

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by Angela Driver
2007-2008 Churchill Fellow

THE PETER MITCHELL CHURCHILL FELLOWSHIP
to examine how performance events can create a shift in ideas
and perceptions within a community with emphasis on social and
political empowerment - USA, Canada, UK, South Africa

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Signed: Angela Driver

Dated: 16-4-08

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INTRODUCTION AND ACKNOWLEDGEMENTS

Since graduating from the University of Tasmania in 1999 with a Bachelor of Performing Arts I have steadily transferred my focus from performing towards directing and producing theatre productions, events and festivals. In this role, I am repeatedly drawn to projects that address social and political issues and more recently to community cultural development. This fellowship was a natural step forward to amalgamate my skills and interests and to advance my career.

I took four months to undertake my fellowship which allowed me to research the full spectrum of theatrical events that aim to shift perceptions of individuals and communities. Styles ranged from theatre for development in South Africa, cutting edge political theatre in North America and large scale outdoor events in the United Kingdom.

In undertaking my research I attended:

- 20 workshops
- 37 performances
- 31 interviews
- 2 festivals, and
- 1 conference.

My knowledge and understanding of social and political theatre, and its impact, grew exponentially throughout the fellowship and in a way, I wish I could re-interview my initial contacts to undertake more informed discussions. Having said this, I know the contacts I have made are life long and the future will provide other opportunities for networking, knowledge sharing and building inspiration.

My fellowship would not have been possible without the generous sponsorship afforded by Peter Mitchell, for which I will be eternally grateful not just for the fellowship but also for the doors that will open due to the recognition and respect I have earned from my amazing journey across the globe.

To the Churchill Trust, generous thanks to all staff, members and past fellows for allowing me the opportunity of a lifetime, words of wisdom before departure and a smooth journey. Special thanks to Paul Tys, Chief Executive Officer Churchill Trust, Nancy Lockely at Harlocks Insurance, Karin Leeson at Qantas, Patricia Corby and all other members and associated of the Tasmania Association of the Churchill Trust for their faith in me.

A massive thank you is also extended to everyone who allowed me to visit their company or provided their time to be interviewed, often when swamped with deadlines and other pressing matters. Especially to those who went beyond the call of duty and offered accommodation, tourist information and friendship. Special thanks to all at the San Francisco Mime Troupe, Lantern House International and Laura Myers Consulting. Let's keep talking!

Finally thanks to everyone who encouraged me to apply, especially my referees Elizabeth Daly and Annette Downs and of course my partner, Mark Webster.

EXECUTIVE SUMMARY



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Project Description

My research project set out to examine how performance events can create a shift in ideas and perceptions within a community with emphasis on social and political empowerment. I did this by investigating performance styles ranging from developmental theatre in South Africa, to cutting edge political theatre in North America and large scale events in the United Kingdom. The fellowship was undertaken between October 1, 2007 and January 26, 2008 in the United States of America, Canada, United Kingdom and South Africa.

Fellowship Highlights

- Staying at the headquarters of the San Francisco Mime Troupe in San Francisco, United States of America.
- Attending a coaching session organised by the Women's Project, New York City, on how to pitch ideas for projects and performances.
- Attending the *Performing the World 3* conference in New York produced by the Eastside Institute. Subtitled 'the performance of community and the community of performance'. The conference allowed me contact with theatre and drama practitioners from around the world and introduced me to the psychology of performing.
- Attending the inaugural *Globesity Festival* at the Theatre for the New City in New York, where I saw 20 performances in a range of styles to raise awareness of over consumption and fasting.
- Meeting with Stephen Powell, Artistic Director, Lantern House International in Cumbria, United Kingdom, who had just been announced as the creative director of London 2012 Olympic and Paralympic Handover Ceremonies in Beijing 2008
- Co-facilitating a workshop with Laura Myers Consulting with peer educators from the Cape Town University, South Africa.
- Attending a session of the *Living Together Project* in Johannesburg: a constitutional education and youth development program working with young people.
- Allowing myself a generous four month period to contemplate the role of theatre in modern society and locating myself within it.

Major lessons and conclusions

- Theatre has benefits both as a process for the performer and as an end product for the audience. For the purpose of this report I define the process as *drama* and the product as *theatre*.
- Theatre can allow new narratives to be absorbed by a participant as uncertainty of life parallels uncertainty of performance.
- Audiences, where possible, should be given the opportunity to be social, and to interact with each other and the performers after attending theatre.
- New styles of theatre are creating the interaction between audience members as the performance.
- The challenges faced by an artist trying to enter a community can be dissolved if the artist *genuinely* wants to work within that particular community and honestly tell their story.
- The notion of preaching to the converted is defunct for every choir needs nourishment, education and inspiration to sing as loud as they can.
- Artistic techniques such as theatre, film and audio are increasingly been used as a tool for documenting oral history through use of interview techniques and facilitated social opportunities.
- There is general discussion around the globe of how performance events can cast a wider net, even to the extreme of asking how to communicate with or tell the story of the people that are not seen or cannot be found.
- Theatre must come from the group of people you want to reach: it must reflect the society in which it is performed.
- Theatre should not be ashamed to be boutique. To seek out niches. To be small.

How to disseminate and implement ideas back in Australia

- Continue practising and developing my craft through my work as an independent theatre director and event manager.
- Provide advice through my role as Board Director or committee member to Tasmanian Regional Arts, CentrStage Theatre Company and Festivale.
- Share with other practitioners through ongoing dialogue.
- Allow my refined knowledge to affect all aspects of Streets Alive Youth Arts Festival from planning, to processing, to implementing.
- Findings from my fellowship will also be presented at public presentations and through education institutions, including the University of Tasmania.
- Seek out relationships with social workers and social researchers to develop best practice and processes for documenting results and benefits.

FELLOWSHIP PROGRAMME

San Francisco

October 6-10

San Francisco Mime Troupe

Ed Holmes, Artistic Collective/Actor

Michael Gene Sullivan, Actor/Writer/Director

Kevin Rolston, Actor (also works for Reach One Teach One)

Lisa Hori-Garcia, Artistic Collective/Director Youth Theatre

New York

October 11-19

New Perspectives Theatre Company

Voices from the Edge Festival

- *Fever* by Melissa Maxwell
- *Finding Home* by Keline Adams
- *Birthright* by Jackie Alexander

Re-cycle Play Festival

- *The Fall from Paradise*
- *The Adventures of Rubbish in the Hood*

Melody Brooks, Artistic Director

October 12 -14

Performing the World 3 Conference

- “How Performance Art Interventions Contribute to the Field of Conflict Resolution” with Dena Hawes.
- “Acting Creativity through Drama” with Kimberley A. McCarthy
- “What is revolutionary activity and do you think you are doing it?” with Dan Friedman, Lois Holzman and Fred Newman
- “Masks of Manipulation” with Simon Malbogot from Mixed Theatre Company
- “Other voices: youth driven theatre as participatory action research” with Street Spirits Theatre Company
- “The artmaker as active agent: six portraits” with Susan Monagan
- “How do we build with this mess?” or creating culture in an inner-city public school using a unique blend of improvisation and brain research with Gwen Lowenheim, Stephen Appea, Joan Mahon-Powell and Stuart Seers
- “Imagine that! Using image work (theatre) in war affected areas” with Elise Greide
- “MYethiOPIA” - stories from the aids education circus with David Schein

October 15

Soupstone Kitchen

The Jewish Wife by Bertolt Brecht

Nadine Friedman, Founding Member

October 17
November 6

Culture Project

Tings Dey Happen by Dan Hoyle

Olivia Greer, Artistic Director Women Centre Stage

October 18

Camera Three

- *Conversations with playwrights: Arthur Miller and Israel Horowitz* (1970)
- *The Playwright Directs* (David Mamet, 1979)
- *American Playwrights at Joseph Papp's Public Theatre* (1976)

October 22-26

Globesity Festival

Michael Premo, Associate Festival Director

Performances by:

- Reverend Billy and the Church of Stop Shopping
- Dick Gregory, civil rights activist and comedian
- Great Small Works, theatre company
- Penny Arcade, performance artist
- Abiodun Oyewole, Last Poets

October 19

Billionaires for Bush

Monet Oliver DePlace, National Co-Chair

October 25

All Stars Project

Our City performed by Youth Onstage!

Dan Friedman, Artistic Director Youth Onstage!

October 28

Minette Lane Theatre

Walmartopia music and lyrics by Andrew Rohn

October 29

Whitehorse Theatre present *America at War*

Compression of a Casualty by Kevin Doyle

The Witches' Avenue (A Eulogy) by Greg Lemoine

Cyndy A. Marion, Artistic Director

October 30

Women's Project

Attended a Lab Series workshop on 'How to pitch'

Megan Carter, Associate Producer

November 1

The Living Theatre

Mysteries... and smaller pieces

Evan True, General Manager

November 2

Mammalian Driving Reflex

Darren O'Donnell, Artistic Director

November 3-4

Theatre of the Oppressed Laboratory

Workshop on Augusto Boal's Image Theatre

November 7

Roundabout Theatre Company

The Overwhelming by J.T. Rogers

Toronto

November 11

Theatre Passe Muraille

The Drawer Boy by Michael Healy

November 12

Clay and Puppet Theatre

David Anderson, Artistic Director

Krista Dalby, Apprentice Artistic Director

November 14

Nightswimming

Brian Quirt, Artistic Director

November 15

ArcFest (art for real change)

Josh Bloch, Artistic Director

November 16

Mixed Theatre Company

Watched a forum theatre piece on bullying in a local school

Simon Malbogat, Artistic Director

November 17

Nightwood Theatre

Age of Arousal by Linda Grffiths

Monica Esteves, Producer and General Manager

November 18

Other Contacts

Laura Nanni, freelance performing artist

David Jenson, The Wrecking Ball

November 19

The Jumblies

Ruth Howard, Artistic Director

Native Earth

Yvette Nolan, Artistic Director

Toronto Arts Council

Dan Yashinsky, Grants Officer

Montreal

November 21-25

ÉTAT

Le Mani-Festival Ouvert à Tous D'urgence

Chicago

November 26

Chicago Cultural Centre

Humanities Festival

Vancouver

November 28

Headline Theatre Company

David Diamond, Artistic Director

Edinburgh

December 7

Living Memory Association

Reminiscence Skills Course

John McCaughie, LMA Reminiscence Trainer

Ulverstone

December 10-12

Lantern House International

Stephen Powell, Artistic Director
George Harris, Executive Director

Manchester

December 15

Contact's Young Actors Company

Mistletoe and Grime

London

December 18

Artichoke

Katy Fuller, Associate Producer

Freelance

Tim Arthur, Director/Writer

Hull

December 22

Banner Theatre

They get free mobiles... don't they?

Dave Rogers, Founding Member and Performer

Cape Town

January 14

Laura Myers Consulting

Co-facilitated a workshop with peer educators

Laura Myers, Trainer/Consultant

January 15

Soundtrack for life

Mark Hoeburn

Evita Se Perron

Evita for President

January 18

University of Cape Town

Gay Morris, Associate Professor

January 19

AREPP Theatre

Gordon Bilbrough, Artistic Director and Masters Student

Johannesburg

January 20-25

Market Theatre

Malcolm Purkey, Artistic Director

Regina Sebright, Producer

The Amen Corner by James Baldwin

Blood Orange adaptation of Troy Blacklaws

January 25

Living Together Project

Betsi Pendry, Founder

MAIN BODY

I was awarded a Peter Mitchell Churchill Fellowship to examine performance events which aim to create a shift in ideas and perceptions within a community, with emphasis on social and political empowerment.

I am one of the first to admit that empowerment is a buzz word often bandied around in pop psychology and grant applications with little thought to the actual meaning. For the purposes of my fellowship, I began with the definition of either building social capital within a community or self efficacy within an individual; in laymen's terms, giving people knowledge and confidence to change.

Although theatre can undoubtedly and repeatedly empowers individuals and sometimes communities, I found it incredibly difficult to document and research these processes. Every single company I met with could tell me anecdotally how they had changed either participants' or viewers' opinions, or sometimes life course through their work, but could not necessarily articulate how or why. Even academics were struggling.

In light of this, my first point is to apologise that my research does not come up with clear answers - it may in fact ask bigger questions.

I did not limit my research to one style of theatre. Instead, I investigated a range of performance styles ranging from developmental theatre and theatre in education in South Africa, to cutting edge political theatre in Northern America and large scale outdoor events in the United Kingdom. I touched upon both Augusto Boal's Theatre of the Oppressed and Theatre for Living, but was most intrigued by the new forms of theatre that have sprung from culture jamming, guerrilla theatre and 'social acupuncture'.

My research was undertaken by attending theatre, engaging in dialogue and conducting interviews with key staff and artists. Sometimes answers were found, other times more difficult questions arose, but my desire to create work for social and political change was always nourished and inspired.

The following is a summary of the organisations I met with and a sample of the ideas, questions and thoughts discussed.

UNITED STATES OF AMERICA

My first stop in the United States of America was with the **San Francisco Mime Troupe** (SFMT). They are one of the oldest contemporary theatres committed to generating social change. The company was established in 1959 by R.G. Davis, and is one of America's foremost political, musical comedy theatre companies.

The SFMT's mission is:

- *“to create and produce socially relevant theatre of the highest professional quality and to perform it for the broadest possible audience by:*
 - *Creating original plays that make sense out of the headlines by identifying the forces that shape our lives.*
 - *Basing its unique style on Commedia dell'Arte and American Melodrama*
 - *Making the audience feel the impact of political events on personal life*

- *Combating racial fragmentation by doing work that crosses racial and national borders*
- *Teaching its style and mission to people all over the world*
- *Helping teenagers create plays in its Youth Theatre Project*
- *Performing free shows in the parks of the Bay Area and touring them around the world*

I decided to include the above goals of the SFMT because they are all useful and well articulated strategies for any theatre company wishing to create political work. The first three are particularly important to the work they perform outdoors in public parks as part of their desire to reach the widest possible audience, which is a common desire for social and political companies. To successfully perform outdoors they use a fantastic, high energy blend of commedia dell'arte and musical theatre. Characters are as big as their acting, slapstick is woven throughout and satirical songs highlight and reinforce issues while serving as a break from dialogue.

The company operates as a collective, mainly due to the fact that they believe and preach that workers should own the means of production and that capitalism in America is not run in the interest of the average worker. Other companies I met during my research have also structured their company in line with their beliefs and this is an important point for anyone wishing to start their own company, particularly one's based around addressing social or political issues. You must practice what you preach.

In terms of funding, the company began by performing in the 1960's to radical student groups then moved to community organisations such as tenant unions and food co-ops in the 1970's. During the 1980's they were funded by the National Endowment for the arts but had their funding cut in the 1990's. They are currently funded by individual donors, foundations and government agencies, in addition to the old fashioned 'pass the hat around' strategy at the end of performances.

The SFMT gave me my first insight into how incredibly difficult it is to obtain federal funding in the United States. Although federal governments in the United States and Australia set aside a similar amount per year, (in 2004 the US gave AUD\$131 million compared with AUD\$147 million for Australia) the amount per citizen is remarkably different. The Australian Council for the Arts spends \$7.20 for each citizen compared with 44 cents in America.

It would be a national tragedy if funding in Australia was ever reduced to the levels of the US. It is also incredibly dangerous to forcibly encourage Australian companies to adopt a US approach to philanthropy as Australia does not have the same notions of benevolence, population size or scale of wealth. In the 2005 report *From Philanthropy to Social Investment: The USA and Australia; Similarities and Differences* Dr Michael Liffman and Denis Tracey state that individual Australians give on average approximately one-fifth as much as their American equivalents. They go on to write:

In particular, of course, our countries have had different origins, with the USA being settled in consequence of a flight from government, and Australia as an outpost of it. Accordingly people's expectations of the state, and the state's own sense of its role in the community, the greater strength of labourite traditions in Australia, and

some Australian ambivalence about wealth and untrammelled capitalism, left a greater space for philanthropy in the USA than in Australia.

My next stop in the United States was the **New Perspectives Theatre Company** in New York City. They are a multi-racial ensemble dedicated to using theatre as an agent for positive social change. I met with Artistic Director, Melody Brooks who introduced me to the company's application of colour blind casting. This is where casting is made, often randomly, not based on race. This type of casting was developed by the likes of Richard Strehner is used by *Grey's Anatomy*, during the creation of which none of the characters were assigned racial roles and the best actors were chosen, which led to a racially diverse cast. Melody also adamantly believes that it is more urgent than ever for theatre to provide information about recent events or current affairs, as the news for the most part is controlled by corporations.

A highlight of my time in New York was attending the **Performing the World 3** conference (PTW3), presented by East Side Institute, an international centre for new approaches to human development and community building. The conference investigated the 'performance of community and the community of performance' and offered me an amazing array of workshops, lectures, performances, contacts and a wealth of priceless inspiration.

During my time at the conference I attended the following workshops:

- "How Performance Art Interventions Contribute to the Field of Conflict Resolution" with Dena Hawes.
- "Acting Creativity through Drama" with Kimberley A. McCarthy
- "What is revolutionary activity and do you think you are doing it?" with Dan Friedman, Lois Holzman and Fred Newman
- "Masks of Manipulation" with Simon Malbogot from Mixed Theatre Company
- "Other voices: youth driven theatre as participatory action research" with Street Spirits Theatre Company
- "The artmaker as active agent: six portraits" with Susan Monagan
- "How do we build with this mess?" or creating culture in an inner-city public school using a unique blend of improvisation and brain research with Gwen Lowenheim, Stephen Appea, Joan Mahon-Powell and Stuart Seers
- "Imagine that! Using image work (theatre) in war affected areas" with Elise Greide
- "MYethiOPIA" - stories from the aids education circus with David Schein

One of the most thought-provoking workshops I attended was presented by Susan Monagan, Manager of Audience Development and Special Projects in the Department of Theatre Arts at Ithaca College. She presented her findings from research that engaged six community-based artists in dialogue about their experiences of working with communities. Some of the findings that I found particularly interesting state that:

- there is a documented connection between public space, participation and democracy and that art created in shared spaces is charged with animating public spaces;

- users of art must have language to discuss created art;
- the successful community-based artists she researched are:
 - all 'artist-entrepreneur' types fuelled by potential for change that have underlying motivations that she classifies as: teaching, activism, populism, relationships, public life, optimism, and their relationship to criticism and hierarchy.
 - good at establishing rapport, inspiring confidence and leading process.
 - pushed from a commodity-based view of art in search of an alternative value system.
 - of the belief that cultural participation promotes relationship building and that the development of relationships is central to their work.

She also urged all community artists to share best practice and document process by:

- seeking testimonials outside of the art industry;
- valuing and costing the creative economy, and
- developing outcomes in terms of economic development.

Her full report, *The Artmaker as Active Agent: Six Portraits*, can be downloaded from the Community Arts Network website (www.communityarts.net). I have included her final paragraph in this report, below, as they perfectly illustrate the power of community arts and the shared belief that in order to document and demonstrate this power, greater funding and stronger partnerships to undertake more research are required.

Further study needs to be done of how community-based art bridges difference but it can be done only if more projects tackling a range of issues and subjects are supported, both financially and conceptually, in a variety of communities. Artists need to be given time and a variety of experiences from which they may hone their craft. Communities need to become accustomed to using the techniques of community-based art making to identify their assets, address their needs, celebrate their strengths and mourn their losses, in short, to shape their collective identities. Community-based projects are unique because they teach active citizenry to both artist and non-artist participant, by building the capacity to interpret and represent shared experience. This capacity has real value to those attempting to address local problems using locally appropriate tools and engaging local stakeholders. The power of art to engage is enormous; the skill and sensitivity with which these artists have engaged communities is inspiring.

At the conference, I undertook various workshops and lectures in **Augusto Boal's Theatre of the Oppressed**. Specifically, I participated in a workshop with Andrew Burton, Founder and Artistic Director of **Street Spirits**, who taught a variety of exercises to use when creating what he called, *Actorvisim Theatre*. Actorvisim is the process of creating forum theatre on exploration work done through theatre games and exercises. Many of these are taken from Boal's work and although common to theatre and improvisation, they offer a fantastic starting point and environment not only for people to discuss fears, prejudices and issues, but also as a foundation for creating theatre. I was particularly impressed with **Image Theatre** and how simple tableau tasks could stimulate honest discussion and identification of different types of

characters, relationships and scenarios. All perfect starting points for creating theatre and an empowering way for non-actors to be involved in the creation process from the beginning.

Augusto Boal's work was further explored throughout my fellowship, particularly in New York at a two day Image Theatre workshop exploring migration with the **Theatre of the Oppressed Laboratory**, and in Canada where I was able to watch a **Forum Theatre** piece performed in Toronto by **Mixed Theatre Company**. I feel confident using Image Theatre as either a tool for stimulating conversation or as a starting point for creating theatre.

At the conference I was introduced to, and incredibly excited by the possibilities of, performative psychology as developed by East Side Institute Director Lois Holzman and philosopher and psychotherapist Fred Newman. It is based on Lev Vygotsky's (a Soviet developmental psychologist and founder of cultural-historical psychology) theory that children develop and learn because they are supported to play games related to the way they are actively constructing their own identities. Lois and Fred describe it as:

... a new psychology that understands our ability to perform — to pretend, to play, to improvise, to be who we are and other than who we are — as a key to our emotional, social and intellectual growth and well-being... Performance, in this creative, activist sense, is how we can go beyond ourselves to create new experiences, new skills, new intellectual capacities, new relationships, new interests, new emotions, new hopes, new goals, new forms of community — in short, a new culture.

I was fortunate to be able to undertake a workshop with **War Child**, an inspiring organisation implementing performative psychology throughout the world in war affected areas. They are an international, non government organisation (NGO) that uses drama and other artistic mediums such as visual art, music and sport to positively influence young people's lives. Elise Greide began the workshop with a film from Northern Uganda, documenting the estimated 40 000 children, who walk each night from their villages, often for hours to the relative safety of major towns to avoid being captured and forced to become child soldiers. These children, or 'night commuters' as they are named, return home at first light in the morning and sleep wherever they can. War Child works with these young people, plus others from refugee camps and those previously abducted, in creative workshops where sports, dance, drawing and drama are used to aid their psychosocial wellbeing.

War Child also undertakes training with parents, caretakers, teachers and workers from other NGO's on how to use their creative methods and why they are so important for the improvement of a child's wellbeing. Parents and guardians themselves are encouraged to participate in the workshops and events they produce. This is important to note as a key feature of transforming communities – it is beneficial to involve all social actors rather than just one target group, such as the collaboration between youth and older generations as outlined above.

This workshop gave me a chance to see performative psychology at work and it occurred to me how the right to play is vital to the development of healthy, active young people - how it allows people to try new ways of being, experiment with different roles, to take risks and make empowering choices. The uncertainty of performance parallels the uncertainty of life and encourages participants to absorb

new narratives. By creating a safe space for creativity, self expression and fun can make such a difference to any young person, even in light of experiences of fear and danger as in the case of the night commuters.

These ideas were also explored in a workshop by Gwen Lowenheim, Stephen Appea, Joan Mahon-Powell and Stuart Sears who have combined performative psychology with technology-aided brain research. Working in a New York Elementary school they use improvisational activities to show students they are active creators of their lives who have the aptitude to constantly perform beyond themselves, with incredible results reflected in improved reading scores and other aptitude tests.

Another inspiring organisation was the **All Stars Project** who are also dedicated to promoting human development through the use of performative psychology. I was very privileged to be able to meet Dan Friedman, Artistic Director **Youth Onstage!**, to speak about the benefits of giving young people the space to play and try out new ways of being themselves. He said the programs run through the All Stars Project are based on a developmental understanding of performance, both on and off stage, aimed at fostering emotional and social development. In addition it is about the creation of partnerships between youth and adults. In an article titled *Giving Away Theatre*, Dan talks about the lack of participation in cultural events by ordinary people and how little power these people have over the production and distribution of culture. The All Stars Project is addressing this inequality by annually training thousands of young people, most from poor or working-class backgrounds, to change the culture of creating theatre, and how this theatre relates to the community and the socio-economic structures within which it exists.

It was inspiring to hear him talk about some of the participants who have come from poorer neighbourhoods as participants of the All Stars Project, and who now work on the stock exchange. They teach more than just theatre skills, although the theatre skills undoubtedly improve their communication and conversation skills. They take the participants out of their often ghettoized communities and introduce them to executives in top corporations throughout New York City, teaching them social etiquette, public speaking and other essentials of the business world.

After the conference I was incredibly privileged to spend a month in New York, which allowed me to scratch below the surface and uncover organisations such as **Billionaires for Bush**, a self advertised 'do-it-yourself grassroots media campaign' using humour and street theatre to expose politicians who support corporate interests at the expense of everyday Americans. They are theatrical culture jammers who take inspiration from the work of the Yes Men who according to wikipedia.org "are a group of culture jamming activists who practice what they call "identity correction" by pretending to be powerful people and spokespersons for prominent organizations. They create and maintain fake websites similar to ones they want to spoof, and then they accept invitations received on their websites to appear at conferences, symposia, and TV shows".

But although the Billionaires for Bush take a tongue in cheek approach there is a serious side to their lampooning as they raise awareness of specific political issues. Since their inception in 2004 they have grown exponentially and now have over 90 chapters throughout the United States. I met with Marco Ceglie, also known as Monet Oliver DePlace, who cited the main reasons for their rapid growth as:

- ease of entry to the organisation and to establishing a branch, as there is no formal application process;
- theatrics of the organisation and of the projects undertaken;

- attractiveness to people who aren't or don't classify themselves as activists, but want to make a stand politically; and
- the fact that the organisation makes strong political statements without anger (which is also why the organisation is successful in securing media coverage and avoiding clashes with the authorities).

I loved the Billionaires for Bush and believe their style of political theatre has huge potential in changing perceptions and empowering individuals through its ability to secure, or hijack, media attention to lend enormous weight to any campaign. Since the beginning of 2004 they have achieved 250 mentions in the media including CNN, Fox, ABC, New York Times, Washington Post and Time Magazine. In an age where more people are using the internet over other forms of entertainment, particularly through websites such as [YouTube](#)® and [Facebook](#)®, this style of protest theatre is likely to continue gaining momentum and influence.

The **Globesity Festival** is a new festival that was billed as part performance, part education and part celebration aimed at confronting the current rate of consumption of natural elements. This was a unique festival because all participating artists were invited by Penny Arcade and Michael Premo, Festival Directors, to undertake a juice fast during which they were to conceive their performance in response to over consumption. The festival was entirely funded by prominent Australian business man and philanthropist Joe Cross and all events over the five day period were free.

At the festival I was able to see **Reverend Billy and the Church of Stop Shopping**, an activist performance group headed by the exuberant Reverend Billy, also known as Bill Talen, and a sixty member gospel choir. Performances imitate evangelistic church sermons and often take place outdoors on pavements, or in shopping malls and department stores. The Reverend Billy preaches on the evils of consumerism and advertising and urges consumers to discard the products of big businesses and mass media. Hidden within are broader messages about economic justice, environmental protection and inequality in the labour market. He is zealous and infectious, his mantras catchy and the choir elevating. It is a recipe that surely entertains and at least for a while, makes you question your own consumption practices.

At the festival I was fortunate to hear civil rights activist and comedian Dick Gregory who said, among other things, *“Politics is what we do to each other, culture is how we talk about it”*. This quote eloquently summed up the link between politics and art.

The Globesity Festival made me understand how the momentum of a festival can build urgency and a sense of revolution with its constituents. Messages and engagement are repeated throughout the week building a united and informed community, much stronger than possible with an audience and a single piece of theatre. This triumph was demonstrated again at ÉTAT a festival for homeless people in Montreal and the Chicago Humanities Festival.

The Women's Project: a bastion of political theatre for 30 years – was very different from the other theatre I engaged with. Their current focus, not unlike other feminist theatre companies around the globe, is about creating and encouraging theatre produced by women, which explores more than the feminine psyche.

I was particularly interested in the Women's Project's free, two year Lab Series designed for early to mid career playwrights, directors and producers. Each Lab is comprised of up to ten women who collaborate and gain skills in their medium,

advance their specific theatrical projects and ultimately attain new work by women on stage.

Entry to the Lab Series is via application and the members I met joined in September 2006 and continue through till June 2008. It is an intensive two years filled with workshops by guest artists and networking opportunities between themselves, staff and industry professionals. But beyond that, it is a creative hub for participants to share work, seek advice, cultivate their craft, accomplish work and ultimately begin the next chapters of their careers.

I was fortunate enough to meet with the Women's Project a couple of times and to undertake a workshop as part of the Lab Series with Helen Blair on perfecting the delivery of an idea, or a production through a pitch. Helen used theatre skills, but places them in a business setting, to give participants a clear three point delivery plan that focuses on three principals:

1. voice – the vehicle;
2. interpretation of copy – the map; and
3. relationship to audience – the destination.

Another icon of political theatre is the **Culture Project**. I spoke with Olivia Greer, Artistic Director Women Centre Stage about the organisation which I feel is at the forefront of political theatre in New York City and possibly, the United States. They present works that explore both crucial and current social and political issues . They are best known for the highly praised production *The Exonerated*, which told the story of six exonerees, people wrongfully imprisoned and released without recognition. This project not only shone light on the issue, but contributed to the changing of the law in some states and raised over USD1 million. Such success was partly attributed to the high profile stars involved in both the theatre production and the subsequent movie, but also because the death penalty had reached a critical point of societal concern and was ready to be discussed.

The Exonerated is written entirely from interviews with exonerees. This form of docu-theatre or verbatim theatre is growing in popularity and is a medium to give voice to those who don't have a say in main forms of theatre. It is an efficient medium because people are more likely to be affected by first person stories. It is my opinion that the desire of companies to tell untold and true stories using journalistic techniques will continue to gain momentum. In fact, in some countries discussions have opened about how to cast a wider net, to communicate with and tell the stories of people whose narratives can't be found.

In a climate of conservatism, this theatre company is going from strength to strength with great support from private donors and foundations who want to actively engage such issues. Their strength lies in choosing plays that are topical enough for discussion, but not too topical that the general populace are unready to be confronted with the truth. They are also dedicated to presenting theatre of the absolute highest quality, and it is this quality that creates the cathartic experience for the audience.

While in New York I was able to see a range of political theatre ranging from the musical *Walmartopia*, to the powerful drama *The Overwhelming* and Culture Project's *Tings Dey Happen*, a powerful one man show using physical theatre and clowning. Although different genres, I noted that all productions attracted a similar audience: ageing, white and middle class. Although these 'cliché' audiences didn't represent all

members of society, they are the people who generally hold power and sway in social and political matters.

The above-mentioned productions are a minority in the New York theatre scene, spread thinly amongst high budget musicals and safe dramas. This is perhaps less due to the conservative nature of the country, but more to do with economic restraints and the involved risk of producing political works. In response, there are more subversive organisations, such as Billionaires for Bush and the Reverend Billy, who are cutting costs by performing in the street to what could be argued are far wider spreads of people.

CANADA

My first stop in Canada was at the **Clay and Puppet Theatre** to meet with David Anderson, Artistic Director, and Krista Dalby, Apprentice Artistic Director. They provided me with a fantastic overview of Canadian arts, along with stimulating conversations about the role of theatre in modern society and the social benefits of large scale parades - their area of specialty.

Clay and Puppet have a studio located in Dufferin Grove Park, a public neighbourhood park located in Toronto on the east side of Dufferin. The park was in autumnal brilliance when I visited and I was impressed by the community ownership of the space. There are several community bake ovens set throughout the 14.2 acre park complete with a kitchen area. Combine these communal dining areas with art programs such as workshops, music, puppet shows, parades, an ice skating rink and you have an instant made community centre without walls!

During my conversation with David and Krista we spoke about how theatre can speak to an entire population by giving the community an image of itself. We spoke about the large-scale parades and their effectiveness when the audience feel compelled to participate. There can be no observers, as everyone must be engaged, allowing strangers to interact with each other - an incredibly liberating experience for many. Like the San Francisco Mime Troupe, Clay and Puppet perform in parks and on streets *“saving the best seats for the groundlings”*.

During my stay in Toronto, David and Krista took me to the opening of **The Gathering Space**, an arts initiative based in the Junction that uses maps, photographs, text, film, visual art, and objects to research, reflect and respond to people's ideas, stories, and memories about everyday life. They are a community based art group using creativity as a tool for civic engagement and the documentation of oral history.

Documenting oral history is growing in North America (as in Australia) and during my fellowship time I was also able to visit **Homelessnation.org** in Canada and **Story Corps** in the United States. Homelessnation.org allows the street community to share their stories and use the site for forums, blogs and networking with similar features to the networking website facebook.com. Outreach teams also record videoblogs with interested members and post these directly onto the website. The idea originated from filmmaker Daniel Cross, who wanted to *“present as many people's experiences as possible, without the need for the editing process that often left stories on the cutting room floor”*. The internet encourages greater participation and a more inclusive approach than other forms of media. I recorded my own videoblog while I was at the ETA festival. During this festival for homeless people I felt a real sense of community and realised how empowering it is for the homeless to

be acknowledged and treated to free entertainment, refreshments, creative tasks and other services.

Prior to this I was able to interview Michael Premo, who works with Story Corps: one of the largest oral history projects in the world. To date this project has recorded 30,000 life stories of everyday people in specially designed Story Booths, in a decked-out caravan. Conversations are facilitated and recorded on CD for the narrator and the Library of Congress. This project empowers the individual through the idea that every story counts and indeed, every person counts.

Hair Cuts for Children has been performed in Canada, New York City and most recently in Australia at the Sydney Festival. I was incredibly lucky to catch up with Artistic Director Darren O'Donnell in New York City, where he was preparing the show as part of Performa 07, NYC's performance art biennale. As the name suggests, this project sees professional stylists train young people, aged 8-12 in basic hairdressing skills and then invite people from the community to free haircuts.

Darren describes the work as a performance by kids, but for the benefit of when they become adults and have to deal with the consequences of eighteen years of political disenfranchisement. This project is about creating a space for conversation, rather than a performance that generates conversation. Unfortunately I was unable to witness the project in motion, but from my work with youth at Streets Alive Youth Arts Festival, I believe it would be a real buzz for the young people and hugely empowering.

Other work of Darren's includes *The Beautiful and Hungry City*, a five part dinner series where two guest speakers and invited guests speak on the topic of civic beauty. This project brings together people who would not normally connect to generate ideas; and debate, discussion, comradeship - ultimately, to create community. Speakers are selected from civil vocations not generally associated with beauty: council workers, fire fighters, court interpreters, soil specialists, political advisors and librarians. The speakers talk about their work and summarise how it can be understood in the context of art and beauty.

Darren's artistic practice has been described as, "...something as close to hanging out as you can come and still charge admission". He terms it *Social Acupuncture*. In order to keep the integrity of his work I have copied below how Darren describes his work on his website www.mammalian.ca.

Our Social Acupuncture wing houses ongoing work that induces encounters between strangers, blurs the line between art and life, and proves the generosity of the social sphere. We devise methods to increase our stock of social capital, bridging gaps between people who may not ordinarily have any reason to form relationships. Simultaneous to its impact in the community, it functions as a laboratory of sorts for the performance work of the company, inspiring new techniques and approaches...

In our Social Acupuncture work, we are exploring an aesthetic of civic engagement: the artistic use of the institutions of civil society - of community centres, schools, seniors' centres, sports clubs, the media and public spaces. Civic engagement as an aesthetic uses the consensual participation of these institutions as material to create work that, seen from most

angles, appears to be mostly not art, or even intervention, but that takes modest glances at simple power dynamics and, for a moment, provides a glimpse of other possibilities.

I believe Darren's work to be increasingly important as social opportunities amongst strangers outside of work and drinking establishments become increasingly fewer. In his book *Social Acupuncture* he describes his work as providing, "... *small interventions at key junctures*" that "*should affect larger organs, in turn contributing to feedback loops that can amplify and affect the distribution of energy sources*".

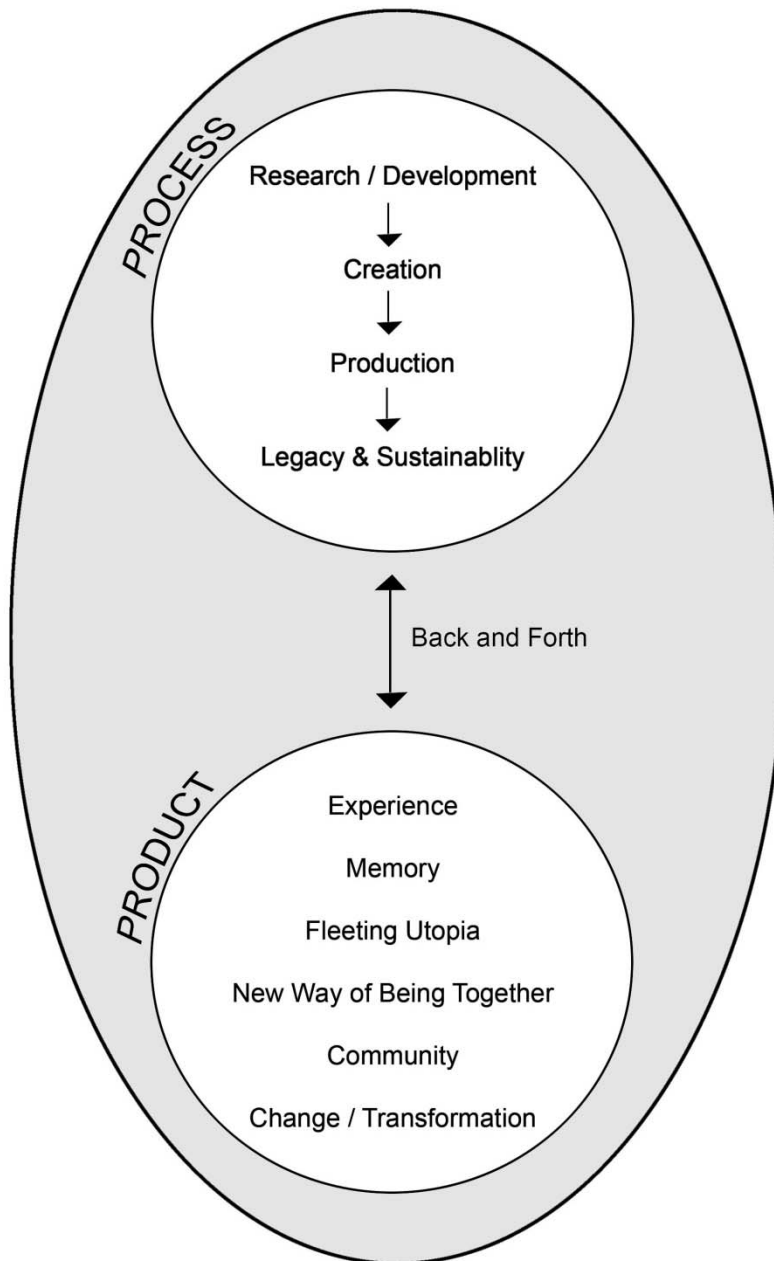
Another company in Canada who I believe is thinking outside the box is **Nightswimming** - an award-winning dramaturgical company devoted to developing new plays, performance works and dance. The company commissions, develops and workshops these projects but does not produce them itself. It was fantastic to meet with Brian Quirt, the Artistic Director who created this structure for the company to reduce duplication within the industry and overheads. It was great to hear him talk about the fact that you can set up a theatre company and focus on just a specific part of producing a play rather than getting caught up in the complications of programming seasons and running venues. He advocates that each project should have its own unique process. Further, I drew particular inspiration from the fact that Nightswimming is a theatre company that just works on one part of producing theatre - something I intend to remember.

Both Josh Bloch at **Arcfest** and David Jenson from **Wrecking Ball** and the **Coldax Festival** were other great contacts who are actively involved in producing political theatre in Canada. Our conversations were casual and discussions centred on the current state of theatre in Canada and it is similar to Australia.

My time in Canada coincided with a lecture by Ruth Horward, from **The Jumblies**, a company self ascribed as making art in everyday and unexpected places with, for and about the people and stories found there, thus creating transient utopias and far-reaching ripples.

Ruth shared her ideas springing from recent community art conferences she attended in Vancouver and England. She, like me, returned from these conferences with big questions. In particular, she questioned if her subconscious motive to create community projects was a simple desire to be a "*good white woman*". She then made the brash statement that community artists have "*fool's hope*" if they think they can change the world and cited a belief of some conference attendees that celebration art is soft activism due to its oblique approach. She believed that community art does not need to be political, but that community members must be allowed to be political through the project if they want to. This is an important point for all community arts practitioners to remember.

Another significant and useful idea she presented was a diagram outlining the process of creating community art and its related benefits. This figure illustrates that unlike other art forms, the process and the product of community art can not be separated. Instead, they need to react to each other and inform each other, and although never static, need to be balanced.



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In Vancouver I met with David Diamond, the artistic director from **Headlines Theatre**. David's work has evolved from Augusto Boal's Theatre of the Oppressed (TO) to become what he terms 'Theatre for Living'. It stems from his commitment to a 'systems view' of the world that sees humans as more complex than the oppressed and oppressor models used in TO. He never wants an *oppressor* to leave the audience saying "!(& you", instead he wants to engage them in conversation.

He views a community as a living organism and uses theatre to tell its stories. His work is about empowerment and community cultural development but never at the expense of the artistic standard of the work, which he believes (and I agree) is required to deliver a transformative experience for the audience. He begins the process by asking "*what is the hardest question*" and then building the play around those ideas by using a mixture of innovative techniques as well as some of Boal's.

One thing that has really stuck in my mind was his belief that theatre has become a commodity where we now pay strangers to tell us stories about strangers. His work goes a little way to reverse this process by giving the community the opportunity to experience theatre in a different way. By being part of the process of creation - and the end product - they come to view theatre as a natural, primordial language, rather than something outside of their lives.

UNITED KINGDOM

In Edinburgh I completed a Reminiscence Skills Course with John McCaughie at the **Living Memory Association** (LMA). This workshop was a slight detour from my journey's primary purpose but relevant to my desire to create theatre from real life stories and experiences. The LMA aims to bring people together through reminiscence and oral history. They encourage people to be actively involved in their community by sharing their memories, learning from one another and giving their knowledge of the past to younger people. Although the workshop was tailored to those working with older people, it reinforced how theatre can be used as a tool for documenting history and how the practice of asking questions and listening to responses can give respect and value to fellow citizens. It taught me how to use tools and resources for unlocking memories such as photographs, props, and by asking questions.

Banner Theatre, based in Birmingham, was formed in 1974 and since then has produced and toured issue based documentary theatre. Working directly with marginalised, excluded and disadvantaged groups or communities their productions are based on real life experiences. I was able to see their production *They get free mobiles... don't they?* presented as part of Hull's celebration of 200 years since the abolition of slavery. The show was the result of a two year engagement with asylum seekers and refugees in Birmingham. It sought to expose real life stories and encounters of refugees and asylum seekers to contradict stereotypes and myths. The show used an effective blend of music, song, film, interviews and theatre.

The highlight of my time in the United Kingdom was staying in Ulverstone with **Lantern House International**, formally known as Welfare State International. I spoke with Stephen Powell, Artistic Director, who was incredibly generous with his time and offered some very thought provoking opinions and discussions. His work is less about what the show is and more about how they audience are involved and what they are doing. In order to do this he suggests thinking about art as an active ingredient from the beginning. He believes that by asking artists not to formulate ideas at the start of a project, allows them to think about the project from the perspective of the audience. He believes performance is nothing without the engagement of the audience and their investment in the creativity.

It was fitting that after Lantern House I visited **Artichoke** who produce the most extraordinary shows outside of traditional venues. They produced the Sultan's Elephant in May 2007 - a large scale outdoor event by theatrical magicians Royal de Luxe, based in Nantes, France. It cost GBP1.3 million, but was seen by over a million people over four days. Lyn Gardner, from The Guardian, said of the project:

If art is about transformation, there's no more transforming experience than The Sultan's Elephants. This is a show that disrupts the spectacle of everyday life and transforms the city from an impersonal place of work and business into a place of play and community.

I met with Katy Fuller, Artichoke's Artistic Producer, and it was inspiring to hear the trials and tribulations of producing such a large scale event. The company's 'can do' attitude is infectious and their project has inspired a 'can do' attitude amongst the many Londoners who were involved or attended the project.

SOUTH AFRICA

I met **Laura Myers**, in an Image Theatre workshop in New York City and was fortunate enough to meet with her during my time in Cape Town, where she graciously hosted and facilitated network opportunities for me with key individuals who use drama and theatre as a tool for social change. Laura herself has compiled a fantastic manual and toolkit on how to explore Forum Theatre and use creativity in response to HIV and AIDS. The book can be downloaded from www.unesco.org/culture/aides and is a fantastic step by step guide for those wishing to work in this area.

My time in Cape Town began with the opportunity to co-facilitate a workshop with Laura. The workshop was an introduction for theatre as a tool for social development/education for University peer educators. It was a fantastic opportunity to hone my facilitation skills that I had acquired and developed since beginning my fellowship. (I think you should talk about this more as I think Churchill would see it as a key success of your trip – maybe just mention the outcomes of the workshop).

I engaged with several other people to discuss the benefits of theatre for development. Among them were Mark Hoeburn from **Soundtrack for life**, Gay Morris, Associate Professor at the **University of Cape Town** and Gordon Bilbrough, Artistic Director of **AREPP Theatre** and Masters Student. All believed that theatre has the ability to educate, increase self efficacy and empower communities or individuals, but once again tangible proof was thin on the ground. Although non-government agencies are continuing to ask theatre to realise their agenda, they are not forthcoming in terms of assistance to research either the long or short term benefits. There was general caution that theatre for education or development should not lose its theatrical power by being produced by non artists, specifically to accomplish the objectives of NGO's.

Market Theatre

The **Market Theatre** was established in 1976 by Mannie Manim and the late Barney Simon. It is internationally renowned as South Africa's Theatre of the Struggle for its direct and steadfast challenge of the apartheid regime. Their website states this challenge was mounted with little more than the conviction that culture can change society!

The power of the Market Theatre is in part, due to a venue that would be the envy of most Australian theatre companies. Housed in Johannesburg's old Indian Fruit Market, the venue has three separate and distinct theatres; the Main Theatre with 387 seats, and the Barney Simon Theatre and Laager Theatre both offering 100-120 seats. Amongst the theatres are two restaurants and other areas for drinking and socialising. I went twice at night and both times the place was electric and alive with conversation. For me, this highlighted the need for theatre to provide social opportunities for patrons as a way of avoiding pirated DVDs of the productions and so on acting as a replacement theatre experience.

As theatre is continually being asked to conform to the agendas of funding bodies, who at a minimum are requesting maximum attendance, it is refreshing to read the Market Theatre Foundation's Annual Report that offers an alternative by inviting "*evidence of struggle and risk rather than comfortable commercial certainty. We have learnt accomplishments through a court of challenged minds rather than empty or full seats*". Having said that, the two productions I saw barely had an empty seat between them.

The **Living Together Project** works annually with approximately 85 South African teenagers, aged 15-20 years old, at Constitution Hill; a remarkable site housing the Constitution High Court and former apartheid and women's prison. The teenagers, with artists, explore issues concerning the constitution, democracy and freedom while receiving skill in various artistic mediums.

I attended a session with them which began with a mock talk-back radio show on the topic of abortion, and then a presentation by Zimbabweans, followed by a general discussion about the South African Constitution including a question and answer time with a South African Constitution Court Judge. I was particularly impressed with the mock radio show as it was fascinating to see how liberating it is for the young people to articulate themselves when assuming the persona of a caller. It wasn't a role play game where characters were assumed, rather, it was a chance to increase confidence for the participants to express their own thoughts.

CONCLUSIONS

There is no doubt that performance events can create a shift in ideas and perceptions within communities and individuals. They can empower people socially and politically through an ability to create public debate, opportunities for social interaction, education and stimulation, among many other things. It is perhaps easier to document the results about individual shifts in perception because defining a community is contentious and becoming harder.

I set out to examine a range of performance styles and knew I would need to separate theatre as a *product* and drama as a *process*, but was surprised how broad definitions of 'performance' have become. This is a good thing, and as Susan Monagan writes in her research report *The Artmaker as Active Agent: Six Portraits*:

"If we seek to develop a civic populace and a workforce that is more creative and entrepreneurial, it is important to broaden an interpretation of what is art, and what constitutes participation in the arts"

This fellowship certainly broadened and challenged my own definitions and ideas about performance. I was continually inspired and intrigued by the work of artists, activists and social workers who are defining new theatrical genres in response to the growing complexities of modern society. Indeed, it seems that social and political theatre is among the quickest forms of theatre to respond to changing social landscapes. It seems there is a global trend of experimenting with ways of creating discourse as the performance, as opposed to creating a performance to stimulate discourse.

There is also a resolve across the globe for political and social theatre to reach audiences beyond the patronage base of traditional theatre. There is a persistence of

practitioners who seek new venues in response to the privatisation and corporatisation of public spaces. Examples range from the Reverend Billy accosting shoppers in local shopping malls, to Billionaires for Bush hijacking media opportunities, and then Darren O'Donnell taking over hair salons with eight year olds. These forms of theatre excite me as does the power of festivals to build 'community', despite the definition contentions.

All these types of theatre are *appropriate* for the Australian populace. In particular, new forms of theatre that access new technology and e-communications are empowering in a Tasmanian, or any regional, context as the possibilities for audience size and influence are immeasurable.

I am also excited by performative psychology as a tool for empowerment and a science that has documented the process and benefits of playing theatre games, improvising and performing. All of these tools allow people to learn new ways of being themselves, to try on new possibilities, to retrain patterns of behaviour, to increase confidence and ultimately, gain self efficacy. These benefits are possibly increased through the use of these skills for people to tell their own story. This type of theatre is active and collaborative and because it commands participation, it creates a sense of community and community empowerment.

I believe there needs to be more research and communication between theatre practitioners, academics and social scientists in terms of both performative psychology and the transformative value of the performing arts. Until this research is undertaken, there must be greater faith from funding bodies to believe in the transformative nature of the arts, for currently there is unhealthy and impractical pressure on artists to create the art and articulate the benefits.

In summary I conclude:

- Theatre has benefits both as a process for the performer and as an end product for the audience. I define the process as *drama* and the product as *theatre*.
- Theatre can allow new narratives to be absorbed by the performer as uncertainty of life, parallels uncertainty of performance.
- The notion of preaching to the converted is defunct for every 'choir' needs nourishment, education and inspiration to 'sing as loud' as they can.
- Theatre must come from the group of people you want it to reach: it must reflect the society in which it is made.
- Theatre should not be ashamed to be boutique. To seek out niches including those in e-technology or other innovative venues should be encouraged.
- Theatre must strive and be allowed to tackle new issues, be uncensored and take social and political risks.

DISSEMINATION

I intend to disseminate the insights and knowledge gained during my Fellowship by:

- continuing practising and developing my craft through my work as an independent theatre director and event manager;

- providing advice through my role as Board Director or committee member to Tasmanian Regional Arts, CentrStage Theatre Company and Festivale;
- sharing with other practitioners through ongoing dialogue;
- allowing my refined knowledge to affect all aspects of Streets Alive Youth Arts Festival from planning, to processing to implementing;
- presenting findings from my fellowship at public presentations and through education institutions, including the University of Tasmania;
- seeking out relationships with social workers/social scientists to develop best practice and processes for documenting results and benefits.

RECOMMENDATIONS

My final recommendations are:

- There must be greater collaboration between community arts and social scientists to find the best tools for data collection and analysis;
- Funding bodies, government agencies and philanthropic trusts demanding specific agendas or outcomes should help artists collect data for analysis, as it can often place huge burdens on already under resourced art organisations;
- Definitions of art and theatre should be flexible to allow new genres to emerge and be developed through practice;
- Professional theatre and community theatre should be financially supported through separate funding opportunities;
- Australia should steer away from becoming a culture of the spectacular with funding only available for the major theatre companies and festivals or those who can invest large amounts of capital in securing financial resources;
- Artistic techniques such as theatre, film and audio should be explored in Australia as a tool for documenting oral history through use of interview techniques and facilitated social opportunities;

WEBSITE REFERENCE LIST

San Francisco Mime Troupe	www.sfmt.org
East Side Institute	www.eastsideinstitute.org
New Perspectives Theatre	www.newperspectivestheatre.org
Culture Project	www.cultureproject.org
Globesity Festival	www.theglobesityfestival.org
<i>Walrmarketopia</i>	www.walrmarketopia.com
All Stars Project	www.allstars.org
Billionaires for Bush	www.billionairesforbush.com
Mammalian Driving Reflex	www.mammalian.ca
T.O.P.L.A.B.	www.toplab.org
Roundabout Theatre Company	www.roundabouttheatre.org
Community Arts Network	www.communityarts.net
Theatre Passe Muraille	www.passemuraille.on.ca
Clay and Puppet Theatre	www.clayandpapertheatre.org
Nightswimming	www.nightswimmingtheatre.com
ArcFest (art for real change)	www.arcfest.org
Mixed Theatre Company	www.mixedcompanytheatre.com
Nightwood Theatre	www.nightwoodtheatre.net
The Jumblies	www.jumbliestheatre.org
Native Earth	www.nativeearth.ca
Chicago Humanities Festival	www.chfestival.org
Headline Theatre Company	www.headlinestheatre.com
Living Memory Association	www.livingmemory.org.uk
Lantern House International	www.lanternhouse.org
Artichoke	www.artichoke.uk.com
Banner Theatre	www.bannertheatre.co.uk
Evita Se Perron	www.evita.co.za
AREPP Theatre	www.arepp.org.za
Market Theatre	www.markettheatre.co.za
Unesco Culture, HIV and AIDS Project	www.unesco.org/culture/aids
Creative Exchange	www.creativexchange.org