I saw my young people grow, from not wanting to take part in any theatre, to not speaking, to coming along to rehearsals and, you know not really getting involved, to after the show, well I've never been so proud of people in my whole life as I was of the young people, and then, that was them that did that, they come and they stood on that stage, they did it for a good cause, they raised thousands of pounds to buy care givers Christmas presents, and they did that, and the [theatre] helped them, ... it's just through people putting their confidence in the young people, they give the young people their own power, ... to make their own decisions, and obviously a lot of them are looked after, and they don't get that power often, ... they kind of embraced it'.

While demonstrable effects of paying attention to people's stories and making their voices centre stage acted as a powerful tool in promoting positive attitudes, it also lead to increased confidence within volunteers and community members, as evident within the examples of Henry and the young people in care, and to increased level of confidence for Encompass practitioners and academics. Lexi speaks to her growing levels of confidence in tackling difficult issues during her work with Encompass stating that:

‘there are things I would never have felt confident about, so all the stuff around forced marriage, all those really, really difficult issues, my ability to talk about those kinds of things is much greater, not because I have knowledge, but because I’ve been given the confidence to talk about it because people who’ve experienced those things directly want me to talk about it, they want those stories sharing’.

Furthermore, Ava, an academic, noted that her paying attention to the methods used by Encompass in workshops had given her more confidence in performing her job role as a teacher;

‘it gave me a lot of confidence to do something similar, probably not exactly what they do, but in the past if someone had asked me to, you know, run this kind of workshop I probably wouldn’t do it, not only because I don’t know how to but also I don’t feel that I can do it, but I think by being involved in this [Encompass workshops], ... it also gave me the confidence to do something like this’.

As Ava’s account suggests, through the transfer of skills, Encompass is encouraging confidence within professionals and community members alike, alongside increasing their own self-confidence through their work.

Challenging and re-evaluating previously held conceptions

‘It is through our participation that we continuously construct and re-construct the social meanings that shape our thoughts and actions’.

(Simpson, 2009:1333).

One significant aspect of any individual's efforts for change can be seen through an alteration of their internal dialogue, or, in other words, in challenging or re-evaluating their own previously held conceptions. In working with Encompass, individuals are encouraged to re-evaluate the thoughts and feelings they hold in relation to seminal topics of discussion, which can result in additional clarity on issues, or, can 'add to their ability to relate to other people' (Lesavre, 2012:245). Through the exploration of participants' stories, it becomes apparent that the changes cited include those on both a personal level, and those where Encompass have dispersed knowledge, which has acted as a springboard for change in individuals and groups. In the following excerpt, Harry discusses the impacts of his own internal re-evaluation of previously held conceptions on his voluntary work:

'I have experienced changed opinions, ... it's also, validated some experiences, some opinions, because it's made me rethink what I thought was a good thing, you may have had an opinion that you'd never have thought out loud, and the fact that you've been forced to challenge it and rethink it doesn't necessarily change it, but it reinforces it, ... personal confidence things, ..., because I know I can, so that's a personal change, equally, I'm more involved with sections of the community that I wouldn't otherwise have been, so again, working with young people with learning difficulties, I would never have done that, direct result of working with [Encompass] theatre situations, ... it's something I look forward to, I want to do that, ... you come away feeling I want to do more, I want to do more, and that's worthwhile, if those are changes, yeah, bring it on'.

In considering his process of re-evaluation, Harry points out that while some opinions have been altered, others have been 'reinforced'. While Harry can be seen as viewing these changes as reflecting primarily upon those with whom he interacts, Alexis sees the re-evaluation process in a more internal reflective light:

'[Before working with Encompass] I never really spent much time thinking about what other people were like in the world, I never really needed to, going oh alright then, what impact is this having if someone does something really like this, what impacts it going to have on other people in that community, I think because of where I come from, kind of living in the countryside and things like that, I didn't really have any indication of what it's like in an area which isn't quite so well off or hasn't got so much going for it or anything like that so, I have more opportunities these days to think, like I said before you go actually I'm quite lucky in lots of ways, things could be a lot worse so you probably don't need to worry quite so much, but I can still have my whingey days, so, yeah, [I] think like as well, working with people with learning disabilities was a thing that just really quite terrified me and this is actually quite scary, am I able to do this, you know, is it, but actually it turns out I can and it's fine, it's actually not scary and you know, they're people at the end of the day there's not like this weird sort of other breed, like you get into your mind it's terrible but actually [it's not]'.

Here, Boal's notion that, 'theatre is the most perfect artistic form of coercion' (2000:39), is evident, as both Harry and Alexis are challenging previously held thoughts and feelings due to their involvement with Encompass. For example,

through the creation of an Encompass workshop on a difficult topic, an assertion is being made that more information, or a period of reflection, upon participants' previously held convictions about the topic would be beneficial to the community, as the views currently held by participants may not be desirable. While they are not explicitly being coerced into changing their internal dialogues, evidence presented by Encompass during their work has the power to be a persuasive force for change; for example, with the earlier discussion of the 'Children of change' project, where participants saw a dramatical performance representing the real life issues of people living with the threat of "honour" violence and forced marriage' (www.news.bbc.co.uk/anon).

Emily sees a reduction in the lack of education within the community on difficult issues as one of the 'desirable impacts' (Scharinger, 2013:103), that could arise from 'forming relations to indigenous knowledge and cultural understanding' (Scharinger, 2013:103);

'for example with learning disabilities, you find young people are quite maybe, I don't want to say scared, wary, for speaking to someone with a learning disability or mental health need, and again it's because they don't understand, they've not been educated, or again, in the newspapers you get attacked by people with mental health issues, you know its' all been negatives, but suddenly to be in a room [during an Encompass project] and, ... you often get young people saying but they're just like us, I didn't realise, they're human, they're like us, ... everybody, we're all equal just people are different'. Emily then continues to suggest that Encompass 'Develops you, ...

I've met so many different people, you know, and again I didn't really know a lot around asylum seekers and things like that, ... so being able to look at something new and meet people that maybe you wouldn't meet on a day to day basis, opens your eyes'.

Here, Emily is proposing that a lack of education and general knowledge within the community has the potential of leading to a very negative view of a particular topic or marginalized group. She is also, however, implying that Encompass's work has the capacity to provide enlightenment on these issues, through using arts-based methods to inform the impressions of members of the community; as in her example of Encompass's work on community perceptions of learning disabilities and mental health issues.

While Boal sees the coercive side of the theatre, he also notes that theatre 'is determined by society much more stringently than the other arts, because of its immediate contact with the public, and its greater power to convince' (2000:53), thus in the case of Encompass, suggesting the possibility of the community or 'society', as having a significant dominance over the departments choice of topics on which to base its work. In continuing her story, Emily discusses a conference created and run in conjunction with Encompass and its impact on participants, regarding 'its power to convince' (2000:53),

'it really alters their [the participants] perceptions of, ... the community way of thinking, because those young people are the future, but they also go home and they have an influence on others around them so could go hey Mum and Dad or grandparents these asylum seekers come over here, so

well actually no they don't, and could actually start to change things so when they're out in the community they see somebody they don't cross over the street or road, ... before the kids would just cross over the street but now they're sort of dragging their parents over to say hello, and that makes such a big difference, it can alter the community, ... so for the community around to understand and support them, that makes it a much nicer environment, ... I think that's what hits the young people, that they hear about things, but actually seeing it, an elderly person in their own home being frightened because they don't know what's happening to them and they haven't got support around them, suddenly gets them thinking and you see things like that immediately but then you see how that effects them'.

Thus, through the act of the young people going home and having 'an influence on others around them', not only are the participants individually re-evaluating their previously held conceptions of marginalized groups within the community, but they are also challenging those with whom they are connected to consider their own thoughts and feelings on the topic in question; potentially leading to collective change. To borrow from Boal's (2000:165) discussion of social interpretation, 'the actors began to build their characters from their relationships with others', just as interaction with participants may affect those in their social circles, as within Emily's example, so that 'the characters started to be created from the outside inward' (Boal, 2000:165), referring to the knowledge gained by Encompass event attendees being shared with others for the purpose of inviting them to re-evaluate their previously held conceptions of the topic in question.

Cornelissen (2004:713) sees 'theatre as a tool for intervention and change'. This is evident in Lexi's recollection of Encompass winning 'a British crime concern award for reducing criminal behaviour', and in her further suggestion that, 'as a consequence of being involved in [Encompass] projects people change'. Similarly, but in a rather more personal context, Sebastian; an academic who has previously worked in conjunction on projects with Encompass, noted that in his experiences of Encompass:

'it was about changes that have happened on myself ... emotionally but also intellectually I learnt quite a lot about what I really know, and what is my view about, working with communities, my knowledge about, how not only I work with them, but how I manage to offer something to them, ... it's a community action kind of approach to some extent, but, it is an approach that helped me redefine what research can mean to me, so there was all these different levels where change has happened to me'.

Mia, a recent Encompass volunteer, discusses her thoughts of how discussion between participants, 'as if they were children playing' (Lesavre, 2012:246), can help to incite processes of re-evaluation (see *Figure four*);

'I feel like, the biggest change and the most important one is, the discussion and how it makes people think differently, and just even just working through things and sort of, if you make a statement and someone says well actually you haven't considered this, even just the thought provoking-ness of it can change patterns and thinking'.

in a food bank because they can't be arsed to get a job, and to have them actually go oh it's a bit more complicated than that, and just have that bit of extra thought and just think about people a bit more'.

Here Alexis is pointing to the theatre's power to engage individuals in the 'real life' (Vera and Crossan, 2004:728) realities of others' lives, and how this process can help participants to consider and potentially re-evaluate the opinions they hold. In considering this process of re-evaluation of the self through the use of arts-based methods, experience can be seen as playing a key role in informing participants of situations. Jasmine, an Encompass practitioner, elaborates on the potential of experience as having a powerful internal effect on change in her recollection of an Encompass project called 'Rectify and repeat';

'Rectify and repeat' which was aimed at ex-offenders; 'a few of the people off of that project they've continued to work with us, ... we've always got one of them calling in to see oh is there anything that I can do, ... like one young lady, its given her the confidence to go back into education, and, another person, ... he felt confident enough to apply for a job and start working'.

As such, Jasmine is suggesting that the experience of working with Encompass has allowed participants with a potentially negative stigma attached to themselves, to gain the confidence to go into volunteering, education, or work. Stana, also an Encompass practitioner, hints at similar outcomes of the 'Rectify and repeat' project in her account of its participants:

‘people who stayed with us until the end managed to get jobs and move on in their lives, and they’re still supporting us and they are volunteers with us and, like really proper kind of good lives, ... the project was about the personal choice, and how like things from the past don’t have to kind of haunt you, and you can change it, because it’s like choices, and choices, you make one in the past you can make one now and you can make one in the future, so you just have to be conscious and just make the right (one)’.

In this sense, participants from the ‘Rectify and repeat’ project have used the experience of arts-based methods for change, learnt during their interaction with Encompass, to make positive future choices for their own lives; resulting in a re-evaluation of their life choices through the enactment of an internal change.

Boal suggests that, ‘movement does not take place in one place or another: the movement is precisely passing from one place to another, and not a sequence of acts in different places’ (2000:5), which can be seen as particularly relevant in considering internal change as a result of experience. In contemplating his research activities, Sebastian notes that his interaction with Encompass has allowed him to consider changes to his methods of working and how he has gone from one approach to another in accordance with Boal’s notion;

‘I start thinking about my approach to collaboration and design and creative activities, which is my context, which is my work, so it completely made me rethink of how I should approach this, my work, and I think there is great potential in the future of changing me and my research area’.

Sebastian continues to portray his internal change in suggesting that, 'I think through my changes, the changes that are applied on myself and my research are much more profound and [in a] bigger way', thus highlighting how in this situation, internal change has had an effect on him in both a personal and professional manner. In discussing one of the Encompass events in which he participated, Sebastian tells of a, 'great impact on peoples' kind of emotional and intellectual thinking, doing this workshop'. Here, Dewey's notion that, 'If all meanings could be adequately expressed by words, the arts of painting and music would not exist' (1980:74), comes into play. Sebastian's story; while rooted in an academic background, stresses the importance of using arts-based methods in developing participants' 'emotional and intellectual thinking', thus leading to a greater capacity for reflection and its resulting internal change.

In considering the importance placed by Sebastian on 'emotional and intellectual thinking', in relation to Dewey's suggestion that 'Experience is emotional but there are no separate things called emotions in it' (1980:42), the nature of arts-based methods in bringing forth powerful emotions during the process of re-evaluation of the self becomes apparent. In divulging his process of the re-evaluation of the self, Harry admits his previous quixotic views of foodbank guests, alongside the process of internal change that he encountered as a result of working with Encompass;

'this is going to be quite difficult to talk about, because I'm going to have to say some of my opinions were not necessarily opinions I'm proud of holding now, but they were there, I've got to be honest about that, classic example, was the food poverty project, I think prior to that I probably had an opinion

that food poverty was something of a myth, you know, people who didn't have enough food were out there, within the UK society, they were obviously idle, they obviously didn't manage their life, they were obviously you know, sort of spending their money on other things, didn't have their priorities right, ... I'm quite ashamed of admitting that, ... getting involved in that project, was like being emotionally beaten up, because I didn't have to have an opinion anymore to get involved in the facts, visiting food banks, meeting people, actually the recipients, not just the people who were carrying out the charity at the food banks, and you came to the fact that ... they're not at all inadequate, they are people who have been placed in intolerable positions, and they have no alternatives and having to act in one of these presentations as a person who had been the hard working person that I consider myself to be, and then actually acting out parts of that person's life which were reflecting my life and realised that that could have very easily been me standing there, by God does that change your opinions, because you realise that that opinion I had was, un-thought, it was you know, it was not sensible, it was downright cruel at some places, and to actually take part in a project that turned that around to the point where I am now prepared to challenge other people, ..., I'm not doing a total about face, there are still some people in that system, that would certainly match my previous [opinions], but they're certainly not the majority, so that's been a fairly massive shock to the system, ... [to] realise that, the person who's story I was telling could well have been me, and having that literally forced down my throat almost, but the person doing the forcing, was me'.

Here, Harry's experience of working on the foodbank project paints a powerful picture of Dewey's (1980:42) idea of experience as being emotional. Prior to the foodbank project, Harry demonstrates a clear sense of frustration and, at times, anger towards foodbank guests who he considered to be 'idol'. He then transitions to a feeling of guilt about having considered all foodbank guests as, 'obviously idle', or as, 'spending their money on other things', finally emerging into a period of internally changing perceptions and acceptance that while in a minority of cases his previously held notions of foodbank guests may be correct, the majority of foodbank guests fail to match his prior expectations.

Steyaert et al. (2006:93) suggest that, 'theatre creates an intensive yet fragile space of possibility' which can be seen to hold prominent meaning in participants' attempts of re-evaluating the self. Lola, an Encompass participant and young people's theatre group member, credits the theatre as a 'space of possibility' (Steyaert et al., 2006:93), in helping her to make friends, but more specifically, she states, '[I] made friends with you on the first day here', in referring to her best friend Juliet who was also present during Lola's interview for moral support. Here, Lola is recognising the theatre as a space in which she has the possibility of making new friends, but also in her affection for Juliet she illuminates the 'fragile' (Steyaert et al., 2006:93) nature of the theatre, as due to the transient nature of Encompass participants depending upon the current topic of events, Juliet may well have not been present during Lola's first day at the theatre.

In a similar vein, Harry relates to Encompasses theatrical activities as giving him the opportunity to re-evaluate his thoughts on the aging process; 'how to express this?

I'm getting older, ... I'm still 23 up here [points to head], doing daft things ..., it's helped me to rethink getting old'. Harry's account again points to the theatre as a 'space of possibility' (Steyaert et al., 2006:93), however, in Harry's case, as an internal device for change, as opposed to Lola's more tangible outcome of making friends.

In addition, Jasmine demonstrates how her experience, often of planning and coordinating Encompass activities, has impacted her personal development during her time with the department;

'I've grown up a lot, but I think that might have something to do with my age as well, I think it's helped me to be more, understanding and ... tolerant, ... and maybe tolerable, maybe they can tolerate me as well, it's given me great skills as well'.

In a similar vein, Alanis also outlines the effects of her experiences with Encompass on her process of re-evaluation of the self, rather than placing emphasis upon any particular event or piece of art;

'I now sort of am able to think I didn't particularly like that but suss it out so that I understand, ... I have learnt a lot by being able to think something through a little bit better than I could before'.

Both Jasmine and Alanis' accounts of change through experience serve to illuminate the notion that, 'The world we have experienced becomes an integral part of the self that acts and is acted upon in further experience' (Dewey, 1980:104). In her perception of skill development and a positive change in personal characteristics,

Jasmine is continually developing both herself and her abilities through her work with Encompass. Alternatively, however, Ellen, a volunteer for a charitable organization, demonstrates a sense of pride in her aptitude for understanding the reasoning behind her aversions to particular concepts.

Further to the impact of experience upon an individual's processes of re-evaluation of the self, Allie, a professional who has to date worked on three collaborative projects with Encompass, comments on her experience of reflection following her participation in Encompass events;

‘I don't know whether I've changed as a person but I've certainly had some valuable moments of reflection, ... and been inspired by, and it's made me think, so I suppose anything that makes you think, changes you in some way, I couldn't probably describe a concrete change, ... but I can certainly say it made me think differently about a few things’.

While Allie's process of reflection in itself can be seen as an experience, without her initial interaction with Encompasses use of arts-based methods within their activities, reflection upon her involvement would not be possible. As such, in referring back to Dewey's notion of experience becoming ‘an integral part of the self that acts and is acted upon in further experience’ (1980:104), Allie's reflection can be seen as a continuing process that has the potential to inform both her future thinking and actions.

Dewey also suggests that, ‘changes are not all gradual; they culminate in sudden mutations, in transformations that at the time seem revolutionary, although in a

later perspective they take their place in a logical development' (1980:323). Hadley demonstrates her process of change during the re-evaluation of the self stating;

'I might have changed in like my questioning methods or, like adapted the way that I speak to people, so I suppose, from where I've learnt is I'm coming from a police point of view ..., so the way we would ask questions in the police would obviously be a totally different way of asking questions here, so that's been really interesting for me'.

In discussing her previous career, Hadley is showing change as a 'sudden mutation' (Dewey, 1980:323), due to a dramatic difference between the work activities and goals of her past and current employers, but also shows potential gradual changes, such as with her methods of questioning. In the perceptible changes visible between Hadley's two career paths, the theatre can be seen as having a more relaxed atmosphere, alongside an increasingly positive outlook on the community. As such, 'to enter the site of performance is to cross a threshold into a place where anything is possible' (Steyaert et al., 2006:95), as demonstrated by Lexi in her discussion of being able to cope with issues difficult on a personal level in a professional manner;

'I don't think in the core of me that I have changed because actually through this job in theatre, I'm realising those little naïve ambitions that I had, when I was littler and more naïve, and those haven't changed, but I think my confidence to talk about certain things and not being phased by really difficult, horrible things that happened in the world, to be able to take that little step back, and not respond in an over emotional kind of, you know, like

with racism, racism is horrible, but the people who say those things and do those things are not necessarily, wholly horrible people, and although on my own person emotional level I'd want to kind of scream and shout at them, actually, if we're going to work and change then we need to be able to meet them on a level, so my ability to do that might have got better'.

Change? According to who?

'I don't think that anything I've said or done has altered anything at all'

(Alanis, Encompass volunteer).

In considering participants' comments regarding Encompasses work, a view of the department as superlative is expressed by most. In accordance with the ways in which Encompasses work is regarded by participants, Aston (2012:103) calls for, 'working methods and strategies that move us outside our comfort zones of individually thought-about specialisms', resulting in the consideration of new concepts and methods during modes of thinking and participation, that we would not typically express as our own. While participants' comments demonstrate Encompasses methods of working have the potential to stimulate change, the longevity and endurance of any changes achieved may be more questionable.

While Encompass is beloved by many within the community, the theatre housing the Encompass department is located within an area typically known for its problems, rather, than for its benefits. For example, a brief internet search into the area's problems reveals a plethora of negative stigma,

‘How can you describe [the area]...Well if the actual World needed an enema, [the area] would be where they shove the pipe. It’s that bad, junkies, single mothers, asylum seekers and general track suit wearing doleites. It has the lot.’ (www.ilivehere.co.uk/anon).

In addition to the overwhelming negative stereotypes associated with the area, figures suggest that

‘The rate of claiming any benefit (which includes in work benefits) is more than 25% higher in [the area] than the national average, suggesting that many people maybe under employed or on a low salary.’,

while also supplying information on the health of community members,

‘The percentage of residents in [the area] rating their health as 'very good' is less than the national average. Also the percentage of residents in [the area] rating their health as 'very bad' is more than the national average, suggesting that the health of the residents of [the area] is generally worse than in the average person in England.’ (www.ilivehere.co.uk/anon).

In addition to giving a general impression of some of the typical problems facing the area’s residents, a further source offers a former minster for the arts’ defence to criticisms of the area in it being given, ‘a zero rating for its arts and sports’, while also being, ‘ranked bottom in the survey [within a well-respected magazine], which looked at all aspects of quality of life, scoring 30 points out of a maximum 100’ (www.news.bbc.co.uk/anon).

In considering the negative aspects of the area, it could be suggested that Encompass is making only an imperceptible dent in the problems of the community. Continuing in a similar vein, Ebrahim and Rangan (2014:128) posit that, 'Only rarely will organizations be in a position to go even further by claiming long-term sustained "impacts" on their communities and society', thus creating questions around the longevity and ability to change the structure of the community through Encompasses work. Addison, a professional working for a voluntary sector organization, gives her view regarding the sustainability of the impacts created by Encompasses work;

'I think is quite helpful for getting people taking part especially since it's not just a one off, if it's just one workshop I'm not so sure, they [participants] might have a good experience but I'm not so sure whether it will have a, you know, any real impact'.

Here, Addison's view can be seen in accordance with Taylor and Ladkin's (2009:55) notion that, 'arts-based methods can act as the "flavour of the month" adding something new and engaging to managerial development activities with little idea of what that something is'. As such, Addison's view suggests that while the methods employed by Encompass in its quest to inspire change within the community may be considered attractive to potential participants, any results attained could be short-lived.

In returning to the earlier contemplation of the participant's voice as centre stage during Encompass projects, the issue of who is telling us that change is happening must also be addressed. While most interviewees suggested an observable level of

personal change due to engagement with Encompass activities, other Encompass practitioners and some professionals suggest the occurrence of change within a group setting. Evidence of change through a simple association with Encompass can be seen in Finn's story:

'I know people say this all the time but, it's true, the path that I could have gone down, everyone I know, I lived with, is in prison, that's a fact, I can name 15 people that are in jail now, ... I didn't end up there, there's a reason I didn't end up there, and this was one of them, it was coming here [the theatre], ... not being at home causing trouble, not getting involved in mischief, but coming here got me out of the environment, children in children's homes, then, didn't have families, what's family? 13, 14, 15, 16 with no family, no, when you come here people are your friends and your family, completely different ethics to people you're living with and, you know, there's some discipline, you're getting involved and getting active, and it just gets you out of that environment, ... I never thought, oh I'll go there and I'll be a better person, I just thought I'll go there because I enjoy it'.

In considering the ways in which change, and illuminating the potential for change, is evidenced by those connected to Encompass, it seems clear that these individuals believe notable changes have become apparent within both their own and others' lives due to Encompasses work. However, Adelaide states, 'yeah I think I have [changed], I don't know in what way', suggesting that not all changes provoked by interaction with Encompass are obvious. Though many of the changes documented

are provided by individuals with a clear passion for the work done by Encompass, it appears that change is created through Encompasses work, even if only through the beliefs of those individuals involved that transformations are taking place.

The following subsection next turns to notions of changing spaces. As such, the section begins with a discussion of the importance of space in undertaking theatrical activities, as once Encompass has established any parties missing from their co-produced activities, they must attempt to find a suitable space in which to perform their activities.

Away from the norm – changing spaces

‘The use of space for [Encompass] is quite important and has a huge impact on people and the approach’

(Sebastian, Academic).

Space can be seen as a vital concept for consideration within Encompass’s work as the department frequently works with large groups of individuals, while also on occasion using large props, such as a life sized boat. The theatre housing Encompass boasts a large theatre in the round, in addition to multiple workspaces, as such offering the department a choice of large areas in which to undertake their work. On the other hand, Bannon suggests, theatres can be effected by the issue of ‘limited space’ (2013:119), with precedence often being given to activities related to performances intended for the mainstage. This has the potential to stifle the creativity and potential impacts arising from the work of outreach departments, as practitioners must limit the scope of their activities to the space available to them. While such challenges do not typically effect Encompass’s activities, the

department often makes use of space in alternate locations within the community, as is evident in Jasmine's thoughts of a previous Encompass project in which

'[Encompass did] a mid-summer nights dream in an Indian restaurant a few years ago, that's not something that you would expect, you're having a curry and woah, here we go, here's some Shakespeare'.

In addition, similar notions of the use of alternate space can also be seen in Westwood's (2004) study of taking comedic theatre *into* an organization's premises.

This leads us to the notion of changing conceptions of space, in which 'familiar environments can be aesthetically modified ... as workspaces for self-regulation and personal development' (Sutherland, 2012:31), into spaces in which participants may indicate that, 'they perceive the situation as lacking routine cues' (Sutherland, 2012:32). Hadley provides an account of these changing perceptions of 'familiar environments' (2012:31), during typical Encompass workshops;

'as soon as you start to look at something in a different way, so when we pull a boat in for instance, into a room that would normally be used, ... [as] a ballroom or food hall or something, and then suddenly there's boat in there, you can't help but look at the space in a different way and ..., that helps us to bring a nice start to the workshop because people are already thinking different things are going to happen'.

In Hadley's suggestion of changing the way in which an environment is used from its normal purpose to something completely different, notions of theatre as

creating 'change in the classroom and in the broader community', begin to arise (McKenna, 2001:84). Zietsma and Lawrence (2010:189) suggest that, 'actors whose thoughts and actions are constrained by institutions are nevertheless able to work to affect those institutions', while Sutherland (2012) places emphasis on the potential gains to be attained through changes to the aesthetic nature of a space. In considering the aesthetics of space for Encompass activities, Lexi discusses her thoughts on the outcomes of transforming spaces during Encompasses work;

'we need to start by sparking imagination, and sometimes that is by us either bringing it into a space stuff which just makes people's curiosity begin, or, we might transform a space so that when people come in to it, it's like oh wow, and a piece of theatre, you know a set, is just that transforming of an empty space so a story can happen, and also ... we take ordinary items into different contexts so that people's connection with their own world and the things in them is really remembered, it's reconnected it's reimagined, so I think it's really very important, that idea of place and things that happen in places bringing about change'.

For the transformation of space away from the norm to be successful outside of the traditional theatre site, it is essential that Encompass continues its strong links to the community. Kumagai (2012:24-25) reports of a failing connection between a Japanese theatre and its community, stating that, 'the venue was not very well known in the area even though it was a public theatre operated by the ward. On the other hand, the theatre did not know about the area either'. Without these strong connections to the community, it would be difficult for Encompass to access

space in which transformation can occur. However, as Newman (2012:52) notes, 'it is arguable that non-theatre sites can become a theatrical with the physical presence of the audience, transforming site from place (location) to a space (performance)'. In considering Encompass's use of space outside of the traditional auditorium, Lexi discusses the positive attitudes to the transformative spaces the department has created with the community:

'quite often when people take theatre into communities, it's a very different feel, but it's exciting, it's the same excitement when kids come into their school hall and there's, the goliath lighting stands and there's a set, in the middle of the hall, and the buzz goes around just like kids are excited when they come to the theatre, so we really, wherever we go, we take the idea and the thrill of theatre out with us, and that's very important, it means that we're taking them seriously and we take ourselves seriously, that we have the same respect that we have for ourselves as we do for them and that the stories that they create, we give that same respect too, ... sometimes we do a play in a day, we will take props and kit and set down, so that play even though they've made it in a day has the lights, it has the sound, it has the music to it, it has costume to it, and that way we feel like we're really lifting people up, and so it's about transforming spaces as well'.

In addition to notions of changing spaces, Encompass practitioners and participants also noted a change in their mind-sets, both of which can be considered as differing to 'the norm'. As such, the following subsections begins with a discussion of the ways in which the arts can be seen to alter participant mind-sets.

Away from the norm – changing mind-sets

‘not only do arts-based experiences afford influential aesthetic workspaces in which participants meaningfully experience self and others, as the experiences are objectified, their emergent properties are greater than the sum of their parts’

(Sutherland, 2012:35).

In addition to the previously discussed potential of aesthetic alterations in challenging previously held perceptions of an environment, alterations to a space can also serve to provoke change within participants’ mind-sets. ‘As an emergent property of art and music, aesthetic workspaces is a way of influencing how participants perceive and experience those learning environments’ (Sutherland, 2012:31), as such placing emphasis on the individual’s experience, rather, than primarily on any perceived change in environment.

In contemplating the impact of visual aspects of the theatre upon changes in mind-set, Sebastian shares his views on the potential implications of Encompasses work for both marginalized groups and workshop participants;

‘when you’re dealing with issues like, ... Muslim communities and how they’re abused, or poverty, or health issues, ... personal stories that you can have from your family and your friends, and you go through that process, through that space, with all the sounds, the visual of the theatre, ... that becomes very, very personal, and when it becomes very personal it, ... has an impact on you and how you think, and how you feel, and that is what changes you’.

Here, Sebastian is suggesting that through attendance at the theatre, or within a space in which Encompass has utilized their transformative powers in moving the environment away from its norm, changes within the mind-sets of marginalized group members can begin to take place. He also posits that the mind-sets of others bearing witness to such changes may also be altered, due to the emotional reaction potentially solicited by such an alteration of an environment. This points to the notion that, 'Without routine means of acting, being outside their comfort zones compelled participants into processes of contemplation, questioning and discussion' (Sutherland, 2012:33), as such, totally changing the typical meanings of space and aesthetic objects within such a space for each individual.

Continuing in a similar vein, Allie, a professional working in the field of collaborative projects between communities and organizations, recalls attending Encompass's 'events in Japan', including a particular anecdote she seemed keen to share:

'[I was doing] a workshop with older people in Japan, and I was sitting working, we were doing some arts and crafts and creating sort of, memories, if you like, in a physical format put on a memory, a story tree and, I had a piece of string, ... I was with a group of older ladies who I think were all in their 90s, they were quite, quite elderly, and, I tied a knot in this piece of string I had and started doing cat's cradle, ... and this woman said through the interpreter, "oh I used to do that as a child", and then the interpreter, who was very young, sort of a generation under me if you like, said "yes I used to do that as well", and there was this lovely moment of bridging three generations and a huge cultural divide with this game, ... and

then we actually crafted two hands on the cat's cradle in the middle, together, which was very special, and I think there's something about just finding those moments of, of shared experience and, similarity in a world of differences'.

In conjunction with Allie's experiences of the power of spaces in changing mind-sets from a focus on isolation and difference to that of inclusion and shared meaning, Encompass was also involved in a project on communities in crisis, comparing the experiences of local communities with those of the people from Minami sanriku in Japan, who survived the 2011 tsunami.

In exploring the impacts of this natural disaster, Encompass worked with several academic and community partners to create a two day workshop¹;

'The workshops started in the main auditorium where a storm was performed through sound and visual imagery and participants were asked to find refuge on a boat, and take with any objects they could rescue from their immediate environment. They were then split in four groups and given the task to create new worlds around the four essential elements: fire, water, air and earth. Participants built dens, created community songs, negotiated new rules of engagement enshrined in newly created constitutions, and performed their journeys in front of the other groups. They then had to find ways to communicate and work together in the newly created world order. The workshop demonstrated the prevalence of bottom up processes in the construction of new worlds, the reversal of roles

¹ The workshop in its entirety was attended by the researcher in an observatory role during participant observations for data collection.

between professionals/experts and community members and an abundance of creativity at individual and group level.'

([www.anon.ac.uk/media/anonuniversity/ri/risocsci/events/bridgingthegap/Bridging%20the%20Gap%20final%20report%20\(1\).pdf](http://www.anon.ac.uk/media/anonuniversity/ri/risocsci/events/bridgingthegap/Bridging%20the%20Gap%20final%20report%20(1).pdf)).

Through the completion of such activities, participants were encouraged to challenge their previously held conceptions of the spaces they inhabit, alongside the personal importance and meaning they assigned to the everyday and somewhat taken for granted objects residing within such environments. For example, within the workshop, an un-extraordinary item such as a kettle could take on new meanings for participants, becoming an essential tool for water collection, or, adversely, a decorative item of no practical use, suggesting that, 'Without routine means of acting, being outside their comfort zones compelled participants into processes of contemplation, questioning and discussion' (Sutherland, 2012:33).

Ava furthers this notion of the importance of the multifaceted views of space experienced by participants within Encompass activities in discussing the links between her career as an academic and a progression in confidence, allowing her to test new techniques without the fear of being seen as a failure by her peers;

'I think that it's really about getting people into the new space when they can be fully creative because, if someone asked me to do something related to my job, I would refer them back to my job straight away, ... but that task is not something that we'd be doing on a daily basis you know, like writing national anthems that wouldn't be your job ever, so you have nothing to refer to and it's completely safe because that has nothing to do with my

professionalism, if it comes out badly who cares, and I think that it really gets people to come out of their comfort zones and do something which they know they're not going to be judged, it's nothing to do with, you know who they are, they might be head of the department or they might be you know, someone so high up in their community but so what, you know this is not the job that they are expected to do, this is something else, and I think that that really provides you with an experimental space that everyone can feel safe'.

In continuing from Allie's earlier example of participating in Encompass activities, Addison also comments following her interactions with Encompasses work that;

'[the theatre is] quite a safe environment and people were very respectful of each other and I think it did a lot of good for some people who, might not have, ... confidence',

thus pointing to the potential of Encompasses work to change the mind-sets of participants towards a more confident self through interaction with the department's projects. Here, Sutherland's (2012:32) notion that, 'As we enter different environments, we pick up cues from the surrounding, people present and relevant past experiences to judge how to act and behave', comes into play, as we consider the notion that our normal methods of behaviour are changed due to alterations in our environments.

Lexi remarks on the impact of the temporary nature of alterations to space in changing the mind-sets of participants;

'I think even if it's only a temporary, transitory moment, I think it's really important, because when people are stuck, so that you know, that phrase I use, "in still water expect poison", when things are just the way they are and they've always been this way and they'll be this way forever, what happens is that peoples' imaginations are reduced and you can't change anything unless people can actually imagine what that change can be, because in that void comes fear of change, and so what they do then is that even if it's terrible, they cling onto the way it is, and that's either on a very personal level'.

Here Lexi is suggesting that the transformation of typical spaces can act as a catalyst in inspiring imagination in participants' mind-sets. She further considers notions of the body as the place in which to trigger imagination, in discussing some of the techniques used by Encompass in attempting to complete a transformation with the body as place:

'we'll get perhaps the costume department to just put them in the sharpest, most fabulous of outfits and then they look, and then they walk down the street, then they see how different that is and how different they feel, that sparks imagination, if the body is place, then just dressing that place for a moment so you can see yourself differently then, means that the potential of imagining yourself differently is there, so in those spaces light and laughter and sound and music being a thing that can occur in that space is an amazing thing, its' happened, therefore it can happen again you know, so I think that, I think that it's terribly important'.

As such, transformation in both physical space and with the body as space can be seen as having great potential to alter the mind-sets of participants, however, this also brings to the fore issues of participants' imaginations, alongside the willingness to play along with the scenarios created by Encompass during their work.

The following section of this chapter is intended to explore notions of space and play within Encompass's work. The section begins with a discussion of participants' experiences of using space within the theatre housing Encompass.

Space and play

The reverence of space

'Without the requirement for a deep space of performance, plays could be performed ... anywhere a relatively small amount of space was available'

(Meeuwis, 2012:431).

As evidenced by LaFrance (2011) in her discussion of experiential theatre in non-traditional spaces, such as dark rooms and abandoned buildings, the location of a space, alongside its aesthetic attributes can have a profound impact upon the outcomes achieved during a theatrical session. Snyder-Young's (2011) study of stories of homelessness also provides evidence of the import of place, with further focus given to the impact of the performance on audience members, which she suggests, will vary dependent upon the location of each performance.

In considering the impact of space for Encompass activities, Alyssa, a professional involved with Encompass since its creation, suggests;

‘there’s also something special about the fact that you’re using that space that only professional actors would normally be on, so you kind of step up to something don’t you, metaphorically’.

Alyssa’s observation points to Postlewait’s (2009:119) proposal of the ‘double identity of a performance event’, suggesting that participants of Encompasses work may feel a certain reverence in accessing a place regarded as reserved for the select few (actors), but participants may also gain experience and knowledge from the ‘performance event’ (2009:119), in which they engaged in within that space.

Alyssa furthers her discussion of Encompasses use of space, stating her opinion that;

‘the physical space matters because I think it kind of makes it special and people can feel that specialness, in the physical environment, and I think what we’re saying is the techniques can work anywhere but actually there’s something extra special about it being in the theatre’.

Here Alyssa is confirming Kohn and Cain’s (2005:356) notion that, ‘those who enter the theatre become instant inhabitants of the dramas being enacted there – they enter a dreamscape without clocks and are absorbed into the fantasy’, suggesting that participants of Encompasses work may indeed hold the theatre’s physical space in high regard. Kohn and Cain (2005:360) also posit that, ‘if the events created there can open up and escape the confines of the physical theatre, can somehow spill out onto the streets ..., then the theatre is in its own way contributing to community revitalization’, much in line with Alyssa’s impression that

Encompasses use of 'techniques can work anywhere'. In a similar vein, Sebastian comments on the physical space of the theatre building, suggesting that

'[The building] is absolutely magnificent, and, because the presence is powerful, when you enter that place and the approach of what is happening in that theatre, in that space is powerful'.

The theatre lacks a traditional main stage in favour of a theatre in the round, thus potentially explaining Sebastian's overtly positive view of the building as 'magnificent'. The presence of such an accessible stage promotes a highly democratic space, in which participation from audience members is far more likely than could be expected within the traditionally dichotomous spaces of the theatre stage and audience area. The presence of the theatre in the round thus conforms with Encompass's desire to foster community and promote inclusivity between the theatre's activities and the local community. However, the theatre in the round remains a limited space, and as with the work of LaFrance (2011) and Snyder-Young (2011), it remains apparent that spaces away from the traditional auditorium also have the potential to inspire reverence within participants when attention is paid to details of the aesthetic.

A space in which to play

'We can learn more about a person in an hour of play than in a lifetime of conversation'

(Quotation frequently attributed to Plato see D'Angour (2013:293), expressed by Hadley, Encompass practitioner).

As Kate, who has both participated in and created a workshop with Encompass, so eloquently states, Encompass is, 'creating different spaces where people are behaving in different ways than they're used to doing, and so, just by getting people in this playful mind-set', a different kind of experience can occur. Here, Kate is implying that Encompass can create spaces for play in which participants can engage with different ways of thinking alongside creative activities, with the notable absence of the typical pressures of their status on the professional or social hierarchy (see *Figure five*).



Figure five: Discussions of health using technology (Millward, 2015).

Lesavre's (2012:246) notion that, 'Together people release their minds; discover new universes and languages, as if they were children playing', coincides with the recollections of an Encompass workshop as recounted by Mia; an Encompass volunteer and participant, who notes the importance of play in relation to changing participant expectations from the norm of sitting in building taking notes, to something entirely different;

'they were like "yeah we're playing", and that changing the location and breaking down those sort of social expectations and social norms of like, "oh we're in a conference room so we must talk like grown-ups you know, hello, sorry do you mind if I interrupt your point", I'm exaggerating, but they're going outside especially when it was a nice day and it is just a bit like "oh it's like a picnic, oh you know", we were playing, and it changes people's attitudes or their reactions to things that are going on and can unlock creativity that they didn't know they had'.

Mia's example helps to show how 'work created outside a theatre auditorium has an advantage in that there is no existing conventional performance-audience structure to contend with, just a space with which to play' (Newman, 2012:55). Adelaide further comments on the potential reductions in issues of status and hierarchy that can become possible during Encompasses work when participants are given an inclusive space in which to play;

'our theatre space is so much about the audience, and the actors sharing the same space, whereas if you think about an end-on theatre, there's almost separate rooms, there's even often a proscenium arch that creates a divider

between the rooms with a safety curtain that comes down at the interval, and the sense of the audience and actors sharing the room, it's a real, symbol of democracy, I think, and that's why things like our [Encompass department], ... are so important as well, that they're part of the inclusive feel of the [theatre]'.

Adelaide's notion of inclusiveness arising from Encompass activities within the theatre points towards a further notion of empowerment as suggested by Allie;

'actually giving people spaces to inhabit and tools and materials to play with and shape is, really, it's fun but it's empowering, it helps people interact in a completely different way'.

While Adelaide's view of playing within a theatrical setting is centred around the traditional spaces inhabited by the theatre, Amber, a professional who manages a local foodbank, gives her opinion that Encompasses techniques of play can also be successful in the wider environment of the community;

'That they only need a little room and we can have a production, you know, we've made spaces in the community last year, like Stoke library, we went to a pub for a talk and a look, and all these sorts of things, so we were doing things in different spaces'.

Amber's ideas of community engagement point to Kumagai's (2012:27) notion that 'to play with the children was also to know the children'. As such, the inclusion of activities that encourage participants within Encompass events to disregard social and professional issues of status, can also serve in increasing the connections

between the theatre and its' community. Through actively encouraging notions of play, Encompass has the potential to encourage the development of individuals alone, alongside multiple participants playing together during activities in the pursuit of creative methods of thinking and problem solving, while also gaining the opportunity to better know the community proper. In addition, metaphorical substitutions originating from Kumagai's (2012:27) notions of play, allow us to concede that a reciprocal relationship between the community and Encompass also becomes possible, as both parties become simultaneously both the children playing and also the children being known.

Playing – methods of creativity

'A participatory practice can take many forms: it can be an object to be worn or to be touched, a score to be performed, a collective performance in which the artist may or may not participate, and environment to be entered or a sequence of spaces to be traversed, a digital image to be clicked on, or a combination of one or more of these features'

(Dezeuze, 2010:1).

In considering Encompass's use of techniques of play within its work, notions of creativity in addressing the problematic nature of many of the issues explored during the department's activities can be seen in parallel to Westwood's (2004) discussion of the use of comedic theatre within an organizational setting.

Westwood (2004:778) suggests that, 'They [companies] sometimes want to draw attention to some organizational problems, but in a light-hearted manner', which can be viewed in comparison to Encompass's work in attempting to turn difficult

community issues into more palatable notions for consideration. For example, Cici; a PhD candidate and Encompass workshop attendee, suggests that the department provides, 'a good platform for people to do collective activities'. Continuing in a similar vein, Westwood (2004:789) also posits that, 'comedy rests uneasily on this potential alternate reality', giving the example of a clown firing a gun at the circus resulting in a bang and laughter from the audience, versus the resulting bang but the shot killing someone, which would result in an entirely different reaction from audience members. As such, the creative methods used by Encompass must adhere to culturally appropriate methods of engagement for the departments wide variety of participants, however, must also serve to get the intended message across to the activities' attendees. Addison speaks to the inclusive nature of the arts-based methods used by Encompass in their projects, suggesting that;

'some people will be more at ease doing things than actually, speaking, I think just getting them to focus on something that they're creating with others or that they're doing with others, it just seems to trigger something a little bit different and so it's about creating'.

In conjunction with Addison's notions of inclusiveness through allowing participants to become involved on a physical rather than purely verbal basis, Lexi suggests that;

'we could have done it all kind of on paper and what have you, but to take the stuff where people could make things and feel inspired and create dens together and tell stories together [is a more inclusive method of participant engagement]'

thus adding value to the perception of Encompass's activities being inclusive for all participants, rather than only those comfortable with written or verbal forms of doing (see *Figure six*). However, it is also important to note that in employing arts-based methods, or as Westwood (2004:790) suggests in using the comedic turn, the methods employed 'must become re-anchored to the known world – else it slips off into the more frightening other and possibly the mad', hypothetically, leaving event attendees lacking in the knowledge and experiences potentially gained from activities.



Figure six: Mixed methods of doing (Millward, 2016).

Brydon (2012:163) states that, 'The key question is not concerned with how we position ourselves in relation to each other, but rather what we can learn from each other'. As such, in her thoughts on the methods employed during Encompass's work, Hadley echoes this sentiment stating that;

'It [Encompass] just gives people an opportunity to play, we forget that we can play, and adults do tend to go it's very much for children that isn't it, and it's not, ... it's something that we should all be doing all the time, and it gives you an opportunity to learn new experiences, get new skills, realise oh I can do that and I thought I couldn't, in an environment ..., where if you do happen to make a mistake it doesn't matter, ... I think to start off with, they're [participants] very unsure about what we're doing and they go "I don't want to play that, that's stupid, I'm not doing that", but then when they get into it they actually really, really enjoy themselves'.

Hadley's notions of reverting to a childlike sense of being able to play and learn simultaneously, can also be linked to issues of the removal of status, as during Encompass activities, 'group members enter into dialogue with each other as equals' (Meisiek and Barry, 2007:1808) (see *Figure seven*). Harry's perceptions of Encompass workshops illuminate similar connotations as he suggests that

'adults are basically just big children aren't they, we need to get more people who aren't prepared to hide behind "I'm a grown up", and that's what happens, ... they're playing the games, doing these projects, let's go and build a den or whatever, those things are amazingly powerful, because it makes you think about the reason you're building this den so, I'm not sure

in the wider community but that certainly works inside the community that is drawn into the theatre itself’.

While Harry’s testimony hints at the removal of issues of status through regression back into modes of play during Encompass activities, it also suggests a more inclusive setting for members of marginalized groups within the community. As such, the focus on creative methods including play negates issues of participation in activities, as opposed to when participation ‘must be spoken in a language that is not one’s own’ (Cox, 2012:125), which can then ‘only offer an incomplete and inadequate account’ of participants’ experiences (Cox, 2012:125).



Figure seven: Items for play (Millward, 2015).

Away from the norm – methods of inclusivity

‘Too often, we create theatre projects with very specific goals which don’t allow for contradictions and grey areas’

(Durden, 2013:272).

In addition to notions of playfulness, a further method employed by Encompass practitioners is that of inclusivity. Biehl-Missal states that, 'organizational members are not just passive spectators, but may interact and change the spectacle' (2012:214). The work of Sutherland (2012:26) further adds to the discussion as he notes that, 'there has been a turn towards arts-based methodologies for management and leadership education. Along with this, developing practice is a developing community of research and literature that stimulates arts-based methodologies as experiential learning to improve participants' abilities in responsibly navigating the complexities of contemporary organisational contexts'. In conjunction with Biehl-Missal's notion of getting individuals involved with theatrical activities and Sutherland's ideas of improving individuals' participation in everyday life, Harry suggests that

'[Encompass] actually puts culture on the street, which is you know, not what people are used to, and it sucks people into what you could define as culture, ... , it also takes certain pockets of the community and draws them together at some of these street events',

suggesting that Encompass's work serves to engage local community members with the theatre as a form of culture, while also developing ties between those community members with which the theatre interacts.

Much in line with Durden's (2013:274) notion that, 'a piece of theatre can have the power to put an issue firmly on the local agenda and to influence how its audiences see the world', Alanis notes of Encompass that

‘They play the truth, and I think the impact here that people can go from a show, and they’ll still think about it’.

While Alanis’s comment does not speak to the traditional definition of inclusivity as a concept by which all individuals regardless of their background are purposely included, her comment does point to a further extension of inclusivity in which Encompass is inviting members of the community, including those not present at the departments activities, to consider the notions portrayed within the theatre’s work, whilst also sharing it with others they may encounter. This points to the relevance of methods of inclusivity used by Encompass as challenging Denzin’s (2012:339) conception that, ‘Members of the postmodern society know themselves through the reflected images and narratives of cinema and television’, rather giving individuals the reflexive space to consider important issues from varying perspectives (see *Figure eight*, *Figure nine* and *Figure ten*).



Figure eight: Picture frames stage one (Millward, 2015).



Figure nine: Picture frames stage two (Millward, 2015).



Figure ten: Picture frames stage three (Millward, 2015).

Lola also considers the inclusivity of Encompass's efforts to engage community members in prominent topics, stating her view that she thinks the methods used by Encompass

‘makes a massive difference, people have learnt things that they wouldn’t have anywhere else, it’s a lot friendlier than sitting there reading a newspaper ..., or watching on the news where they’re making a bigger deal out of it than needs to be or saying the wrong things, they’re not getting the right message across, that you want people to change, but instead of, being friendly about it, you’re making up bad points about everything that’s going on in the world, make some of the good points, and we would weigh it up, I mean, people don’t have a one track mind regarding all the bad things, so the bad things just make you feel depressed, you need some of the positives as well, you hear what’s really going on and you make decisions, you can’t make someone do something, you can’t force someone to change who they are, but you can try and help them understand who they are, why change is a good thing’.

Much in line with the democratic connotations of the theatre in the round in which Encompass performs a significant proportion of its’ work, Mattern (1999:56) offers the view that, ‘Art, like other aspects of our social environment, is partly constitutive of citizen identity and capacity, and it offers potential avenues for participation in the public life of a democracy’. In considering the methods employed by Encompass, Lexi discusses the previous work undertaken by Encompass in teaching children about the Holocaust. Her recollection illuminates a sense of pride from the members of the community due to the involvement of their children, thus providing an additional avenue of inclusivity;

‘when we do say the Holocaust project or other projects with children and they perform on our stage, and all of their Mums and Dads and relatives and friends come in here, we’ve got 60 people in that performing space, some who’ve never ever been to a theatre before, some who’ve never stepped in watching their kids, seeing the amazing light and sound and feeling proud and moved, that’s something that people will never forget’.

Lexi’s recollection specifically points to the physical inclusivity of the theatre, however, connections can also be made on a psychological level. As relatives and friends of the children come to watch the performance, they too become linked to the theatre and its’ work, not only due to the pride felt in watching the children take part, but also through a potentially increased knowledge and understanding of the topic in question. Emily also documents Encompass’s efforts of inclusivity towards young people, suggesting that

‘the way that visually it’s offered, you know sometimes with no words, just that visual interpretation of a situation, at first you can see the young people, what on earth is this, you know nudging each other and laughing and, then all of a sudden you see them alter, because it’s suddenly hitting them, what it’s about, and to view something different like that’.

As a witness to past Encompass dramas, Thea, a volunteer for a charitable organization, recalls that

‘there were these plays and they had a real impact on me and they made me think differently about it, and I went off and did X, Y and Z, because I

really felt an empathy for, the older guy, or the child, or the parents, [the plays were] really clever’.

In a similar vein, Stana notes that

‘with like conferences and stuff like that we always come as a kind of storm, and I think it makes a massive difference because, people feel like “I have my tie and I’m sitting here and here’s my coffee, and I’m not going to move anywhere”, ... it’s poking people to do things differently, ... you cannot hide behind someone, and then it gives an impulse to do something differently and to do something different’,

thus furthering the evidence of Encompass’s abilities to use inclusivity to encourage participants to actively get involved with the department’s projects.

In considering notions of inclusivity in Encompass’s work involving marginalized groups within local community, such as asylum seekers and refugees, Linden and Cermak’s (2007:46) notion that, ‘The fusion of participants’ horizons or backgrounds can lead to deeper, more ‘truthful’, or enlarged, understanding of a problematic’, becomes apparent. As ‘communities are becoming increasingly multicultural’ (Lynn, 2012:40), the need for inclusivity within communities becomes increasingly prudent, while also becoming increasingly problematic as existing community members may demonstrate a fear of the unknown, or other, entering the area.

In considering Encompass’s use of methods of inclusivity within their work, it remains apparent that integrating asylum seekers and refugees into the local

community is a challenging and on-going task for the department. As Ellen notes, Encompass's work in attempting to incorporate marginalized groups such as asylum seekers and refugees into the local community can help to

'change people's awareness of other people and other nationalities, and that's a massive thing, that we do need, an awareness that maybe they talk different, and they come from a different country but they're the same as us, they're no different really, it's just that they've had to move out of their country for particular reasons'.

Continuing in a similar vein, Harry also suggests that Encompass's work has impacted his levels of inclusivity and acceptance towards marginalized groups,

'we've had asylum seekers, we've had people with learning disabilities, ... and they're all working together and every one of them, is valued, now you have to take that out when you go back home again, the fact that you've had this experience of valuing other people you wouldn't normally meet, that, you have to carry on with it, you can't help it, because you know this guy who's an asylum seekers not a monster who's come here to steal my tax money, he's a guy with a family and you've sat there and ate together and had a laugh together, he's not the same person anymore and you're not'.

In addition, Ellen suggests that Encompass's work results in a mutually beneficial relationship for both the community and those attempting to become a part of that community, stating that members of marginalized groups are

‘Making more friends, ... when they go in there [the theatre] they’re not treated as somebody from another country, they’re treated as individuals and welcoming them’.

While through Encompass’s work both Ellen and Harry see marginalized groups as individuals to be included within the community, Cox (2012:125) posits an alternate view point suggesting that, ‘although children challenge the international community to think differently about the issue of asylum – children around the world are not exempt to any significant degree from the asylum policies and procedures of host nations, much less from persecution and violence’. Finn, however, suggests that Encompass is actively attempting to connect all members of marginalized groups with the existing community, suggesting that Encompass

‘empowers the community, gets people involved, gets young people who are not necessarily on the right paths and gives them a chance, I know that they’ve done stuff with the youth offending service, for children in foster care, its’ not just children in foster care, they’ll get involved with, their foster brothers and sisters who are not looked after, but they don’t exclude anyone, everyone’s allowed to be involved and they have the opportunity for community, it doesn’t matter who you are, you can be involved; asylum seekers, just everyone, from all different backgrounds to get involved, they’re not biased at all, and I think that has a massive impact, everybody coming together from all different backgrounds with the same thing in common’.

Away from the norm – doing things differently

‘the interconnections between the virtual and the actual, between the shining language of angels, poets and troubadours and the everyday practices of people.

These interconnect, transform and create openings, tendencies to become in unforeseeable directions’.

(Steyaert et al., 2006:97).

Encompass’s somewhat unusual notions of approaching activities with the local community help to fulfil LaFrance’s (2011:509) view that, ‘Both practitioners and audiences seek out the new and unconventional’ (LaFrance, 2011:509), within their interactions with theatre, or, in the words of Alanis on her experience of Encompass activities,

‘all of a sudden you do feel a bit creative, you know, and I love sort of standing there thinking oh yeah I could use that’.

In addition, Alanis also notes that Encompass activities are

‘Good fun, and I think it should be, because you can get tied down to, or bogged down in serious stuff and then you miss the point’.

Here Alanis is commenting on the importance of participants enjoying the activities they are involved in as many theatre ‘performances are often overtly concerned with deconstructing dominant ideologies and expressive forms’ (Bauman and Briggs, 1990:66), rather than making activities of a fun nature, to which participants are likely to return for future interactions. As such, Kate notes that

‘[Encompass] stop people from all their instrumental rationalization, and all these, discussions about where things have become obstructed, it kind of brings things back down to like, values and, like why are we doing what we’re doing’,

thus further illuminating the importance of simplifying potentially difficult issues and turning them into fun and thought provoking activities for participants (see *Figure eleven*).



Figure eleven: Plate decorating – participant thoughts on food (Millward, 2015).

This leads us to the Encompass technique of making the environment, other participants, and the issue at hand, less threatening and thus easier to discuss. As such, Meeuwis (2012:428) suggests that, 'the theatre is both a figurative process of social inclusion and a concrete activity that brought people together'; processes that can be seen as mirrored within Encompass's activities as recalled by Alexis in her discussion of techniques used within Encompass workshops,

'something that we do with potential executives or people with lots of money, it's the same whether you're doing that or a group with learning disabilities it puts everybody on the same playing field and everyone's willing to talk to each other a bit more'.

Hadley furthers Alexis's notions of the removal of status as creating a non-threatening environment with her thoughts on how Encompass activities can serve to create new connections between individuals who otherwise might never interact,

'they're thinking about things in a different way so it's opening their eyes to new ways of looking at problems or situations and maybe having those discussions with people that won't have ever met before'.

Dezeuze (2010:38) suggests that in participating in art-based methods of working, 'the element of giving something of oneself in return rather than merely taking or consuming' is evident. In a similar vein, Alyssa suggests that Encompass gives participants a non-threatening environment in which they can suggest their own views to other members of the group, while also accepting the views that may be offered to them in return,

‘[Encompass is] able to raise uncomfortable issues in a way that is ok for people, and this is not disrespectful to academia but you know, an academic article versus a play can I think emotionally, yeah, emotionally connect in a way that you know, is harder, just on paper, and because of usually some of those difficult issues as a play, are part of a workshop that then enables a group of people to go away and talk about what they experienced, ... I think it’s a really effective way of helping a community to raise difficult and uncomfortable issues in a safe environment’.

As Alyssa notes, the use of a non-threatening or ‘safe environment’, can allow participants to connect and interact with each other on a physical and emotional level, rather than through the traditional purely paper-based means that can become associated with attempting to challenge difficult issues. In conjunction with Alyssa’s opinions of Encompass’s use of non-threatening techniques in encouraging participants to interact, Emily demonstrates her view that the use of such techniques can empower participants to tackle demanding issues while interacting with individuals not typically found within their social or professional networks,

‘I think because it works with the hard to reach people, individuals, and it gives people opportunity, a safe environment to develop, to a non-threatening, so they can actually start to address maybe some issues, ... to sit down with the council, to sit down with social workers that’s very threatening, ... but suddenly to be in a group where it’s quite open and they don’t realise actually that they’re working on themselves, or addressing

issues, it is a non-threatening environment and they join in because they can have fun so it's not that very serious sit down and let's talk'.

In conjunction with Emily's view, Harry suggests that giving participants the tools to empower themselves is a key aspect to be found within Encompass's work. Harry credits the department with

Grow[ing] ideas, and ideas are life changing things, so it impacts out there, it creates ideas and it communicates them in a way that people understand and gives possibilities, so that makes it [Encompass's work] very powerful'.

As Encompass's work aims to provide participants with a non-threatening environment in which to develop their connections, experiences, and knowledge, the department also attempts to remove feelings of seriousness within their sessions. Encompass's light-hearted approach to tackling difficult issues facing community members can promote further discussion and participation for those attending the department's events, and as Alexis notes in her opinion,

'you can get more out of somebody if they're a bit distracted'.

Continuing in a similar vein, Alexis also suggests that within Encompass workshops

'if you sit someone down and say this is the subject that we're going to talk about people kind of go "oh that's a bit scary, do I want to, do I want to do that, do I want to talk about it, am I going to say something stupid, do I want to say something like this in front of my boss or in front of my employee", but actually if you're all kind of ganging together making a tent you're all on a more level playing field so, you're more likely to say stuff or do stuff or

sort of forget who you're with which is useful, actually when you take away that level of fear, it's not helpful, to anybody, I'd much rather people were open and happy than, they were, too busy going "ooh I'm too self-conscious to speak", so, that's quite useful'.

Alexis' comments, therefore, illuminates the importance of the removal of seriousness from a discussion situation in convincing participants that taking part will not produce any negative associations from other members of the group, such as looking silly or stupid, as all participants are involved in the same activity in which none would be considered an expert above other member of the group. Alexis's description of 'ganging together making a tent' (see *Figure twelve*) during an Encompass activity, appears linked to Sutherland's (2012:25) notion that, 'Management and learning educators and practitioners are becoming increasingly disenchanted with traditional ... means of development and practice', thus by which Encompass is offering a somewhat novel solution to incorporating inventive educational scenarios into learning activities. Alexis's notion of, 'you're all ganging together' is also indicative in refuting Durden's (2013:278) claim in the case of Encompass that, 'theatre professionals without an understanding of the development sphere may propose unworkable 'theatrical' situations to local problems'. As Alexis was directly involved in the tent making activity she refers to², it appears that Encompass practitioners are unlikely to 'propose unworkable 'theatrical' situations to local problems' (Durden, 2013:278), as they are actively involved with the community and as such, work with community members to

² The tent making activity was witnessed by the author during participant observation for the purposes of data collection.

provide practical solutions, rather than suggesting impersonal solutions which may not be a good fit for the community, or as Beck et al. (2011:688) suggest of the motives of theatre, 'Theatre created to disseminate findings may seek to be more objective than compelling, while theatre created for the general public may seek to be more compelling than objective'.



Figure twelve: Outdoor activities (Millward, 2015).

Summary

In summary, the chapter of 'Changing the World', has examined several key notions related to both individual and collective change, alongside that of the importance of space and play as used within Encompass's work.

Notably the subsection of 'Individual change leads to collective change', explored how instilling the potential for change within just one participant can lead to further changes within members of that individual's community. Participants reported substantial changes within the community, such as forced marriage

prevention orders being taken out. Participants also suggested that they were surprised at their changing perceptions of others, typically individuals belonging to marginalized groups within the community. The chapter next explored the subsection of 'Putting the individual's voice centre stage leads to positive change'. Participants again reported seeing substantial changes, for example, with the story of Henry. This subsection suggests that participants felt that placing emphasis on the individual would eventually lead to individual change, due to an increased confidence and the feeling that the individual is being taken seriously. This in turn was seen by participants as ultimately leading to collective change, as other community members reacted to changes in the individual. The next subsection to be explored was that of 'Challenging and re-evaluating previously held conceptions'. This subsection explored the internal changes in the views held by Encompass practitioners and their participants when considering both themselves and others. Participants expressed their changing opinions of other individuals, typically those in marginalized groups within the community. Additionally, however, participants also noted surprise in their capacity to change their opinions of themselves and what they have the potential to achieve. The following subsection, 'Re-evaluation of the self and internal change', paid particular attention to the internal changes upon participants' previously held values and perceptions of others. In doing so, participants expressed profound realizations as to how their own situations could easily be that of another. The next subsection of 'Change? According to who?', explored the reasons as to why the evidence presented by practitioners and participants is a reliable indication of Encompass's work. Notably, participants expressed a difficulty in recognising change within themselves, while

they found identifying change within other community members relatively easy.

The following section of this chapter, 'Away from the norm – changing spaces', aimed to explore the notion of participants being placed in an environment atypical to their expectations for a theatrical session. Participants noted that aesthetics played a prominent role in their consideration of an environment, leading them to question what type of activities they would be engaging with. The chapter next turned to the subsection of 'Away from the norm – changing mind-sets'.

Participants noted a deeply personal experience from engaging with Encompass's use of props and space. In doing so, they suggested that the use of props better enabled them to put themselves in the position of another, while also increasing opportunities to connect with others over shared activities and experiences with similar props.

The latter half of this chapter next turned to notions of space and play. Beginning with a discussion of 'The reverence of space', participant perceptions of, and the value placed upon, differing spaces was examined. In particular, this subsection shed light on the feelings of the individuals working upon the theatre in the round's stage. Participants typically viewed the mainstage area as a space reserved for professional actors. This resulted in their use of the space being seen as a privilege, for which they were willing to work harder to deserve. The next subsection explored within this chapter was that of 'A space in which to play'. Participants placed emphasis upon the removal of status and hierarchy during Encompass activities. The removal of issues of status was viewed by participants as having a positive effect upon their efforts to communicate with other individuals, while also adding an element of fun through the opportunity to disregard their usual

professional and societal roles. As such, the removal of issues of status also lead to participants gaining a feeling of inclusivity from Encompass's work, again making them more determined to contribute to activities. The subsection of 'Playing – methods of creativity', was next explored. Participants suggested that the ways in which Encompass facilitates its activities was inclusive due to the department's lack of focus on traditional methods of communication. For example, participants who have a dislike of public speaking are able to contribute to Encompass activities through various mediums, rather than relying on verbal communication. The chapter turned next to the subsection of 'Away from the norm – methods of inclusivity'. Much in line with the academic literature's discussion of theatre in alternate spaces (LaFrance, 2011; Westwood; 2004), participants discussed Encompass's use of space in locations external to the theatre. However, participants also noted the impact of taking activities and events to external locations, suggesting implications for culture. Participants suggested that taking theatrical activities into the local area helps to develop culture, as individuals whom may not typically engage with the theatre may get the opportunity to experience its work. Furthermore, participants also noted that individuals not directly involved within Encompass's work may have the opportunity to become involved with the culture promoted by the theatre. For example, the parents of children involved in Encompass activities may not have previously visited the theatre, however, would get a chance to do so when watching their children perform. The final subsection explored within this chapter was that of 'Away from the norm – doing things differently'. Participants suggested that the methods used by Encompass allowed them to work on difficult community problems, without realising they were doing

so. Such processes may be seen as particularly useful when discussing community issues, for which many different conflicting viewpoints are in place. As such, the use of creative methods of problem solving was seen as a positive concept by participants, with such methods being attributed to the successful discussion of difficult problems.

The following chapter of analysis, 'Methods of community engagement', explores the concepts of co-production, communication and catharsis. Known throughout this thesis as the three Cs, the three concepts were seen by Encompass's participants as being key components of change. The chapter begins with an exploration of the use of co-production practices within Encompass's work, offering an account of Encompass's participants' views on department's activities and their effect on the process of change.

Chapter Six – Data analysis

‘Methods of community engagement’ - The three Cs: co-production, catharsis, and communication

Introduction

This chapter, ‘Methods of Community Engagement’, explores the three Cs of co-production, communication and catharsis, all of which play a prominent role within Encompass’s work.

‘Methods of Community Engagement’ begins with a focus on the concept of co-production, during which the subsections of ‘Building community – bringing people together’, ‘Participant ideas as centre stage’, ‘Who’s missing?’, and ‘Increased dissemination through co-production’ are explored, with the intent of placing emphasis upon the department’s work *with*, rather than *for*, the local community.

Secondly, the chapter addresses the impact of the communication methods employed with Encompass work during the department’s contact with participants and partners. The subsections of ‘Progressive Informal communication techniques’ and ‘Inclusive communication’, lend focus to notions of the inclusive and laid-back approach Encompass initiates within projects, while the next subsection of ‘Communication as a two way street’, explores the necessity of reciprocal relationships between Encompass and its’ partners and participants. The final subsection of ‘Empowerment and dissemination through communication’, then deals with consequences for participants and practitioners in gaining the ability and confidence to discuss somewhat difficult issues during Encompass events and

beyond, later turning a discussion of the importance of communication in successfully disseminating key notions arising from Encompass activities.

Finally, the chapter turns towards notions of catharsis within Encompass's work, exploring the subsections of 'Catharsis - towards positive life choices', 'Catharsis – I can't do this?! Confidence building', 'Catharsis – a sense of peace', and 'A reversal of catharsis?'. While the first three subsections of this topic suggest positive cathartic consequences for those engaged with Encompass's activities, the final section of 'A reversal of catharsis', explores the potentially negative connotations of the cathartic process, with focus directly positioned towards impact on practitioners, rather than participants.

Co-production

Building community – bringing people together

'the ruling classes took possession of the theatre and built their dividing walls. First, they divided the people, separating actors from spectators: people who act and

people who watch'

(Boal, 2000:119).

Staller (2013:552) posits several questions regarding community for which co-production seems to hold the answer; 'How do you best create and foster community? Can you have community within community without these various boundaries detrimentally isolating segments from the organic whole? How can you be a part of both *us* and *them*'. Encompass's work with its local community can be seen to rely heavily on co-production. As such, the departments work is inclusive of individuals from within the local community, allowing their knowledge and

experience to be brought together during co-produced activities in attempts to solve shared problems. As Lexi explains,

‘I kind of say that everything’s co-production in a way, I know that I’ve said and I genuinely mean it, so if I took the smallest example in a workshop, so if we’re going to play one of those games, like the name game, actually it is a co-production isn’t it, there’s action happening, there’s collaboration, we couldn’t achieve that game unless other people collaborated and co-produced it, the game would just be me sitting down and perhaps in the end begging people to do something, and if you’re begging, or forcing, or cohering, then you’re not co-producing, so if I say in the very essence of everything that we do is co-production, and what also happens the reasons we play those games is that what people are simultaneously doing is co-producing with each other, and they’re connecting and they’re communicating’

In considering Staller’s notion of ‘How can you be a part of both *us* and *them*.’ (2013:552), Encompass practitioners can be seen as undertaking both the role of facilitator and participant, as they are, as Mia suggests,

‘breaking those hierarchies and getting everyone onto the same level and playing and getting the stories out’.

Sebastian also considers Encompass professional’s simultaneous identity as both practitioners and members of the community as contributing to the department’s success,

‘[Encompass], it is about co-production, it is about working with people ..., not for people ..., and it is on all different levels co-production in the terms of co-producing research with academics and with communities, so helping and facilitating this process of connecting and making more relevant the research and academic research with community issues and issues that are related with society, but also co-production at the level of people themselves, I mean local communities and working with the theatre to discover their needs and to discover what they need to do for those issues’.

Sebastian’s notion that, ‘it is about working with people ..., not for people’, fits well with Smart’s ideas of bringing people together during a theatre project, “‘Theater people are some of the most open-minded people you can find. It doesn’t really matter that one of them is an owner of a business and another one works on an assembly line or is a student or is a dentist or whatever they are; they come together to do a show and become friends. Many community theaters are like family; people can feel at home there.’” (2014:1), thus illuminating the dichotomous nature of traditional theatre in which ‘dividing walls’ (Boal, 2000:119) are erected, in comparison to community theatre in which ‘people can feel at home’ (Smart, 2014:1). In considering Encompass’s ability to bring a variety of participants together, Emily notes how beneficial she finds Encompass’s use of co-production within their work, and that in her knowledge the department has

‘worked with the health sector, with other organizations, other departments in the local authorities, with added community learning, so I think most of their work tends to be in partnership, the bulk of the work is partnership

and it's the way we work, so that's why we enjoy working with them, and they've certainly brought in other partners to work with us, so, ... they bring people that are working on other projects, they bring them all together'.

Encompass's attempts to provide a safe space in which community members and professionals can work together in the pursuit of co-production may produce similar notions to that of Biehl-Missal's idea that, 'participants experience the unpredictability of theatrical encounters which arises out of their co-created, simultaneous and transitory nature, making them aware of opportunities for those who refuse to stick to their passive role' (2012:233). As such, methods of co-production can be credited with bringing together individuals who otherwise would be unlikely to either meet or work together, which may create unpredictable consequences, as Harry explains,

'they've [Encompass] created something that provides a forum for people to change their minds, and also a forum for enabling people from different cultures, different parts of society, to actually share ideas'.

In a similar vein, Kate notes of her co-produced academic event with Encompass,

'I knew people who were talking about the same issues, but maybe bringing people together, ... so this workshop feels like one of many puzzle pieces that are kind of, building something, that's coming together'.

In addition, Boal's (2000:165) suggestion that, 'Instead of taking some debatable essences as the basis of their interpretation, the actors began to build their characters from their relationships with the others. That is, the characters started

to be created from the outside inward' (2000:165), is a notion transferrable to Encompass's work. As the department invites participants to engage in co-production and, as such, 'share ideas', as Harry states, the formation of a community of interested individuals in an existing Encompass project can lead to change in those individuals 'from the outside inward' (2000:165), due to their participation in co-produced activities.

While in some respects co-production represents a quintessential method of collaboration, we must also take into consideration issues that may incite levels of endogeneity. Typically, the methods of co-production used during Encompass's work provide a platform for participating individuals to positively engage in projects, however, 'language shapes collaboration' (Subedi and Rhee, 2008:1071), which may present issues in understanding and thus affect the quality of co-production that can be achieved during an Encompass session. Furthermore, Bagley (2008:68) suggests that performance art imbues 'the data with a moving emotional dimension, facilitating in the audience a sensuous feeling and knowing'. When considered in conjunction with the work of Encompass and their aim to tackle difficult issues within the community, the potential for rising emotions from determined participants with potentially opposing views exists. Kate recalls her feelings from co-producing an academic workshop with Encompass stating that

'there wasn't total clarity between us [in designing the event]', and that she felt 'there were times that they did things that are like a research no-no, ... doing things like putting words in peoples' mouths',

thus illuminating the potential pitfalls facing Encompass in its' quest for co-production within events.

Participant ideas as centre stage

'everything that we do is probably co-production in a way, we're not here to tell you what to do or to judge you but we're here to say "oh ok let's look at it from a different point of view or let's try it like this" or, you know, "if you've got an idea about doing something then yeah, let's give it a go and see how that works".'

(Alexis, Encompass practitioner).

As 'Co-production offers the chance to create new types of knowledge through collaboration with the social and cultural capital of experts by experience using new paradigm research' (Fenge et al., 2012:548), Encompass's desire to incite co-production between the department and the community places emphasis upon the ideas of those participating within projects, regardless of their social or professional standing. As Hadley notes of Encompass,

'everything we do is a co-production of sorts, ..., because we're not a dictatorship and everything that we tend to do comes from other people, so actually we're a bit unsure so we'd like to talk about this and we'd like to do that, but we don't go "ok this is what you're going to do and this is what we're going to do about it", it's like ok, "what can you do about it or what conversation can we have", so everything is, kind of co-produced in a weird sort of way'.

Here Hadley is discussing Encompass's methods of creating a new project, that is, how the topics chosen for the department's work are typically those in which the community holds a vested interest. Hadley also points out Encompass's reluctance to "go ok this is what you're going to do and this is what we're going to do about it", in which the department can be seen as attempting to illicit a true sense of co-production, in which all interested members are equal from the outset. As such, Encompass's use of co-production methods in creating new projects with the community can be seen as an invitation for 'multiple authorship' (Steyaert et al., 2006:94), as Lexi explains, in furthering Hadley's notion,

'we're never telling people what to do, we're constantly, you know, we have a picture of where we might want to go in the end, but even that is a vague, kind of blurry thing which we have kept deliberately so that the process of working with people begins to fill and sharpen that picture of what it is that we're going towards'.

In addition, Stana notes that during the co-production of a new community project in which Encompass practitioners engage in co-production with community members, both parties bring different aspects to the discussion, which when combined, lead to the formation of a viable project through which 'different representations and understandings of the social world we live in begin to emerge' (Fenge et al., 2012:553),

'I think everything we do is co-production in a sense that we have people coming from the community and they see us as a theatre people, ... but we are academics, ... we wouldn't call it ourselves, but what's the difference,

we are not sitting at the university, but we come from an academic background, ... we sit with people who have an issue or come from the community and they say like “we would like to do this and that, and we have this and this issues we have no idea what to do, or we have an idea, but what do you think”, and then we sit and talk and plan the project and we do it, which I think like that’s co-production as well isn’t it’.

Stana can, therefore, be seen as implying a multitude of variance in participating individual’s backgrounds and experiences. In a similar vein, Lexi notes that the success of Encompass would not be possible without the willingness of community members to engage with processes of co-production,

‘you cannot force anybody to go on a stage and perform, it simply isn’t possible, even paid actors, if a paid actor decided for whatever reason they weren’t going to go on tonight, there is nothing in the world that you could do, you know, even if you held a gun to their head, so actually, the act of performing, we couldn’t do that by ourselves, we couldn’t get the stories, we couldn’t create the actual dramas, and we couldn’t do the performances if people didn’t actually collaborate with us, give us their goodwill, and stories, and time, and work, and then at the very end of it, when that first sound cue is played and the lights come on, actually step into their place and begin to do the performance, so I think that theatre in its’ essence is co-production, particularly the [Encompass} work when the raw material of what we create comes directly from people, we can’t extract or force that

story out of people either, we create an environment where those stories are allowed to come forth’.

Lexi further notes that these processes of co-production can, at times, be of an incredibly challenging nature, as illustrated in her recollection of the participant stories that came to light during the Children of change project,

‘I think our documentary dramas are also the greatest example, so [Children of change], was co-produced with members of the community, the women who gave up their stories and told us what their ambitions were for this piece of theatre, who were determined that their own experiences wouldn’t be repeated by others by collaborating with us, by helping us look at what should be formed in this piece of theatre, what do people need to understand, so yeah, you know, lots of play-writes write things about harrowing forced marriages, or honour killings and you can do that because play-writes also do a huge amount of important research, but I think that the essence of our work is that those voices, so literally the women who shared their stories, their voices are heard throughout the play’,

Lexi’s example therefore serves to illuminate the powerful potential of co-production within a theatrical setting in creating, ‘research that works *with* local communities in culturally appropriate ways to produce knowledge that promotes social justice’ (Foster, 2013:37).

Who's missing?

'[Encompass are] very good at making sure that enough people are included for representatives of those communities of people who think differently, ..., and [Lexi]

really does manage to create a bit of a dialectic, by doing that'

(Adelaide, theatre practitioner).

An aspect central to the successful implementation of co-production within Encompass's work is the department's ability to identify any relevant parties missing from discussions, as noted by Hadley, in her discussion of getting the correct partners involved with Encompass projects,

'[We ask] so who else is missing, who do we need to talk to about this, who else do we need to have around the table, so we got in social workers, other health workers, the police, teachers, I think to start off with it was mostly health to start off with, and we created a performance that was based upon real stories, ... and we created a short performance ..., and then off the back of that we were invited by the police, so that was to professionals so we had health workers, social workers, teachers, police officers'.

The notion of 'getting the right partners around the table' can, therefore, be seen as a central component in the successful implementation of co-production within Encompass's work, as Adelaide states,

'I think what they do in terms of getting the right partners around the table is fantastic actually, ... but I think what's so interesting about [Encompass] is, that often the provocation for that piece of work comes from outside of the,

artistic individual, it might come from, local constabulary turning up and saying we've got a problem in [Applewood], or it might come from somebody else suggesting, something that needs an intervention that's going to work, and [Lexi] is so clever at hearing that, at seeing the way to create a piece of effective art out of it and also then at getting the right partners round the table, and again that's a really talent for inclusion'.

Alyssa also notes of Encompass practitioners ability to include relevant parties within their discussions,

'I know their method if they're going to work with a new organization, is sit round the table and let's look at what techniques we can use and, what are you trying to get out of it, so I know they, even before that word [co-production] was so popular I think that is a way of working that they would find an everyday way of working'.

As such, Encompass can be seen as promoting the view that, 'individuals can therefore be seen as experts by experience' (Fenge et al., 2012:546), rather than holding to the view of Fenge et al. who suggest that, 'Many of those people who have much to offer in the way of imparting knowledge are excluded simply because they feel they haven't got the expertise to inform in 'academic' ways' (Fenge et al., 2012:551).

In considering Encompass's efforts for co-production, Jasmine suggests that

'in our department co-production is really working with other agencies',

while Finn also recalls his experience of co-production with Encompass in working with young people,

‘I work for the local authority now, so, we worked in partnership, I came along, ... and I said “I really want to do what we did when we were younger”, and there was absolutely no time to do it, no time, no dates, but, ... we made dates, and we did it, because [Encompass] knew how important it was and how, important it was not just to the young people, but to me how important it was, so yeah, they worked well with the local authority, and we pulled off a brilliant show’.

Both Jasmine and Finn’s comments express their opinions that much of Encompass’s work is co-produced and places a significant emphasis on the contributions of others involved with the creative process.

Stana portrays the self-identity of an academic masquerading as a theatre practitioner in the eyes of the community, suggesting that

‘people coming from the community, ... they see us as, ... theatre people, ... but we are academics’.

Through her comment Stana implies Encompass practitioners as distanced from the traditional ivory tower associated with academia and thus conforms to Bauman and Briggs’ notion that, ‘Such truly dialogical research does not view speakers as dupes who lack the ability to reflect meaningfully in their own communicative conduct. Rather, it accepts them as partners who have substantive contributions to make to the process of deconstructing Western views of language and social life and

exploring a broader range of alternatives' (1990:66), thus somewhat clarifying Encompass's preference for co-productive activities with community members.

Increased dissemination through co-production

'Co-production is like the root'

(Stana, Encompass practitioner).

In accommodating co-production within Encompass's work events such as 'Exhibitions, concerts, lectures, workshops, and markets, are often held alongside the theatre project' (Andreasen, 1996:73), which serves to allow for an increased opportunity for participants to engage in creative and co-produced activities. As Clark and Mangham (2004:43) suggest, 'members of the audience are drawn directly into the making of the play through workshops and discussions', which can be seen as applicable to Encompass's work due to the department's focus on encouraging discussion around the topics explored within their work. As such, co-production brings to the fore the opportunity to establish salient connections with other relevant individuals and organizations, thus increasing the possibilities for dissemination of the work produced by Encompass. The department may also cast a wider geographical net through which to disseminate their work through the inclusion of multinational partners. As suggested by Addison in her recollection of Encompass's partnership with Rosen University, a University situated in close proximity to the theatre housing Encompass, in completing activities in Japan,

'the partnership with [Rosen] University is quite amazing, ... there's going to be this centre and they've been in lots of different countries, to promote some cultural animation, I mean they went to Japan, ... that partnership is

very strong and they work well together, so I think each partner, ... [is] bringing something different but they get on really well’.

Harry also comments on the ways in which Encompass’s partnership with Rosen University began as a local endeavour, growing to incorporate other partners and thus spreading the possibility of dissemination. Harry suggests that the

‘project was working with initially [Rosen University], and then with other Universities, so that was an interesting project because the ripples got wider, and again, even in that communities project it spread group wide ..., and this is, you know, now having, international impact’.

Additionally, Zack, a professional working for a community development and engagement organization, states that

‘the [Rosen] University centre for community animation is a collaboration that [Encompass] is also involved in, ... that is really, really exciting and very, very novel and, ... so ... the [project] itself as a collaboration that created something new it wasn’t just another piece of research’.

In considering Encompass’s work with Rosen University as not ‘just another piece of research’, Zack is acknowledging Boal’s (2000:155) notion that, ‘the spectator no longer delegates power to the characters either to think or to act in his place. The spectator frees himself; he thinks and acts for himself! Theatre is action!’, as is the case for Encompass’s co-produced work, in which all participants have the power to act. Zack’s account also resonates with the notions of Fenge et al. (2012:546) who suggest that, ‘Co-production ... refers to the ways in which service users, carers, and

members of communities can be involved in collaborative partnerships to develop research, new types of knowledge and practice development', thus providing an intangible but meaningful result for those whom Encompass's work aims to impact. Ava furthers this notion, however, suggesting that some differences are visible between the typical outcomes of co-production and those emerging as a consequence of Encompass's work,

'in general when people think about co-production they tend to think you design ... and you co-produce it together, ... what you co-produce tends to be a tangible outcome, ... it's quite interesting because they're not producing an outcome, what they're co-producing is, the way to understand the problem from a different point of view, ... it's not about producing an outcome but it's about visualising, and co-creating the picture of what's going on, and helping people understand it better and also helping people experience it better too, because sometimes when people try to explain something, they can't but through this process, it allows them to really visualise it very clearly, it gets them to look at the issue again through a different lens'.

The chapter turns next towards the notion of communication. In considering Encompass participants' and practitioners' notions of co-production, communication can be seen as playing a vital role in the success of such activities. As such, the following section begins with a discussion of the way in which Encompass works, ultimately facilitating the department's co-produced activities.

Communication

Progressive informal communication techniques

‘With these kind of things it’s great to just sit down with a cup of coffee and work it out that way’

(Thea, Encompass participant and charitable organization volunteer).

As Encompass’s work relies heavily upon the participation of members of the community and associated professionals, the communication techniques employed by the department are vital to its continued survival and success. Similar to the actors performing on the theatre’s main stage, Encompass practitioners must adopt the ‘basic abilities of listening, observing, and self-awareness’ (Stager Jacques, 2013:252), if they are to engage in meaningful interactions with participants.

Jasmine stresses her view of communication with external partners as the backbone of the department’s ability to ‘get things done’,

‘I think we’re really good at communicating with other, companies, other agencies, other groups what have you, because there’s no other way that you can get things done otherwise’.

In continuing Jasmine’s notion, Alyssa also suggests that Encompass is good at

‘saying “well who’s missing”, so there’s always that paying attention to what we’re doing and the audiences that will be involved, but then you know, constantly asking who aren’t we involving’,

thus illuminating the emphasis placed by Encompass on the use of communication methods in acquiring new partners for involvement for the department's projects.

Alyssa furthers her point stating,

'I think it's [Encompass's communication techniques] just a reminder not to go to the traditional contact or the traditional person who might have done it before, but constantly be looking for how wide can you cast your net really and that way that brings new people and new skills and new experiences'.

In addition to Encompass's desire to include relevant partners within their projects, the department also attempts to retain a relaxed method of communication with all individuals associated with Encompass activities in the hope of keeping communication and its resulting ideas free-flowing between all parties. Finn states of Encompass's methods of communication that

'It's informal, I could just turn up just for a chat, there's no "oh you need to arrange a meeting", it was "come on get a brew and we'd just sit and talk about how we're going to do it, and what we're going to do", and it's just kind of open, free flowing, and it's what made it work really'.

Similarly, Emily notes of her communication with Encompass during projects that

'we basically just sit down and just throw everything out of our heads, I can't say it's planned, ... and [we] just build on all the ideas coming out and we go off on a tangent, we end up with something totally different, so it really is, a planned, unplanned [communication]',

Emily's story, therefore, shows the 'unplanned' and consequently relaxed discussions engaged in by the two parties, without adherence to a strict schedule of discussion which could potentially stifle any creativity emerging from the meeting as a result of being unable to go 'off on a tangent'.

Kate also comments on the relaxed nature of discussions between herself and Encompass in their co-production of a workshop,

'we would just have meetings together, ... I would say considering the size of the project, I felt like we actually communicated very little considering what came out of it, ... it was like [Lexi] was reading our minds'.

While Emily's account of communicating with Encompass portrays the very essence of co-production, Kate's example places further emphasis on the involvement of Encompass practitioners. Kate's feeling that 'it was like [Lexi] was reading our minds', suggests that while Lexi was interested in Kate's ideas and aims for the project, she also had a wealth of knowledge and experience from past projects which allowed her to quickly gain an understanding of Kate's desires, therefore removing any notions of stress and uncertainty from the discussion. While Lexi's ability to quickly ascertain Encompass's partner's wants and needs in creating a project is clearly an asset to the department's work, Addison raises a valid point in discussing Lexi's methods of communication in co-produced projects,

'I think there needs to be more work to bring other people on-board so that others can do what she [Lexi] does, otherwise it is too focused around her'.

As Addison states, Lexi's involvement, while central to Encompass's success, is perhaps not transferable to other individuals, potentially limiting the department's ability to sustain their relaxed methods of communication in a post-Lexi Encompass.

Inclusive communication

'what you're doing is taking this total, idea in your head, and actually boiling it down into something that everybody in the group can understand, and that's a massive improvement in communication, because everybody's got to do it in a way that they're not used to'

(Harry, Encompass volunteer).

In addition to a focus on relaxed communication, Encompass can also be seen as placing emphasis on insuring discussions are inclusive in respect to getting the right partners involved with projects, but also in attempting to make projects of such an inclusive nature that all participants can become involved with discussions and activities regardless of their background. Mattern suggests (1999:57) that, 'Unlike ordinary language that only signals experience, art is a form of direct experience'. When considered in relation to the nature of Encompass's work, Mattern's (1999) notion suggests that the use of art-based techniques within the department's activities may be viewed as a substitute for verbal language, by which communication becomes far more inclusive due to the removal of issues of status as all participants are engaged in tasks of which no one individual is likely to have more experience than another (see *Figure thirteen* and *Figure fourteen*).



Figure thirteen: Community model building (1) (Millward, 2015).



Figure fourteen: Community model building (2) (Millward, 2015).

Ava gives her opinion of an Encompass project with which she was involved, sharing her feeling of increased connection with other participants and the issues being deliberated, due to a focus on the experience of the event rather than any verbal discussions,

‘I think that the communication is clear, ... I think some of the things, unless you experience it, you won’t feel it, and I’m glad that, through this, project that I was involved with, I have a chance to experience the work that they did, and I think without actually feeling it, even though I can understand what they do, I wouldn’t appreciate it as much as this because I was involved with it, I can feel it, I can understand what people may feel and you know, going through this experience and that, it gave me a better understanding’.

In a similar vein, Lexi comments on methods of inclusive communication, stressing Encompass’s understanding that one method of communication would not be appropriate in attempting to engage all potential participants,

‘we reduce those barriers [to participation] if it’s text messages, so with the food bank stuff, we went out to food banks, we knew there was no way we’d get people to come to a workshop at the theatre, if you hadn’t had gone to where they are, first of all, and made connections with them, and done stuff together, so we took the tree out to food banks and we connected with people through doing not necessarily through just talking, and it’s through that joint activity, that co-production, even if it’s here’s a bug, we’re making bugs to put on the tree, we’re both on a level, it’s that we are making, a naturing in with that and with that purpose for activity, but they’re doing before this happens, but we would have never got anybody from food banks to come here, if we hadn’t gone and done that, you can’t

just send emails out to marginalised people or stick a notice on a bloody wall’.

Lexi’s story resonates with Cox’s (2012:125) notion that, ‘if factual testimony must affix to official markers of identity, and indeed, if it must be spoken in a language that is not one’s own, then it can only offer an incomplete and inadequate account...’. While Cox’s work primarily explores marginalized groups such as refugees and asylum seekers, parallels can be drawn to Encompass’s work with many of the department’s participants, including the food bank guests in Lexi’s example. For many participants verbal language that is not of their mother tongue may create difficulties in expression of thoughts and feelings, however, such difficulties may also manifest when individuals find themselves in unexpected and undesirable situations. As such, Encompass’s focus on inclusive communication through experience can be seen to allow participants in such situations to engage in activities, thus providing an alternate outlet for their thoughts and feelings, in which much of the stigma traditionally attached to using services such as a foodbank can be seen as void.

Communication as a two way street

‘I don’t think there’s any room for feeling squeamish or not saying what you need’

(Adelaide, Theatre practitioner).

In Encompass’s attempts to work both with and for its’ community partners, the need for a free-flowing exchange of information and ideas becomes apparent.

Snyder-Young tells us that, ‘We can tell stories as a way of knowing the world, we can analyse our own stories as a way of knowing ourselves, and we can analyse the

stories of others as a way of getting to know the world through them' (2001:950), thus placing emphasis on the notions of sharing personal stories, while also being receptive of those tales told by others, as is the ambition for participants in many of Encompass's activities (see *Figure fifteen*).

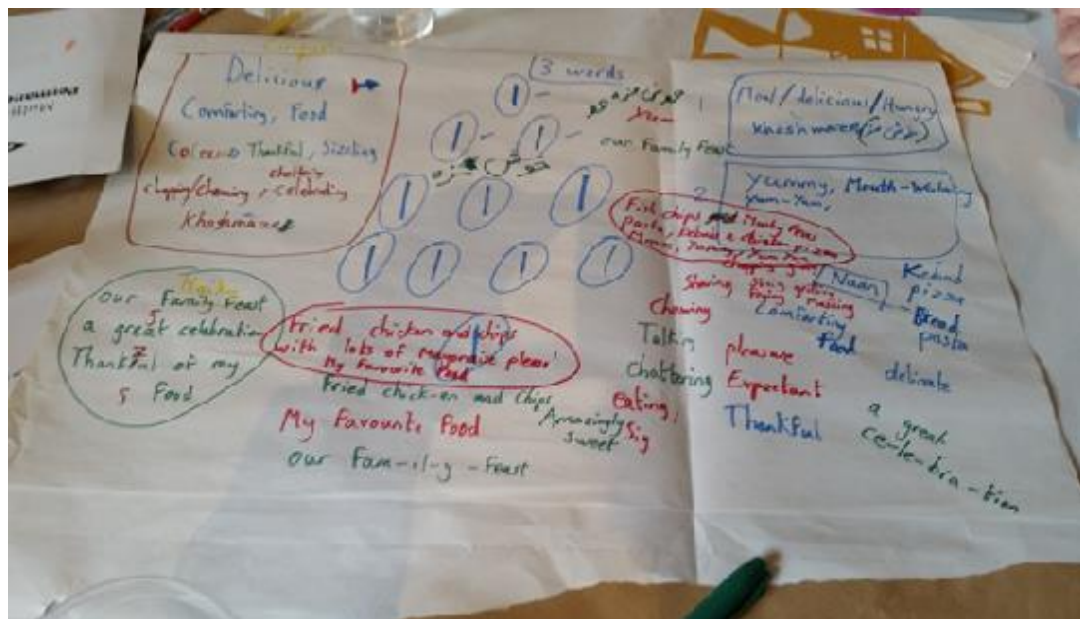


Figure fifteen: A participant's thoughts of food (Millward, 2015).

While the majority of Encompass's projects may be viewed as successful in their use of a reciprocal process of communication, Addison states that

'I honestly think it's based on personal relationships',

suggesting that communication; or as Bauman and Briggs (1990:59-60) suggest in the case of traditional theatre relationships, that there is an 'emergence of verbal art in the social interaction between performers and audience', which is somewhat tenuous in its' longevity.

In a similar vein, Alexis furthers Addison's notion of the importance of 'personal relationships', suggesting that a mutual dichotomy between participant and practitioner is at times difficult to stimulate,

'people don't always understand what we're trying to do as well, it's like "why are you doing this?", it's like "it'll all become clear just trust us", so you have to kind of gain people's trust a little bit, it's all very well saying you need to bring a big boat along, "what?, why?, this doesn't make any sense", even when it's in the room they're still going "oh this doesn't make sense"'. .

Additionally, Emily places further significance on the suggested prerequisite of personal relationships as a necessity for a successful dialogue between Encompass practitioners and the department's partners. As she suggests,

'it's a very different way of working and some people can't do it, I mean there's a member of my team, ... she needs everything put down and to follow the procedure, you know, she couldn't cope with it, she was in a panic'.

Emily is therefore implying that the component of trust within the practitioner-partner relationship is required, which when not present, may lead to unsuccessful projects. However, as Alanis suggests,

'when they [Encompass] come across anything that is a little bit hard, they'll think it through and come at it at a different angle'.

Empowerment and dissemination through communication

‘any attempt to (re)present what was performed with lose something in the translation to the more bounded form of print-based text’

(Bagley, 2008:53).

Two final aspects to be explored in relation to Encompass’s use of methods of communication are the empowerment of participants through the ability to discuss difficult topics that may have profound impacts upon their lives, and the ways in which the messages realised during Encompass’s work can be disseminated to a wider audience.

Mattern notes that, ‘The communicative significance of art extends beyond its textual meaning to include the active work that is ongoing in a social context in which its meanings are created, contested, and changed; and to include the social relationships and practices that swirl around the art piece.’ (1999:58), hence suggesting art creates a nexus to the social world. Hadley implies an understanding of art as allowing connection to empowerment in her example of participants using Encompass discussions as a platform from which to engage in conversations of the somewhat unpalatable topic of female genital mutilation (FGM),

‘I think it depends who’s round the table but, you know, it shouldn’t be a difficult thing to talk about, if it’s something that you feel is a real issue that you feel, strongly about, and that you really want to do something to change the way it’s viewed, or to change something, then there’s no space for people being uncomfortable, ... you’ve just got to be able to talk freely about it, and obviously we do a lot of research and we have a lot of

conversations and we ask those questions “is it ok to say this or do this”, ... so that people actually feel empowered to do something, as well because FGM is such a huge topic, if you look at it in such a massive scale you think oh my God where do you start, so you can’t get overwhelmed by those things and conversations’.

Harry provides a further portrayal of a participant becoming empowered, in this case, allowing him to actively contribute to project discussions,

‘when [Jim] came in ..., initially he spent all his time looking totally bewildered, now that was highly visible, then all of a sudden, he’s in! So that was again, he was actually, out of his depth initially, couldn’t quite understand what was going on and needed to get some handles [on it], but also had a personal capability of dealing with that, and sticking with it, until he actually sort of got the idea’.

The examples given by Hadley and Harry illuminate the need for a willingness from Encompass participants to contribute to discussions of a potentially difficult nature. While both examples suggest that initially participants were wary or unsure of how to engage with the topic of discussion, they also imply that participants achieved a sense of empowerment after gaining additional understanding and confidence in partaking in such discussions through, ‘sticking with it’, until they had acquired an acceptable level of understanding and were willing to actively contribute to the communications around the topic.

Hadley further comments on the sense of empowerment that can be gained by participants due to their engagement with Encompass activities, however, she also

hints at the dissemination undertaken by the department in attempting to showcase its' work during the Children of change project,

'So we're still having those conversations [after the initial event], eventually we would like to take that show to schools and tour it around schools so that young people can realise that there is things that they can do and there is ways that they can stop these things happening to them, so that's pretty important'.

Hadley's point can therefore be seen as confirming the notion that theatre is 'a fairly inexpensive way to educate people and communicate messages in the face of lack of infrastructure' (Scharinger, 2013:110). In considering Encompass's methods of communicating its' work to a wider audience, Lola suggests that the department has

'worked with a lot of different people, different agencies and companies to get their messages out which isn't easy, because people walk round, ... and don't bother to look out the window, so it doesn't matter how much you post it, people just don't stop and look at it, they prefer to continue walking ..., it's like if they stopped and looked, ... there's something the theatre actually changed, people come here and they learn at the same time as just enjoying themselves, in every performance you can see the audience enjoy it but it sends a message as well, they're getting the message across'.

Lola's point, therefore, agrees with Hadley's suggestion of dissemination through performance events and affirms Bagley's (2008:53) point that attempting to change

a presentational format from performance to 'print-based text' will result in a loss of meaning for the audience.

The final subsection contained within this chapter is that of catharsis. Similarly to notions expressed by participants in discussing Encompass's co-production practices, catharsis can be seen as holding strong links with the concept of communication. As such, the following section explores the role of catharsis within theatrical interventions for change, noting that communication is a potential catalyst for catharsis, and ultimately, change.

Catharsis

Towards positive life choices

'To me this is a one way street, there are no return tickets.'

(Alanis, Encompass volunteer).

'The word 'catharsis' derives from the Greek substantive *catharsis* (purgation, cleansing, purification) and its verbal and adjective forms *kathairein* and *katharos* (pure, clean).' (Thomas, 2009:259), a process through which, 'We undergo a *purgation* or *purification* of emotional states' (Paskow, 1983:59). Encompass's work with the local community embodies a strong desire to produce cathartic effects upon those with whom it interacts, and as such, may potentially initiate a process of change upon those individuals as a consequence of the emotional release brought to the fore due to their participation with the department's work.

Burvill (1986:87) suggest that, 'plays are not naturalistically intense soap operas with progressive tendencies, ... The effect is intended to be on the self-esteem and

self-awareness of those they write about.’ (Burvill, 1986:87), a notion evident in Lexi’s tale of two individuals who have dramatically changed their lives for the better due to participation in Encompass’s work,

‘seeing [Lisa] with her little girl and how well she’s doing instead of being in prison, another young woman who’s happily married and invited [Encompass practitioners] to her wedding, so you know, there are large kind of huge headline grabbing things, and equally really intimate, important equally delightful, wonderful things’.

This leads us to Durden’s (2013:288-289) suggestion that, ‘if we want to move an audience to the point of behavioural change, then the best way to motivate them to change is by moving them emotionally; taking them on a cathartic journey through out applied-theatre performances.’. Durden’s (2013) notion becomes evident in Adelaide’s recollection of the cathartic journey several individuals involved in Encompass’s work have undertaken,

‘So that young woman’s involvement who was up for sentencing is a really special thing, ... and those forced marriage protection orders, ... there’s a young man involved in the work of [Encompass], ... I think he was having trouble communicating at school, he was feeling excluded and he was really, really painfully shy, and through working with [Encompass] he’s become this, courageous, bright, talkative, sociable young man, who’s gone off, we’ve sent him to different parts of the country, ... one of the things that I see [Encompass] do time and time again, is take young people who have never been anywhere else but [the area] and send them to Poland, or

Bristol, and just let them see what the rest of the world is like, my God, if you don't know what's out there how can you aspire to anything'.

While Adelaide's account provides several indications of the attainment of catharsis, the story of the 'painfully shy' 'young man' in particular, demonstrates the use of catharsis in inciting positive future action. Due to the young man's interactions with Encompass's work, he has been moved emotionally (Durden, 2013), in such a way that his characteristics became altered to a significant extent, allowing him to pursue a positive future as opposed to one in which he feels 'excluded'.

In addition, Lola provides an indication of her attainment of catharsis in the pursuit of positive life choices stating that she now enjoys

'meeting people from different backgrounds, different countries, [and] I think you get to know a lot of people, and it is a highlight that you make friends here, and you feel safe here, it's a safe environment so you know no harm will come to you'.

Lola's suggestion of the theatre as 'a safe environment' implies that prior to engaging with Encompass's work she may not have felt comfortable in 'meeting people from different backgrounds, [and] different countries'. This suggests that Lola has undertaken a cathartic journey following which she has released any negative feelings towards community members with backgrounds differing to her own, thereby allowing her to be more open to meeting and talking with new people in the future. John (2013:94) explains that, 'The movement from conflict to resolution, identification with characters and situations, and catharsis, ... promotes

notions of correct social relations.’. John’s (2013) notion is evident in Lola’s case as she has moved from conflicting thoughts about those with backgrounds differing to her own to feeling ‘safe’ to make friends during such encounters, leading to a potential identification with others, and as such, cathartic release of negative feelings towards such individuals.

Newman (2012:58) suggests that, ‘Once the audience members are moved from their comfortable theatre seats, they can become part of the space, shaping it with their movement, potentially engaging in a phenomenological experience of the performance which utilises all of their senses’. Newman’s thoughts of audience engagement can be seen as related to catharsis when considered in conjunction with Alyssa’s memory of an Encompass workshop in Japan, in which she demonstrates the cathartic effects of the event on both herself and another participant,

‘one of the participants was profoundly deaf, ... but there was no way that they [the translators] could go from English to Japanese in translation and then go to sign language, ... we were building a tree out of brooms and anything that was in the building, and so [Encompass practitioners] got [participants] because of that artistic thing, got them to make the flowers out of paper tissue and so they were in full flight, absolutely loving it, because I guess it’s about contributing a skill and participating, and then the young woman was cold and I gave her my scarf and she wore it for the whole of the workshop and then come the end I just thought aw she looks so nice in it we’ll give it to her, ... I can’t do sign language, but then we had

this conversation where she insisted she gave me a piece of her art work in return, ... [it was] about equality, there's language, there's technique working in different cultures with very little understanding of what's going on and then, yeah just that emotional connection of always for me being able to look at that piece of art work in the window in the kitchen and you know think that stories lovely, ... [Lexi] sort of asked people if there was an object amongst all the stuff that we'd taken, which like we said before are just everyday objects, so something that for you represents health and a good community feeling, and she picked up a rose, a red rose, and said what she wanted for her feeling about being more belonging to the community was for the thorns not to stick, ... so there's someone without language being able to very clearly articulate what it felt like to be profoundly deaf'.

Alyssa's example clearly shows that, 'passion helps to convey value' (Simpson et al., 2013:10), as evident in her engagement with the young woman (see *Figure sixteen*). The piece of art work given in return for the scarf serves to provide Alyssa with a sense of catharsis through Taylor and Ladkin's notion of projective technique, in which, 'The output of artistic endeavours allows participants to reveal inner thoughts and feelings that may not be accessible through more conventional developmental modes' (2009:56).



Figure sixteen: Examples of props (Millward, 2015).

I can't do this?! Confidence building

‘you set off on this journey of discovery, and you can’t always work out where you’re going to end and where you’re going to go and, you might have, I don’t know, half a dozen goals bet your bottom dollar you always get more, always, you’ll hit all of those notes plus something very surprising’

(Alyssa, professional and Encompass participant).

Encompass’s attempts to aid participants in the achievement of catharsis can often create a sense of triumph in individuals who may typically consider themselves to have ‘no *agency*, no control over their lives and decisions’ (Baxter, 2013:264).

Meisiek (2004:800) suggests that catharsis in theatre can be seen ‘as signifying the power of theatre to change the minds *and* hearts if the audience.’ (Meisiek, 2004:800), thus imbuing Encompass’s work with the power to incite change through catharsis upon many aspects, including that of participant’s confidence

levels. Hadley offers an example of such a process with her recollection of a previous Encompass project with which she was involved,

‘one of my personal highlights was the work I did with the [Go-dwell] group, ... they were a charity, that offered support to families that were struggling, ... and so I had this group of women, and actually they’d all come from quite, ... difficult circumstances some had had domestic violence and others had just been sort of struggling in general, with their lives, and they needed to create a performance, all of them started off going, “there’s no way we can do this, this is ridiculous, it’s not happening,” and by the end of it they’d created a really beautiful performance for the [Go-dwell] 30th birthday, one of the women from the group went to college off the back of that, she said she’d gained the confidence enough to go to college and start studying nursing, so that was really lovely, to know that, she’s felt empowered by the work that we’d been doing, to then, further her career, ... I was really proud of them when they’d finished the performance’.

Hadley’s account of Encompass’s work with the Go-dwell group provides an excellent example of the attainment of catharsis through interaction with the department’s activities. While participants began the project from a very negative standpoint, “there’s no way we can do this, this is ridiculous, it’s not happening”, the result of the project was in fact successful, thus providing a sense of catharsis through the removal of the negative doubts of participants in favour of a positive attitude due to the success of the project. While by itself the Go-dwell group project can be seen as building confidence through catharsis, further evidence is

presented in Hadley's story through one of the participants enrolling in a college course following the completion of the group's performance. As the participant has undergone the process of catharsis to such a significant extent that her self-doubts have receded in exchange for increased levels of confidence, she is now able to take positive action for the future.

Baxter (2013:259) further suggests that a traumatic background, such as with members of the Go-dwell group, can leave participants in, 'an uncomfortable comfort zone; familiar. In other words, they stay stuck, and fail to transcend or overcome their difficulties, clinging to their scripting of themselves in misery or unable to escape their own pathology. They remain trapped in recycling their stories, endlessly witnessing each other's, and living defined by their own tragedy.', thus illuminating the importance of Encompass's efforts for cathartic release in its participants. Alexis suggests that as an Encompass practitioner, she also finds elements of catharsis in letting go of her fears surrounding her work,

'I do lots of stuff that I never thought I would do, ... I never really thought that I'd be quite happy saying, "oh I tell you what you guys are busy so I'll do adventure group this week or just go play some games or we'll do ... stuff", I never really thought I'd be quite comfortable doing that sort of thing, ... I really hate making stuff, it's like my absolute pet hate, I really hate it, and I was really, I am quite crap at it as a general rule, but I'm getting slightly better'.

Here Alexis is demonstrating her engagement with the cathartic process in completing her work while she is also building confidence, thus allowing her to

expand the activities with which she feels comfortable. Harry also offers an account of the cathartic effects of Encompass's work which have helped to instil confidence within both him, and other members of his group. In his recollection, Harry demonstrates cathartic affect through a sense of relief and pride in overcoming the groups initial fears of having too much to do in too short a time, thus leading to growing levels of confidence in the groups abilities,

'we had a week, to, put it [a performance] together, from scratch, we did the performance, the first performance here [the theatre], after that week, one week later, then we took it to London, and spent hours on the motorway, and I didn't get back until like two in the morning, and had to be on the road to Leicester the following morning, ... when you sat back and realised, my God, you know, what a week, what have we done! What have we achieved! In less than ten days, we put a piece of theatre together and performed it three times all over the country, ... absolutely crazy, exhausting, and then afterwards you sort of woke up in the morning thinking my God that was fun'.

Finn's story however discusses both his own sense of catharsis and that of the young people with whom he works,

'I really enjoyed when I was younger being involved and doing the pantos, so I played a dame in both the pantos, I loved doing it, I loved to come along and my highlights were getting away from everything and coming and being involved in these shows, getting tickets to go and watch the shows, and coming and being part, if I could take anything, my one main highlight, was,

the feeling, when the young people took a bow on the stage, and after they just pulled it off, with nothing, I just didn't expect it at all, you know, and I kind of saw what other people saw when we were young people, it was brilliant, it was, probably the best thing, one of the best feelings I've ever had, of being proud, because I know where they've come from, I know their backgrounds, I know what they've been through, and then for them to put everything aside, to not think about themselves, to think, we need to do this to raise money or someone's not going to get a Christmas present, and to actually pull it off, it's the most amazing thing I've ever seen'.

Finn's story demonstrates his own sense of catharsis through being involved with 'the pantos' as a young person, through which he could remove the negative associations he held for his daily life. As a young person in care, Finn expressed the feeling of a lack of control over his life, however gained the confidence to perform through his cathartic interactions with Encompass's work. Finn also states that he observed the young people with whom he works grow in confidence as a result of engaging with the performance facilitated by Encompass. This performance is likely to have produced a similarly cathartic effect for the young people to that which occurred for Finn during his involvement with Encompass activities as a young person himself.

In a similar vein, Emily offers the story of Claire who has achieved a sense of catharsis through her work with Encompass, alongside growing levels of confidence from her interactions and skill building activities. In addition, Emily also tells the

story of another individual who has gained confidence through catharsis as a result of her interactions with Encompass,

‘we’ve just had one young lady, [Claire], who was a volunteer, a young lady with cerebral palsy ... she actually comes and volunteers in an admin work role and as a care ambassador with us, she goes out to schools, talks about being a young person with a disability, about using service, about not using services, because most people think that she does but she actually doesn’t, but she does support her mum and actually cares for her mum, so she’s a carer herself, and we’ve put her through her NVQ in administration, ... there’s been another one who was a young person again, who, was an [Encompass] volunteer, ... she carried on with us as a care ambassador going into schools, and last week it was lovely she asked for a reference and some interview tips and then she rang and said she’d got the job within the care sector, ... it’s the young people’s faces you know, and some of the reactions, and seeing the effect it has on them in the long term, and going back to see them afterwards, ... it still lurking in their mind’.

A sense of peace

‘I like parades because they are big, I like doing stuff, I like making stuff, so parades are good for me, and there were quite a few where I had to make everything on my own, and I was always very at peace with myself, ... I like achieving something quickly as well’

(Stana, Encompass practitioner).

Scharinger (2013:107) explains that, 'the process of engagement and creation of such a performance is just as important [as the outcome]' in the work of theatre groups such as Encompass. As such, Allie demonstrates the importance of process, as opposed to a preferential focus on outcomes, in discussing an Encompass event in which she participated. Allie describes a feeling of relaxation and calmness in explaining the significance of the process used by Encompass during the workshop,

'I really liked going to the theatre and being, you know, being put in the boat with you know, the sound engineering, you know, ... and there's something about, just stepping onto the stage and into the boat and into the magic of theatre, ... there's something about being able to step into it in a playful way, ... and to see it being used to help people, is particularly special to me, and hearing, ... the stories of local people through a magical piece of sound word, was lovely, it was very moving, and to experience the moving stories of others while interacting with people I knew and I didn't know, ... was a very magical moment'.

Scharinger (2013:107) further gives the example that, 'in working with victims of violence such a process [when process is seen as more important than results] can provide a safe space to explore and express their experiences and current situation, while also having positive effects on trauma-recovery such as identity-rebuilding, disruption of process of isolation, reconnection of the physical, intellectual, and emotional self, or encouragement and empowerment to engage in social activism.'.

Scharinger's example resonates within the description of a workshop attended by Thea,

‘I think for me the highlight was very much that workshop, where we had all those props and there was, in my group, ... a guy who had used food bank, ... and was in, you know, a difficult situation in his life, but he was there to take part in the workshop, was enjoying it, [he] understood the issues from different perspectives’.

Thea’s example provides evidence of an individual in an undesirable situation, however, also illuminates the importance of the artistic process in allowing the individual to reach a state of catharsis. While the cathartic effects from the workshop may have been short lived for that particular individual due to the workshops inability to provide an immediate and sustainable answer to his problems, it did serve to provide a safe environment. In providing such an environment, the individual was able to participate and share his views therefore affording an engagement with the cathartic processes of theatre, and as such, the opportunity for a temporary feeling of peace in sharing his problems.

Cici on the other hand, demonstrates thoughts from the opposite side of the spectrum, those of the volunteer. Commenting on her participation in an Encompass workshop, she suggests an uplifting cathartic experience following which she was left feeling that she had ‘done really good’,

‘I think because it was on volunteering, I was just thinking that oh that’s a wonderful thing to do, I’m not volunteering for anybody, I’ve done some voluntary work in the past, but that day made me feel like I’ve done really good if I did volunteering at some point’.

Alyssa provides an opposing account to that of Thea's recollection of the temporary sense of catharsis achieved during an Encompass event, instead suggesting her cathartic experience as continuing long after the initial Encompass activity has ended,

'I'm a person that loves to reflect to the Nth degree, I'm sure I must be OCD on reflection, but I also know, how for me, that it can be years later that something kind of settles and I think oh my God, crikey now I understand that, not always that far apart you know but, the more I chew on something the more I feel as though I understand it, ... and it's just like those ah ha moments they're so amazing, ... and I just feel that reflection helps me to live a fulfilled life and even you know, not saying that everything's been rosy but, keeps me positive and I think that's a healthy place to be'.

Alyssa's comments may initially appear to suggest anything but a sense of peace from the cathartic effects achieved during Encompass activities. However, her clear enjoyment of 'chew[ing] on' the issues raised, allows her to state that she is in a 'healthy place', thus suggesting that a sense of peace has been achieved through her activities with Encompass.

A reversal of catharsis?

'Does theatre that deals with trauma have to make attempts at or imitations of an uplifting trajectory, a hopeful conclusion, in order to justify its artistic narrative or even moral purpose?'

(Cox, 2012:128).

Encompass's work can be viewed as successful in inspiring catharsis for many of the department's participants in dealing with the pressures facing the local community. However, due to the processes of co-production within the department's work, Encompass practitioners may potentially internalize the need to survive 'the wrecking ball of modernity' (Kohn and Cain, 2005:363), on behalf of the entire community. In taking the community's issues upon themselves, Encompass practitioners may be subjected to a never-ending stream of wicked problems, which can in turn, result in negative self thoughts and feelings.

Stana explains her experience of facilitating a parade in the local area, an event which for some could be considered as a positive cathartic experience, however, for Stana as a theatre practitioner, brought feelings of disappointment,

'I'm never extremely happy with myself, so I always would like it to be more or bigger or better or something, ... like for example from this parade, I was like oh the weather was crap, proper horrible, oh all our lanterns and everything we made just melted half way through it and I was like ahaha just horrible but on the other hand I came and I was like but this boy was there, and it was amazing and you know, I could hear the kids from youth theatre, youth club from like miles away because they were coming for this parade and they were making so much noise, in a good way, and I was like "oh my God they're coming, it's amazing", and it was great, but I was like it was shit'.

Stana's example provides the need for further contemplation of Durden's notion that, 'As ethical practitioners, we may need to scrutinize the emotional journey that

we are taking the audience on' (2013:288), by which the 'emotional journey' of the practitioners themselves should also be considered. Ava notes the negativity that Encompass practitioners also endure on a frequent basis stating,

'I definitely don't know how [Lexi] deals with all this negativity [in talking to participants such as young offenders] and I mean some of them, when I heard them speak it really upset me'.

As such, Ava's account provides evidence that the cathartic effects of theatre are a two-way street, with potentially negative side-effects for those practitioners who desire to help participants initiate a positive cathartic experience through their interactions with theatre.

Summary

This chapter, 'Methods of Community Engagement', has discussed the impact of the three Cs of co-production, communication and catharsis, within Encompass's work.

Beginning with the subsection, 'Building community – bring people together', the chapter lends focus to initiating processes of co-production during Encompass projects, during which participants can start to engage with co-produced activities. Participants noted that all of the projects and activities facilitated by Encompass are to some extent co-produced. Furthermore, participants commented on the ability of the department to include mixed groups of individuals from diverse backgrounds within co-produced activities. The following subsection of 'Participant ideas as centre stage', explores the effect on participants who gain a sense of the importance of their stories due to the care taken by Encompass practitioners to

help individuals to understand that their stories matter. This section also included some discussion from participants as to the emphasis placed by Encompass upon what their partners want, rather, than what the department would like to do. The subsection of 'Who's missing?', next explores how Encompass identifies any missing parties that could be potentially beneficial to processes of co-production. Finally, this section of the chapter then explores the notion of 'Increased dissemination through co-production', which discusses potentially widening the audiences to Encompass's work through the networks of its co-production partners. Notably, participants suggested that Encompass is not attempting to disseminate answers to community issues, but adversely, to disseminate different ways of exploring such problems.

Secondly, the chapter then turns to the impact of the communicative techniques employed by Encompass during its work. Beginning with the subsection 'Progressive informal communication techniques', the subsection explores participants' views of the relaxed style of communication employed by Encompass. In addition, participants suggested that the informal style of communication, such as meeting for a coffee, was beneficial in keeping dialogue flowing. The following subsection, 'Inclusive communication', aimed to explore Encompass's use of methods of inclusivity and the relaxed approach to discussions taken by the department during its' interactions with participants and partners. In particular, participants placed emphasis on Encompass's use of methods of working that all participants can understand, somewhat differing to the traditional written and verbal forms of communication often used in workshops. The next subsection to be explored was 'Communication as a two way street'. This section explored the

requisite mutual relationship between Encompass and its partners and participants during co-produced activities. Furthermore, participants and practitioners noted the importance of gaining trust in order for activities to be deemed as successful. Following which, the chapter turned next to the subsection of 'Empowerment and dissemination through communication'. This subsection examines issues of participant and practitioner empowerment in discussing difficult issues, alongside placing focus upon exploring the dissemination techniques employed by Encompass in sharing its' work. Participants typically felt that Encompass activities managed to break down very difficult discussions, for example with that of FGM, into more manageable problems. As such, participants felt empowered to discuss and act on the issue, rather than being overwhelmed by the scale of the problem.

Finally the chapter next turns to notions of catharsis. The subsection of 'Towards positive life choices', explores how the cathartic effects arising as a result of participant engagement with Encompass activities can inform positive future thought and action. For example, participants discussed significant changes in the lives of other individuals, such as not being in prison and doing well at school. The subsection of 'I can't do this?! Confidence building', then further explores notions of instilling a positive demeanour within participants through a focus on encouraging a 'can do' attitude. One such example can be seen in the story of a participant gaining the confidence to attend college following participation in Encompass activities. In addition, Encompass practitioners themselves also reported an increase in confidence through their interactions with the local community. Such changes occurred in the form of more self-assurance to engage with certain groups of participants, or in being more assertive in discussing difficult

issues. The subsection of 'A sense of peace', discusses the relaxed sense of self attainable through interaction with Encompass activities. Encompass practitioners suggested that on occasion, they were able to attain a sense of peace in helping their participants. Additionally, Encompass participants suggested they were able to gain a sense of peace in reflecting on the activities and issues that they have engaged with as a result of participating in Encompass activities. The final subsection included within this chapter is that of 'A reversal of catharsis'. Within this subsection, the negative implications of Encompass's work upon its practitioners are explored, with practitioners admitting to experiencing, at times, negative feelings from their work within the department.

The following two chapters are concerned with discussion. As such, the next chapter begins by exploring the notions covered within the first analysis chapter of 'Changing the world'. The concept of change is explored, in addition to those of space and play. The chapter aims to showcase notable aspects of the accounts given by Encompass practitioners and participants by highlighting similarities and differences with the current academic literature.

Chapter Seven – Discussion 1

Introduction

This study set out to explore the role of theatrical interventions in developing community change. The primary focus of this chapter is to uncover the opinions of both the community participants and theatre practitioners involved in Encompass's work. The chapter also aims to compare the findings of this study with the existing academic literature. Through the use of a thematic analysis, several similarities and differences can be seen between the existing knowledge on the practices of theatrical activities and those of Encompass, while new contributions to the existing academic literature are also evident.

One key difference to be noted between this study and previous research efforts is the typical focus of academic studies on how theatrical techniques may be beneficial to other sectors, such as organizations or education (see Kelemen and Hamilton, 2015, for one exception). This study, however, is concerned with providing an exploration of how a theatrical outreach department may itself use these same practices, within its own work with marginalised communities.

Another key difference to notions held by the literature becomes apparent during this study's exploration of the concept of change. The dissemination of messages emanating from Encompass's activities gives a clear indication that increasing numbers of individuals may experience a form of change due to the department's work. The academic literature typically suggests that individuals must be personally involved in activities, in order to achieve change (see Kohn and Cain, 2005 for one exception). Encompass's efforts, however, illustrate the potential for individuals to

be changed by association, rather, than being personally involved with activities.

For example, Henry's story suggests that the behaviour of other community members was altered due to his involvement with Encompass. As such, the potential for change to effect others not directly connected to Encompass's work can be seen. Evidence collected during this study further suggests that the effects of change may also become apparent for theatre practitioners themselves as a result of engaging with participants undertaking theatrical activities. Indeed, this leads us to consider how an increased understanding and level of knowledge about an issue can encourage individuals to attempt to change their own self-image or previously held thoughts and opinions, without the need for another to directly tell them there is a need for change.

In addition, this chapter offers a deeper consideration of the notions of space and play, by placing emphasis on the benefits of creative methods in achieving equality between participants undertaking theatrical activities. Creative methods, such as play, are an important part of Encompass's work, allowing participants to achieve a sense of distance from the issues with which they are actively involved. This consequently creates the potential for increased levels of dialogue and for action.

This chapter also suggests that the much discussed concept of aesthetics (McKenna, 2001; Sutherland, 2012, Taylor and Ladkin, 2009), may be applied to either a space, or a person's body, in order to create the potential for a change in mind-set.

Change

Individual change leads to collective change

The current academic literature typically portrays the use of theatrical techniques as helpful in attempts to implement change (Boal, 2000; Clark and Mangham, 2004; Cox, 2012; Kohn and Cain, 2005; Scharinger, 2013). The accepted view is that the performances and activities of the theatre can be used to encourage audience members, organizations and educational practitioners to pass on the messages of the theatre to others (Clark and Mangham, 2001; Kohn and Cain, 2005). The analysis of Encompass's activities supports the view that theatrical techniques are useful in the further dissemination of the messages of the theatre, however, it also finds that the process of spreading the messages of the theatre may in fact go much further than previously suggested.

For example, Encompass's work on forced marriage supports the academic literature's overarching view that theatrical techniques are beneficial in attempting to implement change (Clark and Mangham, 2004; Simpson, 2009). Encompass's work also demonstrates a clear impact with real-life consequences, as evident in Adelaide's argument that, '14 forced marriage protection orders', were taken out in Encompass's local area following the department's work. As such, links between the work of Encompass and the notion of the necessity for organizations to demonstrate results from the issues on which they work (Ebrahim and Rangan, 2014) become evident. While the tangible evidence of the forced marriage protection orders provides us with proof that Encompass's work is having a positive effect within the local community, it also, however, fails to address the longevity of

the outcomes achieved (Ebrahim and Rangan, 2014). However, participant recollections of Encompass activities with ex-offenders suggest positive effects for all involved. Participants reported a change in their own attitudes towards ex-offenders, while further change was achieved as the ex-offenders were able to positively interact with other community members following the Encompass activity. One particular example may be seen in the case of Alanis who was initially scared of interacting with ex-offenders, however, admitted that she ultimately enjoyed these interactions, thereby creating a change for herself. In doing so, Alanis also created a positive experience for the ex-offenders as a result of her altered perceptions of them, due to her engagement with Encompass activities. Indeed, participant stories, such as the one offered by Alanis, provide valuable links to views offered within the academic literature. Simpson (2009) for example, places emphasis upon the importance of the role of the individual in any attempt for change, suggesting that a deep involvement in activities and a willingness to actively participate are defining characteristics required for a successful outcome. The literature further suggests that such efforts on the part of the individual can be seen as a catalyst for driving change within communities (Ebrahim and Rangan, 2014; Simpson, 2009). Individual change as a catalyst for change within others can be seen within Alanis's example, as through her willingness to participate in activities and her subsequent change in perception of the ex-offenders, she also altered their perceptions of her and the activities in which they participated.

The notion of individual change resulting eventually in collective change can also be seen in the story of another participant. The participant, a woman awaiting sentencing for a racially motivated crime, became involved with Encompass's

activities. Participants suggest that the woman now undertakes volunteering activities with those whom her past crime was against. As such, she has created change for both herself in becoming a role model for others in similar positions to her previous state, and for those whom her past crime was against. This example of participant change connects with Clark and Mangham's (2004:52) notion of theatre turning, 'its audience into performers'. As the woman undertook a journey of change through her work with Encompass, participants suggest that she became inspired to encourage change within others. Consequently, the woman can be seen to have the desire to spread the messages of change that she has learnt through her participation in Encompass activities with others within the local community, while her story can be also seen as a catalyst for community change (Clark and Mangham, 2004; Ebrahim and Rangan, 2014; Simpson, 2009).

Further evidence of change as a result of interaction with Encompass activities can be seen in the department's work with several other groups within the community. Activities designed to involve groups such as asylum seekers, refugees, volunteers or those lacking in confidence, also illuminated the potential for a further stage of change than is typically represented within the academic literature. Zietsma and Lawrence (2010) for example, suggest that the multiple and conflicting views held by a variety of individuals can offer successful dialogues, consequently leading to change. Participants engaging with such Encompass activities demonstrated an increased confidence in talking with other community members, while also gaining enough confidence to undertake tasks, such as registering for college, which they have previously felt unable to do. Such increasing levels of confidence have also allowed participants to use the skills they have learnt during Encompass activities in

other aspects of their lives, such as in volunteering and further education efforts.

Through increasing their confidence levels, participants demonstrate an additional level of change to that suggested within the literature, as any change made has the potential to also impact others within participants' social and professional spheres.

This subsection has considered the ways in individual change can ultimately lead to collective change. The chapter turns next to the notion of putting the individual's voice centre stage, a concept with which the previously discussed topic of participants' confidence levels continues to be of importance in attempts for change.

Putting the individual's voice centre stage leads to positive change

One overarching theme of the academic literature is that paying attention to an individual or issue will typically encourage change (Landsberger, 1985, cited in King and Lawley, 2013:147), an idea also supported by the findings of this study. One example of the similarities between the academic literature and the evidence offered during this study can be seen in Henry's story. Due to engaging with Encompass activities, both physical and psychological changes were evident, as noted by Lexi in her recollections, in which she discusses how the changes in Henry's 'physical demeanour' made him 'unrecognisable to people who had worked with him'. Lexi further recalls that after Henry's engagement with Encompass' activities, a knock on effect became evident in his interactions with the local community. She suggests that due to a positive change in his own self-view, Henry began to act differently and as a result, community members also changed their attitudes towards him.

The findings of this study can be seen to straddle the lines drawn by the academic literature. This study therefore, agrees with the academic literature's argument that individual change has the potential to result in collective change (Alvesson and Willmott, 1996; Ebrahim and Rangan, 2014), however, also concurs with the view that the individual's contribution to activities is central in any effort for change (Simpson, 2009). The findings of this study therefore suggest, that emphasis should be placed upon the individual, as without such a contribution, achieving change would be unlikely. Furthermore, without the efforts of the individual, collective change is unlikely to occur as participants would be unlikely to engage in co-produced activities from which collective change has the potential to occur.

The notion of putting the individual's voice centre stage as leading to positive change can also be viewed in relation to group settings. One example can be seen in Finn's story of the young people with whom he works. Finn describes the young people changing from, 'not wanting to take part in any theatre', to actively engaging, resulting in his pride in them after the performance. Finn credits Encompass with helping in their dramatic transformation, suggesting that the department gives 'the young people their own power', while further suggesting that this is a novel notion for the young people with whom he works. In this example, the act of making young people's lives as a centre stage event served to give confidence and power to a group of individuals who lack these qualities in their everyday lives. As such, Zietsma and Lawrence's (2010:214) argument for the benefits of 'multiple, often conflicting' participant voices can be seen within the story of the young people, as they worked collaboratively to put on the performance. Finn's story of the young people can be seen to resonate with notions

of cultural identity as emerging through 'interactions with everyday life' (Denzin, 2012:340). In telling his story Finn suggests that while working with Encompass, the demeanour of the young people changed from, 'not really getting involved', to them having 'their own power'. This can be seen as changing the groups' cultural identity from unassuming to empowered with regards to their changing status from young people in care to having their voices centre stage. Finn's portrayal of life for children in care strongly correlates with Kohn and Cain's notion that everyday life can be, 'repressive, oppressive, stifling, controlling, and dehumanizing' (2005:362). Indeed, Encompass provided 'a space of possibilities, a space of the possible' (Steyaert et al., 2006:93), for these young people, facilitating their empowerment and helping them to gain confidence. Indeed, the children responded in a positive and empowered manner to having their voice's placed centre stage. In doing so, Dewey's notion that, 'Man finds himself more at home, since he is in a world that he has participated in making' (1980:158-159), is evident through Encompass giving the young people a sense of control and confidence.

A further difference between the findings of this study and the evidence presented within the academic literature is the notion of change within theatrical practitioners and professionals. The current literature typically focuses on the changes effecting those with whom theatrical practitioners work, or on the activities through which such professionals attempt to illuminate the potential for change in others (Ebrahim and Rangan, 2012; Lynn, 2012; Meisiek, 2004). The findings of this study, however, indicate that theatrical professionals themselves can encounter a sense of change from their interactions with participants. One such example is evident in the recollections of Lexi who suggested that her work with Encompass has given her the

confidence to discuss the difficult issues emerging from her role with the department. Furthermore, Ava also noted an increased confidence stemming from her participation in Encompass activities. Ava's story suggests a leap in confidence from feeling unable to run an arts-based workshop to having the confidence to do so.

In 'Putting the individual's voice centre stage in order to achieve positive change', individual's perceptions of their previously held conceptions of others must be addressed. As such, this chapter now turns to the subsection of 'Challenging and re-evaluating previously held conceptions', in order to discuss the altered views held by participants engaged in Encompass's work.

Challenging and re-evaluating previously held conceptions

In considering the notion of challenging and re-evaluating previously held conceptions, the work of Encompass can be seen to actively engage participants in reconsidering their opinions about both themselves and others. This process can result in either additional understanding of the issue in question, or, in an increasing ability of participants 'to relate to other people' (Lesavre, 2012:245). Indeed, the examples offered by Harry and Alexis illustrate Brydon's (2012) notion of re-evaluation of the self being applicable to all, rather than those who perceive a low self status. Both participants' stories initially suggested difficulties in connecting with others due to pre-conceived ideas about particular individuals, or what it would be like to work with them. The views of both participants, however, were significantly altered following an engagement in Encompass activities and a period of reflection and re-evaluation of their previously held conceptions. As such, the

stories shared by Harry and Alexis, as explored within the analysis presented within this thesis, serve as good examples of the alteration of previously held conceptions. As a result of engaging with Encompass activities both participants suggested they felt empowered and more capable of working with individuals with whom it would have been very difficult for them to connect prior to working with Encompass. The evidence offered by Harry and Alexis therefore further concurs with the academic literature's view of 'participatory arts projects ... [as] having desirable impacts in people's lives by forming relations to indigenous knowledge and cultural understanding' (Scharinger, 2013:103), while also bringing to the fore notions of self-reflection through theatrical activities (Beck et al., 2011). Indeed, a sense of unity between community members was installed as a result of an increasing knowledge about the other.

Furthermore, evidence offered by Emily suggests that Encompass's work contributes to increasing participants' knowledge through an improved understanding of community problems and the potentially diverse views of other community members. One such example can be seen in the stories told by Emily. Initially Emily suggested that community engagement with individuals with learning disabilities was difficult, particularly with young people. Indeed, she suggested that young people can be 'wary', as they may lack education on topics such as disabilities. Emily further elaborates, however, arguing that the work of Encompass promotes a re-evaluation of such views following a period of engagement with the department's work, thereby providing links to Cox's (2012:124) notion of theatre as a catalyst for 'social action'. In doing so, Emily suggests that young people often change their perspectives, arguing a change in the opinions of the young people to

acknowledge that each individual is different but equal, regardless of any disability. Emily then continues to suggest that the work of Encompass can again effect further change in the form of challenging and re-evaluating previously held conceptions, as once participants leave the theatre they, 'go home and they have an influence on others around them'. In doing so, further spheres of understanding are created, prompting additional discussion of community issues within participants' social and professional circles, hinting at notions of the 'indirect and delayed effects' (Meisiek and Barry, 2007:1819), of reflection upon theatrical activities.

The findings of this thesis in relation to challenging and re-evaluating previously held conceptions supports Boal's suggestion that, 'the actors began to build their characters from their relationships with others' (Boal, 2000:165). Boal's further notion that, 'the characters started to be created from the outside inward', (2000:165) is also relevant to the work of Encompass. Indeed, Encompass's use of arts-based methods of knowledge transfer between its participants and the others with whom they come into contact can enable more productive discussions as participants, '...release their minds; discover new universes and languages, as if they were children playing' (Lesavre, 2012:246).

In addition to participants' efforts to challenge and re-evaluate their previously held conceptions of others, the internal nature of change must also be addressed. As such, this chapter next turns to notions of 'Re-evaluation of the self and internal change', in order to discuss participants' personal experiences of change upon the self, rather than a change to their view of others.

Re-evaluation of the self and internal change

The academic literature suggests that the activities of theatre can be seen to represent real-life occurrences from within participants lives (Barry and Meisiek, 2010; Vera and Crossan, 2004), thereby creating the potential for reflection without the necessity of consequences. During Alexis' interview, she suggests that Encompass's work has the potential to create a deeper consideration of participant's own opinions, potentially leading to an internal change.

In discussing previous Encompass events involving a local food bank, Alexis' ideas show a correlation between the notions put forward within the academic literature. As she suggests, through becoming engaged with the food bank project, participants were able to gain a deeper understanding of the issues facing its clients, potentially initiating a change in participants' own views of food bank users. Indeed, the ideas put forward by Alexis agree with the notion that, 'In an experience, flow is from something to something' (Dewey, 1980:36), in this case, from one opinion to another. Furthermore, the notion of individuals typically locating themselves within social situations in accordance with their own perceptions of themselves and of the others present becomes apparent (Fenge et al., 2012). As the activities facilitated by Encompass are intended to downplay and possibly remove notions of status, participants are able to view one another as equals, thus encouraging a re-evaluation of the self.

A further example can be found in Jasmine and Stana's recollections of an Encompass project with ex-offenders. Both practitioners described a level of internal change within participants following Encompass activities, suggesting that

participants came to realise that, 'things from the past don't have to haunt you', while also allowing them to, 'move on in their lives'. Jasmine and Stana's recollections provide clear links to notions put forwards within the academic literature. In particular, Scharinger's (2013) argument that the process of an activity is of equal importance to its outcome becomes evident. As participants' achieved the aforementioned realisation during the process, we can also see art and aesthetics as becoming valuable mediums for mental change (Boal, 2000; Nakamura, 2009). Furthermore, connections between the experiences of the ex-offenders and Paskow's (1983) suggestion that theatrical activities offer a scapegoat through which participants can explore negative emotions and conceptions of one's own character becomes apparent. Indeed, in attending the Encompass event, the ex-offenders were offered an opportunity to explore the negative aspects of their character in a safe environment, facilitating the potential for a re-evaluation of the self, leading to internal change. As such, Jasmine and Stana's stories suggest that internal change was achieved due to the Encompass activity, evidenced by the participants' realisation that, 'things from the past don't have to haunt you'.

The accounts of Alexis, Jasmine and Stana suggest that by engaging with arts-based activities, participants have been able to undertake a re-evaluation of the self and, as a consequence, change internally. Another useful example is Harry's story of engagement with the food bank project. Harry credits the Encompass project with dramatically changing his longstanding opinions of food bank clients. Additionally, Harry also admits to a dramatic change in his way of thinking about the issue in light of his experience and increased knowledge as a result of participating in the

project. This brings to the fore Scharinger's suggestion that the, 'theater was and is being celebrated as an ideal method of integrating stakeholders as holistic human beings into projects and empowering them to be their own "motors of change"' (2013:105). Through exposing Harry to the actual realities of foodbank guests, rather than his preconceived and somewhat negative conceptions of these realities, he has been inspired to solicit change on his own behalf. Further to altering individuals' internally held views, participants also noted internal change in the form of creating a differing self-view as a consequence of engaging with Encompass's work. A key example of this type of change can be found in the story of Harry's re-evaluation of the aging process. Harry he said that had previously found it difficult to come to terms with the process of aging, as he still feels like he is '23' in his head. He suggests, much in agreement with the notion of Steyaert et al. (2006:93), that theatre is a 'space of possibility', that in re-thinking the aging process when engaging with Encompass activities, he has been able to come to terms with growing older. A further story in which the theatre is viewed as a 'space of possibility' (2006:93) in creating internal change for participants is evident in Lola's recollection of first contributing to Encompass activities, which she credits as giving her the opportunity to make new friends. As Lola met her now best friend, with whom she is particularly close, on her first day of participating in Encompass activities, she sees the theatre as facilitating a very significant change in her life.

As such, arts-based methods of articulation and expression can play a crucial role in aiding participants' development in relation to internal re-evaluation and change. As Dewey notes, 'Art expresses, it does not state; it is concerned with existences in their perceived qualities, not with conceptions symbolized in terms' (1980:134).

Dewey also suggests that, 'the actual work of art is what the product does with and in experience' (1980:3). This can be applied to the importance of participant realizations during Encompass activities, rather, than placing an emphasis upon any particular work of art.

The potential for the re-evaluation of the self and internal change due to engaging with theatrical activities may, therefore, be seen as promoting reflective practices. Many of Encompass's activities are of a thought provoking nature and offer the potential for reflection during participation. However, participants within this study, noted that on occasion they continued to undertake reflexive practices after the activity had taken place. Participants viewed this as a particularly helpful practice, as it allowed them to deal with tasks designed to transport them outside of their usual spheres of activity. Participants also suggested that continuing to reflect after an activity had finished allowed them to spend more time considering their experiences. The notion of internal change can, therefore, be seen as linked to Dewey's suggestion that, 'changes are not all gradual; they culminate in sudden mutations, in transformations that at the time seem revolutionary, although in a later perspective they take their place in a logical development' (1980:323). This can be seen as signifying that participants engaging with Encompass activities may find that a re-evaluation of the self or internal change can occur at a later time, following the opportunity for reflective practices.

In contemplating notions of internal change alongside those of challenging and re-evaluating previously held conceptions, we must address the question of which individuals have the right to suggest a change has occurred. As such, the next

subsection explores the right of both this study's participants and Encompass to claim that change has indeed occurred.

Change? According to who?

The current literature argues that it can be difficult to establish if change has occurred, while it also suggests that the longevity of any change achieved can be hard to measure (Ebrahim and Rangan, 2014). In determining whether a change has indeed been achieved, we must consider which individuals have a valid claim in suggesting that an alteration has taken place (Ebrahim and Rangan, 2014). Multiple participants within this study suggested that they had seen change occur within other individuals or in group settings, however, participants had more difficulty identifying changes within themselves as a result of engaging with Encompass activities. Indeed, this study argues that all individuals involved with Encompass's work are able to suggest that change has occurred, regardless of whether that change is of an internal nature, or has been observed on another.

While demonstrable long term impacts are typically difficult to achieve and evidence, Encompass's work does appear to lead to long term changes. One example can be seen in the department's work on forced marriage, which culminated in a significant rise in protection orders being issued in the local area.

While such long term changes are evident within Encompass's work, the majority of the department's activities aim to achieve change on a short term basis, for example, with Finn's recollection of giving young people in care a sense of power in performing a Christmas play. As such, any change created due to Encompass activities may be in effect for only a limited period of time, much in accordance

with Taylor and Ladkin's notion that, 'arts-based methods can act as the "flavour of the month"' (2009:55), thereby referring to the potentially temporary and short lived interest in theatrical projects. Furthermore, the literature suggests that words do not always have the capacity to provide an adequate experience (Geertz, 1989). When considered in relation to Finn's story, this notion is helpful in understanding the effects of participation in Encompass activities for the young people as they gained a sense of power, an attribute not easily portrayed by words alone.

A further concept explored during this study was the notion of deciding who has the power to suggest that change has indeed been realised. Participants had mixed reactions to the notion that they themselves could note if change had actually taken place. Harry's story of his thoughts on the process of aging and Finn's revelation that he would likely be in prison if not for his involvement in Encompass activities, provide evidence that it is indeed the individual who decides if a change has occurred. On the other hand, however, the recollections of participants, such as those of Alanis and Addison, provide an alternative perspective, as they disagree that they have undergone any significant form of change due to their involvement with Encompass's work, instead suggesting that they have witnessed change in others. Other participants such as Adelaide, however, recognise that an internal change has occurred due to an involvement with the activities of Encompass, but also are unable to discuss in which way such changes may have altered them or their perceptions of others. This leads us to the notion that the concept of change is entirely subjective, dependent upon the recognition of the individuals involved that an alteration has taken place within their lives as a consequence of engaging with theatrical activities. Ebrahim and Rangan's (2014) notion of change as better seen

in the daily work of an organization, may provide significant clues as to why several participants found it difficult to identify change. When considered in an individual rather than organizational context, participants may be unable to identify changes that occur due to the necessity of a prolonged period of reflection. However, this lack of identification may also be assigned to Dewey's (1980:323) notion that, 'changes are not all gradual', suggesting that participants may not be present for, or aware, of such changes occurring in others.

As this subsection has suggested, this study finds that all of the individuals involved with Encompass and the department itself have the right to suggest a change has occurred. In doing so, however, this leads us to question the methods used by the department in order to achieve such change. As such, the following subsection of 'Away from the norm – changing spaces', aims to address the methods used by the department in attempting to facilitate change in relation to the notion of space.

Away from the norm – changing spaces

As the current literature suggests, theatres may face obstacles in attempts to engage with local community due to the physical space of the theatre's building (Bannon, 2013). A lack of space may limit participant numbers, or act as a restrictive factor in determining the types of activities that can be undertaken by theatrical departments. Participants in this study, however, acknowledged the benefits of an inclusive approach, in which Encompass practitioners frequently perform activities outside of the theatre. As such, the literature's notion of theatre as creating 'a space of possibilities, a space of the possible' (Steyaert et al., 2006:93), can be seen within Encompass's work in environments both internal and external to the physical

confines of the theatre itself. This willingness to extend the department's activities to spaces beyond the location of the theatre allowed participants to engage with the messages of the theatre in unexpected settings, such as performing 'a mid-summer nights dream in an Indian restaurant' (Interview with Jasmine). The notion of using theatrical interventions to facilitate change external to the theatre is not, however, a new one (Westwood, 2004). Encompass places emphasis on the notion of changing the aesthetics of a space until it becomes disassociated with the purpose for which it is normally used, for example, in using a ballroom to create new worlds from fabrics and other creative materials. This dramatic transformation can have profound effects on participant experience as, 'they perceive the situation as lacking routine cues' (Sutherland, 2012:32), thus removing the desire to act in the typically accepted manner befitting the space. Participants deemed the aesthetics of space as a vital aspect in Encompass's work, much in agreement with the current academic literature's view of the importance of aesthetics in illuminating the potential for change (Mckenna, 2001; Sutherland, 2012). Links between Encompass's use of space and the arguments put forth by the literature can also be seen in the department's attempts to use theatrical space as a tool in 'shaping social relations' (Bauman and Briggs, 1990:63). Indeed, participants in this study suggested that modifying the aesthetics of a space may serve in 'sparking imagination' and in creating 'curiosity', about the events waiting to unfold and the other individuals participating in the activity.

While this subsection has focused upon the role of changing spaces in attempting to facilitate change, the subsequent section turns its attention changing participant mind-sets.

Away from the norm – changing mind-sets

This study also explored the notion of changing mind-sets as a consequence of Encompass's theatrical work with local community, lending focus to how participants may, 'perceive and experience' (Sutherland, 2012:31), their surroundings.

Encompass participants suggested that the use of theatrical techniques played a central role in increasing their ability to understand and empathize with others. This notion bears similarities to the academic literature's view that participation from diverse individuals can result in a wide spectrum of progressive viewpoints, rather than participants remaining somewhat oblivious to others' opinions and experiences (Fenge et al., 2012). Sebastian's comments in relation to Encompass activities involving 'Muslim communities' provides an excellent example, as he suggests that Encompass's techniques make the process of engaging with issues 'very, very personal'. This view can be seen as supported by notions put forth by Kohn and Cain (2005), who suggest that theatre can provide memorable experiences which encourage further reflection. Indeed, Sebastian's engagement with such activities facilitated an increased understanding of alternate perspectives, while also creating a personal connection with the issue through the experience of the event, thereby increasing his motivation to contribute to a productive outcome. Theatrical techniques can, therefore, be seen as beneficial in increasing participant dialogue due to the theatre being seen as a safe space devoid of negative connotations which may be associated with the issue under debate. However, such notions are somewhat subjective as the work of theatrical outreach departments is likely to differ to that of the mainstage, as focus is placed upon participant

experience rather than audience entertainment (Goodman and Goodman, 1972).

As activities become of a more personal nature, participant mind-sets can be seen as altered from not wishing to partake in discussions to actively attempting to find solutions through dialogue and creative methods. Indeed, Baxter (2013) offers some discussion of the role fear plays in individuals' decisions about participation. Baxter (2013) suggests that the fear of looking silly in front of our peers may result in an unwillingness to participate in activities, highlighting the value of the use of creative methods and a safe environment. As such, this study indicates that the transformation of an environment may also have the ability to transform participant mind-sets. In doing so, it suggests that the experience with which participants are engaged can become of a more personal nature through a deeply embodied experience.

Altering the aesthetics of a space may also encourage participants to reconsider the value they assign to objects within a space. In transforming both the aesthetics of a space and the mind-sets of the individuals engaged in activities within that space, the potential for participants to challenge, re-evaluate and reflect upon the meanings they assign to objects may arise (Sutherland, 2012). This can again be seen to aid participants in improving their understanding of, and empathy for, others, as participants are invited to put themselves in another's shoes, or to act in a manner not typical to their current environment.

Changing mind-sets is also a useful tool in increasing confidence levels within participants. Ava, for example, discussed her opinion that Encompass activities bring participants 'out of their comfort zones'. Here the work of Boje et al. (2004)

provides a potential explanation of the success of such activities, as the authors suggest that theatre allows us to remain separated from our problems. This account does not, however, take into consideration the need for a high level of participation from each individual if progress is to be made (Simpson, 2009). Ava further acknowledged the importance of the changed mind-set, recognising that participants are 'not going to be judged' for their comments, regardless of the status of the other individuals engaged within the activity.

Furthermore, changing mind-sets can also be seen to be achieved due to a physical transformation of a participant. Lexi said that dressing differently in the 'most fabulous of outfits', sometimes provided by the theatre's costume department, can change how participants feel about their own self-image. She suggests that

'if the body is place, then just dressing that place for a moment so you can see yourself differently then, means that the potential of imagining yourself differently is there'.

Lexi is, therefore, suggesting that aesthetic change has the potential to alter a participant's mind-set, regardless of whether change is applied to a space or to a participant's own image.

This subsection has offered a discussion of the notions associated with changing mind-sets. As suggested by participants, Encompass activities have the potential to bring individuals 'out of their comfort zones' (interview with Ava), both mentally and aesthetically. As such, this chapter turns next to notions of space and play, due to the necessity of an appropriate space in which such activities can occur. The following section further includes discussion of the concept of play due to the need

for appropriate methods with which Encompass can encourage their participants to engage in activities.

Space and play

Space

The concept of space is seen by the literature as a significant factor influencing the success of theatrical endeavours (LaFrance, 2011; Snyder-Young, 2011). The exploration of space within the academic literature tends to focus, however, on extreme examples. Locations such as dark rooms and abandoned buildings as substitutes for the theatre's mainstage are typically acknowledged (LaFrance, 2011), rather than placing emphasis on the spaces we inhabit during our daily lives. In exploring perceptions regarding the use of space during Encompass activities, participants expressed a certain reverence for the spaces of the theatre, in particular, the mainstage of the theatre in the round. Participants suggested that the stage is seen as a special place that they feel privileged to occupy. Alyssa talks about the feelings evoked in working within the theatre in the round's mainstage as she suggests, that in entering a space typically reserved for professional actors 'you kind of step up to something, metaphorically'. This notion provides links to the ideas presented within the earlier subsection of 'Away from the norm – changing spaces', as the theatre provides a 'double identity of a performance event' (Postlewait, 2009:119). As such, the theatre can be seen as both a performance space for professional actors, and a space in which community members can become engaged with theatrical projects.

The notion of a connection between the concepts of space and play holds a long history within the academic literature, reaching back to the time of Plato (D'Angour, 2013). As suggested by the participants, the department frequently uses opportunities to entwine the two concepts within its activities. In creating a space in which individuals can engage in playful activities, participants suggest they are able to disregard their social and professional statuses, leaving them free to engage in Encompass's activities without the fear of being harshly judged. By using notions of playfulness, no one individual may be seen as the expert, thus promoting equality and engagement for all participants.

A further central concern within Encompass's work is to promote feelings of inclusivity. As Adelaide suggests, theatres typically include physical boundaries, such as the 'proscenium arch', or the 'safety curtain that comes down at the interval', in order to create a sense of separation between the actors and the audience. In turning participants into actors themselves, albeit temporarily through an engagement with theatrical activities, a removal of the sense of being excluded from the areas within the theatre typically for the exclusive use of professional actors is made possible. Furthermore, through using playful activities, participants may feel a sense of inclusivity, as they are able to bond with other group members over a shared task or issue being tackled in a creative way.

In removing hierarchical divisions through the inclusion of playful activities, Encompass can be seen as a platform for participant empowerment. For example, allowing individuals to approach an issue with creative materials such as props may

allow them to access different problem solving abilities, which they may typically deem inappropriate for use within their professional roles.

The following subsection, 'Playing – a creative method in itself', intends to build on the notions presented during this subsection. The section discusses Encompass's use of space as providing an environment in which the creative method of play is possible, while also exploring the impact of such methods for participants.

Playing – a creative method in itself

In exploring methods of creativity associated with play, participants expressed their beliefs that arts-based methods of engagement can be more constructive in bringing together a diverse set of individuals in pursuit of a shared goal, than could be achieved by using more traditional methods such as presentations. The academic literature suggests that the use of creative methods such as play can spark creativity in participants, potentially leading to more active encounters (Sutherland, 2012). Addison for example, suggests that, 'some people will be more at ease doing things than actually, speaking', thus pointing to the inclusive nature of creative methods of working and the value of an arts-based approach to creating knowledge (Foster, 2013). Creative forms of participation are particularly useful for group members who may not feel confident in speaking about their ideas to a group, or for those who may be hesitant to converse as English is not their first language. While participants of this study typically felt that the notions of play included within Encompass's work were beneficial in improving engagement and group cohesion, other individuals suggested an amount of negativity remains attached to notions of play, in that it may be seen as an activity only for children, a

view also represented within D'Angour's (2013) account of play in ancient Greece.

As a key technique employed by Encompass notions of inclusivity play a pivotal role in the success of the department's projects. This notion is supported by the work of Smart (2014) within his account of theatre disregarding status in favour of equality between participants. As Harry suggests, the use of inclusive methods of engagement within Encompass's work helps to bring people from the community together, including during events held outside of the physical theatre building. This can be seen as particularly helpful in engaging individuals that would typically be viewed as having little or no interest in theatrical performances or engagement projects. As Durden (2013:274) notes, 'a piece of theatre can have the power to put an issue firmly on the local agenda...', therefore creating the possibility that through its work outside of the physical building of the theatre, Encompass may attract additional participants. Indeed, participants such as Lola, suggested that they had not felt included within the local community to the extent that they would not contribute to community matters or activities without a specific invitation prior to their involvement with Encompass.

Creative methods of engagement are further helpful in connecting with community members who may not interact well with traditional forms of communication. Lola, for example, notes that formats such as newspapers or news programmes on the television can 'make you feel depressed', while she finds Encompass's methods of engagement much 'friendlier'.

This study also further suggests that inclusivity may be achieved through association. Several participants hint at the involvement of one individual as

sparkling connections with others. For example, in Lexi's recollection of parents having their first experiences of the theatre in coming to watch their children perform in a play, or in participants discussing the projects and issues with which they have engaged during Encompass activities with others in their social and professional spheres.

While the evidence gained from Encompass practitioners, volunteers, participants, professionals and academics is overwhelmingly positive regarding Encompass's use of inclusive techniques, Scharinger (2013:117) claims that, 'participatory theatre has become another tool and label which legitimizes projects claiming to achieve empowerment and ownership of marginalized groups'. Scharinger is thus suggesting that the attempts of theatrical departments such as Encompass's to promote inclusivity within their work could be viewed as merely a self-serving effort to gain status as an organization actively engaging marginalized groups within the community.

In considering Encompass's creative approaches such as play, this subsection has explored the alternate ways in which the department attempts to facilitate change. As such, this leads us to a discussion of the impact of 'doing things differently'.

Away from the norm – doing things differently

In considering the ways in which Encompass performs its activities, participants recognised a variety of creative methods utilized by the department. Participants hinted at the spontaneity provoked by engaging with Encompass events, as Alanis notes of her experiences within such activities, 'I love sort of standing there and thinking oh yeah I could use that'. Such notions point us towards the necessity of

making theatrical activities enjoyable, while also being useful in working with audiences who find creativity in the somewhat unusual, however thought provoking activities facilitated by the theatre. Creative activities such as those offered by Encompass provide links to the academic literature's view that the 'potential and creativity' (Marrengula, 2010) of participants should be developed by an engagement with arts-based activities such as animation and play. Furthermore, the literature also suggests that creative methods have the potential to offer insights into the experiences of others (Lafreniere and Cox, 2013). One such example can be seen in an Encompass Cultural animation activity called the button game. During the game participants are required to demonstrate representations of community through sorting mixed buttons. In bringing together diverse groups of individuals for enjoyable yet thought-provoking activities, participants are able to visualise the views of their peers while also articulating their own views in an alternate manner. Furthermore, through such activities, Encompass is able to increase the likelihood of participation in future projects, thereby also leading to a potentially increased focus on the issues being considered during Encompass's work.

As Alyssa suggests, Encompass's focus on facilitating enjoyable activities 'is able to raise uncomfortable issues in a way that is ok for people'. In doing so, Encompass is able to encourage individuals to engage with issues within the local area which they may typically ignore, due to the potentially distressing nature of such problems.

Such an increase in engagement with local issues has the potential to create stressful situations for the participants attempting to begin discussions. Indeed,

stressful situations may necessitate the use of an environment in which participants can feel safe in talking about issues with others, while also promoting the need for methods of interaction that provide focus on the issue at hand, in addition to offering a sense of distancing from the problem. Distancing can be seen as being achieved by Encompass through its use of methods of play, or as Alexis suggests, 'you can get more out of somebody if they're a bit distracted'. As Alexis notes, participants may feel wary of discussing difficult topics, "'oh that's a bit scary..., do I want to do that?'", however, the use of creative methods invokes a sense of equality and safety, for example, as she suggests, '... if you're all kind of ganging together making a tent you're all on a more level playing field'.

Summary

This chapter has discussed the notions of change, space and play in an effort to illuminate the key differences and similarities between the current academic knowledge and the findings of this study.

The implications of this study's findings have the potential to be of practical use for other theatrical departments attempting to improve their connections with communities through creative methods. Furthermore, several of the concepts explored within this chapter also offer additional insight to the current academic knowledge of how the implementation of theatrical interventions can be a force for positive change.

The notion of change as effecting theatrical practitioners, for example, has been little explored (see Durden, 2013 for one exception), with the academic literature instead lending focus to the experiences of participants engaged in theatrical

activities. Further research into the effects on theatrical practitioners who attempt to aid the development of community change would be beneficial both in our understanding of such efforts and in improving the effectiveness of theatrical departments in their attempts to engage community members. The notion of spreading the messages originating from the work of theatrical outreach departments also has the potential to be of practical use for a multitude of stakeholders, including other theatre departments, local professionals, policy makers, community members and others in organizational or educational settings. For example, Taylor and Ladkin (2009) suggest that medical students could be taught theatre techniques in order to improve empathy towards their patients.

In considering the notion of participation by association, theatrical organizations may increase the dissemination of their work through their existing participants. Such notions of dissemination may also be seen in connection with participants' increasing knowledge and understanding of issues being viewed as the catalyst for individuals to change their previously held thoughts and convictions of their own accord. Such change, however, can be seen as partially dependent on the implementation of creative methods within theatrical activities. While notions of play have held interest for academics for many years (D'Angour, 2013), the benefits of the use of creative methods within contemporary society are still emergent. This study therefore suggests that the use of creative methods, such as cultural animation, are a significant factor in the success of such endeavours. As creative methods have the ability to create a sense of equality between diverse groups of individuals, they are also able to instil an enjoyable atmosphere, during which a distance from the issue under deliberation can be achieved. In attaining a

distancing from the potentially negative issues being considered, creative methods have the potential to increase participant discussions due to a lack of seriousness within an activity, regardless of the nature of the issue in question.

The following chapter of discussion aims to explore the notions expressed within the second analysis chapter of, 'Methods of community engagement'. The chapter begins with a discussion of the notable accounts given by participants in relation to the concept of co-production. In doing so, the chapter further aims to showcase the differences and similarities to notions expressed within the current academic literature.

Chapter Eight – Discussion 2

Introduction

The focus of this chapter is to explore the connection between the current academic knowledge and the findings of this study in relation to the notions of co-production, catharsis and communication.

The academic literature is abundant with tales of the use of co-production in multiple and diverse arts-based settings (Dezeuze, 2010; Kumagai, 2012; Meisiek and Barry, 2007; Nissley et al., 2004; Scharinger, 2013; Smart, 2014). While much of the current academic literature emphasises the benefits of co-production within theatrical activities, the theatre itself is usually seen as merely a facilitator of such practices. This study, however, suggests that the theatre itself may be seen as a community member that is able to participate in co-produced activities. In discussing co-production practices within Encompass's work, participants and practitioners suggested that everything the department does is in some way co-produced. This therefore differs to the notions typically held by the academic literature, as the work of theatrical departments is frequently portrayed as a separate entity unable to fully participate in co-produced activities as an equal partner.

This study, however, embraces the notion of theatrical departments as facilitators of change to a certain extent. In its role as a co-producer of the theatrical activities of the department, Encompass may be seen as a facilitator in bringing together relevant individuals to undertake co-produced projects. Furthermore, this study suggests that in undertaking theatrical outreach activities, focus should be placed

on participant experiences of the processes taking place during activities, rather than the outcome. The current academic literature does to a certain extent note the importance of process in theatrical works, such as in Westwood's (2004) tale of the connections between comedy and organizational settings. Significance, however, is not typically placed upon the outcomes of the journey contained within theatrical activities, rather being placed upon tangible outcomes such as a performance or a piece of poetry.

This chapter also suggests a new theoretical model emerging from the relationship between the concepts of co-production, communication and catharsis, in attempting to attain individual and collective change.

Co-production

Building community – bringing people together

Encompass's efforts to engage community members within its projects holds closely with positive notions of co-production stemming from the literature (Fenge et al., 2012; Foster, 2013). As noted by both participants in Encompass activities and the department's practitioners, the majority of Encompass's work is in some way co-produced. Participants suggested multiple ways in which the department's activities can be viewed as co-produced, such as with participants within its activities, or through its various partners in making such activities and the dissemination of the messages originating from its work possible. As such, Encompass strives to make itself a part of the local community, rather than being viewed as a separate entity. As Sebastian suggests, 'it is about working with people ..., not for people', a concept which the current literature deems of importance that

still, however, represents a difficult balance to achieve (Smart, 2014; Staller, 2013).

This notion again brings us back to the concept of enjoyment within Encompass's work, which as Lexi notes, plays a central role in encouraging participants to engage in the co-produced activities of the department,

‘there's collaboration, we couldn't achieve that game unless other people collaborated and co-produced it, the game would just be me sitting down and perhaps in the end begging people do something, and if you're begging, or forcing, or cohering, then you're not co-producing’.

Lexi's story of Encompass's interaction with participants also reiterates the idea of the department becoming a part of the community, a community member in its own right. As within Lexi's example, the department relies upon the willingness of participants to engage in Encompass activities, resulting in a co-produced activity (Simpson, 2009). This promotes the notion that both Encompass practitioners and participants involved in the department's activities may have a dual identity by which they undertake the role of co-producer, alongside that of participant.

Several of the study's participants further suggested that the co-produced activities created by Encompass and its partners benefitted by the department's desire to bring together diverse groups of individuals. In maintaining a focus devoid of hierarchical connotations, Encompass's activities are able to build, albeit potentially temporary, communities of interest, in order to tackle specific issues such as forced marriage, violence or food poverty. The academic literature acknowledges theatre's ability to bring together diverse individuals under a shared goal. In doing so, Burvill suggests that community theatre can recognise levels of diversity 'not served by the

mainstream' (1986:81), as such noting that communities issues are, in some instances, unlikely to garner the attention of those with little self interest in the problem. In forming such groups participants have the opportunity to engage in co-produced activities with others whom they would typically not consider contacting or working with. As such, Encompass can be seen as facilitating the creation of unusual and constructive partnerships (Biehl-Missal, 2012), or as Kate suggests, the department is helping to fit together the 'puzzle pieces' in attempting to solve a community issue.

In attempting to bring people together in order to build community, much of Encompass's work aims to facilitate connections between both the theatre and participants and the participants themselves. Indeed, much of the departments work comes from individuals situated within the local community. This leads us next to a discussion of Encompass's efforts to put 'Participants ideas as centre stage'.

Participant ideas as centre stage

While the act of co-production typically requires input from all relevant parties, Encompass's efforts at co-production may also be seen to include a particular focus on bringing its participants' ideas to the fore of discussions. The issues on which Encompass works are often brought to the department's attention by community members themselves, thereby allowing the community to initiate co-production practices. The department holds the view that individuals are, 'experts by experience' (Fenge et al., 2012:548), thereby removing the notion that those lacking in academic or professional knowledge are less able to offer valuable

contributions to Encompass's activities. As Lexi explains, Encompass is '...never telling people what to do', rather the department attempts to encourage participants to discuss the ways in which the problem could be addressed, thereby further indicating Encompass's desire to be accepted as an equal member of the community.

The partnerships created between community members and Encompass can be seen as bringing a wide variety of knowledge, skills and resources to projects. As such, Encompass's work can be seen as concurring with the suggestions of Fenge et al. (2012), in relation to the usefulness of including participants with varied professional and personal backgrounds when working towards any shared goal. The different viewpoints represented by including such diverse individuals within the co-production process allows for multiple understandings of the issue to come to light, alongside multiple ways in which to challenge the problem (Fenge et al., 2012). While the examples of co-produced projects between Encompass and community members are typically successful, in her remarks in considering the co-produced work of the department, Lexi suggests that co-production projects can be of a challenging nature. Indeed, within the academic literature Nissley et al. (2004) provide one such example in their explanation of control exhibited by the funders of an event. As with any co-produced project involving multiple and diverse members, differences of opinion are likely to occur, which when coupled with tackling community issues of a particularly problematic nature, has the capacity to cause rifts within the group. The literature further suggests that an additional issue to be found within co-produced projects is a focus on the future, rather than on current community problems (Andreasen, 1996). Through the use of creative

methods, however, Encompass is able to facilitate the expression of varying viewpoints, while also keeping participant ideas centre stage. Furthermore, as participants are typically brought together in order to tackle a shared goal, a focus on the issues of today is made possible, particularly when addressed using the creative methods employed by Encompass which provide a sense of distance from potentially difficult issues. Through the use of such practices, Encompass is therefore able to produce an environment in which co-production practices have the potential to be successful.

Much of Encompass's work comes from members of the local community, which may include individuals lacking the relevant connections necessary in order to successfully tackle a community problem. As such, the next subsection, 'Who's missing?', aims to address Encompass's efforts to ensure that all relevant parties are represented and can offer their opinions and expertise within discussions.

Who's missing?

A further aspect central to Encompass's use of co-production practices within its work is the ability to ask the question of who may be missing from discussions. The use of such a question is particularly helpful in attempting to solve community issues, as a wide variety of individuals are needed in order to accurately represent the community's stance on an issue, while also providing enough individuals to create a productive dialogue. As Saldana (2003) suggests, each individual will bring their own unique qualities and opinions to any given project, providing grounding for the necessity of a variety of individuals from varied backgrounds. While it is essential to involve community members in such discussions, it is

sometimes also necessary to also involve local professionals, such as the police or health care workers, in discussions. As O'Mahony and Bechky (2008:426) suggest, this inclusion can help to 'bridge the boundaries between different social worlds'.

While O'Mahony and Bechky's work stems from a scientific rather than creative perspective, it still holds relevance for the discussion of Encompass's work.

Participants, for example a member of the police force and a student, might hold entirely different views, however, both of which may still contribute to a problem's solution. With reference to O'Mahony and Bechky's (2008) work, Encompass activities can be seen as valuable in bringing such individuals together, essentially bridging 'the boundaries between different social worlds' (O'Mahony and Bechky, 2008:426), for the purpose of finding a solution to a shared problem. Community members themselves may not feel confident in attracting the attention of such stakeholders, therefore allowing Encompass to play a central role in gathering relevant professionals and community members alike for co-produced projects. This inclusion of multiple partners also improves the potential for action to be taken once a suitable solution to the issue has been found.

Encompass's co-produced work, however, does not focus solely on typical members of the community and professionals. In Finn's story for example, emphasis is placed on the department's co-production of a drama with young people in care. While in this case not attempting to solve a community problem, rather, attempting to raise money for Christmas gifts for care-givers, the co-produced drama had a positive impact on the young people. Through this partnership, the young people gained a sense of empowerment while also enjoying themselves, something that can be typically difficult to achieve in their daily lives according to Finn. Indeed,

Encompass's use of co-production practices can be seen to have multiple purposes. For example, the department attempts to involve the relevant individuals for co-production projects aiming to deal with community based issues, but also to inspire and create a sense of power that the individuals involved with co-produced projects have the ability to create change for themselves.

As Encompass's work aims to facilitate co-production from a variety of participants, the potential for additional individuals to encounter information about an Encompass project increases. In addition, due to the increased number of individuals in attendance through Encompass's efforts to ensure all relevant parties are included within co-produced projects, the potential for increased dissemination becomes further possible. As such, this chapter turns next to a discussion of the communication techniques used by Encompass in attempting to attract community members and other partners to participate within its projects.

Communication

Progressive informal communication techniques

As with the traditional work of actors on the theatre's mainstage, the work of Encompass relies heavily on the use of successful communication techniques. As much of Encompass's work is completed in partnership with members of the community, a sense of informality can be considered important due to the department's desire to keep participants interested through making its activities enjoyable. In attempting to keep communication relaxed, Encompass can improve the effectiveness of dialogue between the involved parties as individuals feel they

are able to contribute to discussions, without the fear of being judged for their ideas.

Both Thea and Finn suggest that the informal style of communication offered by Encompass works particularly well. They suggest that there is no need to book a meeting and that they will be regularly invited to, as Finn suggests, 'get a brew and ... just sit and talk...'. This style of communication can be particularly helpful for those who are dealing with traumatic situations as Encompass has fashioned itself as an informal and ever-present friend to turn to without the typical bureaucracy of accessing such organizations and institutions. Continuing the notion of informality, Encompass encourages its partners and participants to, as Emily notes, '...just throw everything out of our heads', resulting in 'a planned, unplanned [communication]'. In doing so, Encompass is championing a progressive informal style of communication, as while the department does seek to discuss important community issues, the informality of such discussions consequently aids progress as participants feel more relaxed and are more likely to contribute.

This subsection has lent focus to notions of progressive yet informal communication within Encompass's work. The following subsection, however, turns its attention towards the methods of inclusive communication used by the department in its efforts to engage participants from multiple and diverse backgrounds.

Inclusive communication

Complimenting Encompass's style of informal communication is the notion that such communication should also be inclusive. As Harry suggests, in using arts-based methods of working, '...everybody's got to do it in a way that they're not used to',

thus creating a sense of equality between group members. In doing so, no one participant can be seen as the expert within the discussion, allowing for all members to contribute with equal importance assigned to each comment made regardless of the speakers' usual social or professional status (Meisiek and Barry, 2007).

In using arts-based methods within its work Encompass is also increasing creativity for participants who may dislike public speaking. Individuals with such a dislike may feel more confident in using props or creative materials to communicate their ideas, while games and other more informal techniques of communication, such as writing poems or singing songs, may allow them to become more relaxed and therefore more willing to contribute to group activities. While such artistic methods may be helpful in aiding communication for those with a dislike of public speaking, such methods may also be helpful for participants who are unfamiliar with the English language, or those dealing with the effects of trauma. In such situations, the use of art objects for communication purposes can be seen as an inclusive technique as participants are able to contribute to activities without speaking, while also being able to contribute as much or as little as they wish (Mattern, 1999; Sutherland, 2012). Encompass participants further suggested that they view arts-based methods of communication as inclusive, however, also credit such methods with intensifying their experiences during Encompass activities. Ava, for example, noted her view of an Encompass activity suggesting that, '...unless you experience it, you won't feel it...', alongside stating that, '...I can understand what people may feel and you know, going through this experience and that, it gave me a better understanding'. Ava's comments thereby illuminate the possibility for an improved

experience for participants in Encompass's activities designed to increase inclusivity.

Additionally, Lexi commented on the varied communication techniques through which Encompass attempts to engage with its participants and the local community. In agreement with earlier comments from Lola, both individuals suggest that using one method of communication would not be appropriate for everyone, much in line with the notion put forth by Geertz (1989) which suggests the potential inadequacy of words to express meaning. This leads Encompass to vary their methods of communication, for example with text messaging or with putting on events within a community setting. As such, levels of heightened inclusivity within the department's activities are made possible as Encompass shows it is able to connect with individuals at different levels and in multiple settings and situations.

In considering the notion of inclusive communication we must also note that participants' communication with Encompass is equally as important to the process. In doing so, this chapter next explores the subsection of 'Communication as a two way street', stressing the importance of establishing a reciprocal dialogue between practitioners and participants if efforts for change are to be successful.

Communication as a two way street

While the concept of communication within Encompass's work aims to be both inclusive and informal, it must also be reciprocated by those with whom Encompass works. The necessity of free-flowing information is a vital component of Encompass's work, as without such dialogue the department would struggle to

engage individuals within its activities. Furthermore, the lack of a reciprocal dialogue would result in a limited choice of projects for Encompass, as many ideas come directly from the knowledge of community members. In considering such a transfer of information within Encompass's communication practices, multiple participants suggested that the relationships formed between Encompass practitioners and those with whom the department works plays a central role in creating successful and open communication. The literature suggests that relationships between the theatre, its partners and its participants may struggle with longevity (Bauman and Briggs, 1990). This view can be seen as dominant within the literature due to the typically short time period allocated for theatrical projects, or as a result of arts-based methods being viewed as, "flavour of the month" (Taylor and Ladkin, 2009:55) activities, which are not to be repeated. In the case of Encompass's work, however, participants suggested that after engaging with an initial theatrical activity they were keen to return for future projects. Participants further suggested that Encompass's aim to provide an open and inclusive dialogue played a prominent role in their desire to once again work with the department.

Participants also noted, however, that some individuals may dislike Encompass's communication techniques and as a result, may be unable or unwilling to engage with the department's activities. In discussing her previous work with Encompass, Emily suggests that she enjoys the relaxed methods of communication used by the department and found discussion with Encompass practitioners on co-produced projects to be both easy and productive. Emily, however, also notes that her attempts to involve a co-worker within the dialogue between herself and

Encompass were unsuccessful as the colleague who preferred a very structured method of working, ‘...couldn’t cope with it, she was in a panic’. Here Emily reminds us that an equal flow of dialogue between Encompass practitioners and those with whom the department works may not always be an easy task, which, as Alexis suggests, necessitates a level of ‘trust’ between the individuals involved. During Encompass activities, for example, participants may be wary of the activities they have been asked to complete as they differ from the norm, thus necessitating the establishment of trust between Encompass and those with whom the department works. The academic literature recognises the need to establish trust between theatre practitioners and participants to a certain extent. Scharinger (2011) places emphasis on honouring individuals’ stories and offering only an appropriate level of criticism. As such, links can be seen between Scharinger’s (2011) notions and the work of Encompass in the department’s efforts establish a reciprocal dialogue.

Encompass employs a variety of activities under the umbrella of cultural animation in order to earn its participants’ trust with one such example, ‘the name game’, being frequently enacted at the start of Encompass activities. During the game the group, including Encompass practitioners, gather in a circle and introduce themselves, while also performing a small action, such as a waving or typing, that they feel represents themselves. Once the game begins, players are required give their name and action followed by another individual’s name and action, thereby making the chosen individual the next person to continue to game, while players who make mistakes are reassigned as judges. Typically, during the early stages of the game participants are wary about joining in with the activity as they do not wish to appear childish or to look foolish in front of their peers. However, after several

players have been deemed 'out' and the majority of individuals have performed their actions, a gradual trust begins to build within the group due to a shared experience and the knowledge that all participants and practitioners have performed amusing actions, thereby removing of any undertones of seriousness and mistrust within the group's dynamics. Once a level of trust has been established between the group's members, a two-way flow of dialogue can commence as participants and practitioners alike do not feel pressured to act in a particular manner due to the professional or social status of the other members of the group.

The concept of communication as a two way street provides Encompass and its participants with a reciprocal dialogue from which to engage in co-produced activities. However, reciprocal communication between the two parties can also lead to participant empowerment and the dissemination of the ideas being emitted from the theatre. Encompass's communication techniques can therefore, be seen as progressive and inclusive, while also being informal and inviting for all participants. Consequently, participants may feel a sense of empowerment through the ability to discuss difficult issues or due to the fact that they are able to non-verbally contribute to activities and discussions. For example, in discussing the FGM project undertaken by Encompass, Hadley suggests that being '...able to talk freely' about FGM was an essential component of the project as

'...people actually feel empowered to do something, as well because FGM is such a huge topic, if you look at it in such a massive scale you think oh my God where do you start'.

As such, Hadley's point illuminates the importance of the ability to have difficult conversations in a way that does not overwhelm participants to the point that they no longer wish to tackle the issue. Hadley's story, however, also implies the necessity of a willingness on the part of the participants to engage with difficult issues. She suggests this is a vital component if participants are to reach a stage of empowerment during which a sense of control over their own lives and community problems may be gained, thereby again giving reference to the notion of a reciprocal dialogue between Encompass practitioners and participants.

Catharsis

Towards positive life choices

The concept of catharsis is well documented within a variety of disciplines within the academic literature (John, 2013; Paskow, 1983; Thomas, 2009). Much in line with the literature's notions of the emergence of positive outcomes from engaging with cathartic activities, Encompass can also be seen as keen to promote the cathartic effects of theatrical interventions for community members. In accordance with Burvill's (1986) notions of theatre as having the intent to build the self-esteem of those involved, Encompass's work aims to create situations during which the process of catharsis is attainable for its participants. As Lola suggests, this is made possible as Encompass provides, 'a safe environment so you know no harm will come to you'. Lola is therefore suggesting that Encompass is affording participants a place in which they may feel that they can be vulnerable and still engage with the cathartic process. As participants' stories suggest, catharsis can manifest in a variety of ways, ranging from large consequences such as getting married, to more

everyday results such as being more confident. Durden's (2013:288-289) notion adds to the discussion in suggesting that, 'if we want to move an audience to the point of behavioural change, then the best way to motivate them to change is by moving them emotionally; taking them on a cathartic journey through out applied-theatre performances', a notion which becomes evident within Encompass's work. As the department attempts to use creative techniques within its work, participants are invited to imagine themselves in alternate environments and situations (Newman, 2012).

In considering Alyssa's example of her attendance at an Encompass event in Japan, she notes a gained sense of catharsis from engaging with a deaf participant. Her story details the choice of a 'red rose', signifying belonging to a community, by a young woman at a workshop. The young woman's choice of a 'red rose' and desire for 'the thorns not to stick', is reflective of Taylor and Ladkin's notion of illustration of essence, as 'Art offers a specific illustration that is meant to have each observer connect to it in their own particular way' (2009:59). Indeed, the young woman was able to portray her experiences to other members of the group through the use of a prop, potentially inspiring catharsis for both herself through getting across her feelings, but also for the other members of the group who may achieve catharsis due to the experience. The young woman's actions therefore have the potential to lead to positive future action due to an increased awareness of what it is like for people to be in a situation comparative to that of the young woman.

While Encompass's work aims to facilitate catharsis leading to positive life choices, we must also address the initial and potentially negative participant emotions

pertaining to the department's efforts. As such, the next section explores the concept of confidence building, a necessity in order to participate in Encompass activities consequently leading to catharsis and positive life choices.

I can't do this?! Confidence building

A further output of Encompass's work in encouraging participants to engage in cathartic release can be seen in the department's attempts to inspire confidence. Due to the many marginalized groups within Encompass's local community, attempts to inspire confidence can be seen as a key aspect in encouraging change in the local area. Individuals who may typically feel that they have no control over their lives, may well be suffering from traumatic events, or who feel they have no power to change things (Baxter, 2013; Boal, 2000; Meisiek, 2004), have the potential to benefit from engaging with the cathartic activities offered by Encompass. In her account of working with the Go-dwell group, Hadley provides an excellent example of the level of confidence building achieved as a result of Encompass's work. She suggests that participants initially held very negative feelings towards the project, as she explains, "there's no way we can do this, this is ridiculous, it's not happening", to the project culminating in a positive outcome and the objectives of the project being achieved. In transforming negative participant opinions regarding their own capabilities towards the project, participants achieved a sense of confidence and achievement, while also engaging with cathartic release as they were able to discard the negatives feelings they held about themselves (Paskow, 1983). The process of re-evaluating negative feelings towards our own capabilities can be a difficult one, with some participants being unable to overcome their fears (Baxter, 2013). As such, Encompass's work brings to

light the importance of the use of creative methods, as a disassociation with our own typical self view is made possible due to engagement with creative techniques.

Gaining confidence through cathartic release was also noted by participants as being applicable to Encompass practitioners. Alexis for example suggested that her work with Encompass had made her more confident in her work, while also being more willing to try new things, much in line with the effects of Encompass's work with its participants.

As this subsection suggests, participants are able to gain a sense of confidence through engaging with Encompass activities. As such, the next subsection within this chapter explores the sense of peace which may be gained by participants following successful engagement in Encompass activities.

A sense of peace

Through engaging with Encompass activities designed to inspire a sense of catharsis, a further outcome may be a sense of peace for the participants involved.

As evident in both the stories of Encompass practitioners and the department's participants, a sense of peace may be attained through an engagement with creative methods. John's (2013) study of prison inmates involved in theatrical activities demonstrates such notions, as participants were encouraged to consider their past actions in relation to the dramas being performed. Furthermore, Scharinger (2013) notes that both the performance and the outcome of theatrical performances hold equal importance. Scharinger (2013) is therefore hinting at the process of being involved in such activities as providing an important experience, alongside the outcome of the projects having an impact on the participants.

Participants such as Allie describe being involved with Encompass activities as being 'very moving', or, as with one particular workshop, as 'a very magical moment', thereby stressing the importance of the process, rather than focusing primarily on the outcome of such activities.

Thea's example of attending a workshop intended to discuss the issues associated with food banks also provides an excellent example of the ways in which catharsis can be attained from engaging with theatrical activities. Her story suggests that a client of the food bank was able to attend and benefit from the workshop, despite facing challenges in his everyday life. Discussing his issues through the use of props facilitated a 'duplication of reality' (Meisiek, 2004:799), through which the individual gained the potential to consider his situation from an alternate perspective. As the participant became fully engaged with the activities within the workshop he was also afforded a temporary reprieve from his problems. His participation thereby facilitated his achievement of a certain level of cathartic release due to the use of a safe space in which he could share his issues with others without the fear of being judged.

The concept of reflection also plays a central role in Encompass's efforts to inspire the potential for catharsis, and as a result, a sense of peace within its participants. Alyssa's example of reflecting upon the issues discussed during Encompass events long after the activity has ended serves to show how catharsis may be achieved at any point, not just instantaneously. While Alyssa admits that she does not always feel she has achieved a sense of peace after engaging with Encompass activities, her

eventual sense of peace manifests after a period of reflection, after, as she suggests, 'chewing' on the issue.

The previous subsections of this chapter have primarily focused upon the positive connotations of Encompass's work for participants. This chapter, however, turns next to address the potentially negative effects of participants' cathartic release for Encompass practitioners stemming from their efforts to help others achieve catharsis.

A reversal of catharsis?

While the concept of catharsis is typically described by the academic literature as a positive notion in the quest for change (Hanes, 2000; John, 2013; Paskow, 1983; Thomas, 2009; Westwood, 2004), the question of whether catharsis may also have negative impacts may still arise. Attempts to illuminate the potential for catharsis during theatrical activities may be seen as theatre trying to justify its own purpose and way of working (Cox, 2012), rather than inviting participants to undertake cathartic activities out of a genuine concern for community well-being.

Participants of Encompass's activities are likely to receive positive cathartic effects from the activities with which they engage, however, the same cannot be said for Encompass practitioners. While in some cases Encompass practitioners may achieve a degree of catharsis from their work, the community issues with which they are involved may, to a certain extent, become internalized. Indeed, Lafreniere and Cox (2013) note that different individuals are likely to find alternate meanings in the same materials, hinting at the vastly different outcomes possible for individuals on different sides of the cathartic process. This has the potential to result in a negative

effect as the community's problems also become those of the practitioners.

Encompass practitioners can be seen to face multifaceted issues and emotions stemming from the community on a daily basis. This can in turn, result in negative feelings originating from their work, rather than positive results from which cathartic release can be achieved. Hanes (2000:72) suggests that clients engaged in therapeutic session can easily become overwhelmed with the negative feelings stirred up by the process. The literature, however, does not discuss such consequences for those in the position of facilitating cathartic realise for others. This leads us to Clark and Mangham's (2004:48) notion that, '*playing oneself* is not simply a matter of being oneself', referring to the portrayal of their own image by individuals such as the Encompass practitioners.

One such example of negative connotations originating from Encompass's work within the local community can be seen in a co-produced event held at the theatre on the topic of female genital mutilation (FGM). While both participants and Encompass practitioners agreed that negative feelings arose during the event due to the distressing nature of the topic, participants ultimately acknowledged a sense of catharsis as they felt empowered by the day's proceedings. While Encompass practitioners agreed that the event had been successful, they also indicated an additional emotional cost in co-producing the event. Hadley's story of her involvement with the FGM event illuminates a reversal of catharsis as she suggests that her personal feelings must come second to the work undertaken by the department,

‘...some of those topics are really quite traumatic, and we’ve watched documentaries ... they make your skin curl, ... it’s a really important issue ... so we have to be able to talk about it’.

As the stories of Hadley, Alyssa, Thea, Allie and Lola suggest, cathartic release can be difficult to achieve, with success being dependent on the situation and inclination of the individual in question. A common theme, however, between the participants’ tales of catharsis, with the exception of Alyssa in her preference for reflection following Encompass events, is the necessity of dialogue, whether verbal or non-verbal, surrounding the issues from which the individual seeks to gain cathartic release.

The following subsection draws upon the three concepts discussed during this chapter. The subsection presents a theoretical model intended to show the relationship between co-production, communication and catharsis when attempting to achieve individual or collective change.

Theoretical model

The findings of this study also suggest grounds for the creation of a new theoretical model, designed to illuminate the relationship between the three Cs: co-production, communication and catharsis, in attempts to attain individual and collective change (see *Figure seventeen*).

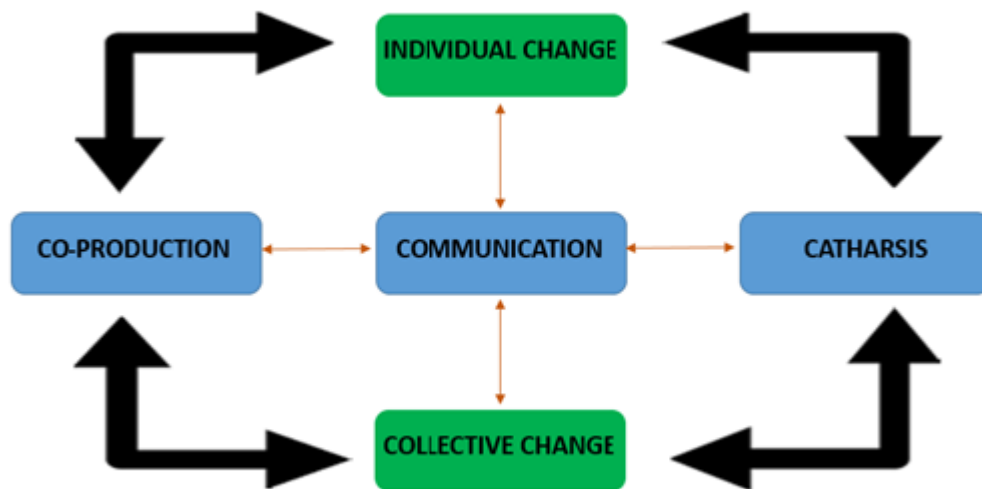


Figure seventeen: The three Cs theoretical model (Helen Millward).

The model draws upon the data collected during this study that suggests a potential combination of the three Cs may be beneficial in attempts to attain individual and collective change. Participants within this study offered data suggesting that they could identify direct links between the concepts of co-production and catharsis and change. Participants, however, typically viewed communication techniques as a component of co-production and catharsis, rather than an independent factor leading to individual or collective change. The diagram shows large black arrows intended to indicate the potential for a direct relationship between the components. Additionally, the smaller orange arrows are intended to be representational of the potential for combinations between the three concepts to lead to individual or collective change.

The model suggests that engaging in co-produced activities offers the potential to achieve individual and collective change. It also, however, suggests that in engaging with co-produced activities improved communication, whether verbal or non-

verbal, may occur. This suggests that a relationship exists between the two concepts by which individual and collective change may be attained. The model further suggests that the concept of catharsis has the potential to directly lead to individual and collective change independently of the other two concepts. A similar relationship, however, can also be seen to that of co-production and communication, as engaging in cathartic activities may improve the potential for increased verbal and non-verbal communication from individuals. This in turn, may increase the likelihood of an individual's participation in co-produced activities, with the potential to lead to individual or collective change. Indeed, the model suggests communication as a catalyst through which the concepts of co-production and catharsis may become linked. Furthermore, the model suggests that communication alone may also enable individual or collective change, however, this is seen as less likely than when communication is linked with co-production or catharsis.

The model also further suggests that individual and collective change themselves have the potential to lead to co-production and catharsis. Communication is viewed as achievable through individual and collective change, however, the model again suggests that this is less likely than when considered independently to the other two concepts.

Summary

In conclusion, this chapter has explored the findings of this study in relation to the concepts of co-production, catharsis and communication. Several key differences were identified between the notions pertaining to co-production within the

academic literature and the findings of this study. Notably, the role taken by Encompass as a community member in its own right being involved in co-production practices differs from the typical conceptions contained within the academic literature of the theatre as merely a facilitator. The notion that all of the department's work is in some way co-produced also differs from the typical representations of theatrical outreach work as presented within the academic literature. Indeed, emphasis is typically placed by the literature upon a specific situation, during which theatrical activities may be applied to an alternate setting, such as an organization dealing with a particular issue.

Furthermore, the role of the theatre as a facilitator in bringing together diverse sets of individuals to engage in co-production practices can be seen holding generalizable implications for theatrical outreach practices. Community members who took part in this study indicated that they would not usually feel confident in working and communicating with certain individuals who hold a higher social or professional status than their own. Theatrical outreach departments therefore, are seen to have the ability to engage such individuals in co-production projects, thereby facilitating the composition of a group of diverse individuals who would be unlikely to work together under normal circumstances.

This chapter has also placed emphasis on the importance of the process of engaging with creative methods, rather, than the outcomes of such activities. In discussing their experiences of Encompass activities, participants suggested that they had often gained more from undertaking the activity itself, rather than through any gains achieved during the culmination of such projects. One significant benefit

noted by participants was the feeling of empowerment attained during their engagement with Encompass activities. While the root cause of feelings of empowerment differed between the diverse individuals involved in Encompass projects, for example for children in care temporarily gaining power over their lives in performing in a Christmas play, or through participants observing others who were empowered to contribute to activities due to the availability of non-verbal forms of communication, participants' stories suggest that even a temporary feeling of empowerment may be achieved through participation within creative methods. This study therefore, suggests that creative methods, particularly those facilitating non-verbal forms of participation, are beneficial in creating a sense of empowerment for individuals, during which an enhanced sense of control over their own lives and an increased ability to tackle community issues can be achieved. Moreover, the notion of placing emphasis upon the process rather than outcome during a theatrical project can be seen to have practical implications for other theatrical outreach groups undertaking work with their local communities. Such a process has the potential to become a valuable tool for theatrical entities engaging with the issues of other sectors, such as organizations and educational institutions. In recognising that the processes undertaken during theatrical activities play a pivotal role in participant experience, a further level of learning or change may be achieved, in comparison to if focus is primarily placed upon achieving a particular outcome.

Furthermore, this chapter has explored notions of catharsis within Encompass's work. Participants suggested that the theatre housing Encompass was seen as a safe place in which catharsis could be attained. Creating an environment in which

participants could allow themselves to be vulnerable thus facilitated the start of the cathartic process, as individuals felt they could deal with their emotions.

Participants also suggested that they gained confidence during Encompass activities, changing from a negative outlook on their capabilities to one in which they believed in themselves. In addition to gaining confidence, participants also noted that the theatre represented a temporary reprieve from the problems of everyday life. Theatrical interventions such as creating a safe space in which confidence and time away from problems can be gained, can be seen as an integral component of the cathartic process. Adversely, however, the negative effects of catharsis are little documented within the academic literature. This study's findings suggest that in attaining catharsis, there is the potential for participants' negative feelings to transfer to theatre practitioners. Such an effect can be seen in Encompass practitioners' stories of how they feel their contributions are not good enough, or in their suggestions that activities could have gone differently. This study therefore, suggests that theatrical practitioners should be mindful of the consequences upon themselves in helping participants to attain catharsis, ensuring that they themselves do not harbour negative feelings towards the issues being dealt with during their work.

The final subsection of this chapter offered a new theoretical model pertaining to the relationship between the three Cs and achieving individual and collective change. The model suggests that the concepts of co-production and catharsis are more likely to directly cause change independently of the other concepts. On the other hand, communication is primarily viewed as a catalyst for change, however,

the potential for communication to lead directly to change however is also acknowledged.

Chapter Nine – Conclusion

Introduction

This thesis has explored the role of theatrical interventions in developing community change. The study focused upon the activities of one particular theatrical outreach department, known as Encompass. In doing so, data was collected via an ethnographic approach, utilizing the data gathered from semi-structured interviews, document analysis, participant observations and photography. Data collection lead to the emergence of the five key themes of individual and collective change, space and play, co-production, communication and catharsis. The five key themes were notable due to their recurring nature across the information collected during the multiple methods of data collection employed during this study. Furthermore, notions of individual and collective change were particularly evident due to the differentiations made by research participants during the interview process. Interviewees also demonstrated an awareness of the contrast between Encompass's use of space and methods of play, in comparison to more traditional activities. The remaining key themes, labelled throughout this thesis as the three Cs, were identified by participants as components of change, while also being acknowledged as factors evident within the change process by the current academic literature.

Key findings and contributions

The notions explored within this thesis showcase the mostly successful practices of a theatrical department attempting to facilitate individual and collective change within local community. As the evidence presented within this thesis suggests, such

change has the potential to make real and sustained differences to the lives of the individuals involved. One such example can be seen in the story of a woman sentenced for a racially motivated crime who became a volunteer with the theatre and a role model, rather, than going to prison. Indeed, the work of Encompass can be seen to positively impact both individuals and the communities to which they belong. Such efforts for change can also have a positive impact upon community cohesion, which can become particularly relevant when the need to address a shared community problem arises.

The central ambition of this thesis has been to develop understanding of the role of theatrical interventions in facilitating community change. In particular, this thesis has argued that Encompass has been able to facilitate change within the lives of its participants. As such, the five key themes have been explored in relation to this aim, with a view to increasing our current understanding of the relationships between these concepts and the attainment of individual and collective change. In addition, this thesis has attempted to further the current academic knowledge surrounding the notion of how the use of theatrical techniques may aid the development of change within a community setting, rather, than an organizational or institutional one. In attempting to do so, several interesting notions have come to light.

One major empirical contribution made by this study relates to the role of theatrical techniques in bringing together diverse sets of individuals in a manner devoid of status. Participants within this study often noted Encompass's ability to bring together diverse groups of individuals in order to discuss a shared goal or problem.

Such individuals also noted that they previously may not have felt comfortable approaching many of the other participants with whom they have worked during Encompass projects. Typically, the reason given for such misgivings was issues of status. Participants, however, suggested that Encompass activities provided an opportunity to discuss issues on an even playing-field. This can be seen as beneficial in attempting to facilitate community change, as individuals from diverse backgrounds can discuss issues without the fear of being mocked by their peers or not being taken seriously, potentially leading to more fruitful co-produced projects.

Another empirical contribution made by this thesis is the ability of co-produced theatrical activities to increase participant confidence levels. The research participants involved within this study suggested that Encompass's co-produced projects had been beneficial in allowing them to increase their own confidence levels in many diverse areas of their lives. For example, increased levels of confidence were reported by participants as allowing them to make new friends, work with individuals such as ex-offenders or individuals with learning disabilities, or to sign up for college. Changes such as these serve to demonstrate change at an individual level, as the participants were able to achieve outcomes that would have previously been very difficult for them. A further empirical contribution suggested by this thesis is the ability of theatrical techniques to facilitate individual and collective change. Encompass's work may serve as evidence of collective change, for example, working with ex-offenders also allowed the group to improve their communication with other community members. Similar notions of collective change can be demonstrated in Encompass participants working with individuals with learning difficulties, as this interaction has the potential to impact the lives of a

whole group of individuals and their families. The story of a participant going to college following an engagement with Encompass activities may also have long-term beneficial impacts for that individual, their family members, and the wider community. While the current academic literature does suggest that theatrical techniques can lead to individual and collective change (Snyder-Young, 2011), Encompass is able to offer additional avenues towards change through its varied use of arts-based activities labelled as cultural animation. Through the multiple types of activities Encompass holds within its repertoire, alongside its partnerships with the local community, activities and events can be tailor made to focus on specific problems or individuals.

An additional empirical contribution this thesis makes is the importance of a safe space in which such theatrical activities can occur. The current academic literature often suggests a certain dichotomy between the more extreme spaces inhabited by the theatre (LaFrance, 2011) and performances on the mainstage, which can be seen as relatively safe for audience members merely watching events unfold. The combination of active engagement from the individuals involved within Encompass activities and such activities themselves, however, provide an interesting mix of a safe space and activities differing to the norm. Such activities, therefore, aim to provide a safe space in which participants can explore the issues under debate, however, may employ certain techniques, for example, the name game, which may initially make participants feel uncomfortable. Such feelings can, however, to a certain extent, be reduced by the style of activities facilitated by Encompass. The department boasts a varied repertoire of activities, ranging from the creation of Japanese Haiku poems to creating new living spaces in an imagined new world with

a variety of ordinary materials. Indeed, this variance in activities allows for a sense of empowerment within participants. This is particularly notable in individuals who have a dislike of vocally participating in activities, as they are able to participate via their physical actions, rather, than verbal contributions. This can represent a significant change for individuals who are often unable to partake in activities, allowing them an alternate way in which to get across their views and opinions.

Furthermore, this study has offered a major empirical contribution in attempting to offer insight into the role of theatrical interventions in developing community change when used by theatrical practitioners within their own work, rather, than when such work is used in organizational or institutional environments external to the theatre. The direction and outcomes of theatrical work in organizational or institutional settings can be seen as ultimately influenced by its funders, as such, changing the messages of the theatre into those of the individuals funding the project (Nissley et al., 2004). Participants within this study, however, suggested that Encompass could be seen as a co-producer, rather than merely a facilitator. This offers a significant difference to the views often expressed within the academic literature of the work of theatre being in place to achieve an external goal, as the department is actually invested in the co-production process. This is particularly acute with the Encompass department as it sees itself as a community member in its own right, rather, than as an institution in existence to deal with the community and its problems. Participants also suggested that all of the work completed by Encompass is in some way co-produced. This can again be seen to differ to the typical views expressed by the academic literature which usually lend focus to the undertaking of one theatrical activity, rather than a department's work as a whole.

Such studies also often focus on the role of theatrical interventions within an environment external to the theatre, as such, viewing theatre practitioners as contracted to help achieve an organizational or institutional goal (Westwood, 2004). This suggestion can indeed be furthered still by the notion of benefiting from experience, rather than outcome. If we again consider the typical style of work performed by theatrical practitioners in organizational or institutional settings, we see that a predefined outcome is often required by those funding the work (Ebrahim and Rangan, 2014; Nissley et al., 2004). This, however, is not the case with Encompass's work. As participants explained, the department's focus on experiencing the activities that they facilitate is often more beneficial than any outcomes attained from the completion of projects.

This study also suggests an additional empirical contribution in exploring the potential for negative cathartic transfer for theatre practitioners when dealing with community problems. This offers a differing focus to the typical academic studies which place focus upon the effects of catharsis for clients, participants, actors or audience members (Durden, 2013; Hanes, 2000; Lafreniere and Cox, 2013). The data collected from Encompass practitioners suggests that they, on occasion, can become particularly emotionally invested with certain projects or individuals involved with their work. Indeed, Encompass practitioners have suggested a negative turn in their emotions when they feel activities have not gone as well as they might have. As such, this thesis suggests that theatrical practitioners should be aware of the potential for a negative transfer of emotions when dealing with communities or individuals with issues, in order to manage any potentially negative feelings towards the issues affecting others.

This thesis offers a final theoretical contribution in the form of a new theoretical model. The model suggests that three of the five key concepts, co-production, communication and catharsis, are key factors in facilitating individual or collective change. Furthermore, the theoretical model suggests that each of the three concepts has the potential to lead to individual or collective change independently. However, the model also suggests that while communication may be enough alone to cause such changes, it will more likely contribute to the attainment of individual or collective change when combined with either co-production or cathartic practices.

Usefulness of the study

The intended usefulness of this thesis is for theatrical practitioners, academics and community members alike. The data collected during this study has the potential to benefit other theatre practitioners attempting to implement new working practices with their own communities. Encompass practitioners may also gain insight as a result of this study, due to the views offered by participants about their working practices and activities. Such data may be of particular use as the negative opinions expressed during the data collection process may be less likely to be directly expressed to Encompass practitioners.

This thesis is also intended to be of use in its attempts to address the gap within the existing literature pertaining to the role of theatrical interventions in developing change in a community setting. While the current literature includes many tales of the role of theatre in developing change in alternate organizational and institutional environments (Durden, 2013; John, 2013; Westwood, 2004), this thesis was

intended to address such practices when used in a community based setting. The information presented within this thesis also has the potential to be of use to academics. The theoretical model suggests the interconnectedness between the concepts of co-production, communication and catharsis, when attempting to attain individual or collective change. As such, the model may be of use in understanding the relationships between the three concepts and may also promote thinking as to whether each aspect is a necessity in order to achieve individual or collective change. In addition, the information gathered during this study also offers new insight into the experiences of theatrical interventions geared towards creating change within a community setting with reference to the five key themes.

Community members may also find the topics discussed within this thesis relevant in advancing their knowledge of Encompass's working practices. This has the potential to be beneficial to individuals considering undertaking co-produced projects with the department, as well as those contemplating engagement with Encompass activities. This thesis, therefore, offers a window into the techniques and working practices employed by Encompass, potentially providing community members with the opportunity to gather additional information and, as such, to come to a more informed decision about their potential involvement with the department.

Future research

While this thesis has intended to explore the role of theatrical interventions in developing community change, further research would be beneficial.

Further exploration of other theatrical departments' attempts to facilitate community change would be beneficial for the purposes of comparison. As such, differing views as to the role of theatrical interventions in developing change may surface. Future studies may also be beneficial in testing the theoretical model proposed during this thesis. While the current academic literature includes numerous studies regarding the roles of co-production, communication and catharsis in theatrical work, these concepts are not usually discussed in relation to one another. Indeed, the further exploration of the relationship between the three concepts when attempting to achieve individual or collective change could be beneficial in further developing our understanding of the use of these concepts in developing community change.

Summary

In conclusion, this study has attempted to shed light upon the role of theatrical interventions in developing change in a community setting. An ethnographic approach to the study allowed for an in-depth exploration of the day to day practices used by the Encompass department. In doing so, the relationships between Encompass practitioners and their participants can be seen, particularly in reference to the methods of engagement used by the department, in order to attract community members to participate within their projects. Such relationships are also notable within the co-produced activities facilitated by the department, as community members and participants alike are able to meet and form long-lasting relationships with one another through their participation. The study has also offered a window into Encompass's culture. The department includes co-production practices within all of its work, while also lending a democratic focus to

its creative cultural animation activities. This can be seen as particularly helpful in contributing to the inclusive nature of the department's work with the local community.

A further central focus of this study has been to explore the concept of change at a community rather than organizational level. The work of Encompass has been documented within this thesis as helping to facilitate change for community members through a variety of methods and activities. In particular, the department's use of the concepts of co-production, communication and catharsis can be seen to significantly impact the levels of change achieved by Encompass participants.

As such, the role of theatrical interventions in developing community change can be seen as incredibly varied. Through the use of the multiple methods of engagement and working found within Encompass's work, many participants have realised change at either an individual or collective level. Such changes may be deemed as stemming from a combination of the five key concepts explored within this study as used within Encompass's approach to its work with the local community. Indeed, Encompass provides an excellent example of how a theatrical outreach department can use its creative activities to connect with local community and facilitate change on both an individual and collective level.

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Appendices

Appendix one - Pen portraits

Addison is a professional working for an organization heavily involved with the voluntary sector and has been involved in 3 collaborative projects with Encompass on the topic of volunteering. Addison's motivation for getting involved with Encompass was the similar goals both her organization and Encompass share. Her association with Encompass has also inspired her to learn more about creative methods of research that could be transferred into her own work. In the future, Addison would like to further her connection to Encompass through an exploration of arts-based approaches to research and community engagement that could prove useful in her professional work.

Adelaide has been the artistic director of the theatre that is home to the Encompass department for 8 years. While Adelaide is in charge of the entire theatre, she is particularly proud of the work done by Encompass and enjoys the mixture of people the department brings into the theatre.

Alanis is Encompasses longest serving volunteer and has been involved in numerous events and dramatical productions. She has been impressed by the work Encompass has done within the community and has very good relationships with the department's staff. Initially Alanis became involved with Encompass due to curiosity, which led to working on her first project with the department on victim support and first time offenders. While she was initially hesitant to join the project for personal reasons, her mind-set changed after discovering more about the projects aims. Alanis sees herself as selfish in her enjoyment of the Encompass activities that she is involved with, however also feels that she learns a lot of from the sessions.

Alexis has been the outreach and technical stage manager for Encompass for 3 years. She describes this role as diverse with duties ranging from being responsible for the departments sound and lighting, to being able to get involved with all of the department's projects in some way. Alexis trained in light and design, which initially resulted in her undertaking freelance work, followed by a 2 year role as a technician. Before working with Encompass she was apprehensive about some of the projects undertaken by the department; specifically the departments work with people with learning disabilities, however now enjoys this aspect of her role. While Alexis has to travel a significant distance for her role, she finds the departments work to be very interesting and diverse. Alexis loves her job and enjoys having the potential to make a small difference in the world.

Allie is a professional working for an organization looking to support collaboration in, and for, communities. She has worked on three collaborative research projects with Encompass, which have been funded by the Arts and Humanities Research Council (AHRC). Allie appreciates having Encompass as a connection that she can contact both herself, and to suggest to others in her professional network.

Alyssa is a professional who first came into contact with Encompass 20 years ago while working for the NHS on a project about connecting with communities. During their initial relationship, Alyssa took part in many events and workshops, while also gaining multiple professional connections. She has participated and helped to plan workshops in a variety of countries and is passionate about using different methods of learning. Alyssa finds the theatre a positive and welcoming building, and feels Encompasses work has the potential to make great changes in people's lives. Alyssa enjoys her on-going relationship and work with Encompass and its partners.

Amber is a professional who manages a local foodbank. She was initially contacted by Encompass while they were doing a project on foodbanks as the department wanted to come and speak to foodbank guests. Amber was initially suspicious of Encompass as she feared the workshop would be critical of the foodbank, however became excited at their first meeting as she realised the project was genuine and positive. Encompass completed an initial workshop at the foodbank using props to encourage guests to share issues they are facing in their lives, things that can help with these issues, and also positive things in their lives. Following the workshop, Amber now regularly asks guests to share their stories and as a result, Encompass has created additional workshops to develop the foodbank volunteer's skills in capturing and disseminating these stories. Amber has also participated in an Encompass workshop in which participants used both props and themselves to act out the story of a foodbank guest. She found the workshop to be both fun and enlightening. Amber sees Encompass as a genuine organization which aims to use drama to upskill people and make a positive change in the local community.

Ava is an academic who first came into contact with Encompass through her existing professional connections. She has attended several encompass events, but is particularly interested in those exploring the potential of co-design and co-production within communities. Ava finds the theatre to be inspirational in its capacity to help community members to express themselves and deal with difficult problems. Ava has also taken some of her students to an Encompass workshop on participatory development, which she suggests the students found to be both interesting and illuminating.

Cici is a PhD candidate and came into contact with Encompass through attending a workshop with a friend. Cici is raising a young daughter within the local area, and as such, is interested in participating in community activities and events.

Ellen is the volunteer project leader for a charitable organization which provides support, friendship, and development opportunities to refugees and asylum seekers coming into the local community. The organization began in 2012 and Ellen is currently involved in on-going work with Encompass on a variety of projects and activities designed to help the well-being and socialization of the asylum seekers and refugees with whom she works. She is grateful to Encompass for the support it offers and also the patience shown by the department with the often transient

nature of the group. Ellen often works in conjunction with Thea; another interviewee.

Emily is a professional working for the local county council. Her work involves creating and running engagement events for young people; specifically to inform them of career opportunities in the social care sector. Emily works in conjunction with Encompass to run a yearly event for around 200 young people which is held at the theatre. The event has won national awards and allows the young people to network with potential employers within the social care sector. Emily's work with Encompass also allows the young people to gain a professional qualification during the two day event.

Finn is a professional working with young people in care for the local county council. He initially encountered Encompass through his school activities, and as a young person in care himself, he enjoyed the sense of escape from normal life he felt from engaging with Encompass activities. Finn is now very keen to give the young people he works with the same sense of freedom and escape that he received from working with Encompass as a young person, through working in conjunction with Encompass to make this a reality.

Hadley works for Encompass as a theatre practitioner and young people's theatre company director. She is passionate about her role; particularly in helping young people develop through the young people's theatre company. Before working for Encompass, Hadley studied performing arts and went on to work for the police as a youth inclusion community support officer. She has also previously worked in homeless hostels and as a youth worker which included the running of a youth theatre. Hadley enjoys working for Encompass as this allows her to further help the people she comes into contact, rather than the limited help she could provide in her previous roles.

Harry has been an Encompass volunteer for more than 20 years. He has been involved in a variety of projects including community acting and creative groups. Harry was initially drafted by another Encompass volunteer, Alanis, for a male part in a drama, which has resulted in a long-standing love for all things Encompass. Harry finds that Encompass activities give him a sense of personal fulfilment and development, while he also enjoys the transferability of the skills and techniques he has learned whilst volunteering for Encompass, to his other volunteering activities, for example with Scouts or Young Enterprise.

Jasmine has been an administrative assistant for Encompass for 7 years. She initially took part in an Encompass workshop aged 15, becoming a volunteer for the department after finishing college, which led to her providing maternity cover for her current role for a period of time. Once the opportunity became available, Jasmine then joined Encompass as its permanent administrative assistant. She feels good about the work that Encompass does with the community and particularly enjoys how Encompass gives the community a chance to express itself.

Kate is a PhD candidate interested in sustainability. She initially heard about Encompass in connection to her supervisor's research interests and was inspired to participate in a workshop. Following this participation, Kate moved on to creating her own project with Encompass on sustainability. Kate is interested in action research and enjoys learning about arts-based methods of research, alongside the role that props can play in workshops and conferences.

Lexi initially set up the Encompass department and acts as its director. Her aim for the department was to be very involved with the local community by establishing and maintaining connections with partners and community members. She is also keen for other members of the Encompass team to contribute their ideas to enable the department to find the best fit for each project. Lexi personally designs and delivers many of the activities provided by Encompass, while also keeping the department up-to-date with prudent community issues. As a teenager Lexi wanted to change the world and as such, changed her career path from being a musician to studying sociology, anthropology and applied social studies at university, concurrently with a qualification to become a social worker or probation officer. During placements while studying Lexi realised that she disliked the rules and limitations associated with working in her intended careers. As such, she moved to a more creative role as head of performing arts in an educational institution, while also setting up a community theatre group. Lexi had personal connections to the theatre and was invited to interview for her current position due to the interviewer's knowledge of her previous work. She now feels a pastoral responsibility to people in the community and aims to incorporate them into any changes made, rather than changing the community on their behalf.

Lola was initially introduced to Encompass during her high school education. She has been involved with the department as a participant in various projects for 4 years, while also being a member of the young people's theatre group. She credits her involvement with Encompass as helping her through a difficult period in her life, however admits to a dislike of some activities such as games. Lola enjoys the team atmosphere of the young people's theatre groups but dislikes the transient nature of the group. She also met her best friend; another Encompass participant, through activities at the theatre.

Mia applied for a placement with Encompass as part of her university degree in 2015. While she is not originally from the UK, she has personal connections that allowed her to undertake the placement. Mia was interested to learn more about the theatre's history of doing documentary drama and its implications for the local community. After finishing her placement Mia returned to her home country, however during her return to the UK for the summer she suggested to Encompass that she would be happy to be involved in any on-going projects. As such, she is currently taking part in an Encompass course; in connection to Amber's work, and is enjoying learning about the techniques and games used by Encompass in their work. Mia enjoys the low-key atmosphere of the theatre which she suggests is very different to her experiences of theatre at home. She is planning to undertake a

further university course upon her return home, in which she intends to put many of the techniques she has learnt during her time with Encompass into practice.

Sebastian is an academic and professional architect who came across Encompass through his professional connections. Sebastian's connection to Encompass was furthered through a curiosity of how the arts-based methods employed in the department's workshops could impact his own research practices, and as such, he has since been involved in a collaborative project with Encompass, resulting in a two day workshop.

Stana has recently changed her role within Encompass from a theatre practitioner to a community animator. She has previously studied anthropology and feels this has given her a good background knowledge from which to perform her new role within the department. Stana initially came to work with Encompass in the UK during a placement from a university in her home country. She was initially dubious about the placement due to personal feelings about Encompasses project at that time, however was keen to learn English so accepted the placement. Stana found the placement difficult due to the working hours, however found that she came to really enjoy the work of the department. Following the end of her placement, Stana returned to her home country to continue her studies and also found a job. She was then contacted by Encompass asking her to return, which she did, despite her life at home. Stana enjoys developing her own skills in working with Encompass and is beginning to realise that she is now in the position to share these skills with others. Stana finds her work with Encompass to be both meaningful and interesting.

Thea is a volunteer for a charitable organization; run by Ellen, which provides support, friendship, and development opportunities to refugees and asylum seekers coming into the local community. She has been involved with Encompass for 2 years; initially as a community midwife and specialist midwife for FGM (female genital mutilation), and then as a part of the charitable organization working with Encompass to provide activities for asylum seekers and refugees. Thea's specialist knowledge of FGM was incorporated into an Encompass dramatical performance on the topic, where she gave a presentation on the health issues and psychological impact facing people at risk in the local community. Following this, Thea has worked with Encompass to develop a program designed to get the asylum seekers and refugees the organization works with integrated into the community; in which many of them will eventually live after getting their residence card. Thea's work in conjunction with Encompass aims to improve confidence and reduce isolation levels in the asylum seekers and refugees participating in the programs. She also enjoys working with Encompass on a personal level and hopes to increase her involvement after retirement.

Zack is a professional working for a community development and engagement organization. His work is centred on the concept of volunteering and he has participated in previous Encompass workshops on the topic. Zack is interested in

cultivating an on-going relationship with Encompass and to date has asked the department to run three workshops on behalf of his organization.

Appendix two - Interview schedule

Questions for Encompass practitioners

How Encompass' desire to change the world can be seen through their interactions with the local community: Interview questions

- 1) What is your role with Encompass and how would you describe your main activities in this role?
- 2) What was your initial motivation for wanting to work for Encompass? Has this motivation changed during the time you have worked Encompass – in what ways/why not?
- 3) What is the value for you in working for Encompass and how useful do you think others find having you in their tool kit?
- 4) Could you give examples of any individual and/or collective change you have seen as a result others interactions with Encompass?
- 5) Where and in what ways do you feel Encompass is present within the local community and/or further afield, and what level of impact do you think this makes? How do you think Encompass serves the local community in comparison to other theatres?
- 6) In what ways do you think Encompass' work impacts the local community? In particular, how do you think Encompass' use of spaces and methods of working impact the local community?
- 7) Could you describe any Encompass activities involving co-production that you have either been a part of or know about? How was communication accomplished between Encompass and others during this co-production?
- 8) What are the highlights of your career with Encompass so far and are there any situations where you would have liked a different outcome?
- 9) In what ways has Encompass engaged with the local community? Which ways do you think were particularly effective and why?
- 10) Do you think you've changed due to your role and work within Encompass and if so, in which ways?

Was there anything missing from that conversation that you wanted to add?

Questions for academics

How Encompass' desire to change the word can be seen through their interactions with the local community: Interview questions

- 1) What is your connection to Encompass and how have you been involved with the department so far?
- 2) What was your initial motivation for getting involved with Encompass and are you still in contact with the department for the same reason?
- 3) What is the value for you of working with Encompass and how useful do you find having them in your tool kit?
- 4) Have you experienced or seen any individual and/or collective change as a result of your interactions with Encompass?
- 5) Could you give examples of where you have experienced Encompass presence in the local community or further a field? How do you think Encompass serves the local community in comparison to other theatres?
- 6) In what ways do you think Encompass' work impacts the local community? In particular, how do you think Encompass' use of spaces and methods within their work impacts the local community?
- 7) Could you describe any Encompass activities involving co-production that you have either been a part of or know about? How was communication accomplished between Encompass and others during this co-production?
- 8) What are the highlights of your interaction with Encompass so far and are there any situations where you would have liked a different outcome?
- 9) In what ways have you seen Encompass engage with the local community? Which ways do you think were particularly effective and why?
- 10) Do you think you've changed due to your interactions with Encompass and if so, in which ways?

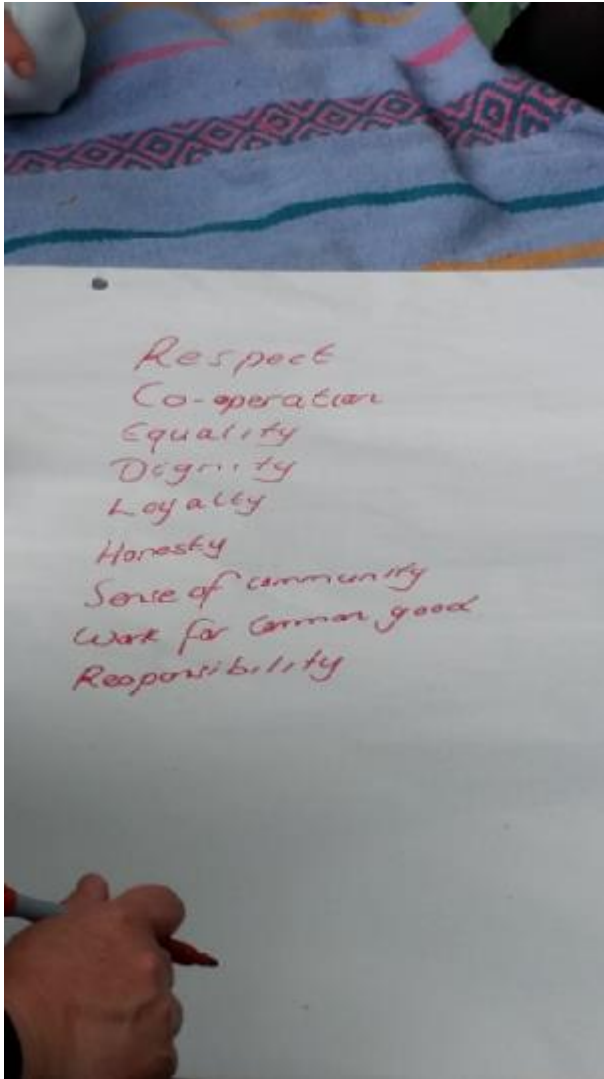
Was there anything missing from that conversation that you wanted to add?

Questions for non-academics/practitioners

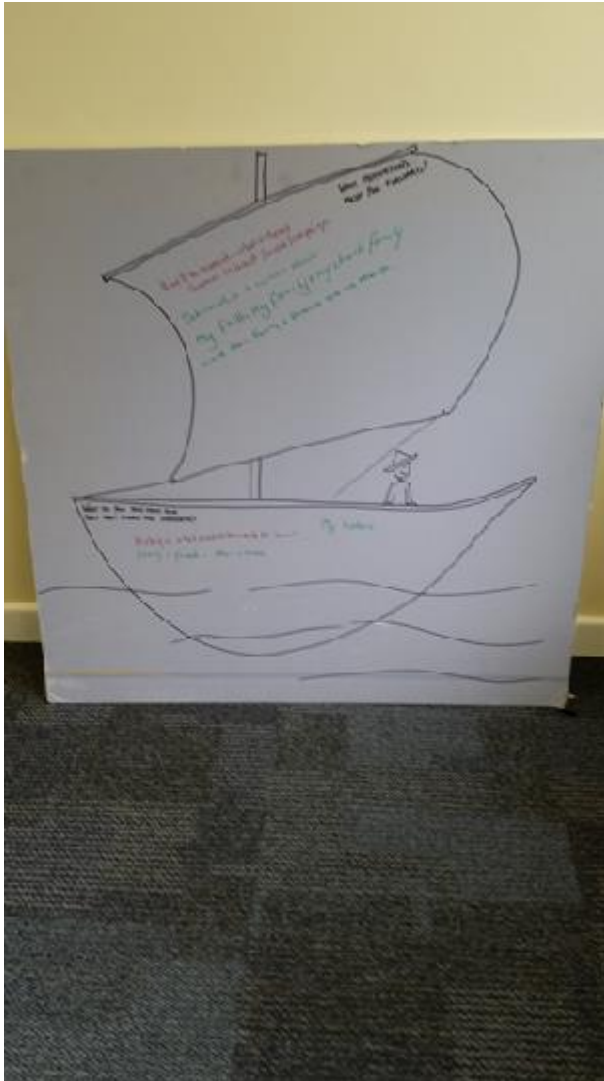
How Encompass' desire to change the word can be seen through their interactions with the local community: Interview questions

- 1) What is your connection to Encompass and how have you been involved with the department so far?
- 2) What was your initial motivation for getting involved with Encompass and are you still in contact with the department for the same reason?
- 3) What is the value for you of working with Encompass and how useful do you find having them in your tool kit?
- 4) Have you experienced or seen any individual and/or collective change as a result of your interactions with Encompass?
- 5) Could you give examples of where you have experienced Encompass presence in the local community or further a field? How do you think Encompass serves the local community in comparison to other theatres?
- 6) In what ways do you think Encompass' work impacts the local community? In particular, how do you think Encompass' use of physical spaces and methods of working impacts the local community?
- 7) Could you describe any Encompass activities that you have either been involved with personally or heard about, where Encompass has worked in partnership with other individuals, groups or organizations to create something new? How was communication accomplished between Encompass and others during this co-production?
- 8) What are the highlights of your interaction with Encompass so far and are there any situations where you would have liked a different outcome?
- 9) In what ways have you seen Encompass engage with the local community? Which ways do you think were particularly effective and why?
- 10) Do you think you've changed due to your interactions with Encompass and if so, in which ways?

Was there anything missing from that conversation that you wanted to add?

Appendix three - Photography examples (2015-2016)

Brainstorming (Millward, 2015)



Moving forwards with community building (Millward, 2015)



Co-produced structures (Millward, 2016)



Model building (Millward, 2015)

Appendix four - List of participant observations

DATE	EVENT TYPE AND EVENT TOPIC	LOCATION	DURATION (hours)
22/10/2013	Workshop – Cultural values	Theatre	5
05/11/2013	Workshop – Community	Theatre	2
14/11/2013	Workshop – Volunteering	Theatre	2
26/11/2013	Workshop – Co-design methodologies	Theatre	4
13/01/2014	Workshop – Community	Theatre	2
26/02/2014	Workshop – Learning from communities	University	1
07/04/2014	Workshop – Community	Theatre	5
13/05/2014	Conference and performance – Female genital mutilation (FGM)	Theatre	5
16/05/2014	Tour of theatre	Theatre	2
22/05/2014	Rehearsal for Encompass performance – Inherit the wind	Theatre	5
05/06/2014	Conference and performance – Volunteering	Theatre	2
06/06/2014	Conference and performance – Volunteering	Venue in London	5
07/06/2014	Conference and performance – Volunteering	Venue in Leicester	3
20/06/2014	Action camp – Engaging with community	Venue in Staffordshire	7
21/06/2014	Action camp – Engaging with community	Venue in Staffordshire	7
22/06/2014	Action camp – Engaging with community	Venue in Staffordshire	3
01/07/2014	Festival – Engaging with community	Venue in Cardiff	7
02/07/2014	Festival – Engaging with community	Venue in Cardiff	7
23/10/2014	Workshop – Community	Theatre	6
19/02/2015	Workshop – Citizenship	Theatre	6
16/03/2015	Workshop – Cultural animation	University	4
26/05/2015	Workshop – Food	Theatre	3
03/06/2015	Workshop – NEETS (not in employment, education or training)	Theatre	5
11/06/2015	Workshop – Community	Theatre	2
25/06/2015	Workshop – Health	University	5

28/06/2015	Festival – Food	Venue in Staffordshire	4
13/07/2015	Workshop – Food	University	2
14/10/2015	Summit – Community and Cultural animation	University	7
07/04/2016	Workshop – Innovation	University	4
16/05/2016	Workshop – Uniting communities	University	2
02/06/2016	Workshop – Uniting communities	Theatre	5
10/06/2016	Encompass performance and discussion – LGBT asylum seekers and refugees	Theatre	3
12/07/2016	Conference and workshop – Sustainable food	Theatre	6
20/10/2016	Workshop – Co-production	University	1
			Total = 139 hours

Appendix five - Ethics approval letter and participant information and consent forms



**RESEARCH AND ENTERPRISE
SERVICES**

5th June 2014

Helen Millward

Research Institute for Social Sciences

Claus Moser Building

Dear Helen,

Re: An American Pragmatist ethnographic study of community based theatre

Thank you for submitting your revised application for review. I am pleased to inform you that your application has been approved by the Ethics Review Panel. The following documents have been reviewed and approved by the panel as follows:

Document	Version	Date
Summary of Proposal	1	28 th April 2014
Information Sheet	2	4 th June 2014
Consent Form	2	4 th June 2014
Consent Form for the use of quotes	2	4 th June 2014

If the fieldwork goes beyond the date stated in your application, you must notify the Ethical Review Panel via the ERP administrator at uso.erps@keele.ac.uk stating ERP2 in the subject line of the email. If there are any other amendments to your study you must submit an 'application to amend study' form to the ERP administrator stating ERP2 in the subject line of the e-mail. This form is available via <http://www.keele.ac.uk/researchsupport/researchethics/>

If you have any queries, please do not hesitate to contact me via the ERP administrator on uso.erps@keele.ac.uk stating ERP2 in the subject line of the e-mail.

Yours sincerely

A handwritten signature in black ink, appearing to read 'B. Bartlam', with a long, sweeping horizontal line underneath.

Dr Bernadette Bartlam
Chair – Ethical Review Panel

CC RI Manager
 Supervisor

Information Sheet

Study title: An ethnographic study of community based theatre

Aims of the research: The focus of this project is to examine the day to day practices of an outreach department (Encompass) located in the [Anon] Theatre in [Anon] in the UK. In particular, the project aims to shed light on the day to day practices by which Encompass engages with local community and related stakeholders. Beyond the theatres links with local community, other stakeholders such as funders, community based organisations, government departments and academic partners, will also be examined in relation to how Encompass engages with its stakeholders in its day to day practices.

Invitation: You are being invited to consider participating in the research study 'An ~~American Pragmatist~~ ethnographic study of community based theatre'. This research project is being undertaken by Helen Millward – PhD candidate, Keele University. Please read this information carefully to ensure you understand what the research involves and intends to do. If you have any additional questions or anything is unclear please contact the researcher for clarification or more information.

Why have I been chosen? You have been asked to participate in the study due to your involvement as a stakeholder with the Theatres' Encompass department. The study aims to talk to a variety of stakeholders; for example volunteers, theatre practitioners and members of the local community. This involvement could be a on a one-off basis or continual involvement, alongside being for either personal or professional reasons.

Do I have to take part? You do not have to take part in this study. If you decide you do wish to participate you will be asked to sign two consent forms; one for your own records and one for the researchers' records. You may withdraw from the study at any time without giving reasons as to why you may wish to withdraw.

What will happen if I take part? If you do decide to participate in the research you will be invited to take part in a combination of participant observation and audio recorded interviews. You will have the opportunity to take part in either one or both methods of data collection if you do decided to take part. These research methods will focus on asking participants about their interactions with the Encompass department of the [Anon] theatre. Your level of participation is completely up to you, and as such you can choose which methods of data collection you would like to be involved with. The research will be undertaken at the [Anon] Theatre.

If I take part, what do I have to do? If you decide to take part in the research you can decide your own level of involvement and you are free to withdraw at any point during the study. The main activities that will arise during the research that you

may be asked to contribute to will be interviews with the researcher and observation of your interaction with Encompass department. Participants will be made aware of any observation prior to being observed.

What are the benefits (if any) of taking part? Participants will have the opportunity to reflect on their involvement with the [Anon] Theatre's Encompass and on the learning that has occurred as a result of such interactions. You will also have the chance to meet and interact with other stakeholders of the Encompass department through involvement with participant observation.

What are the risks (if any) of taking part? No physical risk will be involved with taking part in the study. Data collected will be anonymised and will not be used in any way that could cause harm to participants.

How will information about me be used? Any data collected from participants will be used to generate knowledge about Encompass' day to day practices and its interactions with stakeholders. This data will then be included within the researchers PhD dissertation.

Who will have access to information about me? Only the researcher; Helen Millward, and the researchers' supervisors; Prof. Mihaela Kelemen and Dr. Anita Mangan, will have access to the data collected. Data will be secured in a locked office and on a password protected computer. All data will be stored in line with Keele University's Data Protection Policy which can be found at <http://www.keele.ac.uk/media/keeleuniversity/paa/governancedocs/Final%20DPA%20Policy.pdf>.

What if there is a problem? If you have any concerns about any aspect of the research please contact the researcher who will try to answer any questions you may have. You can contact the researcher; Helen Millward, at h.a.millward@keele.ac.uk.

If for any reason you do not wish to speak with the researcher regarding any issue please contact Mike Hession, Research Manager on 01782 734580.

If you are still unhappy with any aspect of the study or wish to make a complaint, please write to Nicola Leighton who is the Universities contact for this type of issue at:

Nicola Leighton,
Research Governance Officer,
Research and Enterprise Services,
Dorothy Hodgkin Building,
Keele University
ST5 5BG

Email: n.leighton@keele.ac.uk

Telephone: 01782 733306

Consent Form

Title of project: An ethnographic study of community based theatre

Name and contact details of principle investigator: Helen Millward, Keele Management School, Keele University, Staffs, ST5 5BG, 01782 734281.

**Please tick this box if you
agree with the statement**

1. I confirm that I have read the information sheet associated with the study named above and have had the opportunity to ask questions. ☐
2. I understand my participation is voluntary and I am free to withdraw from the study at any time without giving reasons. ☐
3. I agree to take part in this study. ☐
4. I understand that the data collected about me for the purposes of this study will be anonymised before being used within the researchers' dissertation. ☐
5. I agree to my interviews being audio recorded. ☐
6. I agree for any data collected to be used in future research projects. ☐
7. I agree to be contacted for future research projects. ☐
8. I agree to photographs and visual recordings for the purposes of the study. ☐

Name of participant	Date	Signature
Name of researcher	Date	Signature

Consent Form

(For the use of quotes)

Title of project: An ethnographic study of community based theatre

Name and contact details of principle investigator: Helen Millward, Keele Management School, Keele University, Staffs, ST5 5BG, 01782 734281.

**Please tick this box if you
agree with the statement**

1. I agree for any anonymised quotes to be used.

☐

2. I do not agree for any quotes to be used.

☐

Name of participant

Date

Signature

Name of researcher

Date

Date

Signature

Appendix six - Example of coding

Question 66 - impact of use of space

5 - 'our theatre space is so much about the audience, and the actors sharing the same space, whereas if you think about an end on theatre, there's almost separate rooms, there's even often a proscenium arch that creates a divider between the rooms with a safety curtain that comes down at the interval, and the sense of the audience and actors sharing the room, it's a real, symbol of democracy, I think, and that's why things like our [Encompass] ... are so important as well, that they're part of the inclusive feel of the [Theatre]

15 - 'as soon as you start to look at something in a different way, so when we pull a boat in for instance, into a room that would normally be used, ... a ballroom or food hall or something, and then suddenly there's a boat in there, you can't help but look at the space in a different way and ... that helps us to, to bring a nice start to the workshop because people are already thinking different things are going to happen'

15 - 'we can learn more about a person in an hour of play than in a life time of conversation'

20 - 'quite often when people take theatre into communities, it's a very different feel, but it's exciting, it's the same excitement when kids come into their school hall and there's, the goliath lighting stands and there's a set, in the middle of the hall, and the buzz goes around just like kids are excited when they come to the theatre, so we really, wherever we go, we take the idea and the thrill of theatre out with us, and that's very important, it means that we're taking them seriously and we take ourselves seriously, that we have the same respect that we have for ourselves as we do for them and that the stories that they create, we give that same respect to, so when you know, sometimes we do a play in a day, we will take props and kit and set down, so that play even though they've made it in a day has the lights, it has the sound, it has the music to it, it has costume to it, and that way we feel like we're really lifting people up, and so it's about transforming spaces as well'

20 - (About aesthetic change) 'I think even if it's only a temporary, transitory moment, I think it's really important, because when people are stuck, so that you know, that phrase I use, in still water expect poison, when things are just the way they are and they've always been this way and they'll be this way forever, what happens is that people's imaginations are reduced and you can't change anything unless people can actually imagine what that change can be, because in that void comes fear of change, and so what they do then is that even if it's terrible, they cling onto the way it is, and that's either on a very personal level'

20 - 'we'll get perhaps the costume department to just put them in the sharpest, most fabulous, of outfits and then they look, and then they walk down the street, then they see how different that is and how different they feel, that sparks imagination, if the body is place, then just dressing that place for a moment so you can see yourself differently then, ... if different things are going to happen, then it's about transforming spaces as well'

Handwritten notes and codes:

- Inclusive Space* (green)
- [Encompass]* (blue)
- away from norm CS* (orange)
- inclusive space* (green)
- away from norm changing spaces* (orange)
- away from norm CS* (green)
- away from norm* (green)