

# Intercultural Bridges in Teenagers' Theatrical Events

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princessi



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# INTERCULTURAL BRIDGES IN TEENAGERS' THEATRICAL EVENTS



# Intercultural Bridges in Teenagers' Theatrical Events

Performing Self and Constructing Cultural  
Identity through a Creative Drama Process

Heli Aaltonen

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## **Abstract**

Key words: dramatic meaning making, intercultural youth theatre, creative drama process, theatrical event, artistic drama education.

The overriding aim of this drama educational case study is to deepen the understanding of meaning making in a creative intercultural youth theatre process and to examine it in the context of the 10<sup>th</sup> European Children's Theatre Encounter. The research task is to give a theoretical description of some key features of a creative drama process as the basis for theory about meaning making in physical theatre.

The first task is to illuminate the culture-historical connections of the multilayered practice of the EDERED-association. The second task is to analyse and interpret theatrical meaning making.

The ethnographical research site is regarded as a theatrical event. The analysis of the theatrical event is divided into four segments: cultural contexts, contextual theatricality, theatrical playing and playing culture. These segments are connected with four research questions: What are the cultural contexts of a creative drama process? How can the organisation of the Encounter, genres, aesthetic codes and perception of codes be seen to influence the lived experiences of the participants? What are some of the key phases and characteristics in a creative practice? What kind of cultural learning can be interpreted from the performance texts? The interpretative question concerns identity and community (re)construction. How are the categories, 'community' and 'child' constructed in the Encounter culture?

In this drama educational case study the research material (transcribed interviews, coded questionnaire answers, participant drawings, videotaped process text and performance texts) are examined in a multi-method analysis in the meta-theoretical framework of Dewey's naturalistic pragmatism.

A three-dimensional research interest through a combination of lived experiences, social contexts and cultural-aesthetical practices compared with drama-educational practices required the methodological project of cultural studies. Furthermore, the critical interpretation of cultural texts is divided into three levels of analyses which are called description, structural analysis and theoretical interpretation.

Dialogic validity (truthfulness, self-reflexivity and polyvocality) is combined with contextual validity (sensitivity to social context and awareness of historicity) and with deconstructive validity (awareness of the social discourses).

My research suggests that it is possible, by means of physical theatre, to construct symbolic worlds where questions about intercultural identity and multilingual community are examined and where provisional answers are constructed in social interaction.





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This thesis is dedicated to Anastasia.

Åbo 9<sup>th</sup> November 2006

Heli Aaltonen

*It is necessary to work on the bridge which joins the physical and mental banks of the river of creative process.* Eugenio Barba 1991, 55

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## ***I Context of the Bridges***



# 1 Introduction

This chapter contextualizes the research, specifies the research questions, describes the limitations of the research, and presents an overview of the methods used. The chapter concludes with some of the key terms used.<sup>1</sup> Finally in this chapter a brief overview of the structure of the thesis is outlined.

I have experiential knowledge of two EDERED<sup>2</sup> Encounters. The first one took place in 1998. I then worked as one of the organisers of the 9<sup>th</sup> European Children's Theatre Encounter *Time* in Finland. The second one in 2001 was my field research site. I conducted a drama educational case study in Estonia because my first experience of the Encounter made such a huge impact on me. I wondered about the efficacy of the practice.

## *Snapshot of the past*

I wrote in the report of the Encounter the following text:

The children of Europe can understand each other. They want to communicate with each other and be with each other. Our young participants took with them the most important experience, many relations of friendship and a greater understanding of neighbours with different backgrounds. (Aaltonen 1998, 9.)

Why did I describe that they had developed many relations of friendship? Simply because I saw how happy they were together, and how hard it was when they had to leave each other. I will make an attempt to describe the last evening of the Encounter on Saturday evening 25 July 1998:

It is a wonderful, sunny evening and we will see how 'time' is expressed in the performances of our young guests. The names of the performances are *Secret of time*, *Seasons of life*, *Power of time*, *Rhythm of time*, *The shadow of time*, and so on. The performances are played all around the beautiful island of Suomenlinna sea fortress. We as a group of 235 people walk from one place to another to share the performances with each other. We have lived together for two intensive weeks on this island. It was not always easy when the ants ate the children's sweets or when there did not seem to be any language to communicate through. But we have survived and now it is time for celebration. Our theme was time. The fortress is celebrating its 250 year Anniversary, the Heureka Science Centre had an exposition of ancient cultures, in the Nuuksio nature park, time elapsed was obvious in the growth of the trees. In Nuuksio people's time and clocks disappeared. The hours lost their meaning as one entered the temple of nature. In Linnanmäki amusement park, the equipment spun for a determined time. It is a human place, where clocks are important. All the excursions were significant as a source of inspiration for the drama work. The theme 'time' was not to remain a subject for the drama classes only. It was a constant feature all along. Now we see a performance where an Irish girl is playing. Sudden pictures go around in my head. Last week it was a disco evening and I was serving Moomin soft drinks when suddenly one from the Red Cross group came to me and said that this girl needs surgery. Because we were on the island, it was not very easy to get her to hospital. An ambulance was called and I accompanied her for emergency appendicitis

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<sup>1</sup> In **Appendix A**, a glossary of terms collects the central terms used in this research.

<sup>2</sup> European Drama Encounters – Rencontres Européennes de Drama (known as an abbreviation EDERED).

surgery through an undersea tunnel to the mainland. I was quite worried how she would feel to be in a foreign country and go to hospital. She was really calm and said: "Don't worry, I am from Belfast. I will be fine, just call my mum." After some days she was fine, and now she is playing there on the grass field. Children are relaxed and have great physical expression in their multilingual performances. I can see that they understand what they are doing. They are present and have good contact to us and each other. The short site-specific performances are enjoyable to look at. I have hardly slept at all during the last week, because the artistic team has got a lot to do in this Encounter. Now we will have our last disco for the children and then tomorrow they will travel back to their homes.

The farewell disco starts at 9 pm and all 197 young people are supposed to come. The music is playing and some young people come to the disco. However, the feeling does not seem to be very happy. Oh, no! Now some young people start crying. More of them came and the atmosphere can be described more as funeral than in a fancy disco. It has started to rain and the young people are just walking around the island in small groups or in pairs. There are a lot of cliffs on the island and it may be dangerous to be there. However, they have been here already for two weeks and nothing can stop them. Many of them did not sleep at all last night. It was the time of good-byes. (Narrative based on Aaltonen 1998.)

This story conveys several themes that are also central to the whole material of this research as well. The Encounters awake strong feelings and in this way they may be called efficient practices. Many people told to me that the Encounters are 'pure magic'. I needed to try to understand what it meant.

I am interested in this thesis to focus on young people's agency and perspectives concerning multilingual theatre practices. How meaning making patterns regarding identity and community are constructed in an intercultural, multilingual theatre workshop is one of the key questions of this research. In this thesis a drama educational case study conducted on the 10<sup>th</sup> European Children's Theatre Encounter *Bridges* is described.

The 10<sup>th</sup> European Children's Theatre Encounter was organised in Estonia, Viljandi, from 8 to 22 July, 2001. During the two-week Encounter, the thematic work was launched from the metaphor 'bridges' to the performance. The intercultural, multilingual groups of teenagers (12-15 years) and their leaders started from the metaphor 'bridges' and made during a 35 hour time period approximately seven minute performance of it. There were all together eighteen organisations from eighteen countries which sent children and leaders to the Encounter and they used eighteen different languages. Intercultural workshops consisted of people coming from ten different countries.

The *creative process*<sup>3</sup> by means of theatre and the sharing of the performances is in the focus of the Encounters as well as in my research.

## 1.1 Purpose and background

The overriding aim of this research is to deepen the understanding of meaning making in an intercultural creative drama process by examining it in the context of the 10<sup>th</sup> European Children's Theatre Encounter *Bridges*. The objective of this

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<sup>3</sup> The term *creative process* is defined in **Appendix A**.

thesis is to describe the process examined and to elaborate upon it theoretically, contributing to the theoretical basis of intercultural drama education.

### ***The significance of the metaphor ‘bridges’***

The metaphor ‘bridge’ is used in many names of art or drama research projects to describe some form of connection. The project Dracon International was “bridging the fields of drama and conflict management” (Löfgren and Malm 2005). Räsänen (1997) uses ‘bridges’ to describe her theoretical approach. Zipes’s (2004, 65) book describes the work done in the “Neighborhood Bridges”-project, which was “a comprehensive program of storytelling and creative drama for elementary and middle schools”. In this thesis the metaphor ‘bridges’ connects different chapters.

It was not a coincidence that the theme was ‘bridges’ in 2001, in the Estonian Encounter. In the beginning of the Encounter there was a leader’s meeting where the president of the EDERED, Maire Saure, wanted to get an answer from the Estonian organiser, Maret Oomer, why the theme had been chosen. She answered:

There are very interesting bridges in Viljandi. There are many interesting things happening between capitalistic and post-socialistic countries. For children it is good to see that life is very different in different places. In different social levels, connection from one to one is a bridge from one person to other [...] I think the theme ‘bridges’ can be understood between age groups, sexes, nations, cultures, languages. The theme ‘bridges’ can be done in so many different ways. (Aaltonen 2001: Research diary, July, 9, 2001.)

Grönholm (1999, 91) describes Estonia as “a nation on the border between two Europes”. Estonia became a member state of the EU only in 2004. The Encounter was organised in 2001. It was organised in the geopolitical climate when Estonians wanted as soon as possible to become a part of “Western civilization”, as Grönholm describes the politics of the Estonian president Meri. The Encounter may be seen as a symbolic alternative to a divided Europe.

### ***A field of this multidisciplinary research***

This research bridges research in child anthropology<sup>4</sup> and sociology<sup>5</sup>, drama education<sup>6</sup>, youth culture<sup>7</sup>, multicultural arts education<sup>8</sup> and youth theatre<sup>9</sup> to discuss meaning construction in the Encounter context. Ambivalent categories

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<sup>4</sup> See, for example, Schwartzman 2001.

<sup>5</sup> See, for example, James & Prout 2003.

<sup>6</sup> See, for example, Donelan 2005; Greenwood 2001; Guss 2001; Nicholson 2005a,b; Rasmussen 2001; Woodson 2000a,b, 2003, 2004, 2005a,b and Østern 1994, 1998, 2001, 2003, 2004, 2006.

<sup>7</sup> See, for example, Drotner 1999, 2004; Fornäs & Bolin 1995; Hartland, Kinder & Hartley 1995; Hill 1997; Willis 1990 and Ziehe 1991.

<sup>8</sup> See, for example, Pääjoki 2004.

<sup>9</sup> See, for example, Braanaas 2001; Chaib 1996; Haagensen 2001; Hill 1984; Hughes & Wilson 2003, 2004, Seilo 2000 and Sinivuori 2002.

such as ‘child’, ‘teenager’, ‘youth’, ‘arts’ and ‘community’ are in this study seen as socially created culture-specific constructions.<sup>10</sup>

New childhood studies in anthropology have focused on “examining children’s perspectives, actions, and agency in the present” (Schwartzman 2001, 4). During the 1990s, social research on childhood has underscored that “children must be seen as active in the construction and determination of their own social lives” (James & Prout 2003, 8). However, little research has focused on young people’s agency and perspectives concerning multilingual theatre practices.

This research approach offers space to see a creative drama process as a process of meaning construction in the “historically situated structures” (Gallagher (2004, 5) and connects this study with the critical, cultural and participant-focused tradition of drama educational studies. In my research two participant groups, teenagers and their leaders, are seen as mutual constructors and meaning makers of their experiences. These meaning constructions are examined within a larger framework of cultural influences and political-economic structures.

In Nordic countries cultural perspective is a common approach of drama educational research.<sup>11</sup> Despite the repeated emphasis on defining a dramatic context (O’Toole 1992, 13) and relations (Teerijoki 2004), there are not many examples of socially contextualised drama educational studies. In Canada Courtney (Booth & Martin-Smith 1988) based his contextualized drama educational research on culture anthropological and performance theory. A goal of the present research is to contextualize meaning making to a larger cultural framework.

### ***European child culture and young people’s arts education***

The understanding of the focus of child and young people’s arts education has changed during the last 25 years. In the 1970s in child culture political interest was in the creative expression of young people and in personal identity development. At the beginning of 2000s the interest seems to be in the impact of artistic processes on societal integration (Etherton & Prentki 2006). It looks like the focus in both approaches is on how to get young people to turn into responsible adults as soon as possible.

However, little attention has been focused on how arts education can support the UN Convention on the Rights of the Child (1989) which is ratified by almost all the UN member states (only the USA and Somalia have not ratified it).

Especially articles twelve and thirty-one are worthy of mention in this context.

Article twelve states the political rights for children (under 18 years) to participate in civil, social and cultural life.

Article thirty-one states every child’s right to play, leisure and recreation, and to participate fully in cultural life and the arts.<sup>12</sup>

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<sup>10</sup> See, for example, Giroux 2000; Griffin 1993 and Holland 1992.

<sup>11</sup> See, for example, Asikainen 2003; Guss 2001; Rasmussen 2001; Østern (Ed.) 2004 and Østern 2006.

<sup>12</sup> See also Cox 1997.

The writings of Stephani Woodson from Arizona State University have influenced my research approach. She points out the importance of treating “young people as active agents” (Woodson 2003, 27) and emphasizes that her theatre educational work is based on her commitment to support the UN convention. Woodson (2005a, 1) maintains that young people “are neither cultural capital of the state nor the property of their parents, but rather individuals with an inherent right to voice their own views in all arenas including civic environments”.

*Culture, Creativity and the Young*-project started with a preliminary meeting of experts in autumn 1995 at the Council of Europe. The reports written in the context of this program illuminate the status of youth arts in Europe ten years ago.<sup>13</sup>

Several studies suggest that the symbolic creativity of young people, their own cultural-aesthetic forms of expression and media culture provide young people with the means (body, music and visual culture) to make sense of their experiences and to explore questions around identity and community<sup>14</sup>. Rantala (2001, 39) notes that young people are interested in using arts to express themselves and use arts as “a communicative practice”. Pääjoki (2004, 115) argues that “the arts can be understood as a place of cultural encounters”. She continues by pointing out that “the self is constructed in dialogue with community and its stories”. Haagensen (2001, 99) suggests that young people’s own devised theatre practice is based on popular culture, every day aesthetic and theatre conventions. Martin (2004, 4) points out that “intercultural performance [...] is an ongoing process of meeting, cross-pollinating and producing new and relevant work for its surroundings”. Bardy (1999, 17) maintains that arts may be seen as “a source of knowledge of child and childhood”<sup>15</sup>.

However, little attention has been focused on how multilingual, intercultural groups recycle cultural-aesthetic forms of expression when they communicate with each other. If creative drama practices can help young people discover about their own lives, it may be seen to offer an alternative for commercialised child and youth culture (Giroux 2000, 200).

Woodson’s (2005a,b) descriptions concerning her own community-based theatre practice<sup>16</sup> with young people have encouraged me to see the intercultural theatre workshop practice “as an applied theory of the social construction of childhood and youth identity worked out in cooperation with youth themselves” (Woodson 2005b, 3).

However, in 1997 no special programs existed for funding the cultural exchange of youth arts in the EU and the situation is still the same. It suggests that the

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<sup>13</sup> See, for example, Delfos 1997; Hill 1997; Robinson 1997, 1999; Sonu & Wimmer 1997 and Williams 1997.

<sup>14</sup> See, for example, Drotner 1999, 2004; Dunn 2001, Fornäs & Bolin 1995; Guss 2001; Haagensen 2001; Hartland, Kinder & Hartley 1995; Rantala 2001; Räsänen 1997; Willis 1990 and Ziehe 1991.

<sup>15</sup> My translation is based on the original text: ”Konst som en källa till kunskap om barn och barndom” (Bardy 1999, 17).

<sup>16</sup> The term *community-based theatre practice* is defined in **Appendix A**.

cultural politics of the EU differ from the traditional cultural politics of the Nordic Culture Ministry that organises special cultural programs both to children under 15 years and young people over 15 years.

### *A short history of intercultural Encounters*

The members of the EDERED-association have from 1982 to 2005 arranged twenty large<sup>17</sup> European Theatre Encounters for young participants and drama leaders. Throughout the years approximately 5000 young people and 1000 adults, from 30 different European countries have had the opportunity to experience the Encounter.<sup>18</sup> The aim of the Encounters is to provide intercultural exchange and communication through diverse forms of theatre and drama. My pre-understanding is that the association attempts to answer the challenging question: “How to increase understanding and collaboration between young people in Europe?”

I believe that the drama educational, creative work of this International Non-Governmental Organisation (INGO)<sup>19</sup> is worth studying, because its practices have already existed for 27 years. The Encounters seem to offer cultural learning opportunities for the young participants as well as for the adults. Still there has been no study conducted addressing how the participants perceive their theatre experiences or how and what meanings they create regarding the idea of ‘child’ and ‘community’.

Based on my personal experiences of two of the Encounters and the accounts of the participants collected at the Encounter, my pre-understanding is that intercultural drama workshop is a well-working practice with young people. It can be suggested that this adult-led artistic-educational drama practice respects and recycles young people’s *cultural-aesthetic*<sup>20</sup> forms of expression. The activities at the workshop are participant-centred and the mode of working with physical theatre provides an opportunity for multilingual participants from diverse backgrounds to use theatre as a communicative language as they reflect upon their experiences in relation to community and identity.

The definition that Williams suggests for the aim of intercultural education is close to my pre-understanding of the aim of the activity of the Encounters:

The intercultural approach [...] has an ambitious aim which is to form a new open cultural identity which is not Eurocentric or ethnocentric, nor is it passionately tied to any particular beliefs and values. Intercultural education allows for the emergence of new cultural forms linked to contemporary experience. The implication being that new political and social solutions might form based on newly ethical and cognitive standpoints. The problems of cultural pluralism cannot be minimised nor they be

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<sup>17</sup> According to Hauger, Piers and O’Dwyer (1999, 1) there in each Encounter are usually “an average number of 250 young participants and 50 drama teachers”.

<sup>18</sup> See in **Appendix B**, is history of EDERED in nutshell.

<sup>19</sup> The EDERED has from 2002 had a participatory INGO-status in the Council of Europe.

<sup>20</sup> The research in the Nordic context which has influenced this research most is the research of Faith Gabrielle Guss (2001). She uses the term *cultural-aesthetic*, which is defined in **Appendix A**.



solved by wishful thinking or moralising. Intercultural education is an active framework within which to work. (Williams 1997, 9.)

In the research site were aspects that can be defined to represent multicultural education. Gay (1998, 59) defines that “multicultural education places a heavy emphasis on cultural understanding within and among racial, ethnic and social groups”. However, I have decided to use the concept intercultural, because the association EDERED uses the same concept (see also, for example, Lo & Gilbert 2002 and Pääjoki 2004). Research findings of Donelan (2005, 291) suggest that “drama can be a powerful mode of intercultural education”.

### ***Professional significance of drama education***

Intercultural drama educational models are needed. Drama and theatre educational praxis needs empiric case studies to develop theory, for the reason that knowledge does not consist “in experience itself but in grasping the sense of this experience” (Fay 1996, 27). Drama teachers and theatre directors know well how to make theatre with young people, but they can seldom explain such processes. They tend to “work with intuition”, “play one note on time” and “use instincts”<sup>21</sup>.

It has not been studied how the participants perceive their theatre experiences or how and what meanings they create for the idea of ‘child’ and ‘community’ in the creative process. Critical interpretative understanding requires structural analysis to help individuals grasp meaning from their practical knowledge.

There are two main characteristics in drama educational practice. The first one is the belief that it is a participant-centred activity. The second one is linked to the assumption that dramatic practices provide powerful sites of transformation, because of *aesthetically doubled*<sup>22</sup> action in time and space.

Critical drama educational research has followed other humanities and social sciences in the sense that the focus of research has shifted from emancipation to participation (Nicholson (2005b).

Nicholson (2005a, v-vi) connects *applied drama*<sup>23</sup> with “the practice of citizenship”, “creativity and social intervention”, “narratives of community and identity”, “becoming ethical” and “human rights”. Wilson (2006, 110) and Burnham, Durland and Ewell (2004, 9) suggest that the same ethical values underpin community-based theatre practices. My pre-understanding is that all these ethical values are closely connected with empowerment and agency of young people and they can be achieved by means of dialogue.

My pre-understanding is that the creative practice of the Encounter may be connected with the ethical beliefs of applied drama and community-based theatre practices. The practice in focus has characteristics in common with community-based theatre practices and because of that I call it a creative practice. The Encounter may be defined as a site-specific theatrical encounter

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<sup>21</sup> Accounts derived from workshop leader research interviews.

<sup>22</sup> The term *aesthetic doubling* is defined in **Appendix A**.

<sup>23</sup> The term *applied drama* is defined in **Appendix A**.

where different performances and dramatic forms are not used for cultural development, but which create cultural development. The activity is product oriented and can more be connected to youth and community-based artistic theatre practice than to educational or social practice.

My pre-understanding is that humans explore their borders of understanding in artistic and religious acts as well as in theatrical events. They use metaphors, dance, play theatre and rituals to be able to touch the area between the unknown and known and to get experiential, embodied knowledge from such an area. In an adult-facilitated creative drama practice young people and their leaders work as a research group and construct new knowledge regarding examined themes.

Drama educational work can be studied through theoretical metaphors. Fortier (1997, 9) suggests two metaphors to describe theatre: as a 'text'<sup>24</sup> (the text metaphor) or as an 'embodied material event'<sup>25</sup> (the performative metaphor). Risum (1998) connects the metaphors with Geertz's cultural studies, where culture is seen as a 'text', and with Turner's anthropological studies, where culture is seen as a 'social drama'.

Several scholars in drama, performance and arts education suggest that a pedagogic encounter is a performance "rather than a meeting of fixed positions". (Nicholson 2005a, 46, see also Rasmussen & Wright 2001; Stucky & Wimmer 2002 and Woodson 2004, 2005a,b). In addition Østern (2006, 25) emphasizes the importance of a form-based aesthetic dimension and "cultural literacy competence through aesthetic learning processes"<sup>26</sup> in drama educational practice-theory.

My pre-understanding is that an intercultural drama educational model needs to be built on the embodied material event metaphor.

## **1.2 The research journey**

### ***A reflexive and understanding research position***

An embodied, moving research position may be defined as an integration of hermeneutic understanding and reflection (see, for example, Guss 2001 and Illman 2004). The purpose of this research is to contextualize meaning making in a cultural framework. I am, as a researcher, always a part of the object of study. Even if I have a native ethnographic research approach, it does not ensure that my interpretation corresponds with the thinking of other natives. I understand as much of the observation and participation as I am able to interpret. My research position reminds of the position of Guss (2001, 73). She defines her position by describing: "In the field study, the group to be studied is observed through participant observation, or observant participation, of/in the culture". I have an insider perspective to practice because I use similar creative drama methods myself with different target groups. However, I am bound by my own

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24 See, for example, Allern 2003 and Engelstad 2004.

25 See, for example, Asikainen 2003; Donelan 2005; Guss 2001; Haseman 1999; O'Mara 1999; Rusanen 2002; Sinclair 2004 and Toivanen 2002.

26 My translation is based on the original text "Kulturell läsfärdighet genom estetiska läroprosesser" (Østern 2006, 25).

tradition of understanding the practice. My reflection of understanding has required study of different discursive uses of language in a historical perspective. Gadamer (2002, 137-147) suggests examining “the hermeneutic meaning of time difference”. In the methodology chapter I discuss further about the reflexive, embodied, historically and culturally moving research position.

### ***The methodology in a nutshell***

This multiple method research is supported by the idea that intercultural drama educational theory needs to be based on a thorough study of successful drama work with young people. Therefore the development of theory in this research is based on the examination of empirical material and literature research is undertaken. Qualitative research design is based on the theatre theory in broader sense; the theatre event focused on is seen in the contexts of theatricality and theatre (playing) culture and finally of child/youth cultural connections. The description of the field, the participants, the nation group and workshop leaders and the organisers, however, is also documented quantitatively.

Baptiste (2001) suggests four phases in the analysis of cultural texts: “defining the analysis, classifying data, making connections between and among categories of data and conveying the message/write up”. In research, like this, the phases need to be repeated and re-examined during the research process. This is part of the self-reflexivity of the work. A hermeneutic research process of this study is explained in the sub-chapter 3.2. I think the research process is a creative process. The phases of such a process can be artificially ordered, but in reality a spiral of webs connects different phases. The research process can be seen as an organic, live process where the different phases may sometimes be repeated and where the researcher learns from failures and develops throughout the process.

### ***Research site, object of study, methods of data collection and research texts***

The 10<sup>th</sup> European Children’s Theatre Encounter *Bridges* offered the possibility to conduct a field study in Estonia 2001. A mixed data gathering methodology was selected for this study, both because of the explorative character of the research work and because I used ethnographic field work methods. 174 young people (12-15 years old) and 34 workshop and group leaders from 18 countries served as ‘informant-consultants’ in this research. With the term ‘consultant’ I wish to build a bridge between myself and the young participants of the Encounter. I want to see this research more as a dialogue than a monologue (see Lassiter 2000).

The data for this research was gathered during the Encounter. Different material forms the intertextual webs of various texts. Texts in thirteen languages were transcribed out of interviews and survey study. The field notes are based on participant observation. The performance text is based on video taped observation. The participant drawings derive from questionnaires. The developmental process of one workshop and the final performances of nine groups were in focus in the video documentation. The process of one workshop from an idea to performance forms a case and is analysed thoroughly in this study, since I was able to observe the process on site and make video

documentation on it. The narratives and reflections of the workshop experience of twelve young participants<sup>27</sup> were audio recorded after each workshop session. Ten of them reflected on their experiences in their native languages (five languages) and two of them used English as second language. I interviewed eight workshop leaders, and ten of the eighteen workshop leaders kept a diary of their work.

The narratives of personal experiences have been collected, giving a dialogue of perspectives: those of the leaders, of the young people and of the researcher.

The survey material from the participant questionnaires was analysed to get an overall picture of attitudes. The analysis of the transcribed interview texts offered a closer understanding of the meaning making. I intended to find out what themes and categories could be identified.

### ***Focus, theoretical framework and research questions***

The most challenging question after the transcription of the empirical material was: “How to illuminate the multilayered drama practice of the association EDERED?”

I searched for a glossary and connections with practice to be able to describe it.

Lassiter (2000, 603) defines that “cultural anthropology’s primary research methodology [is] ethnography”. He describes: “In theory, ethnography (as both a research and a writing strategy) has two purposes: (1) to elaborate cultural diversity through a close study of the so-called “native point of view”; and (2) to provide culturally informed critique of Self and Society (however situated)”.

In this case the practice in focus was familiar to me. I consider myself primarily as a drama practitioner and secondarily as a native drama researcher. I have used similar methods in my practical work and the landscape can not be described as unknown. At the same time I am a purposeful scholar with academic studies in drama and theatre. The first task for me was to create a distance from the research phenomenon in focus. I needed to find concepts to describe a phenomenon which has not yet been conceptualized. The phenomenon can be described by combining earlier descriptions with concepts found in different contexts.

In this phase of the research work I made an extensive literature review to find out if there are any previous studies in the area. I wanted to find theoretical underpinnings that could shed some light on and in the best way honour the quality of the research phenomenon. I tried to use the theoretical frameworks of activity theory, narrative theory, socio-cultural theory and dialogical theory. However, all previously mentioned theoretical frameworks seemed to illuminate only fragments of the phenomenon.

Because I look at the phenomenon as a culturally embodied performance practice, I chose performance and theatre theory. I decided to combine methods

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<sup>27</sup> These twelve participants took part in four different workshops. One participant wrote about her experiences in a diary.

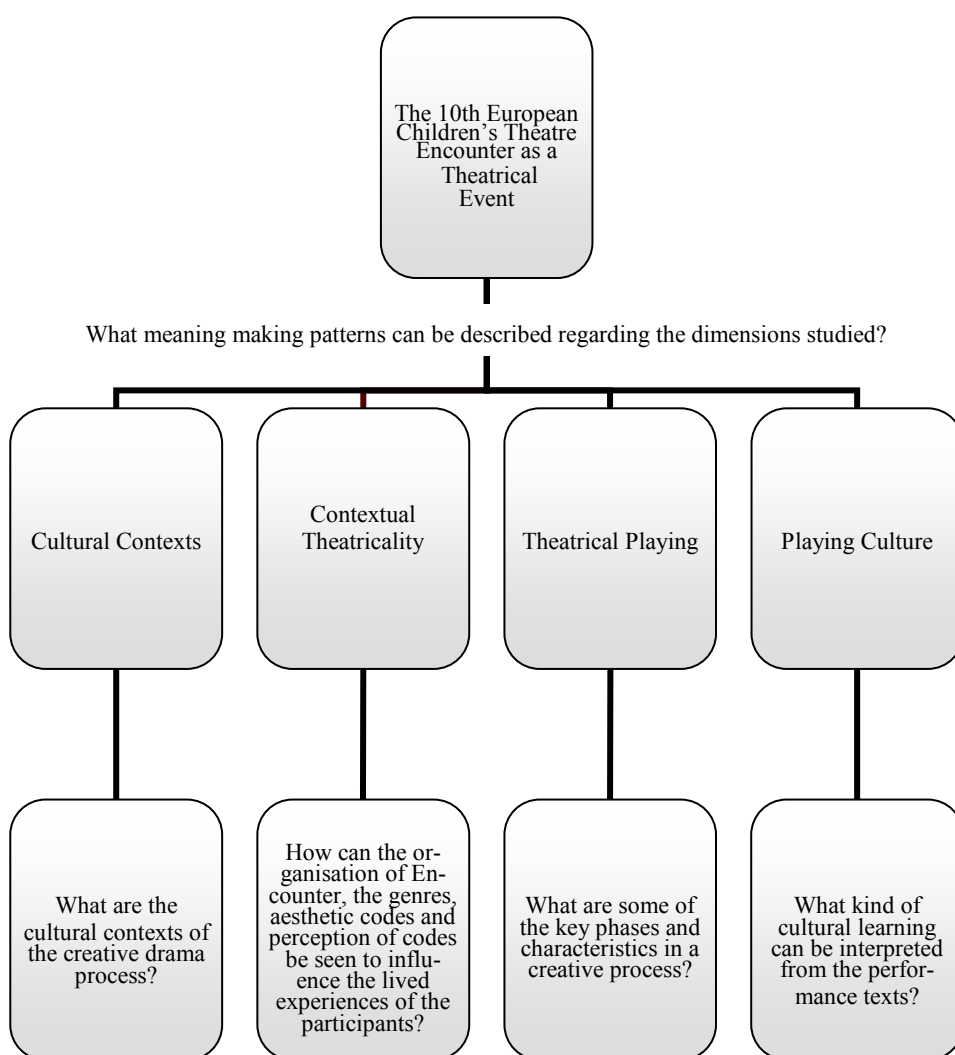
of the previous disciplines and use theatre theory as “theoretical lenses” (Grady 1996, 64.).

I decided to use theatre theory as a theoretical framework mainly for three reasons. Firstly, in theatre theory the interest is in cultural and historical contextualization. Secondly, the objective of this research can be described as a community-based theatre practice. The third reason was that I was familiar with the concepts and methodology of theatre theory. The vocabulary in this thesis is a mixture of concepts from performance/theatre studies and drama educational studies.

The research site is thus regarded as a theatrical event. Sauter (2004, 11) defines the theatrical event in the following way:

[...] to mark an event as theatrical, the distinction from other kinds of doings might be more important than its content. The distinction is twofold: on the one hand there is someone who does something in a different way than in regular life; on the other hand there is also someone who sees and acknowledges this difference. Furthermore, both the doer and the observer have some idea that the possibility of such a distinction indicates that the doings during a theatrical event are different from similar actions outside a theatrical event. Theatre becomes theatre by being an event, in which two partners engage in a playful relationship [...] The event itself is defined by its position in the theatrical, cultural and social world at large. (Sauter 2004, 11.)

The analysis of the theatrical event in this thesis is divided into four segments: cultural contexts, contextual theatricality, theatrical playing and playing culture, as illustrated in **Figure 1**.



**Figure 1:** The research questions and the dimensions of the research.

In this thesis the part containing the analyses is subdivided into five chapters and each segment of the theatrical event illuminates the research phenomenon from its own specific perspective:

(1) Cultural Contexts refer to “the cultural, political, and social worlds, of which every theatrical event is a part” (Sauter 2004, 12). The research question for this segment is:

*What are the cultural contexts of the creative drama process?*

The research task was consequently to examine the philosophical and culture-historical basis of the association EDERED. In this part the organisational practices of the Encounter are examined.

(2) Contextual Theatricality “is mainly concerned with conditions within theatrical life, such as its organization, its working conditions, its genres and its aesthetic codes” (ibid.). The research question regarding this segment is:

*How can the organisation of the Encounter, genres, aesthetic codes and perception of codes be seen to influence the lived experiences of the participants?*

The research task regarding this segment was two-dimensional.

Firstly, it may be suggested that at the social level the theatrical event is a multilayered performance hybrid. Different genres of performance, a theatrical event, an encounter, an alternative world, a carnival, a popular festivity, a rite of passage, and a play act as meta-communicative frames of reference for the lived experiences in the process of communication. The research task was to carry out a performance analysis and identify how the different meta-communicative frames influence meaning making.

Secondly, it can be noted that at the personal level, the pre-understanding of the theatrical event is based on the cultural background, and on the attitudes as well as on the expectations concerning drama practice. The research task regarding this dimension was to examine how the participants’ and leaders’ pre-understanding of the situation influences meaning making concerning the creative drama process.

(3) Theatrical Playing “can be understood as the segment which describes the actual communication between the performer and the spectator during the event” (ibid.). The research question for this segment is:

*What are some of the key phases and characteristics in a creative drama process?*

The research task concerning this segment was to examine the creative drama process as a research journey and to compare the perceptions of the leaders and of the young people. All nine intercultural groups started with the same metaphor ‘bridges’, and after two weeks work they performed nine different performances. In this segment the research focus was on the creative meaning making process by means of physical theatre.

(4) Playing Culture “takes place here and now and it is organized to be experienced at the same time as it is created [...] all kinds of sports, social

dancing, ceremonies, concerts, religious services, anything that happens in time and space” (ibid, 13). Theatre play is a symbolic, negotiated expressive form for feelings and subjective experiences of the players. Theatre play carries a collective message to be articulated to the audience. The research question for this segment is:

*What kind of cultural learning can be interpreted from the performance texts?*

The research task regarding this segment was to perform an interrogative performance analysis of five performance texts.

### ***Critical interpretation analysis***

Because I am interested in empowerment and agency of young people, I find it important to examine what kind of answers they create in their narratives and performances concerning ‘community’ and ‘identity’.

Four questions were asked of the previously structurally analyzed texts:

*How are the ideas of ‘community’ and ‘child’ constructed in cultural contexts?*

*How are the ideas of ‘community’ and ‘child’ constructed in the Encounter?*

*How are the ideas of ‘community’ and ‘child’ constructed in a theatre work, starting from process work with the metaphor ‘bridges’ to the formation of a performance?*

*How are the ideas of ‘community’ and ‘child’ constructed in the performance texts of the products?*

In using a reflexive hermeneutic approach and examining parts compared to the totality, different views form a dialogue. At the theoretical level the results from the previous analyses were used to create meta-texts, where the characteristics of the phenomenon were discussed.

### ***Ethical questions and/or data protection issues***

During the ethnographic fieldwork, the presentation phase and the thesis writing, research methods required for good research ethics were obtained<sup>28</sup>. The most important questions concerning ethical issues are, according to Anttila (1996, 421) confidentiality and anonymity. All those who participated knew about the research. Permission was obtained from all research consultants. In most cases I protect the identity of the consultants and use codes or fictive names instead of real names. However, there are some exceptions differing from this presentation mode. The views of the organisers, in the chapter 4, are presented with real names<sup>29</sup>.

The EDERED-organisation had a General Assembly meeting in 2001, where it was decided that data material could be collected. The findings and the interpretations are contextual and the knowledge achieved is based on a careful

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<sup>28</sup> I have followed the guidelines of the Finnish National Advisory Board on Research Ethics (2002) and British Revised Ethical Guidelines for Educational Research (2004).

<sup>29</sup> The consultants have checked the analysis and given comments about it.



analysis of the research material. I will carefully outline and in detail describe how the different phases of the research were carried out and analysed in the study.

### **1.3 The structure of this thesis**

This thesis is divided into four main parts.

#### ***Part I Context of the Bridges***

In the first part, *Context of the Bridges*, is the summarizing Introduction chapter.

##### **Chapter 1: Introduction**

I tell about the background of the research, the object of the research, the research questions and the research tasks. I summarize the research material and present an overview of the research.

#### ***Part II Solidity Measuring of the Bridges***

In the second part *Solidity Measuring of the Bridges*, I present the theoretical foundation and practical methods for the study of creative drama process.

##### **Chapter 2: Research as a Dialogue**

I present my reflexive, interactive, qualitative research design. I explain in this chapter how research purpose, questions and validity of the research are intertwined with conceptual context (theoretical frames and filtering paradigms), and research activity. I explain research logic, my reflexive research position, knowledge interest and the dimensions of the research. Further on I connect the questions of research with the research dimensions. I introduce theoretical framework of the research process and connect the research with *theatrical event* theory. I make ontological, epistemological and axiological grounding based on Deweyan pragmatism and phenomenological thinking. I explain what four 'lifeworld experientials' mean in this research context. They are *lived space* (spatiality), *lived body* (corporality), *lived time* (temporality) and *lived human relation* (relationality or communality). Further on I explain research paradigm which is a dialogue and point out that I see dialogue as an almost opposite paradigm to positivism.

##### **Chapter 3: Documentation of the Research Process**

I describe the methods used in carrying out the research, giving special emphasis to the hermeneutic research process. The research may be defined as a drama educational case study in natural settings. It is exploratory multiple method case study. I explain in this chapter strategies and phases of the research in practice.

Further on I describe the field study, provide cultural background of the research consultants and present the different types of research material and illuminate how the materials were collected, transcribed, analysed and interpreted.

The methods of data recording varied from unstructured field notes, participant observation and video filming through semi-structured narrative based interviews to structured open-ended survey questionnaires.

During the data base formulation phase the unstructured field material and interviews were transcribed into verbal form and the survey material was transformed through coding into descriptive thematic data variables.

The techniques of data analysis were combined from quantitative-qualitative meaning concentration, content analysis, ad hoc meaning generation, dramatism, ramified performance system analysis, theatre analysis, performance analysis and performance text/product analysis. The methods of analysis are described in more detail in the chapters of analysis where they have been used.

### ***Part III Crossing the Bridges – Analysing Meaning Making in the Theatrical Event***

The third part, *Crossing the Bridges – Analysing Meaning Making in the Theatrical Event*, deals with the actual analysis. It is divided into five chapters: Cultural Contexts, Contextual Theatricality: Meta-communicative dimension of a Theatrical Event, Contextual Theatricality: Meta-cognitive dimension of a Theatrical Event, Theatrical Playing and Playing Culture. In every chapter different analytical methods have been in use. The ethnographic research site is regarded as a theatrical event, analysed as performance text and narratives, and interpreted through a triple hermeneutic process.

#### **Chapter 4: Cultural Contexts: the 10<sup>th</sup> European Children's Theatre Encounter**

Cultural, historical and ideological connections of practice are examined. I tell about the background of the EDERED-association, philosophy of the Encounter and define personnel of the Encounter. Further I tell about organisation and program of the Estonian Encounter, in 2001. Finally at the end of this chapter I summarize the cultural contexts of the drama practice.

The analysis in the next chapter Contextual Theatricality is divided into a social and a personal level.

#### **Chapter 5: Contextual Theatricality: Meta-communicative Dimension of a Theatrical Event**

The social level of pre-understanding is analysed. The Encounter can be seen as a ramified performance system that acts as a meta-communicative frame for understanding. Structural, organisational practices of the Encounter form a multilayered performance hybrid, a specific symbolic world of relations. I examine the Encounter in this chapter through four cultural performance genres: (1) a theatrical event, (2) a combination of a festival, a children's summer camp and an alternative world, (3) a rite of passage and (4) a play. These genres act as meta-communicative frames of reference in the process of communication.

#### **Chapter 6: Contextual Theatricality: Meta-cognitive Dimension of a Theatrical Event**

The personal frame of pre-understanding is analysed. The focus of analysis in this chapter is on perception schemes and strategies. At this level the attitudes and the purposes of the participants and their leaders provide a personal perspective. The perceptions of lived experiences and attitudes come from three social positions: the young people, the leaders and the researcher.

I will look at the world of the intentional workshop situation through a relational window. The term ‘relational window’ refers to an applied analysis tool of the non-verbal rhetoric situation of a creative workshop process. It is based on the dramatist pentad of Burke. He used the pentad as an analysis tool for examining underlying motives in language use.

Theatre workshop may be suggested to be a symbolic action. I have analysed the agent of the action in the chapter 3. There I analysed the background of the young people and the leaders. In this chapter I will analyse three aspects of the symbolic action, (1) scene, (2) purpose and (3) attitude. In the chapter Theatrical Playing I will analyse act and agency of the symbolic workshop action. These all aspects are interconnected in meaning making process.

#### Chapter 7: Theatrical Playing

The creative drama process is described as a communicative research practice with a teenager group with intercultural and multilingual background. Act and agency of the symbolic workshop action is analysed in this chapter.

#### Chapter 8: Playing Culture

The performance texts are analysed by using interrogative performance analysis. I divide the analysis into a perceptual, an emotional, a cognitive and a communicative dimension.

### ***Part IV Views from the Bridges***

The fourth part of this thesis *Views from the Bridges* contains three chapters, Conclusions: Key Features of a Creative Drama Process, Discussion and Sammandrag.

#### Chapter 9: Conclusions: Key Features of a Creative Drama Process

The results of the research are summarized. I reflect theoretically upon the results of the analysis.

#### Chapter 10: Discussion

The validity and ethical questions are discussed. The limitations of this research are also reported in this chapter as well as the meaning of the results is discussed and suggestions are made for further studies.

#### Chapter 11: Sammandrag

In chapter 11 a summary of the thesis is presented in Swedish.

The Appendices contain additions or supplementary information about the research, mainly in order to validate my findings.



## ***II Solidity Measuring of the Bridges***



## 2 Research as a Dialogue

The methodological frames used in this research are adapted from critical cultural and theatrical event studies. This research represents a critical approach in drama education. In this case the semiotic aesthetic theory of Langer (1976) is combined with pragmatic theory where art is seen as an experience. Art forms can be viewed as expressive languages which create new meanings for experiences.

In this chapter I will present my research design.

### 2.1 Research design

I see research as an active, reflexive process where research purpose, questions and validity of the qualitative research are intertwined with conceptual context (theoretical frames, filtering paradigms) and research activity. Maxwell (1996, 64) points out that the logic and process of qualitative research requires that “each component of the design may need to be reconsidered or modified in response to new developments or to changes in some other components”.

The research logic in use follows the principles of an abductive research logic where inductive and deductive logical procedures are methodologically intertwined.

In this study several typical purposes of qualitative study are combined and the function of this research is to achieve more understanding of meaning making by means of creative drama (Hanstein 1999, 65 and Maxwell 1996, 17). The understanding of the meaning making from the participant perspective is interconnected with the understanding the specific context of meaning making and understanding the processes where the meaning making occurs. The aim in this critical interpretive qualitative research is to characterize a complicated phenomenon through contextual description, analyse it and make a theoretical interpretation of the structural analysis. This qualitative basic research has an exploratory role, because the area of this research is hardly examined.

Understanding meaning making from the participant perspective requires an interpretative, hermeneutic-phenomenological approach<sup>30</sup> with multiple perspectives, which, for example, Ryle (cited by Geertz 1973, 6) has characterized as “thick description”.

The critique which interpretivists have got from critical researchers concerns their “macro-blindness” (Sparkes 1996, 39). Interpretative researchers tell a little about “how individual and group behaviour is influenced by the way in which society is organized”. When interpretative researchers want to make an analysis of lived experiences, they often ignore the power relationships of socially constructed discourses and contextual frames that give possibilities or create limitations for people to make certain individual material-semiotic constructions of their lived experiences.

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<sup>30</sup> See, for example, van Manen 1990.

### ***Reflexive research position in cultural studies***

The focus in this research is in corporeal theatre work as communicative practice for intercultural teenage groups and their leaders. I was an observer from outside on the research site since I was not participating in the cultural activity which I studied.

However, I recognize that my being there influenced the research situation. I was in a reflexive research position that can be defined as a two-way “inter-facing”<sup>31</sup> relationship rather as an outsider position. The sense making of experiential research phenomenon is a symbolic construction and the researcher is in her reflexive position always viewed to be a part of the research object. A reflexive research position is an integration of my pre-understanding of the phenomenon as an observer and a participant in the research situation (Illman 2004, 38). My research position can be defined as a participant observer position.

The meaning of reflexivity is connected with my own experiences and with my own pre-understanding. It is also connected with the actual research work. Every new phase of work creates a new layer of understanding (Anttonen 1999, 23).

Five beliefs characterize my pre-understanding of the research material:

- (1) Research material is created by inter-facing in encounters.
- (2) Research material is created in an embodied experiential negotiation process. Creative drama process can be defined as a dynamic process of cultural, symbolic meaning making, where social scenes and limitations are created meanwhile creative drama functions as communicative practice.<sup>32</sup>
- (3) Research material consists of told stories, which are connected to lived stories or fragments of actions, and finally to lived experiences. Every story of action is a recreation of something that has happened. Because there is shared experience it is possible to look at the perceptions of the lived experiences but it is never possible to tell any final truth.
- (4) Research material which is created in a social negotiation process can never represent objective knowledge, because perspectives, standpoints<sup>33</sup> and perceptions of experiences influence what is seen as knowledge and how knowledge is created.

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<sup>31</sup> Bal's (2006) term *inter-facing* means “facing interculturally”. According to her the idea that knowledge can be created in an autistic way by thinking, is false.

<sup>32</sup> Frosch (1999, 250) describes that when she studied dance and movement in a cultural context “the synenergy of dance, music, and performance was revealed as a dynamic process of meaning-making: a way of creating social space and its boundaries”.

<sup>33</sup> Denzin (1997, 53-89) writes more about standpoint epistemologies and logic of standpoint text. Ronkainen (2001, 28) cites Harding and argues that every knowing society is in the same time bound to its own organisational activities and cultural institutions. No society can create possibilities to reach perfect knowing, because every systematic way of collecting knowledge develops an area of systematic not knowing. Knowledge is always limited, perceived from specific social fields, and partial.



(5) Research findings of survey study are possible to compare with other survey study findings.

A reflexive research position can be characterized as embodied knowledge creation. It is a moving position where significance of the research material is created through actions, repeated writings, readings and interactions with the research phenomenon and material.

The material for this research was collected in 2001 and during five years time my own perspective has widened. In 2001 I was participating and experiencing a big encounter of the European teenagers and their theatre leaders. Now in 2006 I look at the European Children's Theatre Encounter as a symbolic performance hybrid, a theatrical event, where cultural and personal identities were constructed and re-constructed through interaction with others at the "ruin stage" of dramatic space (Nicholson 2005a, 65 and Teerijoki 2004, 106).

### ***Emic and etic constructs of knowledge***

The ethnographic researcher uses *emic* and *etic* constructs of knowledge in different phases of the research (Fetterman 1998, 20-22). *Emic* constructs refer to the terms which are in use of the insiders of the culture. *Etic* constructs are the labels and categories which are defined by the researcher to be outsider terms.

There is an inside world of culture which is created with emic constructs:

Emic constructs are accounts, descriptions and analysed expressed in terms of the conceptual schemes and categories regarded as meaningful and appropriate by the native members of the culture whose beliefs and behaviours are being studied. (Lett 1990, 130.)

Characteristic for emic constructs is that in a specific cultural context the common understanding of the use of such constructs is approximately the same. Emic knowledge constructs refer to cultural categorization of behaviour, values or material objects. Young people are masters of their own symbolic culture. Their emic constructs, for example, concern fashion of clothes, style of dancing or way of using language. Different variations of their emic constructs tell about their belonging to different sub cultures.

When I focus on the cultural world which is created by emic constructs I pose questions to the phenomenon. I use theoretical frames adapted from performance, theatre, drama educational and narrative theory, and carry out a hermeneutic interpretation process where etic constructs are in use as filtering tools (Huuskonen 2004, 91).

Etic constructs can be defined in the following way:

Etic constructs are accounts, descriptions and analyses expressed in terms of the conceptual schemes and categories regarded as meaningful and appropriate by the community of scientific observers. (Lett 1990, 130.)

The aim of the combination of etic and emic constructs is to illuminate more qualitative dimensions of the research phenomenon. Lett (ibid., 131) argues that the term *etic* is derived from the concept ethics. The duty of the researcher is to take care that the scientific criteria of the etic constructs are fulfilled. The

scientific knowledge needs to be precise, accurate, logical, comprehensive, replicable, and observer-independent. The correct use of etic constructs has to do with the questions of research validation. Lett (ibid.) points out that “the validation of etic knowledge becomes a matter of logical and empirical analysis”.

When I write about research site and locate a field of study, I combine emic and etic constructs to create an intertextual reading of different perspectives in constructing the world of study.

According to my pre-understanding, emic and etic constructs do not represent subjective and objective knowledge. The expressive, aesthetic language of art not only represents the domain of feelings and private ideas. Bruner (1986, 101-102) argues that “the meaning of the symbol is given by the system of meanings in which it exists” and he continues by pointing out that “each system of symbols has its referential properties: fictive, figurative, and metaphoric denotations alter the referential distance they impose between a symbol and what it stands for”.

From my reflexive research position I filter emic constructs by using several methods and create etic constructs through using different theoretical frames.

### **Knowledge interest and the dimensions of the research**

It can be suggested that research is always a product of process and one of the most important questions concerning the research is the interest of knowledge. In this research the knowledge interest is critical interpretative. It can also be connected with feminist research interest in drama education<sup>34</sup> even if this study is not primarily interested in gender issues. I am interested in looking at drama educational practice and theatre product as a source of lived experience. Van Manen (1990, 74) argues that “because artists are involved in giving shape to their lived experience, the products of art are, in a sense, lived experiences transformed into transcended configurations”.

One challenge of drama education is how to encounter and create meanings with young people. The feminist approach<sup>35</sup>, new sociological and anthropological child research and critical youth culture studies have helped me to look at the images of childhood as constructions and to pose questions to those constructions. Rantala (2001, 24) points out that encountering in the field between youth culture and arts education implies a change of focus in action from institutionalized arts conceptions to the view of young people and their meaning construction.

In this research the focus is on the viewpoint of participants and the interest is to understand what meanings they give to their practice. The overriding aim of this research is to deepen the understanding of meaning making in an intercultural,

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<sup>34</sup> Gallagher 2004, 5.

<sup>35</sup> Especially the feminist educational thinking of hooks (1994; 2003) and philosophy of Haraway (2003) have influenced my understanding.

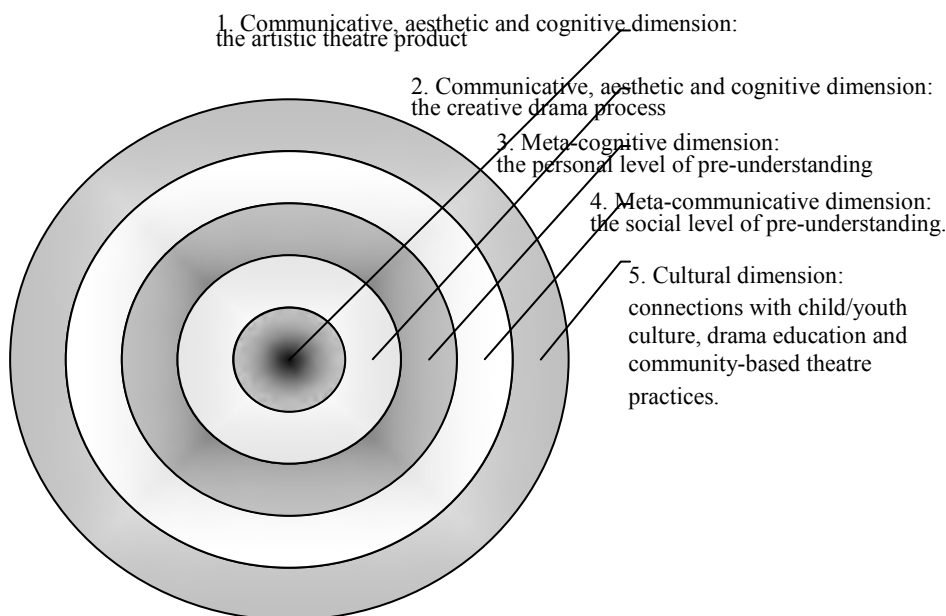
multilingual, creative drama process and to examine it in the context of the 10<sup>th</sup> European Children's Theatre Encounter.

According to the critical research tradition I see that meaning making, aesthetic knowing and embodied knowledge construction is happening in a material world which is culturally and historically situated in time and space. These historically situated structures influence the transformational processes regarding aesthetic knowledge creation processes. I have an anthropological understanding of knowledge creation and re-creation, which signifies inter-relational interconnectedness and a holistic understanding of material-semiotic symbolic transformations. As the focus of this research is meaning making in a creative drama process, there are cognitive, aesthetic and communicative dimensions intertwined with each other.

This implies that meaning making in an artistic process is negotiated in a communication process by means of symbolic, embodied theatre language. Because the understanding of knowledge construction is holistic, meaning making needs to be examined culturally contextualized.

In this research the intertextual research text is a combination of texts from four perspectives: participant, leader and researcher perspective are intertwined with literature perspective.

The phenomenon is examined from five interrelated dimensions, as shown in **Figure 2**. I connect the five research dimensions and five research questions with each other.



**Figure 2:** The five dimensions of the research.

### **The questions of research connected with the research dimensions**

In this subdivision I will present the five research dimensions and the research questions which are connected to the dimensions. In the Introduction chapter I presented the research questions starting from cultural contexts and ending to theatrical product. In this occasion I start from the product of theatre work and end to cultural dimension.

Regarding the first dimension, the product of theatre work is in focus. In this dimension aesthetic, cognitive and communicative levels of meaning making are intertwined with each other. This dimension represents the personal and cultural learning of creative drama process. The theatre product can be seen as a product of learning in this specific case.

*What kind of cultural learning can be interpreted from the performance texts?*

In the second dimension aesthetic, cognitive and communicative levels are also intertwined with each other. The description of characteristics in a creative drama process may be described as a polyphonic dialogue between myself and the leaders and the participants of the workshop. The creative drama process is a processual meaning making process by the participants and their leaders.

*What are some of the key phases and characteristics in a creative drama process?*

The third dimension is the personal meta-cognitive dimension. This dimension represents the personal context of pre-understanding in the situation. At this level the backgrounds of the participants, the attitudes, the experiences of their

theatre practices and the expectations of the international encounter provide a personal perspective for the participants<sup>36</sup>. The perceptions of lived experiences, symbolic codes and attitudes come from three social positions: the young people, their leaders and the researcher.

*What expectations, attitudes and individual background in theatre/intercultural theatre workshop do the leaders and the participants have?*

The fourth dimension represents the social meta-communicative dimension. The Encounter can be seen as a multilayered, interconnected ramified performance hybrid where many blurred genres of performance act as meta-communicative context for the phenomenon.

*How do the organisation of the Encounter, performance genres and aesthetic codes influence the lived experiences of the participants?*

The fifth dimension is the cultural dimension, where the “the spirit of time”, values and behaviour, are expressed through material-semiotic symbol use and discursive practices. The task regarding this dimension is to examine the culture-historical context of the phenomenon.

*What are the cultural contexts of a creative drama process?*

## **2.2 Theoretical framework**

The research task of this research is to obtain new knowledge through theorizing the story of the Encounter.

Hanstein (1999, 62-66) divides theories into three main categories. According to her theories may have descriptive, explanatory and predictive power.

Because the research phenomenon in the focus is complex, the first task was to describe the creative drama process. In the next phase the knowledge which emerged from the descriptive phase was used in structural analysis. Finally, I theoretically reflected on the process.

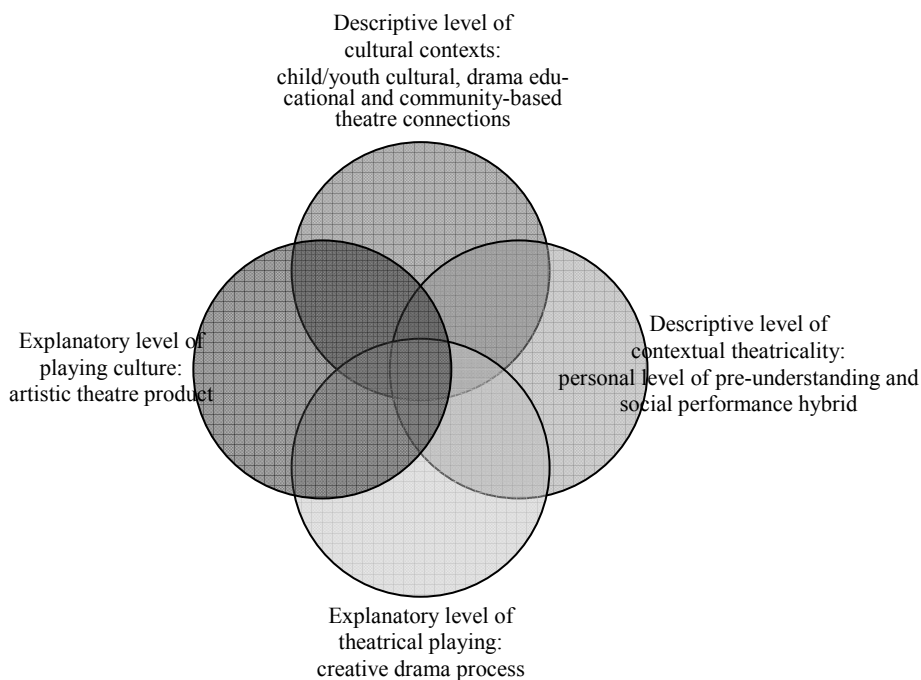
The main research task was to give a theoretical description (describe, contextualize, analyse, classify, and name phenomena in an attempt to understand what a creative drama process is) of some key features of a creative intercultural drama process as the basis for an explanatory theory (insight into the complexity of such a phenomenon as meaning making in a creative drama process). In this case explanation is close interpretative understanding. When the characteristic aspects are analysed in a creative drama process, it is possible to achieve a better understanding of the process.

My theoretical framework is adapted from *theatrical event* theory, which Sauter (2004, 3-14) divides into four parts: Cultural Contexts, Contextual Theatricality,

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<sup>36</sup> Martin, Saffrin and Wissler (2004, 100) state that “there is a variety of different aspects that can affect an individual’s reception of the theatrical event, from personal experience and background to knowledge of the theatre or the particular event in question”.

Theatrical Playing and Playing Culture as shown in **Figure 3**. The research work is divided into descriptive and explanatory phases which refer to the questions: What is this? What is happening here?



**Figure 3:** Theoretical framework of the research process (Adapted from Sauter 2004, 12).

***The descriptive phase of research work: What is this?***

In the descriptive phase of the research work it is important to define what the phenomenon is. Cultural Contexts represent political, economical, juridical and ideological aspect, as presented **Figure 3**. Contextual Theatricality represents the research aspect where theatre worlds and other aesthetic worlds, the background of the participants and their leaders refer to social meta-communicative (performance hybrid) and personal meta-cognitive (pre-understanding) frames of reference.

***The explanatory phase of research work: What is happening here?***

The descriptive phase of the research forms the foundation for the explanatory phase where Theatrical Playing comprises the dimension of the research where workshop-participant communication (creative drama process) in time and space is examined. Lastly Playing Culture refers to theatre play (artistic production) where young people expressed their messages and where their cultural and personal learning is examined.

### ***The interpretative phase of research work: What does this mean?***

The interpretative phase of the research work implies that the previous phases (descriptive and explanatory) are intertwined together and suggested interpretative reflection for the phenomenon is given.

### **Ontological, epistemological and axiological grounding**

My ontological pre-understanding of social reality is based on Deweyan pragmatism. Dewey's (1980) pragmatic philosophy has been widely used in arts educational philosophy, where art as an experience, democracy and participant-focused thinking are valued<sup>37</sup>. At the same time I believe that the ontological basis of social reality is grounded in the material world and historically located structures which have "real impact on the life changes and aesthetic knowing of the individuals" (Gallagher 2004, 5). The social structures and symbolic interactions are in continuous reciprocal relationship with each other. Väkevä (2004, 331) points out that central in Dewey's arts educational philosophy is to guide the learner to find meaning (by means of arts) of personal field of experience. He summarizes the functions of art education:

In the framework of Dewey's naturalistic pragmatism, art education has two crucial functions: (1) to work out possibilities of aesthetic expression and perception in pragmatic process of learning by doing; and (2) to point out the paradigmatic moments of meaning making in the best of art. (Väkevä 2004, 3.)

Murray describes pragmatic thinking<sup>38</sup>:

[...] all ideas and theories derive their value ultimately from how they contribute to the resolution of problems rooted in the practical life of their surrounding culture. This belief is in turn rooted in Dewey's view that all forms of experience and intelligent endeavour emerge from the ongoing interactions between biologically-based human intelligence and a natural and cultural world that is by turns friendly and hostile to its interests. (Murray 2003, 103.)

Väkevä (2004, 64) calls Deweyan ontology "metaphysic of experience": firstly, the experience is philosophically absolute (containing all philosophical divisions), and secondly, it is situated in the larger context, which gives meaning to the experience. Van Manen (1990, 101) researches "lived experience" and mentions four "lifeworld existentials"<sup>39</sup>; *lived space* (spatiality), *lived body* (corporeality), *lived time* (temporality), and *lived human relation* (relationality or communality)". He (ibid. 102) suggests that these themes "may be seen to belong to the existential ground by way of which all human beings experience the world". Meaning making is grounded on embodied doing in space and time, and it is always fundamentally inter-relational. I label these four "fundamental lifeworld themes" as "lifeworld experientials" in this context.

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<sup>37</sup> See, for example, Rusanen 2002; Sava 1993 and Väkevä 2004.

<sup>38</sup> See, for example, Rorty 1999.

<sup>39</sup> In the phenomenological-hermeneutic tradition, the term *existence* is in use and in pragmatic tradition the term in use is *experience*.

### ***Lived space: spatiality***

Pääjoki (2004, 115) suggests that arts making opens new cultural encountering spaces in arts education. The arts are further understood to open the third place where the “possibilities for transgressing cultural borders” are opened. Greenwood (2001, 193) also labels the meeting place of two cultures as “a third space”. A new space emerges in an intercultural contact. Something that would not be possible in the framework of one culture emerges. Connected to an idea with interculturalism is that something new emerges when different cultural practices, values, attitudes, and languages encounter and have a dialogue with each other.

### ***Lived body: corporality***

*Experience* is a central term in pragmatic philosophy. Experiential, embodied knowledge is in the pragmatist tradition understood as “learning by doing”. Shusterman wants to propose a more systematic perspective to experience, which he calls *somaesthetics*:

Somaesthetics can roughly be defined as a discipline devoted to the critical, ameliorative study of the experience and use of the body as a locus of sensory-aesthetic appreciation (*aisthesis*) and creative self-fashioning. Somaesthetics is therefore also devoted to the knowledge, discourses, practices, and bodily disciplines that structure such somatic care or can improve it. (Shusterman 2004, 51)

In this way the body exercise opens a field of knowledge that is not possible to achieve without the exercise. Klemola (2004) connects eastern movement meditation techniques (tai chi and zen exercises) with phenomenological thinking. He argues that “the philosophy of skill is a skill of the philosopher”. Skill training is not only body training, but it provides new modes of knowing.

Daboo (2004) uses a psychophysical approach and compares Stanislavski’s and Csekhov’s exercises with embodied Buddhist studies. Both Klemola and Daboo are bridge builders between eastern bodymind thinking and western body-mind thinking<sup>40</sup>.

### ***Lived time: temporality***

In this research the starting point is the experienced world, and there are elements where all other worlds are created by using different symbol systems.<sup>41</sup> My pre-understanding of aesthetic theatre language is based on semiotic expressive aesthetic theory. Langer (1976) sees that art is a form for feeling. She argues: “A work of art is often a spontaneous expression of feeling, i.e., a symptom of the artist’s state of mind” (ibid., 25). The different art forms carry their own particular characteristics. The art of theatre is based on “the dramatic illusion”. When the dramatic art is based on acts of human beings, according to Langer, it means that “the total structure of acts is *a virtual history in the mode of dramatic action*” (ibid., 307).

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<sup>40</sup> The terms *bodymind* and *body-mind* are defined in **Appendix A**.

<sup>41</sup> Goodman 1978.



She argues that when “the literary mode is the mode of Memory; the dramatic is the mode of Destiny” (ibid.). In classical drama the characters are defined, they have their backgrounds, reasons for being, and if they do not have, they are not clear and understandable for spectators. The reason for the presence of actor needs to be defined and it can happen only by making a clear dramatic illusion. This means in reality that the dramatic characters get created illusory identities, backgrounds, family structures and culture-historical contexts. Identities, contextual settings and future that young people seek to find in their own life can be found in a dramatic illusion. So the dramatic illusion works as a tool in defining the real life roles of young people.

I believe that in drama work corporeal theatre work acts in the same way as verbal language. The symbol use is different, but identities, genders, spheres and styles are created and re-created by symbolic language of theatre.<sup>42</sup>

I believe that the visual and kinetic symbol language of movement act as scientific models in the creative research process and reflective narratives act as descriptive theories for the models.

Narrative theory<sup>43</sup> is based on the idea that human action can be understood as a story with time aspect. Ricoeur (2005, 164-174)<sup>44</sup> uses Aristotelian concept *mimemesis* when he argues that human action and language use are intertwined at three levels with each other. He calls these levels (1) 1<sup>st</sup> *Mimemesis – prefiguration narrative*, (2) 2<sup>nd</sup> *Mimemesis – configuration narrative* and (3) 3<sup>rd</sup> *Mimemesis - refiguration narrative*.

I combine the three mimetic levels concepts with King’s (1981, 3-11) “critical thinking-working structure”. King (1981, 10) describes critical thinking as working in different ways at different levels of actor work. She summarizes the levels of critical thinking as private, semi-private, semi-public and public.

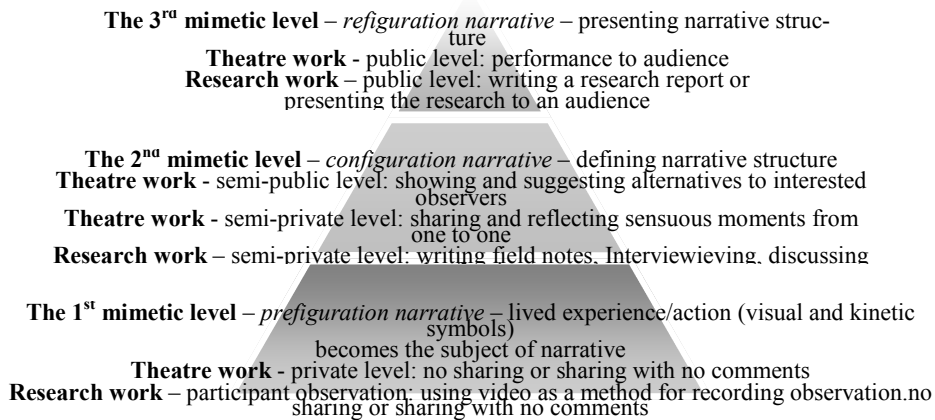
As shown in **Figure 4**, I have combined Ricoeur’s mimetic theory with theatre and research work and shown the connection between lived experiences and narratives.

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<sup>42</sup> Fornäs 1995, 1-11.

<sup>43</sup> See, for example, Bruner 1986; Ricoeur 2005 and Tontti 2005.

<sup>44</sup> See also Tontti 2005, 73.



**Figure 4:** The connection between action and narrative in theatre and research work.

At the first mimetic level (*prefiguration narrative*) Ricoeur thinks that language (verbal or corporeal) has a quality to identify human action through the structure of action. It is expressed temporally by means of symbols. At this level action becomes the subject of narrative. This is a level where the participants and their leaders create meanings by means of theatre language. They may show statues to each other or improvise a scene. At the second mimetic level (*configuration narrative*) the narrative is created and textual form is given by connecting loose actions with a story frame and with plot where beginning, middle and end are connecting actions with time. At this level contradictions in real life actions may be connected to a coherent story with reasons. This mimetic level is actualized through told stories about the action. At the third mimetic (*refiguration narrative*) level is the situated reading and understanding of narratives. Tontti (2005, 74) points out that this level is what Gadamer called the “melting of horizons”. At the third level the audience encounters the performance and I construct meta-narratives based on their narratives.

The research journey to an ethnographic story is a three-step journey, where every choice of word is based on a decision. However, the research story is a complex, intertextual combination of different stories and in this way can illuminate the phenomenon from some perspectives even if it can never tell the whole story the way it has happened.

A theatrical event is an artistic and stylized performance form where *extra-daily embodiment* (me-performing) is intertwined with *extra-daily encountering* (we-performing) in space and time. In narrative theory temporality is brought to language. This understanding of knowledge creation is closely connected with socio-cultural theory and phenomenological thinking, as Peters (2004) points out

in his writing, where education and philosophy of body are connected. The cultural performances and artistic practices are places for the negotiation of cultural intervention and social innovation.

### ***Lived human relation: relationality***

Fay<sup>45</sup> (1996, 227) replaces in all cases a dualistic view with a dialectical one. I want to replace dialectical with dialogical, because dialectics refers to persuasion. I think that in a creative art making process there is more a question about dialogical negotiation<sup>46</sup>.

However, some of Fay's ideas also illuminate my own thinking about encountering. This is, according to Fay "much easier to accomplish if a *processural* conception of identity replaces a substantivist conception". When identity is seen as a relationally changing process instead as a solid entity, it is possible to see also the research situation between observer and observed as "a result of an interactive process". Fay argues that culture may also be seen "as an ongoing process of interaction rather than an entity which shaped its participants, a welter of heated discussions rather than a template or a text". He points out that when we talk about self, culture, interpretation and objectivity, there is a temptation "to think of them as things rather than as processes and therefore to see them in opposition to other things which supposedly confront them". When they could be described, analysed and interpreted more like verbs and thought "as ongoing activities rather than as fixed entities", it could be easier to avoid false dualistic thinking.

Fay combines identity and difference by arguing that all understanding is comparative. People can understand others as much as they understand themselves. Fay claims that "only through interaction with others do I learn what is distinctive and characteristic about myself" (ibid.). In the same way identity and difference are ontologically intertwined with each other. When a person defines him/herself to be an x he/she tells that he/she is not a, y or z.

I need to make a choice between different entities. Do I make a distinction based on gender, social class, or based on theatre practice or academic studies? Whatever I choose to tell about myself is shaped by my relations to entities from which I differ. In this way identity and difference are intertwined with each other.

Individuals are active, different and unique agents and at the same time the cultural interaction with others, mediation of ideas with help of semiotic, material artefacts is needed in order to make it possible for individuals to become what they are. As Fay (ibid., 225) points out: "We *both* make our culture and society and they in turn make us". Fay argues that instead of thinking either/or division in life and meaning making, it would be more fruitful to have both/and connection.

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<sup>45</sup> Fay's (1996) multicultural philosophy is influenced by the thinking of Wittgenstein and Kegan. See also, for example, Atkinson & Housley 2003.

<sup>46</sup> This may be also seen as a definition concerning my axiological position.

Rasmussen (2006, 17) divides understanding of modern society into simple and complex. Characteristic for complex modernity is reflexivity, where understanding of reality is participant-centred and knowledge construction can be described as polycentric. Knowledge reference is self-referential. Constructivist knowledge creation is, however, in this research seen as pragmatic, situated historically and materially in time and space.

Haraway (2003, 411) offers the concept “situated knowledges” as the alternative to relativism. This epistemological stance is characterized by being “partial, locatable, critical knowledges sustaining the possibility of webs of connections called solidarity in politics and shared conversations in epistemology”.

## **Research paradigm as a dialogue**

Guba (1990, 17 cited in Grady 1996, 63) points out that paradigm may be suggested to be “a basic set of beliefs that guides action, whether of the everyday garden variety or action taken in connection with a disciplined inquiry”. Grady suggests that theoretical framework may be seen as lenses and that paradigm is the filter between theoretical framework and research methods.

However, when the characteristic feature in this drama educational case study<sup>47</sup> with ethnographic field methods is an attempt to create a connection between lived experiences, discourses and the culture-historical context, the research metaphor needs to be re-evaluated (Saukko 2003, 11).

In this case there is not only one filter in use, but many filters, as Saukko suggests, when the methodological position between the general and the particular, between the contextual frames and lived experiences, is chosen. I have changed a partial visual sense to a more holistic, auditive one. Her argument for an auditive research paradigm metaphor is the following:

Vision segments reality into one true vision (positivism), several different views (prisms), or a particular but encompassing view (material-semiotic way). The metaphor of sound or conversation views different realities in more porous or interactive terms. Instead of arguing for fusing different realities into one view, or capturing separate realities, the notion of sound imagines different realities and methodologies in terms of soundscapes that each have their distinctive chords, but that also resonate and interact with one another. (Saukko 2003, 30)

I use, as Saukko does the metaphor ‘dialogue’ to describe the combination of different paradigms in use.

### ***A dialogue between different validities***

My methodological interest is the three-dimensional interest in lived experiences, textual discourses and social context as Saukko (2003, 33) notes to be typical in cultural studies. She mentions that the challenge in this methodological project is that these three areas are based on different methodological approaches. To be able to understand lived experiences challenges the researcher to examine them from a phenomenological-hermeneutic approach. The understanding of discursive, socio-historically constructed practices requires the re-

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<sup>47</sup> See, for example, Sturman 1999, 107 and Yin 2003.

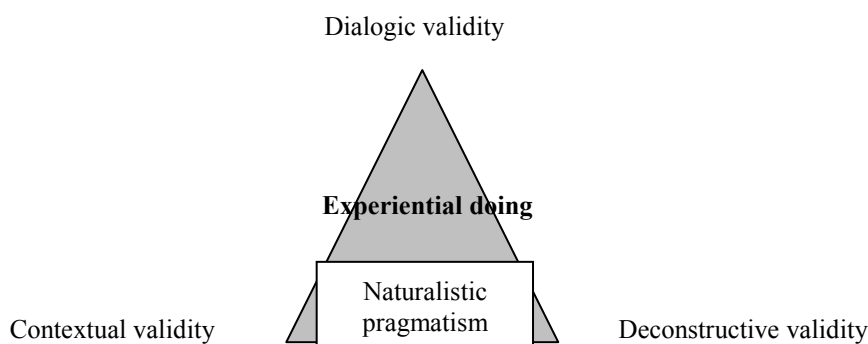
searcher to make a (post)structuralist analysis of these structures, which form individuals' understanding in a social, cultural and scientific environment. These structures do not live in a vacuum, but are formed in a specific social and political context.

The three methodological approaches may enrich and fulfill each other, but they may lead to contradictions. Saukko sees the possibility of having a three-dimensional research interest, if, instead of one validity norm, the research is defined with norms of multiple validities. She suggests these three validities to be a dialogic, deconstructive and contextualist validity respectively:

[...] dialogic validity assesses research in terms of how well it remains true to the lifeworlds of the people being studied. Second, deconstructive validity evaluates the value of research in terms of how thoroughly it is aware of the social discourses and tropes that mediate our understanding of reality and frame our research. Third, contextualist validity measures the validity of research in terms of how well it manages to locate the phenomena as well as research itself, in the wider social, political and global context. (Saukko 2003, 34.)

In the research work the paradigmatic choices need to be explicated, but in the domain of cultural studies the process of meaning construction is impossible to examine only through one belief system, because the meanings are constructed in a triangle of lived experiences, discursive language games of physical theatre and contextual frames of the situation. Hermeneutic understanding of the other, contextual analysis of situation and processual analysis of theatre language in use are based on different ontological as well as epistemological assumptions and methodological choices.

My three-dimensional research interest demands finding a dialogue between explanatory, interpretative and critical methods instead of making a choice between them. The dialogic mode of this research is illuminated in **Figure 5**, where naturalistic pragmatism forms a philosophical basis for different methodological approaches.



**Figure 5:** Research as a dialogue between different validities.

Saukko mentions different paradigms<sup>48</sup> in the domain of cultural studies that combine methodologies. Dialogue is looked upon as an almost opposite paradigm to positivism. In the positivist tradition the combination of different methodologies is based on the ontology of a fixed (one) reality. The epistemological consequence of this is that knowledge reflects the reality. The metaphor for triangulation is the magnifying glass and the goal of research is to reach truth. Dialogue requires that the goal of the research is to create dialogues between multiple perspectives and to have clear political aims. These aims may be defined as egalitarian and they acknowledge a pluralist science and society.

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<sup>48</sup> Triangulation, prisms, material semiotic and dialogue are based on different ontological and epistemological assumptions (See Saukko 2003, 23-33).

## 3 Documentation of the research process

### 3.1 The overall organisational pattern

This chapter describes the methods used in carrying out the research, giving special emphasis to the hermeneutic research process. It should at the outset be noted that the methodology to a certain extent was evolving to its definite shape as the research progressed. In this chapter I also introduce the data material and consultants of this research.

This research can be portrayed as a drama educational case study in natural settings and it has methodological connections with dance<sup>49</sup> and citizenship<sup>50</sup> ethnography. The methodological choices of this study concretize drama educational ideals of a holistic tradition of scientific inquiry and cultural approach. The research is designed to illuminate contextualized drama educational practice. This research has been carried out by using the principles of grounded theory and critical hermeneutics. The three concepts: phases of description, structural analysis and interpretation at theoretical level have been in use during the whole writing process.

The characteristic of this exploratory multiple method case study (Spicer 2004, 294) is the use of interpretive ethnographic field methods and attitude. One typical sign of ethnographic research is that observation is the primary method in collecting data material from the field. I have reflected the phenomenon from different viewpoints, categorized the accounts and transformed emic constructs of insiders to etic constructs of outsiders. Finally, I attempt to create a dialogue with insider and outsider perspectives.

In this case ethnographic field methods and axiological value implications were obtained (Cohen & Manion 1994, 138). Understanding the variety of methods requires that the nature of the design and practice are examined at three points in the study: during data collection, during data base formulation and during the actual data analysis (Sturman 1999, 107).

The analytical part of this thesis is called *Crossing the Bridges* and it is divided into five chapters: Cultural Contexts, Contextual Theatricality: Meta-communicative Dimension of a Theatrical Event, Contextual Theatricality: Meta-cognitive Dimension of a Theatrical Event, Theatrical Playing and Playing Culture. In every chapter different analytical methods have been in use. The methods of analysis are described contextualized in the chapters where they are used.

### 3.2 Strategies and phases of the research in practice

In this sub-chapter I present the research phases and the strategies obtained during the research process. The term 'phases' refer to the diverse goals of this study and strategies to the methods I use in trying to accomplish the goals. In this chapter the four phases: identifying the analysis, categorizing data, creating

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<sup>49</sup> Frosch 1999, 249 - 279.

<sup>50</sup> Gordon, Holland & Lahelma 2000.

connections between and among the categories of data, and communicating the message, are described.

The hermeneutic research process as employed in this research is shown in **Table 1**.

In practice it means that the research phases in this chapter are divided into three subdivisions. I have used three main instruments during the data collection phase: (1) survey study, (2) interviewing and (3) ethnographic participant observation and video filming as observation's technique. I divide the explication of each method into three parts.

In the first part the field work context, the research participants and instruments used in the research material collection are described. In the second part the procedures used in the research material transcription are defined. The third part is related to the process of hermeneutic understanding of the research material, where descriptive level, structural analytical level and interpretive level of the research work are intertwined to create the theoretical level of the study.

The metaphor for the hermeneutic research process is characterized as an 'organismic' spiral<sup>51</sup>, where the emphasis is to understand parts in the connection of wholeness. Gadamerian (2002) concepts, *historicity* and *horizons of understanding* are combined with Ricoeurian<sup>52</sup> *critical hermeneutic analysis*, where understanding requires structural explanation and where the human experience of time is brought to language through narratives. The processual phases of the research work are described as iterative, interactive and non-linear, because of the explorative character of this research.

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<sup>51</sup> Hanstein (1999, 82) introduces the "organismic model of a feminist aesthetic for contemporary dance" of Lazarus (1987). Lazarus operates with the metaphor web (see, for example, Haraway 2003, 411) to communicate the interrelatedness of the ideas and knowledges.

<sup>52</sup> Kemp & Kristensson 1986; Ricoeur 1976, 1981, 2005; Thompson 1980; Tontti 2005; Ugglä 1999 and Valdés 1991.



**Table 1:** The hermeneutic research process in practice (adapted from Nyström 2002).

<b>The hermeneutic research process</b>	
1.	Curiosity and an interest to understand (1) why the Encounters seem to be such effective practices and (2) how meanings are created in a creative drama process by means of physical theatre
2.	The first theoretical frame: generation of research problem(s)
3.	Own pre-understanding combined with review of literature and existing research
4.	Design the field study – choosing appropriate methods, samples and settings
5.	Data collection and recording, interpretive ethnography field methods: qualitative interviews, survey study, participant observation and video filming as observation technique
6.	Design the transcription of data
7.	The first reading of the data
8.	Database formation
9.	The second theoretical frame: to obtain control of the pre-understanding and see the connections to phenomena
10.	Develop one (or more) clear research problem or questions
11.	Review of literature and existing research
12.	Design the analysis and interpretation
13.	Descriptive level: to define, contextualize, label and categorize the phenomenon from different perspectives
14.	Analytical level: dramatism, interrogative performance reading and categorical content analysis
15.	Theoretical level: interpretation at a higher level of abstraction

The qualitative research process can best be described as “solving a riddle” (Alasuutari 2001, 39) and finding the connections in the webs of knowledge. The research process is an interactive process between theory, validities, aims, questions and methods, as Maxwell (1996) has pointed out.

### 3.3 Description of the field study

In this sub-chapter I will locate the field of study and describe the field methods.

#### Locating a field of study: preparation

##### *Connections to the site*

Ethnographical field work can be compared with drama practice where the core of the activity assumes participation and observation. My research position can be defined as “native”. I worked in the role of the Organizer in the EDERED Encounter in Suomenlinna, Helsinki, Finland in 1998 and participated in the evaluation meeting of the EDERED in Vienna, Austria in 1999.<sup>53</sup>

If I had been alien to drama practices I would have seen different aspects and found different meanings from those what I have done now. I understand emic constructs from an inside perspective and it took a long time for me to understand that people who make theatre with young people share the same kind of belief system<sup>54</sup> that is based on a romantic expressive arts theory, where arts are seen as a language of feelings.

At the beginning of the research project my focus was on the methods of working. I wanted to obtain more knowledge from insiders and better understand practical, embodied, experiential theatre workshop. Then as I started to understand more about this subject, through extensive literature review on, participation in drama educational research courses and conferences, and as I analysed the material, I changed the focus to cultural meaning making. Now I am doing the research work informed by the theoretical model of theatrical event and I attempt to engage the micro- and macro-analytic levels in dialogue with each other.

##### *Getting the permissions*

Since I had contacts with the EDERED-association and found it suitable for collecting material, I decided to apply for permission from the gatekeepers of the association<sup>55</sup> in order to conduct field research in their Encounter. Saure was most helpful in supporting the launching of the research project. She was in the position of EDERED’s President and she “made a proposal to start the research work of EDERED and asked the permission for researcher Heli Aaltonen from Finland to do the work as her doctoral research. The present Board members

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<sup>53</sup> Theatre director Maire Saure asked me to co-operate in this project because I at that time worked as an artistic adviser in the South-West Arts Commission of Finland. Our co-operation around child and youth theatre derives from my work with the international association ASSITEJ and my own practical community-based theatre work (puppeteer, actor and director) combined with creative drama projects with children, young and deaf people. I have worked as community-based theatre artist and drama educator from early 1980s.

<sup>54</sup> Sturman (1999, 109) discusses credibility in case studies and calls beliefs as ‘private knowledge’.

<sup>55</sup> The gatekeepers were in this case members of the EDERED General Assembly.

accepted the idea”. (Operation program for the year 2001, EDERED-association.).

Estonia is situated close to Finland and I knew the main organisers from the Estonian organisational body from previous international theatre projects with young people. International co-operation is often rewarding and in this case almost one year before (autumn 2000) the actual Encounter permission was unofficially discussed by the Vice President and the President of the association in their unofficial meeting during the *Festival of Senses*, in Lingen, Germany (Action report of the year 2000).

During spring 2001 the gatekeepers of the association and the Estonian organisers<sup>56</sup> of the 10<sup>th</sup> Encounter gave permission to conduct field research in Estonia 8.-22.7. 2001. The permission was officially given in the EDERED-association’s Board and General Assembly meeting July 18 – 19, 2001 (Hauger 2001).

### ***Preliminary meeting for the workshop leaders in Estonia***

From 4<sup>th</sup> to 6<sup>th</sup> May, 2001 the international workshop leaders were invited to a preliminary meeting, in Tallinn and Viljandi to be prepared with the context and content of the Encounter. During the first day the research project was scheduled on their time table and I introduced the research project for the workshop leaders and gave out information about the research work. In my explanation letter, I asked the workshop leaders to inform all parents of the children about the research work and asked permission from them also to conduct the study. All answered affirmatively and promised to co-operate with the research. I wanted to collect research material with different methods and informed about them.

In the preliminary meeting I gave out the first questionnaires for the workshop leaders to be filled out together with the participating young people before the Encounter. The first questionnaire comprised questions on the background and expectations of the participants and their leaders. In the second questionnaire the focus was on the intercultural creative drama process and the questions were concentrated on it.<sup>57</sup> The third participant questionnaire was focused on the evaluation and meaning making around the creative product.<sup>58</sup>

### **Scene of the field research**

The field research was carried out over the course of two weeks from the 8<sup>th</sup> July to 22<sup>nd</sup> July in 2001, in a boarding school area in Vana-Voidu and around the old castle in Viljandi. The places of theatre work were organised in Vana-Voidu, in Viljandi Unified Vocational School (Technical School). The rehearsing and performing place of the spectacle was outside in Viljandi Castle Park, one of the ruins of the Order Castle<sup>59</sup>.

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<sup>56</sup> Estonian Amateur Theatre Association.

<sup>57</sup> The second questionnaire was filled out after one week of the Encounter experience.

<sup>58</sup> The third questionnaire was filled out at the end of the Encounter.

<sup>59</sup> “Viljandi is situated in South Estonia on Sakala Upland in a picturesque place. Administratively Viljandi is the centre of the county of the same name. The distance from

Vana-Voidu is located in a beautiful nature area and the sun was shining during the first week. The research site was the hottest place in the whole of Europe during the Encounter period. Thunderstorms and heavy rain started during the night between the 15<sup>th</sup> and the 16<sup>th</sup> of July. The 17<sup>th</sup> July was the roughest thunderstorm day and during this day the electricity went down. The young people were not allowed to leave the main building, because it was safer inside. The thunderstorm continued on until the end of the Encounter. When the young people performed their final performance on the 21<sup>st</sup> July in Viljandi, it started to rain and thunder in the middle of the performance.

In the boarding school area there were several houses and rooms for different purposes (for accommodation, teaching, gathering, sporting, administration, dining and internet-room). Every national group was divided into girls' and boys' section and the children shared rooms with one peer from their own country. Breakfast, lunch, dinner and evening meal were organised for all in one dining hall. When the national groups had leisure time they travelled to the beach or to the next city, where they had free time. All intercultural groups worked in class rooms, the sport hall or on the grass field during the workshop period, and all of them travelled also at least once to the performance place which was situated few kilometers from the boarding school.

### **3.4 Cultural background of the research consultants**

The two week theatre Encounter represented a symbolic, temporary and spatially isolated culture. The organisers, young people and leaders who participated in the Encounter were insiders of the Encounter culture and all other people can be regarded as outsiders or 'guests'.

The survey study was made with all those who participated in the intercultural theatre workshops (212 people). They comprised the whole population of people who participated in the intercultural theatre workshops. This population represents at the same time a sample of European young people between twelve and fifteen years who make drama or theatre either at school or during their leisure time. When I compared the results of the survey study with other youth theatre or youth arts studies which use similar methods<sup>60</sup>, I find the results of this research are comparative with these studies.

I have analysed the data of the participant questionnaires and made an attempt to draw a map of the cultural background<sup>61</sup> of the participating children and

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Tallinn, the capital of Estonia, is 164 km. The nearest port is Pärnu, 98 km from Viljandi." (Ariva, Kivi, Lapp, Pangsepp, Pihlak, Servinski, Vislapuu 1996, 25.)

<sup>60</sup> I have compared the results with this study with the studies of Hartland et al. 1995 and Hughes & Wilson 2003.

<sup>61</sup> Sauter (1998, 117-39 cited in Martin, Seffrin & Wissler 2004, 100) suggests the use of seven profiles which unite the framework of the socio-cultural background of the spectator. In his framework the socio-cultural background consists of facts concerning gender, age, education, social status, activity, theatre preferences and theatre habits. Sauter argues that "the socio-cultural background of the spectator affects the perception of the performance".

leaders. In this context I divide the data into seven profiles, which are: 1) nationality and languages, 2) age, 3) gender, 4) professional background and training/apprenticeship of the leaders in theatre/drama with young people and training/apprenticeship of the participants in theatre/drama, 5) professional status of the leaders, 6) youth theatre/drama practices with young people and 7) intercultural group description.

### ***(1) Nationality and languages of the participants and the leaders***

Ethnic group membership of the participants was not asked for<sup>62</sup> and I did not either ask for their socio-economic status. In this case their ethnic identity was a representation of national identity. As shown in **Table E1** there were 176 young participants and 18 group leaders and 18 workshop leaders who carried flags and other national symbols of 18 European countries<sup>63</sup>: Austria (AT), Belgium (BT), Croatia (HR), the Czech Republic (CZ), Denmark (DK), Estonia (EE), Finland (FI), the Faroe Islands (FO), France (FR), Germany (DE), Hungary (HU), Ireland (IE), Israel (IL), Latvia (LV), Lithuania (LT), the Russian Federation (RU), Switzerland (CH) and the United Kingdom (UK). Only one participant informed of having Polish nationality (PL), when all the other participants informed of having the same nationality as the country where they came from. 98% of nationalities of the participants are known.

The participants and leaders of the Encounter used at least 18 languages in their everyday communication with each other. Only the English and Irish<sup>64</sup> participants used English as their native language, which was lingua franca in the Encounter. All others used other native languages. As shown in the second column from the left side (**Table E1**), the mentioned languages refer to the official languages that are in use in the countries.

There were following 18 languages in use during the Encounter: Croatian (scr), Czech (ces), Danish (dan), Dutch (dut), English (eng), Estonian (est), Faroese (fao), Finnish (fin), Finnish-Swedish (fin-swe), French (fra), German (deu), Hebrew (heb), Hungarian (hun), Irish (gle), Latvian (lav), Lithuanian (lit), Raeto-Romance (roa) and Russian (rus)<sup>65</sup>

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<sup>62</sup> In the UK and US the ethnic group membership is commonly asked for in all official occasions, and, for example, Hartland et al. (1995, 19) divide their interviewees into five categories (Black/Afro-Caribbean, Indian/Pakistani/Bangladesh (Asian), Other, White European and Missing cases). The APA-manual (2002, 67) advises that ethnic identity can be decided on depending on how the individuals may prefer to be called.

<sup>63</sup> The organisers informed in their final report that there were 50 volunteers from Estonia in the Encounter. When the participating guests and the Estonian volunteers are counted together, there were at least 262 people participating in the Encounter. Some people were not counted in this number. They were, for example, the main organisers, the medical doctor and myself.

<sup>64</sup> It may be suggested that some of the Irish participants used Irish as their native language and this language was also in use. Retrieved May, 29, 2006 from <http://www.worldlanguage.com/Languages/Gaelic.htm>

<sup>65</sup> Languages are coded according to ISO 639-2 –standard. Retrieved May, 18, 2006 from <http://www.w3.org/WAI/ER/IG/ert/iso639.htm>

The participants could in some cases communicate with each other over national borders in languages other than in English. One Finnish girl could speak Hebrew with children from Israel. Some children from Israel could speak Russian with children coming from the Russian Federation. There were children who belonged to the same language community even though they came from different countries. Examples of strong language communities were a group of French speaking children, who came from Belgium, France and Switzerland and German speaking children who came from Austria, Germany or Switzerland. The research site can be described to be truly multi-lingual, because all the participants were encouraged to use their own languages.

## **(2) Age**

The age is known for 90% of the participants. As shown in **Table E2**, the most common participant age in the Encounter was 14 years. A third of the participants were 14 years old. Only 8% of all participants were 12 years and all the others were older. The average age of the participants was 13, 8 years.

The age of the leaders varied from 16 to 57 years. As illustrated in **Table E3**, the most common leader age in the Encounter was between 26 and 35 years old. The average age of the leaders was 36, 1 years.

According to the study of Hughes and Wilson (2003, 16), “the average age of youth theatre practitioners [in the UK] is 15 years”<sup>66</sup>. They also mention in their study that young people prefer working with leaders who are either young or have interest in their cultural modes of expression.

## **(3) Gender**

60% of the participants were female and 40% male. Among the leaders the distribution was 71% female and 29% male.

According to Hughes and Wilson (2003, 15) of those participating in youth theatre in England 65% were female and 35% male. The writers point out that this gender distribution is a reflection of “gender imbalances in leisure pursuits in wider society – arts and drama are still more likely to be identified as a female than male subjects or interests” (ibid.). Sinivuori (2002) comes to the same conclusion of gender distribution in his study concerning amateur theatre actors’ motivations and artistic learning process. Somers (2005)<sup>67</sup> suggests that in educational drama workshops 90% were female and only 10% male of the participants. In Finnish basic arts education 80 % were female and 20% male of all the participants<sup>68</sup>. These results of different studies suggests that youth theatre practices, which are at the border line of entrepreneurship and community arts, interest male participants more than educational forms of drama and theatre.

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<sup>66</sup> The age band in their database was from three years up to thirty years.

<sup>67</sup> Estimate given in conversation with John Somers, 2005, based on his workshop leadership in the UK and in 8 other countries in the last 10 years. It is also born out by the proportion of women to men who apply to drama at Exeter University at undergraduate level.

<sup>68</sup> Taide kasvaa lapsissa 2002, 88.

#### ***(4) Experiences in theatre/drama***

##### ***Youth theatre/drama experience of the young participants***

As shown in **Table E4**, over half of the participants had made theatre/drama for over four years. Only two of the participants answered that they had never made theatre before. When the age of participants was only from 12 to 15 years old, it means that they had had a long experience in theatre making.

**Table E5** illustrates how often the participants made theatre. Almost half of the participants, 43%, made theatre once a week and 37% made theatre more than once a week.

##### ***Youth theatre/drama experience of the leaders***

As shown in **Table E6**, the leaders of the Encounter had a long experience in drama/theatre work with young people. 42% of the leaders had worked over 5 years with young people, almost one third had worked under five years and almost one third had worked over ten years. One of the leaders mentioned that she has worked 32 years in the area of child and youth theatre. The average year of work experience is 11 years of work in the area of youth theatre/drama.

It may be suggested that the selected guests of the Encounter were experienced in making theatre.

##### ***Professional background and training/apprenticeship of the leaders in theatre/drama with young people***

I wanted to get “a brief note on your background in child/youth drama/theatre” from the leaders. Because the leader question was open-ended, I got 33 stories about their background. Only one of the group leaders did not have any experience of drama/theatre work with children. 82 %<sup>69</sup> of the leaders had experience of youth theatre in their own childhood. However, only 6 % (2) of the leaders had the possibility to make international theatre projects when they were children.

Hughes, and Wilson (2003, 23) summarized the characteristics of youth theatre workers apprenticeship in four main points which seem to be comparable with my results and describe the pattern of becoming a youth theatre or drama worker. Firstly, the leaders had an early interest in creative dramatic practice, either through youth or school theatre. Secondly, they followed their interest and studied in further or higher education or other training. Thirdly, they got work experience as young adults, and, fourthly they continued the work in teaching, creative community-based arts practice or youth theatre arts. Youth theatre work is regarded as voluntary or low paid, but the qualifications and the expert skills seem to be high.

Hughes and Wilson (2003, 23) describe early work experiences to be “often challenging and involve learning via making mistakes. Many [youth theatre]

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<sup>69</sup> 28/34. In the study of Hughes and Wilson (2003, 24) 52% of youth theatre practitioners had made youth theatre as young people.

workers' early work experiences are characterized by the theme of '*being thrown in the deep end and sinking or swimming*'."

It seems that personal experience of participating in arts as a young person gives self esteem and an interest in working with theatre and young people at an adult age.

### ***Place of theatre/drama***

The summary of the different places where young people make theatre is shown in **Table E7**, where the participant answers are compared with leader information. Youth theatre is the most important place for young people to participate in theatre. Almost half of the leaders work only outside formal education and the same amount of participants make theatre only in their leisure time. It also seems that school is important place for theatre making, every fifth participant and leader make theatre at school. 15 % of participants and 15% of leaders make theatre both at school and in youth theatre. Only 8 %<sup>70</sup> of the participants mentioned that they make theatre in basic school of arts and none of the leaders mentioned that they work in a performing arts school. The participants also mentioned other places where they make theatre such as theatre camps, home, bigger amateur scenes, street and professional theatre.

The leaders of the Encounter worked in a wide area of drama/theatre with/for children/youth and adults. They acted in professional theatre groups, worked in alternative theatre groups, acted and directed in TIE-programs, taught/devised drama, music and dance at school, used drama as a tool in teaching other subjects, led theatre workshops for children/young people and adults, taught acrobatics in theatre academy, worked as amateur theatre directors, held courses and workshops in different creative arts, made practical drama work in different institutions, worked as managers, artistic leaders and organisers in child/youth theatre festivals and worked in international projects, made tours abroad with their own plays and gave workshops in different theatre skills.

The aim of the association is to share different practices. My conclusion is that the Encounter offers (for encountering) a dialogic field which is between cultural and educational field.

### ***(5) Professional status of the leaders***

One third of the leaders<sup>71</sup> were drama/theatre teachers and they taught drama or theatre as a subject and directed child and youth theatre in their leisure time. 18% (six) were teachers (language, elementary school) and they used drama/theatre as a tool when teaching other subjects. 18% (six) were theatre directors and they directed child and youth theatre, were artistic leaders of youth theatre companies and DIE<sup>72</sup>-programs. 6% (two) were theatre directors and drama teachers. 6% were professional actors who did not usually work with

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<sup>70</sup> One national association sent participants who came from the basic arts education groups.

<sup>71</sup> Eleven leaders (33%). The professional status of 33/36 leaders is known.

<sup>72</sup> DIE = Drama in Education.



children. 6% were youth workers and 13% (four) of the leaders did not belong to any earlier mentioned categories. There was one social worker (a student of theatre pedagogy), one web designer-musician, one specialist of drama and child theatre, and one student.

My conclusion is that the leaders represent a qualified, multi-skilled group of professionals in the field of drama and theatre.

### ***(6) Youth theatre and drama practices with young people***

The leaders generally had many creative skill practices in their tool box. The most common forms of theatre work are improvisation, physical actor training and creative/skills based work. The use of music, storytelling, body language, mime and dance are common aspects in their work with young people. Concepts such as 'creation', 'harmony', 'respecting human beings' and 'expression' are often in use in their vocabulary. The leaders seem to have no fixed methods. According to one leader, "It depends on the group." These different forms can be put under the category of 'own devised work'. Norbert<sup>73</sup> pointed out that he wants to direct thought-provoking theatre with young people and make powerful stage effects on the stage. He mentioned the theatre of Heiner Müller and Brecht as examples of such theatre (Dwsl [wm14ws1]). The learning of skills is considered important and work in progress is defined to describe their work.

Hughes and Wilson (2003, 28) point out that own, devised theatre work is the most common form of work of youth theatres in the UK, and it seems to be the same thing also in this case. When I have compared their results with the results of this research, it seems that youth theatre activities are balanced between "production focused work and workshop/process orientated work, suggesting that the traditional opposition between process and product is not existing in practice, with most youth theatres seeking to offer experiences of both" (Hughes & Wilson 2003, 28). Writers' summary of the youth theatre activities seems to describe the activities which are mentioned in this survey study:

In youth theatre young people take part in: creative/skills based drama workshops exploring a wide variety of theatre art and art forms and techniques, issue based drama workshops, group games and exercises, productions based on devised work, productions based on original scripts, productions based on published plays, musical productions, special projects with external artists, film making, all aspects of theatre production (directing/costume/design/technical/stage management), residencies and trips (including theatre trips and trips abroad) and general socializing! (Hughes & Wilson 2003, 77.)

### ***Interpretation***

The description of activities and the concepts in use reveal that theatre work with young people is based on the expressive aesthetic tradition. It is not at all exceptional. Arts education and the ideology of arts have been deeply influenced by this view point. As Witkin (1989, 26) points out in the expressive tradition of aesthetic thinking, self-expression is highly evaluated and in this tradition "art was principally concerned with the articulation and expression of feeling":

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<sup>73</sup> Hungarian workshop leader [wm14ws1].

The expressivist view point is concerned with the way in which visual form, or form in sound, movement, word or gesture, may be said to articulate and realize affect, that is, felt experience. The myriad relations that we have with objects, persons and events in the world give rise to a continuously varying stream of sensuous events, or *felt* experience. The sense that one has of the dominant tones, the continuities and in-variances in this stream of affect, of its underlying coherence and pattern, *is the sense that one has of oneself as a subject*. It is only in and through the act of self-expression that this underlying pattern can be realized at the level of consciousness. Self-expression is the means by which the subject is *brought to mind*. (ibid.)

At the same time, it seems that if expressive discourse is in use, it means that the arts are of interest, and people who use expressive vocabulary are highly motivated to make arts and believe in arts.<sup>74</sup>

### **(7) Intercultural group description**

As shown in **Table E8**, the most usual distribution between gender in national groups was equal, but there was also one female group in the Encounter. There were nine workshop groups, and the national groups were divided approximately into five workshop groups. There were usually two national peers in one workshop group. It was meant to help the young people if there were any difficulties in understanding the English language. However, young people who share the same nationality do not necessarily share the same mother tongue. When the Finnish children were divided into five workshop groups they spoke in three of them different languages, Finnish and Finnish-Swedish, and did not have very much to do with each other. It was a new situation for the Finnish young participants to be separated from their own language group, because in Finland the language politics is to keep Swedish and Finnish speaking children separate from each other in school time. There were two Swiss young people in the Encounter who spoke Raeto-Romance. These youngsters were in different workshop groups and could not help each other.

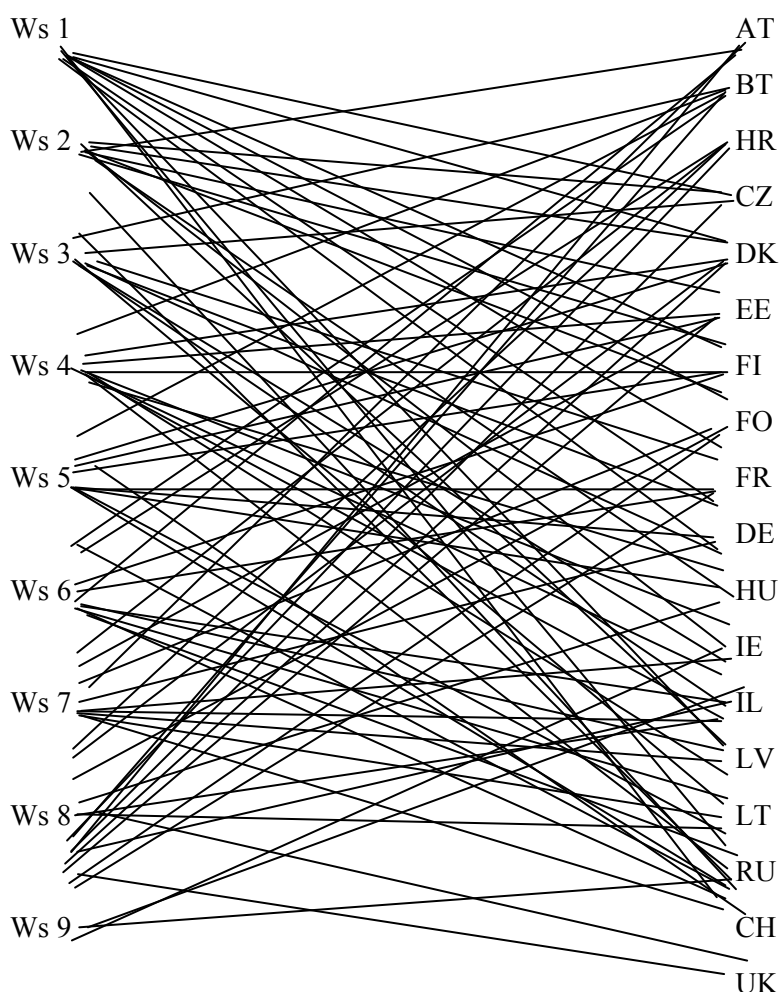
As shown in **Table E8**, there were nine national associations which respected the wish of the EDERED-association and sent five girls and five boys to the Encounter. The tenth Danish association also tried to do so, but one boy could not participate. The young participants participated in the workshop with the workshop leaders who came from the different countries. In this way, for example, the British participants could not participate in the workshop led by the British leader.

Ws1<sup>75</sup> was led by a Hungarian and a Lithuanian workshop leader, Ws2 by a Croatian and a Belgian leader, Ws3 by a Faroese and a Danish leader, Ws4 by an Austrian and a British leader, Ws5 by an Irish and a Latvian leader, Ws6 by a Swiss and a German leader, Ws7 by a French and a Finnish leader, Ws8 by a Russian and a Czech leader and Ws9 by an Israeli and an Estonian leader.

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<sup>74</sup> See, for example, research findings of Evans 2003.

<sup>75</sup> I use an abbreviation Ws1 to signify workshop 1, and so on.



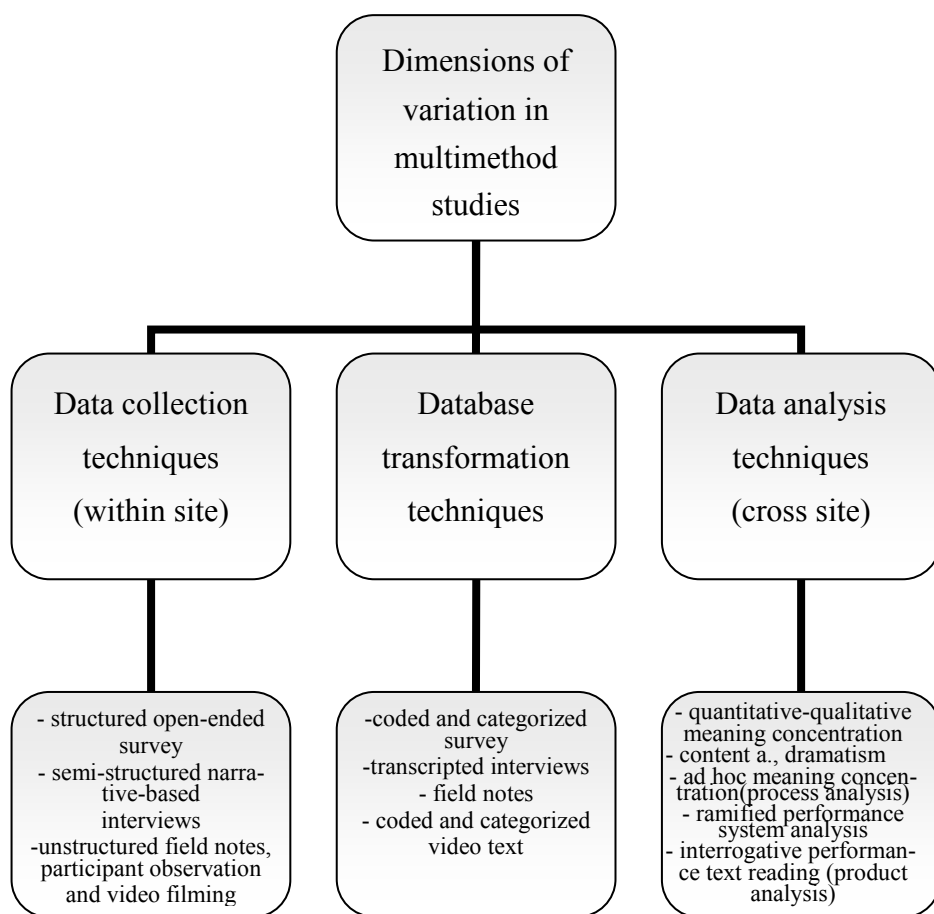
**Figure 6:** The intercultural theatre workshops form webs of connections between national groups.

As shown in **Figure 6**, participants from approximately ten different national groups form one intercultural workshop group. In this way, every national group can share and compare the experiences with five different groups. The Encounter provides the possibility to create knowledge in webs of connections. The young people share their experiences in national groups, in linguistic groups and in intercultural groups. When the intercultural groups were divided in this way, the young people not only had entrance to their own national or linguistic groups, but also to other groups. In this model personal encountering in the intercultural groups opens the possibility to learn to know people belonging to other national or linguistic groups than one's own.

### 3.5 Methods of data collection, data base formation, analysis and interpretation

In the following sub chapter I will present the different types of research material and illuminate how the materials were collected, transcribed, analysed and interpreted.

As shown in **Figure 7**, the design and practice of the study are examined at three points of the study: during data collection, during data base formulation and during the actual data analysis (Sturman 1999, 107)



**Figure 7:** Dimensions of variation in multimethod studies from data collection to data analysis (adapted from Sturman 1999, 108).

As shown in the left column of the figure, the methods of data recording varied from unstructured field notes, participant observation and video filming through semi-structured narrative based interviews to structured open-ended survey questionnaires.

In the middle column are represented the procedures during the data base formulation. During this phase the unstructured field material and interviews were transcribed into verbal form and the survey material was transformed through coding into descriptive thematic data variables.

In the right column are represented the techniques of data analysis. I combined quantitative-qualitative meaning concentration, content analysis, ad hoc meaning generation, dramatism, ramified performance system analysis, theatre analysis, performance analysis and performance text/product analysis. (Alasuutari 2001, Bruner 1987; Burke 1969; Czarniawska 2004; Eversmann 2004, 139-174; Kvale 1996, 66 – 70, 187-209; MacAloon 1984; Neelands & Dobson 2000, 226 – 228; Riessman 1993, 191 – 214 and Tuomi & Sarajärvi 2002, 93 – 121.) The methods of analysis are described in more detail in the chapters of analysis where they have been used.

The following sub-chapter is divided into three subdivisions according to different data-recording procedures. Each procedure required different methods during the data base formation phase and during the process of structural analysis.

The subdivisions of this chapter are called according to three kinds of empirical material: (1) survey text, (2) interview text, and (3) workshop process text and performance text. These three types of texts are intertwined in the chapters of analysis and they form intertextual representation for interpretation.

The following methods were employed during the course of the data-recording: (1) open-ended questionnaires and diaries exploring young people's and leaders' perceptions of own theatre/drama practice compared with their perceptions of intercultural drama workshop, (2) qualitative semi-structured narrative based interviews with young participants and their leaders, and (3) participant observation in the intercultural theatre workshop (35 hours), where I used video filming as observation method combined with field notes describing the immediate context to record the creative drama process from the metaphor 'bridges' to performance.

Different materials in the analysis chapters form different layers. The survey text derived from the questionnaire answers opens a wide overview perspective concerning the phenomenon. The interview text derived from interviews and performance text derived from field notes combined with video recordings opens a close perspective concerning the same phenomenon. My pre-understanding is that the combination of these two approaches can be seen as an integration.

### ***Delimitation of material collection in situ***

I wanted to gather as much empirical evidence as possible from the different perspectives. My research focus was on the intercultural theatre workshop process. However, I also needed material concerning the contextual setting and products of the theatre work.

The material collection was deeply influenced by a dialogical, phenomenological approach.

The qualitative micro material from the interviews is examined in structural macro frames. One such macro frame is built up from the surveys (three questionnaires) which were administrated to assess the backgrounds, opinions, perceptions and attitudes of the participants.

This research may be defined as primarily using qualitative methods with combined qualitative-quantitative material. The questions in the questionnaires required open-ended answers and this has meant that qualitative content coding has been an essential tool in establishing the categories. Different materials may be included in a qualitative case study (Alasuutari 2001, 53; Sturman 1999, 104 and Yin 2003). This way of working provided me with the material for 'thick description', which is important in a cultural research tradition.

In order to limit the amount of collected material, I decided to gather all the research material during the actual Encounter. During the course of the research the president of the organisation and the group leaders co-operated with me as peer researcher assistants. In this way the research work may be called collaborative research and I call the *informants* of the research *consultants*<sup>76</sup>.

I organised some meetings for the group leaders during the Encounter to inform about the aim of the research, and I explained the meaning of the questionnaires. They then helped the young participants to fill out the questionnaires. The reason was that the group leaders were able to use the same language as the children. They could translate the research questions and explain the meaning of the questions to the participants.

The focus in this research was in intercultural theatre work. I videotaped one workshop from beginning to end. The selection of the consultants for leader, organiser and participant interviews varied. Because I was present during the whole Encounter, I learnt to know some of the group/workshop leaders and some of the children. I tried to interview people who represented as many different qualities (gender, age, nationality, experience of the Encounters, working methods) as possible. The period of material collection was limited and intensive, and the selection happened in many cases intuitively using an ad-hoc principle more than through theoretical reasoning. The cultural and individual learning is interpreted using the performance texts as material. The performances were videotaped. The interpretation of the products is based on my own performance text analysis and the perceptions of the participants.

### ***A summary of the field work***

The field work period was intensive. I received much assistance from several people who co-operated with me and assisted me with dealing out the questionnaires and collecting them back again. The field study can be characterized as an organic part of the Encounter. I collected data during the two week period and all this time I lived on the site. I conducted observant

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<sup>76</sup> See, for example, Lassiter 2000.

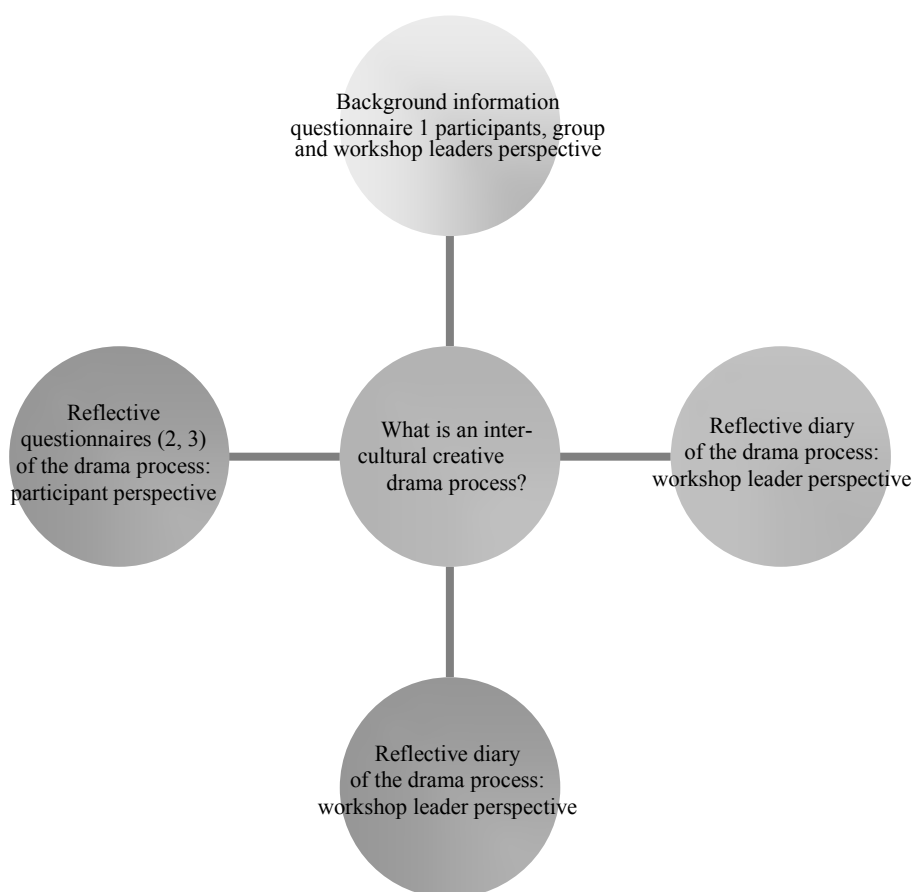
participation in many leisure time activities taking part in a national dance evening and a beach trip. I carried out participant observation in one intercultural theatre workshop and filmed the workshop process on video. Observation notes written directly after the filming provided information about the circumstances surrounding the performance and filming. My everyday role was a combination of researcher and journalist during the two week period.

### **3.6 Survey study**

#### ***Designing and conducting the survey study***

The survey text is based on the survey study. The questionnaires were given out to the participants in three phases. The idea with three participant questionnaires was to gather information of the developmental process. The questions started in the beginning with expectations of the workshop, through the workshop experience to the evaluation of the experience at the end.

As shown in **Figure 8**, the aim with my survey study was to gather research material from three perspectives to illuminate the drama process. The preliminary idea with the questionnaires was that the participants and the leaders should fill out the first questionnaires before they arrived to the Encounter and the other questionnaires and diaries would be filled out during the Encounter.



**Figure 8:** Different perspectives concerning a creative drama process.

In the first questionnaire<sup>77</sup> I asked about the background facts and expectations of the participants and their leaders<sup>78</sup>. In the second<sup>79</sup> and the third<sup>80</sup> questionnaires the focus was on the young people's reflections around the Encounter and intercultural theatre workshop participation. In the third questionnaire I also wanted the participants to reflect on the experience of the

<sup>77</sup> The abbreviation Q1p stands for questionnaire 1 of the participants.

<sup>78</sup> The abbreviation Q1wl stands for questionnaire 1 of the workshop leaders. The abbreviation Q1gl stands for questionnaire 1 of the group leaders.

<sup>79</sup> The abbreviation Q2p stands for questionnaire 2 of the participants.

<sup>80</sup> The abbreviation Q3p stands for questionnaire 3 of the participants.



performance and evaluate the intercultural theatre work. The workshop leaders were asked to keep diaries<sup>81</sup>, because I wanted to know how the leaders reflected on and characterized the developmental creative drama process. The group leaders were also asked to keep diaries<sup>82</sup> because they collaborated as peer researchers in this research. In their diaries the group leaders were expected to reflect upon the situation when the participants filled out the questionnaires and they were also asked to reflect upon young people's workshop reflections. In order to validate, I hoped that the group leaders would fill out the questionnaires with the participants in the same way. I gave them instructions on how to fill out the questionnaires<sup>83</sup>.

The group leaders decided the exact time when they would complete the questionnaires with their national groups.

The Encounter started on the 8<sup>th</sup> July and the participants from twelve national groups<sup>84</sup> had filled out the first questionnaire before the Encounter. Six national groups<sup>85</sup> filled the first questionnaires during the first days of the Encounter<sup>86</sup>.

### ***Group leader reflections on the survey method***

Three of the group leaders reflected on the methods of survey study and evaluated the relevance of the survey study. The field criticism concerned the following aspects:

- (1) "The survey study would have needed to be programmed into the program of the Encounter. I estimated that the time for filling out the questionnaires was about thirty minutes, but in reality the time was too short, because of language translation. It would have needed to have a longer time to fill out the questionnaires properly. One group leader reflected the time aspect by writing "I used  $\frac{3}{4}$  hours with my group, but I needed at least  $1\frac{1}{2}$  hour – to translate parts of the text to [my language], to discuss with them the meaning of some of the questions, to help those, who wanted to answer in English to do it properly (as they wanted to themselves) – and f.ex. to talk to Mats about his not being serious about it."(Dgl [glw3])
- (2) The diaries would have needed to be dated because then I would have better been able to compare the diary material with each other.
- (3) Perhaps some form of "journal of activities" would have been better instead of the questionnaires.
- (4) The young participants did not understand why they needed to answer the same questions twice.

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<sup>81</sup> The abbreviation Dwl stands for diary of workshop leaders.

<sup>82</sup> The abbreviation Dgl stands for diary of group leaders.

<sup>83</sup> Q1gl. The orders are presented in Appendix F.

<sup>84</sup> Austria, Croatia, Denmark, Estonia, the Faroe Islands, Finland, Germany, Hungary, Lithuania, Latvia, the Russian Federation and Switzerland.

<sup>85</sup> Belgium, the Czech Republic, France, Ireland, Israel and the UK.

<sup>86</sup> The last Q1p-questionnaires were collected on July, 7, 2001.

(5) Low motivation and negative attitude to fill out the questionnaires<sup>87</sup>.

Six group leaders<sup>88</sup> commented on the methods of data gathering. Ten group leaders filled out the diaries and it seems that there was a connection between the general attitude of the national group leader and the attitude of the national participants for the survey study. One group leader evaluated the quality of the questions and she seemed to enjoy filling out the questionnaires with her national group. Many young people from her group answered the questions in detail and with concentration:

All questions were clear, understandable; it was the reason that they answered with enthusiasm. Even the day had been challenging, the children answered with concentration, meditating and thoughtfully and everyone answered from their own perspective.<sup>89</sup> (Dgl [Glw 11])

The attitudes to fill out the questionnaires also varied individually. One group leader (Dgl [glw5]) wrote: “Some did it seriously, some found the questions silly”. One group leader did not participate at all in the process of filling out the questionnaires. However, there were some young participants from this national group who carefully filled out the questionnaires.

### *Summary of the survey study*

Even if the multilingual open-ended questionnaire answers were not easy to classify in the next transcription phase, I found this way of conducting the survey study successful. When the participants could use their own languages and answer in their own national groups, they answered in the best possible way during these circumstances.

It may also be good that the research work had a low profile during the Encounter, because the main thing for the participants was to participate in the Encounter and make theatre. The participants and their leaders answered the questionnaires according to their own interest. It may also be suggested that the results of the survey study are strongly influenced by the cultural environment that is in this case EDERED culture.

### *The survey text of the participants*

As shown in **Table G1**, the number of participants of the workshops is shown in the first column. There were 176 participants in the Encounter. In the next column to the right is shown how many of the young participants filled out the first questionnaire (167/Q1p). In the next column is shown how many of them filled out the second questionnaire (155/Q2p), and in the last column how many of them filled out the third questionnaire (132/Q3p). The participant survey text

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87 “The young participants found the answering totally “useless”, “they don’t enjoy it” Dgl [Glw 1] and “I also think that it’s useless to ask children twice” Dgl [glw 3].

88 10/18 group leaders filled out the Dgl.

89 Kaikki kysymykset olivat heille selkeitä, ymmärrettäviä; siksi he vastasivat innokkaasti, Vaikka päivä oli jo muutenkin ollut vaativa, lapset vastasivat keskittyneesti, mietiskellen, ajatuksella ja jokainen omasta näkökulmastaan. (Translated by Jouko Grönlholm from Lithuanian to Finnish).

is based on the answers from 454 questionnaires which were collected during the Encounter. The ideal in the survey study was to get three completed questionnaires from each participant. However, I decided to use all material, because in some cases the young participants gave illuminating answers to particular questions even they did not fill out all three questionnaires.

The girls and boys filled out almost equally as much the first and the second questionnaire<sup>90</sup>. The interest in filling out the third questionnaire was lower among boys than girls.

As shown in **Table G2**, there were some differences between the workshops. The focus in this study is on workshop five, where eight participants filled out three questionnaires, ten filled out two questionnaires and one participant filled out one questionnaire.

In seven national groups<sup>91</sup> all the questionnaires were filled out and in seven groups<sup>92</sup> almost all the questionnaires were completed. Two groups<sup>93</sup> did not fill out the second questionnaire and two national groups<sup>94</sup> did not fill out the third questionnaire.

It is difficult to give verbal representation for reality without language. I had experienced one Encounter before and I knew that not all young people can express themselves in English. I tried to make it easier for the participants to reflect on their experiences in two ways. I asked the consultants to draw for me<sup>95</sup> and use their own languages. I wrote on the questionnaires a sentence: "Please, if you feel it is difficult to answer in English, so use your own language". Because of this sentence I got multilingual survey material. The young participants filled out the questionnaires in thirteen languages<sup>96</sup>. Many of the group leaders already at the site translated the answers into English, but there were still many questionnaires to be translated from Danish, Finnish, French, German, Hebrew, Lithuanian<sup>97</sup> and Raeto-Romance into English. Only some sentences remained not understood due to the language.

Over half of the participants used English when they filled out the questionnaires. French and German were used in almost every tenth questionnaire. I myself used Danish, Finnish and Swedish during the Encounter and the participants who spoke these languages used the opportunity to fill out the questionnaires in their mother tongue. With French, German, Lithuanian and

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<sup>90</sup> Q1p, girls = 94%, Q1p, boys = 96%; Q2p, girls = 87%, Q2p, boys = 89%; Q3p, girls = 82%, Q3p, boys = 66%.

<sup>91</sup> Austrian, Croatian, Czech, Danish, Hungarian, Lithuanian and Swiss groups.

<sup>92</sup> Belgian, Faroese, Finnish, German, Irish, Israeli and Latvian groups.

<sup>93</sup> British and Estonian groups.

<sup>94</sup> Russian and French groups.

<sup>95</sup> In the Q2p I asked the participants: "Please, draw me something!" 129 consultants draw a picture for me.

<sup>96</sup> Danish (4%), Dutch (1%), English (52%), Faroese (3%), Finnish (5%), French (9%), German (10%), Hebrew (5%), Hungarian (2%), Lithuanian (6%), Raeto-Romance (1%), Russian (1%) and Finnish-Swedish (1%).

<sup>97</sup> Jouko Grönholm has translated all Lithuanian answers to Finnish and I have translated them to English during the data base transformation phase.

Dutch I got translation help in the phase of transcription. Faroese, Hebrew and Hungarian were already translated by the group leaders on the site. Many Russian questionnaires were filled out with the same writing style in English. It probably means that the children answered in Russian to their workshop leader, who translated their answers directly into English. Only two Russian questionnaires were translated later on. There are two questionnaires which I have not been able to translate. They are in Raeto-Romance. All other answers have been translated into English.

### ***The survey text of the leaders***

As shown in the first column in **Table G3**, there were twelve female and six male workshop leaders and fourteen female and four male group leaders in the Encounter. The next column to the right shows how many of the leaders filled out the first questionnaire (17/Q1wl and 17/Q1gl). In the third column is shown how many of them filled out the leader diary and in the last column how many of them reflected on the performance. I have used in this research information from thirty four leader questionnaires, from ten group leader diaries and from nine workshop leader diaries.

Only one female workshop and group leader did not fill out any questionnaire. The female leaders more often kept leader diaries (69 %) compared with the male leaders (40%). The first leader questionnaires were filled out in English and the diaries were filled out in Danish, English, Finnish, French, German, Hebrew and Lithuanian. All the material was translated into English during the transcription phase.

### ***The data base formation of the questionnaires***

The survey texts of the participants and the leaders are coded with a software program. It can be suggested that there were two types of information in the survey texts: facts and cultural categories (Alasuutari 2001, 90-124).

When Hughes and Wilson (2003) made their study of “the impact of the youth theatre on the personal, social and political development of young people”, they offered different categories to the participants of their study. The participants needed to “tick all categories” that were relevant. In this research the categories have been found through a combination of inductive and abductive logic from data material (Tuomi & Sarajärvi 2002, 95).

I used three phases in data base formation, which can be named as coding, preliminary categorizing and final categorizing.

### ***Coding***

Every consultant of the research got an individual code. Code pb72ws8 signifies participant (p), boy (b), individual number (72) and workshop 8 (ws8). Code glw13 means group leader (gl), woman (w) and individual number (13). Code wlm14ws1 stands for workshop leader (wl), man (m), individual number (14) and workshop 1 (ws1). Code ow1 stands for organiser woman and individual number.

### ***Preliminary categorizing of the raw data***

In the first preliminary categorizing phase I used a software program to reduce the data material. Data from the questionnaires is organised by cases which are on rows in the software program. Every case represents an individual respondent to a survey. Variables represent each question asked in the survey and the answers are filled in columns in data bases. During this phase every case got an 'identity' number and this means that, for example, pg72ws has an identity number 25 that means that his answers are on row 25 in the data file. The facts of the consultants are represented with different variables such as, for example, nationality, gender and age. All qualities of the consultants have got numbers and, for example, 1 represents girl and 2 represents boy.

Cultural categorizing was a more challenging task. When I asked from the participants questions where they showed their attitudes or expectations, the questions were open-ended. I did not want to change the participants' way to express themselves too early and give my own label or etic construct to their insider emic construct. This is why, for example, this variable got 77<sup>98</sup> different preliminary categories.

### ***Final categories***

I organised preliminary categories of variable "learning in theatre/drama" to different sub-categories and, for example, in this case the most common sub-category emerged to be combination of self-expression and self-confidence:

**Self-expression, self-confidence, trusting own skills and courage:** To express, courage (8) Not to be shy, express myself better and not afraid to judge (3), To be more open with other people and say what I think (3), Self-confidence, how to be more confident (11), To be inspired, to trust own power and skills (1), Trusting in own skills (1); To adjust myself (1); Confidence and how to express myself (1), You have to do everything to express yourself (1); I learned to speak, to have self respect and confidence (1) n = 31

The second largest sub-category seemed to be a combination of social aspect and communication:

**Social aspect and communication:** How to work in company, listening, taking care, tolerating (11), To share happiness with people (1); To communicate with other people, to make friends (3); We can help each other, achieve great success and have fun (1); To understand other people, to be in other people's shoes (3); To understand people and develop imagination (1); I have learned how to be attentive to everybody (1) n= 21.

Then the task was to contextualize the categories that emerged through the first readings. I wanted to know if the findings and categories could be comparable with other studies.

Five previous studies have offered concepts, categories and interpretation suggestions. Three of the studies are based on data collected in the UK, one on

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98 155/174 answered to the question.

data collected in Denmark and one in Finland. In all of these previous studies a mixing methodology has been in use.

***Previous studies offer a perspective for the categorization and interpretation of data***

The first study is made in England. The writers, John Hartland, Kay Kinder and Kate Hartley of *Arts in their view: A Study of youth participation in the arts*<sup>99</sup>, claim that it is surprisingly little research around “young people’s views on the arts and their involvement in them” (Hartland et al. 1995, 1). This study was used for the purpose of improving culture policy for young people and it was financed by the Arts Council of England.

The data material of the second study also derives from the UK. Theatre researchers Jenny Hughes and Karen Wilson (2003) from the University of Manchester’s Centre for Applied Theatre Research (CATR) conducted youth theatre research.<sup>100</sup> The name of the study is *Playing Part: A study of impact of youth theatre on the personal, social and political development*. It presents valuable vocabulary and statistical information to be compared with the findings of this study.<sup>101</sup>

The third study is also based on data material from the UK. It is written by arts and media psychologist Andrew Evans (2003) and the name of the study is *Secrets of performing confidence: for actors, musicians, performers, presenters and public speakers*. According to Evans the report “was built on a considerable amount of unique data in the Arts Psychology Consultants databank, drawn from over 500 performing artists, and covering personality traits, career values and preferences, team skills and various problems and their outcomes” (Evans 2003, 2). It opens a perspective on the characteristic vocabulary of performers.

The fourth study is based on Danish data material. Danish media researcher Kristen Drotner (1999) presents her study in *At skabe sig – selv: ungdom, æstetik, pædagogik*<sup>102</sup>. She was interested in how young people create themselves in their own leisure time culture. Her qualitative youth interview data was interpreted and connected to Danish youth statistics.

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99 The study is based on qualitative interviews of 704 young people representing the view on arts of young people in the UK. They come from the age band 14-24 years. (Hartland et al. 1995, 16).

100 “The main findings of a study of youth theatre commissioned by the National Association of Youth Theatres (NAYT), funded by Arts Council England (ACE) and carried out by the Centre for Applied Theatre Research (CATR)” can be found in an article by Hughes & Wilson 2004.

101 In the study by Hughes and Wilson (2003) a quantitative, descriptive survey study is combined with qualitative interviews. Especially their summaries of the questionnaires concerning young people’s experiences and perceptions of youth theatre were received from 359 young people who attend youth theatre and “the 73 questionnaires exploring youth theatre practitioners’ views and experiences of youth theatre received from youth theatre workers from 51 different organizations” (Hughes & Wilson 2003, vii), have been valuable in the interpretation and classification phase.

102 To stage yourself: youth, aesthetics and pedagogy. My translation.

The fifth study is based on Finnish data material. Timo Sinivuori (2002) in his thesis studied amateur theatre participants' motivation and artistic learning process. His study opens a view on the Finnish amateur theatre practice.

These five studies are an important aid in the phase of classification of the different open-ended answers of the young participants and their leaders and give me the possibility to look at the material from different points of view.

Hartland and other writers (1995, 104) concentrated their findings by saying that "expression, creativity, communication and entertainment variously emerged, but the absence of aesthetics was particularly evident". In my research material the situation was the same. The young people wanted "to express", "to create", "to communicate" and "to have fun". Theatre making is understood more as a communicative practice than aesthetically valued art practice.

I used the categorization of previous studies as an aid in the final categorization work with my material.

As shown in **Table 2**, all the answers from the questionnaires are categorized and for every category an example is given.

**Table 2:** Descriptive summary of perceived participant learning.

<b>Etics = Category of answer</b>	<b>Emics = Example of answer</b>
Self-expression, self-confidence, trusting own skills and courage	<i>Not to be shy, express myself better and not afraid to be judged</i>
Social aspect and communication	<i>How to work in company, listening, taking care, tolerate</i>
Skills acquired both in life and theatre	<i>How to perform poetry, how to lie, how to express thoughts</i>
Acquired technique in acting	<i>How to work with a character and with partner</i>
Overcome shyness to perform in front of the audience	<i>I am not anxious before the audience</i>
Identity	<i>To be myself off-stage and play a character on stage</i>
Skills acquired in life	<i>Theatre really teaches me how to live</i>
Body language	<i>To express myself through movement</i>
Articulation	<i>To articulate, to speak louder, not to be so shy</i>
Builds concentration	<i>How to use focus and self-control</i>
Relaxing	<i>Decrease stress</i>
Sense of space	<i>Feel better other people and space around</i>
General knowledge of drama [literal] and work in theatre	<i>About work in theatre</i>
Skills acquired in performing	<i>Singing, dancing, performing drama and poems</i>
Using imagination	<i>I learned to use my mind</i>
Good manners and style	<i>I learned to be a nice boy</i>
Mixed: Spontaneity, originality, freedom, history, both social and personal development	<i>You have to have your own opinion, own way of working together</i>

### ***Review of the survey text***

The information of survey text is used in this chapter where the cultural background of the young participants and leaders is analysed. In the chapter 6 perceptions and attitudes of the participants and leaders are analysed based on the survey text.



The information derived from the survey study is systematized and concentrated to etic categories, where I hope that the meaning potential of the research consultants is respected. The survey text is used in two ways in this study, to understand general cultural categories of the consultants, and as a source for intertextual reading. The survey text opens different views from various perspectives.

### **3.7 Focused theme interviews**

The seven stages of Kvale (1996, 88), namely “thematizing”, “designing”, “interviewing”, “transcribing”, “analyzing”, “verifying” and “reporting” were obtained during the interview study.

#### ***Designing the interview study***

The purposive interview sample was collected ad hoc on the site. With a purposive interview sample I mean a group of people that I identified to be potentially able to present meaningful data on the research subject. In this case the purposive sample was created from consultants: (1) who wished to assist me, (2) represented different qualities (nationalities, background professions, theatre/drama experiences), (3) had different experiences of or contacts with previous Encounters and (4) looked at the creative drama process from different perspectives. I conducted a semi-structured narrative based interview study during the Encounter. The main focus in the interviews was to find out how the interviewees experience the creative drama workshop process. I interviewed six female and two male workshop leaders. Eleven young people reflected on their learning experiences after the workshops and told about their leisure time interests in the interviews. One participant kept a diary during the workshop and gave it to me as research material after the workshop. Three female group leaders reflected on their view of the process. Four members of the EDERED executive board and four Estonian organisers were interviewed during the Encounter to get background information around the creative process.

#### ***Conducting interviewing***

I started the interviews with all interviewees by saying:

I want to understand the world from your point of view. I want to know what you know in the way you know it. I want to understand the meaning of your experience, to walk in your shoes, to feel the things as you feel them, to explain things as you explain them. Will you become my teacher and help me to understand? (Aaltonen 2001, Research diary).

The leader and organiser interviews were conducted outside of the Encounter area, inside the main building or in the accommodation room. The interviewees were asked to describe their professional background, their experiences of drama or theatre work with young people. I particularly focused on experiences around the intercultural youth theatre work done during the Encounter. All data derived from the focused interviews were only loosely thematized, giving the interviewees a change to speak freely and introduce new themes into the discussion. The underlying purpose was to inquire into the meanings that people attach to the creative drama process with intercultural multilingual groups. The leader interviews were conducted either in English or Finnish.

One of the multilingual theatre workshops is in focus in this study, and this is why I videotaped the activities carried out during the workshop process. I asked volunteers from this workshop to answer the same questions after each workshop. I asked them to tell about their learning during the workshop and about their leisure time activities. Eight young consultants reflected on their experiences in Danish, English, Estonian, Finnish, French, German and Russian. I wanted to collect comparative material from other workshops. Three consultants took part in other workshops and talked about their experiences. There are twelve 'development stories' based on the experience of the creative drama process from the beginning through to the performance from different points of view.

As shown in **Table G4**, I have interviewed and audio-taped altogether 94 short accounts with the young consultants.

### ***Reflections on the interview method***

The interview text is created in a dialogue with the consultants. In one case it may also be called a 'triologue', because two boys wanted to talk simultaneously at the same time. Young people used public radio speech genre in their interviews. They were all volunteers and liked to be interviewed. When I interviewed the consultants I made comments and asked further questions from the young people whose language I understood. The consultants whom I did not understand<sup>103</sup> told their stories without further comments. If I did not understand their story, their telling became rather autistic. In my opinion it is essential for the interviewer to understand what is being told during the interview so that it will be possible to ask further questions.

With the workshop and group leaders the native language of the interviewees also became important. The Irish and English workshop leaders, who used English as their native language, were more challenging for me to interview. I had difficulties in understanding their concepts. They used a more complicated language as the leaders who used English as lingua franca. My behaviour in the interview situation was different when I used English as lingua franca with others who also used English as their second language. I was much more active and relaxed when I did not talk with native speakers. However, the atmosphere in interview situations was generally relaxed and concentrated.

### ***The intertextual interview text***

The interview text is based on material which was gathered during participant, leader and organiser interviews<sup>104</sup>. Nineteen adult (leader and organiser) interviews were altogether conducted during the Encounter. I listened to all the

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<sup>103</sup> French and Russian interviews were translated into Finnish by Viola Elenius (French) and Victoria Kulmala (Russian). German interviews were translated into Swedish by Birgit Schaffar (German). The translations and transcriptions from Danish, Finnish and Swedish into English were made by me.

<sup>104</sup> The primary material of this research is found in References and in **Table G5** is shown empiric material of this study.

interviews carefully and transcribed six female and one male workshop leader interview.

The interviews of the group leaders and Estonian organisers are not used in this study and I did not transcribe them. The four interviews of the previous organisers are transcribed.

The participants' workshop reflections were taped after each other. During the transcription phase I started to put them into the time context. I marked the date and named the different workshop phases as *seduction*, *theme and form work*, *negotiation and combination of parts*, *rehearsing* and *performing*. In this way I got eleven development stories of the participants. The shortest development story is two pages and the longest one five pages. The participants' development story is 32 pages long text.

The interview text is an intertextual representation of different voices of meaning making in this context. I have used the accounts of the interviewees either directly quoting or paraphrasing. The identity of the young people is protected in every case and fictive names<sup>105</sup> are used instead of their own names. In most cases I use fictive names in the main text instead of the codes.

Fictive names are also used in the workshop leader interviews. There is one exception with fictive names in this study. The names of the organising EDERED-members are real. They have accepted that their names can be used in this study.

### **3.8 Constructing the performance text**

Theatre workshop was scheduled in the Encounter program as shown in **Appendix D**. During the two week period there were altogether 35 hours of work in the timetable; organised time for one opening workshop, ten workshops for working with the theme, three rehearsals and performance. I was present in all these situations and collected data each time. I wanted to video tape the process from the beginning to the performance. When I did not record my observation on video tape, I wrote field notes. Video observation and field notes are complementary methods. In the field notes I included contextual information, descriptions of the exercises and my first impressions of the workshop situation.

#### ***The first mimetic level: participant observation***

This level may be seen as first mimetic level of narration. In Ricoeurian (2005) terms this is a level of *prefiguration narrative*, where action (visual and kinetic symbols) becomes the subject of narrative. My role in the situation was focused

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<sup>105</sup> The fictive names are chosen from the real names of the participants. I have chosen a German name for a German consultant instead of calling everyone by an English fictive name. For example, when I talk about 15 year old Swiss girl, Melanie, I use the fictive name Annalea instead of her own name. However, I have chosen the girl's name Annalea from another Swiss participant. There was a girl with name Annalea in the Encounter, but she is not the girl who I talk about. I mention also the code of the consultant at the same time.

on participant observation. I understood the action in a situation as a youth drama leader. My focus of attention in the first mimetic level influenced what I recorded on the tape or wrote as field notes.

### *Videotaping*

As Lindahl (1993, 2) points out, field observation can never have an objective character. Video observation is more sensitive than participant observation. I made my 'reporter' role clear by staying outside during the whole process and did not participate in the group activities. I had an observer-function during the workshop situations and I wanted to keep this clear.

It matters whether I was in the corner of the class with or without the camera. There was also another observer in the class room with me. She was the Estonian guide, who recorded the exercises by writing notes. It can be seen from the tapes that my being in the situation has been noticed. Especially one 15 year old British participant, Andrew, was disturbed because of my presence. He took contact with me many times in the workshop situation. This happened, however, mostly in the beginning of the process and later on the participants and the leaders of the workshop seemed to forget me and did not pay any attention to the camera. It may also be noticed that another workshop leader often "escaped" the video camera. She preferred to be in the area of the room which I did not videotape.

I did not try to film the situation all the time in the same way. My attempt was to understand how the creative work progressed. I was interested in what working methods the workshop leaders used in the process. Sometimes I recorded the whole group situation and other times I recorded only pair work or one person.

### *The second mimetic level: writing field notes and transcribing video material*

On the second mimetic level, *configuration narrative*, the narrative structure is defined. The transcription of raw data (21 hours video material) is a 72 page long table combined with descriptive narratives from the field notes. The table is divided into five columns. On the first column I have contextualized the action of the workshop. There is the time of the workshop and a number to find the part of the tape marked. In this way 10.07.01:004, 31 - 006, 31 means the part in the tape was recorded on 10 July 01 and it is found from the first tape 004, 31-006, 31. In the second column I described the exercise phases. In the first phase I categorized the exercises as 'name game', 'concentration exercise', and so on. I described in this column the rules of the game. In the third column I recorded everything that had to do with the theme 'bridges'. When the leaders worked with the theme physically, I wrote, "climb", "fall", "trust" and "support" to this column. In the fourth column I focused on the strategies of the leaders and described their agency in the situation. I wrote, for example, "The leader starts the exercise with side coaching. Then she shows how to relax properly and starts singing". The fifth column was meant for extra remarks. I wrote there, for example, notes such as "concentrated atmosphere" or "laughing". This column was meant to focus on the group behaviour.

### ***The third mimetic level: analysing the transcribed material***

On the third mimetic level, *refiguration narrative*, narrative structure is presented. I wanted to see how the exercises were used in the developmental process. I made a new 20 page long table where the columns represented the dates of the workshop. In this way the first column on the left side represents all the exercises made on 10.7.01 and the last column on the right side represents the exercises made on 20.7.01. When I moved the exercises from the first transcribed table to the columns, I started to consider what kind of drama techniques they represent. I divided the exercises into non-verbal and verbal exercises.

With non-verbal exercises I used Barba's and Savarese's (1991) and Martin's (2004) pre-expressive training, and Puzstai's (2000) Stanislavskian actor work categorizations<sup>106</sup>. I examined the exercises and divided them into different categories. I categorized each exercise by naming it with pre-expressive and actor training concepts. Pre-expressive concepts in use are: *centre and breathing, outward with tension, movement, rhythm and tempo, voice and defining given circumstances based on shape*. Stanislavskian actor training is divided into two blocks. The first block, actor's training with him/herself, is divided into six types of categories in the Stanislavskian system. They are: (1) *the training of imagination and fantasy*, (2) *training of concentration*, (3) *training of relaxation*, (4) *training to evoke emotions* (affective memory), (5) *training of contact* and (6) *training of adjustment* (ensemble work and trust). The second block, building a character, is divided into five categories: (1) *the training of external characterization by mask, make-up and dressing*, (2) *training of external characterization by movement and dance*, (3) *training of external characterization by plasticity of motion*, (4) *training of external characterization by speech*, (5) *training of external characterization by tempo-rhythm in movement and speech*.

I categorized verbal work into *planning work, reflective work, theory, verbal improvisation* (pre-planned or given circumstances), *multilingual group work* and *multilingual partner work*. This categorization seemed to be found from raw data material.

This careful categorization revealed three important aspects of creative drama work. Firstly, almost all the exercises were presented in the first workshop. Then they were developed or modified in the next workshops. There were practically no isolated games or exercises. The exercises formed an integral wholeness. Secondly, the majority of the exercises were based on non-verbal communication and during the theme and form work phase physical meaning making was emphasized. Thirdly, the leaders used different exercises and gave different narrative frames for their exercises, but they worked with same basic principles. They worked both with *psychophysical*<sup>107</sup> exercises, which means the unification of *the internal* and *the external*, which Rumohr (2002, 17) defines to be the typical aspect in Chekhov's actor work method. Zinder (2002, xiii) calls the two keys of Chekhov's actor training *the physical* and *the imaginative*. It can

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<sup>106</sup> Puzstai's categorization of exercises is based on Gordon (1987).

<sup>107</sup> The term *psychophysical* is defined in **Appendix A**.

be suggested that both leaders used Chekhovian principles in their psychophysical work.

When I experienced the workshop and observed the work of the group at the first mimetic level, I used my theoretical and practical knowledge as theoretical lenses to understand their practice. The third mimetic level is practiced in the moment when I define how I have decided to name the practice I have experienced. When I have reviewed the literature I have found connections with this practice and been able to name it.

The uniqueness of the research phenomenon can be achieved through ‘thick description’. Description in this context gets labels, categories, classifications, narratives and structural analysis which have an extensive meaning potential. Thick description is an intertextual mixture of different forms of qualitative fragmentary cultural texts as shown in **Table G5**.

***III Crossing the Bridges –  
Analysing Meaning Making  
in the Theatrical Event***

This part, *Crossing the Bridges*, is divided into five sub-chapters: Cultural Contexts, Contextual Theatricality: Meta-communicative Dimension of a Theatrical Event, Contextual Theatricality: Meta-cognitive Dimension of a Theatrical Event, Theatrical Playing and Playing Culture. These sub-chapters represent the five dimensions of the study.

In the sub-chapter Cultural Contexts I connect the research phenomenon with the EDERED Encounter. I see it as an alternative world with specific symbolic practices. Two segments of analysis belong to the chapter Contextual Theatricality. They are the social meta-communicative dimension (ramified performance system) and the personal meta-cognitive dimension (personal pre-understanding).

In the third sub-chapter, Theatrical Playing, communicative, aesthetic and cognitive dimensions of creative drama process are examined.

In the fourth sub-chapter, Playing Culture, communicative, aesthetic and cognitive dimensions of the artistic product are described and analysed.

Sauter (2004, 11) highlights that his use of “circular terminology is pointing towards the various elements of a theatrical event. All of these segments or aspects or layers are present every time a theatrical event takes place”. Because the attempt in this research is to get a holistic understanding of meaning making and see it contextualized, the atomistic structural pieces of micro-analysis need to be seen as interwoven threads and be understood in the context of this particular web. The different segments of the analysis overlap each other and together they create webs of knowledge in this study.

A theatrical event is always contextual. Cremona (2004, 69) argues that “the basis of the theatrical event is the encounter between different participants, where the boundaries between performer and spectator are in a state of flux”.

When a theatre workshop process or any other educational situation is seen as a theatrical event, the young participants and their workshop leaders shift their roles and take both roles as performers and spectators during the workshop process.

In **Figure 9**<sup>108</sup> I have constructed an illustrative model of the contextual frames of theatrical event. The center of the circle is situated in time and space and it is interconnected with “the performance-audience communication” or “the production of meaning” as Martin, Seffrin and Wissler (2004, 99) call it. I have transferred the concepts to the theatre workshop situation and talk about the workshop-participant-leader communication instead of “performance-audience communication”.

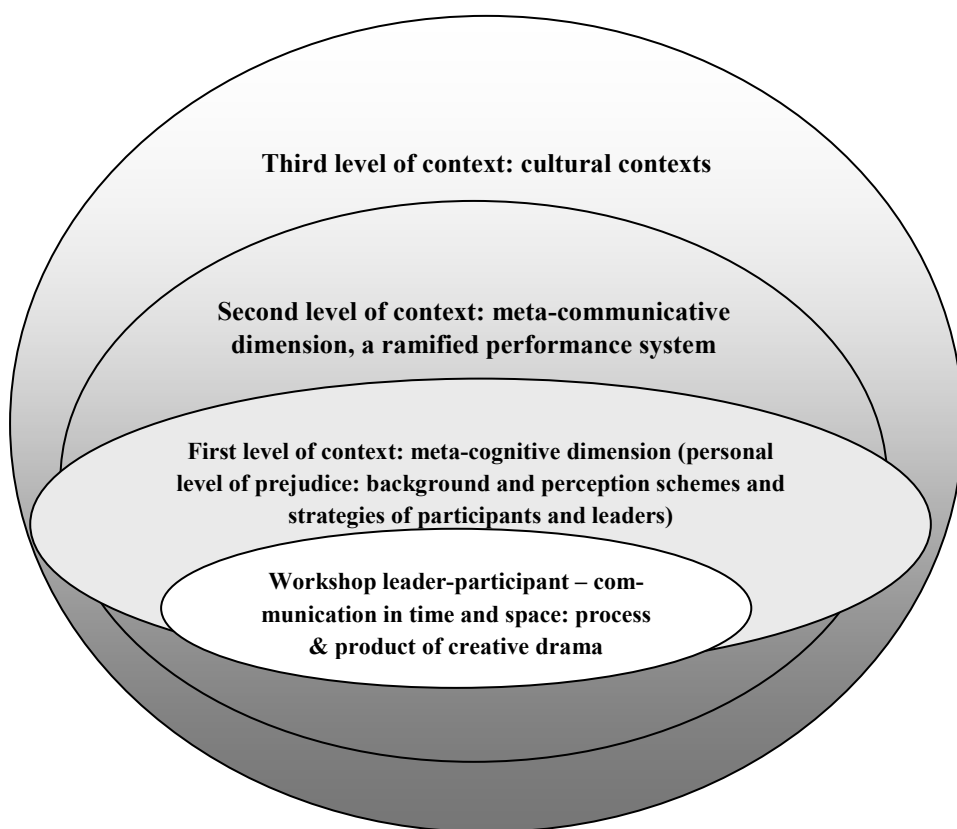
The three contextual circles surround the core of meaning making in workshop-participant communication in time and space. The meaning making process is

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<sup>108</sup> A schema of the contextual frames in theatrical eventness was a result of the work of van Maanen and introduced in the Theatrical Event Working Group Meeting in Amsterdam in 1999 (Martin, Seffrin & Wissler 2004, 99).



analysed in the Theatrical Playing chapter in this thesis. In the chapter Playing Culture meaning making of an artistic product is analysed.



**Figure 9:** A schema of the contextual frames in theatrical eventness (Modified from a model by van Maanen 1999, cited in Martin, Seffrin & Wissler 2004, 99).

In the original model the three contexts portray the present and in addition they refer to the distant conditions of the meaning making process. When, in the model of a theatrical event working group, the first circle of context includes ‘the specific background of the audience’ and ‘their perception schemes and strategies for understanding the performance’, I have altered the concepts to the ‘specific background of the participants and the leaders’, hence the concept ‘perception schemes and strategies’ is in use in this study. As (in the second circle) theatre researchers talk about ‘theatre worlds and other aesthetic worlds’, I have transferred it to ‘a ramified performance hybrid’. The third contextual layer represents the ‘real world’ where the political, economical, juridical and ideological values and realities surround the communication and affect how the meaning of the theatrical event is understood. This layer is in my study analysed

in the chapter Cultural Contexts: the 10<sup>th</sup> European Children's Theatre Encounter where philosophical bases and organizational practices of the association EDERED are examined. I start the analysis from the third contextual layer in the chapter Cultural Contexts and then I will analyse the second as well as the first contextual layers in the chapter Contextual Theatricality. These chapters represent the descriptive level of my analysis, where the contextual frames are studied. The following chapters Theatrical Playing and Playing Culture represent explanatory levels of the analysis, where the actual happening is examined.

## 4 Cultural Contexts: the 10<sup>th</sup> European Children's Theatre Encounter *Bridges*

### 4.1 Background of the EDERED-association

The description and analysis of the EDERED-association's<sup>109</sup> creative drama practice is a challenging task. Firstly, it seems like that the activity does not belong to any defined category and secondly, the persons in charge change every second year. With special help from the Finnish President of the EDERED-association (1999-2003) theatre director Maire Saure I have been able to find out more facts about the association.<sup>110</sup>

The description and findings of the case studies in Cleveland's (2005) report are used as a mirror for this story and analysis of the EDERED-association. The focus in his study was to examine successful community arts-based or grass-root organisational practices which have survived from the 1970s. A common characteristic of such practices was a struggle with continuous economic problems, when trying to convince different municipalities and funding instances that arts making really "makes exact change"<sup>111</sup> in a community. Adams and Goldbard define community-based arts work to be *community cultural development* in the following way:

Community cultural development describes a range of initiatives undertaken by artists in collaboration with other community members to express identity, concerns and aspirations through the arts and communications media, while building cultural capacity and contributing to social change. (Adams and Goldbard 2001, 107 cited in Burnham, Durland & Ewell 2004, 11.)

The sites where the EDERED-association expands cultural development change every year. This is why it is hard to evaluate the significant impact in community cultural development. It may be suggested that the cultural development of stakeholders<sup>112</sup> takes place at three levels.

Firstly, the organisational practices of the management have grown over the years and the knowledge concerning how to socialize newcomers into the community has expanded.

Secondly, the cultural development takes place in the hosting countries, where large networks need to be built and where different co-operators have learnt a lot about working for the Encounter.

Thirdly, the guidelines of the association define that the Encounter is meant to be an intercultural place of encountering and sharing for young individuals and their leaders who are interested in theatre.

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<sup>109</sup> In **Appendix B** are the basic facts about the EDERED-association.

<sup>110</sup> Interviews 12.7.01 and 17.7.01, Saure 2002, and several personal contacts.

<sup>111</sup> Measuring and analysing international NGOs (INGO) impact assessment has become important part of the work of INGOs. See, for example, the article of Baños Smith (2006), where the impact assessment of INGO, Save the Children is examined.

<sup>112</sup> The term *stakeholders* is defined in **Appendix A**.

There is a need to create a sense of community, and this is done in the intercultural theatre workshops. It can be suggested that the idea of the Encounter is to create a symbolic, democratic culture where it is possible to get a positive experience of intercultural encountering.

The concept *drama* is in use in the name of the EDERED-association. It may be connected with the counter-cultural movements of the late 1960s and 1970s. Both the people working in the alternative theatre movement and in progressive education wanted to democratize culture. The alternative theatre artists wanted to share theatre making with the spectators by creating interactive theatrical events, where the spectator-participant role became blurred. The progressive teachers wanted to expand the space of the learners in the learning process. Both groups started to use the concept *drama* when they meant that the work is based on collaborative authorship, embodied dramatic experience and participant-learner perspective.

The adult leaders as well as the young participants come to the Encounter from different positions. It may be suggested that when they collaborate with each other, they make ‘a dialogue scenario’ of the future of drama education in practice. Drotner (2004, 18) sketches the lines for the future of drama education and asks if it is fruitful to see the future as a divergence or a dialogue: “*In the divergence scenario, an internal battle is fought between the cultural and pedagogical positions.*” She continues by noting that “the other imaginable future scenario for drama education is *a dialogue scenario that encompasses both the cultural and pedagogical dimensions*”.<sup>113</sup>

## 4.2 Philosophy of the Encounter

When the aim of the Council of Europe (CoE) is articulated “to achieve a greater unity between its members”, it is meant to indicate member states. The idea of unifying member states with each other has been taken to the practical level in the EDERED-association’s philosophical basis. The “Six Principles of EDERED [...] form the philosophical basis for all Encounters” (Hauger, Piers & O’Dwyer 1991, 1)<sup>114</sup>.

It may be suggested that the Encounters are participant-focused. It is articulated in the following way: “The Encounters exist for the benefit of the participants and therefore all activities of the organisation must always have that focus” (ibid.).

The ideology of the Encounter emphasizes “inter-cultural co-operation”, “social interaction”, “participating”, “sharing”, “non-competitiveness”, “open-mindedness” and “listening”. As the participants of the Encounters are children and young people, the sixth principle seems to be the most important. It is articulated that “it should be fun”. Commercial youth culture has understood a long time ago that ‘it should be fun’, if something is meant ‘to sell’ to young people. However, this aspect is almost totally neglected in social or educational

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<sup>113</sup> Drotner uses italics in her text.

<sup>114</sup> The Six Principles can be found in **Appendix B: Basic facts of the EDERED-association**.

programs. Community-based artists, however, believe in 'fun' and think that 'fun' in itself is important, simply because young people value 'fun' themselves.

What do they share and listen to? In the philosophy of the association is it articulated that different ways of working with theatre and drama are shared. But what does this mean epistemologically?

Work with theatre and drama offers European children a language to express their view of their presence and gives a means to share their views, thoughts, hopes, desires, and fears. Woodson (2005a, 3) points out that her work is based on the belief "in theatre and performance as a way of knowing" and that "performance exists as epistemology". The philosophical bases of the Encounter offer a frame for a new kind of knowing and construction of identity and community. Woodson (ibid., 5) notes, how "theatre and performance in fact provide a safe site to explore the interactions between identity, culture and community, however those are defined".

In the case study of Brazda<sup>115</sup>, the findings are summarized in the following way:

The result that we got by the end of the Encounter was that although we cannot change the past, but of course we can "view" it in our own way and we can see only the things we do prefer. We can change the future and in the process of this change theatre can help us. With the help of theatre we can talk to a lot of people and we can support friendly relations, we can show that violence changes things to the worse, we can show a clear picture of a better life, and also we can show a "distorting mirror" in front of them. (Brazda 2002, 5.)

Embodied community-based theatre practices are, as Woodson (2005a, 3) emphasizes, fundamentally political. She connects community-based drama with participatory democracy and ethics<sup>116</sup>.

The Encounter provides a public sphere for sharing everyday experiences and means to explore the meaning of different themes. Culture is seen as a verb and intercultural encountering is symbolized through the language of performance.

The participants of the Encounter construct a new culture, a public civic space, where community-based drama work provides a language in creating participatory democracy among the multilingual participants of the Encounter. In this framework young people are seen as knowledge constructing agents instead of learning objects.

### ***The philosophy of the Encounter***

The following summary is based on an interview with Josef Hollos<sup>117</sup>, who has worked for the association in different positions, from the first meeting in 1979<sup>118</sup> to the present time.

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<sup>115</sup> The case study was made in Hungary in 2002 in the context of the 7<sup>th</sup> EYTE *Changes*.

<sup>116</sup> Woodson uses two sources for her participatory democracy argument (Boyte 2004 and Gutmann 1999).

The ideology of Hollos is based on the idea that encountering is a meeting between universal human beings, where understanding will emerge, because humans share many common aspects with each other. He sees that there are many boundaries that are created without any reference to personal experiences. These boundaries can be crossed by encountering the 'other'.

Illman (2004, 257) studied "depicted experiences of cultural encounters" and she uses Buber's dialogue philosophy in her interpretative analysis. Hollos and Buber share the same understanding concerning the difference between "me" and the "other".

According to Buber, a person's world view always includes an "other", an opponent in the form of an *It* or *Thou*. The distanced attitude I-It is supplemented by the relation I-Thou, which represents encounters and mutual relationships. I-It is interpreted as a way of creating boundaries, and I-Thou as a way of breaking the boundaries. These two attitudes are different, but equally important in human life. (Illman 2004, 259.)

Hollos describes the stereotypes of media concerning the possibility for different groups to understand each other and his opinion is that "touching" and "speaking in a very gentle way" is a very important experience in encountering. The distanced attitude I-It is represented in stereotypical thinking (ibid, 262). By encountering and by crossing boundaries a new understanding of the relation between I-Thou is created.

Illman (2004, 264) talks about an ethical dimension of the encounters when "a human is seen in the human". All encounters are unique and when an interpersonal relationship is seen from the perspective of crossing personal boundaries, there is work to do in-between the relationship. The work needs to be done in-between, where reflective understanding of the relationship between me and my stereotypes gets new dimensions. Old boundaries and the relationship between I and It becomes a relationship between I and Thou.

Illman (2004, 263) points out that the attitudes concerning I, It and Thou "do not compete, they *complement* each other". In stereotypical thinking the It is simplified and often seen in black and white, when the constructions of Thou are more colourful. Illman (ibid.) uses the concepts of Buber and talks about "the diversity of relationships".

This ethical dimension is emphasized in the account of Hollos. When the diversity of relationships is explored in a positive, creative drama process, old boundaries are challenged and changed.

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<sup>117</sup> Chief of the Youth Office of Vienna, Josef Hollos, is the present President of the EDERED (2003-2007). He was the main organiser in 1988 of the European Children's Theatre Encounter, in Vienna. In 1999 he organised an evaluation meeting in Vienna and in 2004 the European Youth Theatre Encounter was organised in Vienna. (Interview 19.7.01, English used as lingua franca.) In **Appendix B** is found "History of the Encounters in nutshell".

<sup>118</sup> The UN proclaimed that year 1979 was the year of the Child. Many important child-centered activities started in 1979. Holland (1992, 95) points out that the celebration of the child "brought the opportunity to publicise the definitions of children's rights that moved beyond protection to participation".

Buber's dialogue philosophy is practiced on all levels at the EDERED-practice. The participating children and drama teachers are selected as individuals to the Encounters. The individuals belonging to the executive bodies are the gatekeepers of the association. The executive bodies of the association are General Assembly and Board. The Board<sup>119</sup> members are chosen by the Assembly for two years. Regular membership of the association is personal. This means that no institutions can send their representatives to the meetings of the Assembly. This also ensures that the practical work of the association stays in the area of theatre/drama work and other arts work with children and young people.

### 4.3 Is the idea of the Encounter outmoded?

After a 20 year history, the association in 1999 held an evaluation meeting in Vienna, where I also participated in. It was meant to be a meeting where "the roots of strengths" and "the roots of problems" were discussed (Coughlan 1999). The adult leaders and organisers from the previous Encounters participated in the meeting. It was also discussed whether the philosophical starting point, the idea of the Encounters, was outdated.

The reason for discussing such issues was partly practical. Funding is the main problem of the EDERED-association. There are large anti-violence and anti-racist youth programs in the EU, but the existence of integrative cultural, arts-based programs with children and young people is minimal and marginal.

The number of the Council of Europe member countries is more than compared to 1979. The funding principles of the CoE have changed from that time. When the idea of the Encounter started in the seminar of the CoE, it also meant that the first Encounters got economic support from the CoE<sup>120</sup>. Nowadays the CoE does not fund ongoing projects or programmes. "The CoE now offers just *seeding* money to begin *new* projects" (Coughlan 10.6.1999).

Practical European cultural meetings between young people such as the ECTE<sup>121</sup> and the EYTE<sup>122</sup> do not belong to any European funding programmes. If some EU funding has been obtained throughout the years, the applications have been focused on social or educational aims.

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<sup>119</sup> The membership in the association is only open for persons who have organised or will organise an Encounter (Hauger et al 1999, 1.). In this way the Assembly is getting bigger and bigger every year. According to the Statutes of EDERED (1998) "the Board consists of: president (chair), two vice-presidents, treasurer and general secretary". See in **Appendix B** the Executive Board of the EDERED from 2001 to 2007.

<sup>120</sup> The first Encounter was financed by the CoE and people from the first meeting were active in realizing it. Jacqueline Sottiaux from Belgium was the main organiser of the first ECTE and it was organised in Marlagne, Belgium in 1982. According to Hollos (Interview 19.7.01) the Swiss ECTE in 1984 also got funding from the CoE. See in **Appendix B** where times, themes, sites and participants of the Encounters are presented.

<sup>121</sup> An abbreviation the ECTE stands for the European Children's Theatre Encounter.

<sup>122</sup> An abbreviation the EYTE stands for the European Youth Theatre Encounter.

The conclusion of the evaluation meeting was articulated in the following way: “The aim of the initial encounters to build bridges remains the same expect that now the bridges are different, bridges between East and West, bridges of democracy” (Coughlan 1999). This discussion partly influenced the theme of the Estonian Encounter, which was decided by the Estonian organisers to be ‘bridges’<sup>123</sup>.

#### 4.4 Personnel of the Estonian Encounter

The main idea with the Encounter is to promote personal meeting and artistic intercultural theatre/drama work with people who do not know each other before.

It is carefully defined what is expected from the invited guests who participate in the Encounters. The international, voluntary association of public benefit does not pay a salary to anyone working for the aims of association.

An organisation is a group with a purpose. The most significant characteristic for the purpose group is that it openly and intentionally wants to restrict its own action. According to Bauman’s analysis the members of the purpose group act according to spatially and temporally defined roles which are narrowed down to the script. The plot of the script is known beforehand. The transformation of the actors is needed only for the course of the event and total transformation is not expected. Bauman (1997, 99-101) emphasizes that the action of the agents in the organisation is more based on acting roles than being persons.

In this case the adult guests of the Encounter were selected to act roles as workshop/group leaders. The children were selected to act roles of participating children. The guests were expected to live an equal life in the community<sup>124</sup> for two weeks, respecting each other and working together.

**Appendix C**<sup>125</sup> shows the list of the eighteen national partner organisations<sup>126</sup> which participated in the Encounter in 2001. These partners take the responsibility for the children at the national level being selected according to the EDERED guidelines. The personal contact through the connection to the member of Assembly ensures that the guidelines in most cases are well respected. Ten children and two leaders (workshop leader and group leader) were invited from each organisation.

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<sup>123</sup> In the chapter 1, I discussed the choice of the theme ‘bridges’ and con-textualized it with the Estonian geopolitical situation in 2001. See also, for example, Grönholm 1999, 91-104 and Veidemann 2004, 105-124.

<sup>124</sup> Bauman (1997, 98) points out that communities seem to wake harassed feelings if they are totalitarian. In this case the temporal and spatial limitations were known by all participating guests. Bauman notices that glue for communities and the only absolute condition is the temporary acting of the organisational role.

<sup>125</sup> **Appendix C:** International network of the 10<sup>th</sup> European Children’s Theatre Encounter’s national partner organisations.

<sup>126</sup> ‘National partner organisations’ mean organisations which co-operate with the Encounter organisers and select young participants and drama teachers.



### ***The roles of the participating young people and adults***

The gatekeepers will ensure that the “right”<sup>127</sup> people are selected. Three types of “everyday organisational roles” are designed for the international guests. These roles have had different names during the years. In the Handbook (Hauger et al 1999) the roles in question are called *workshop leader*, *welfare/group leader* and *participant* (participating child or young person), depending on the Encounter. The two international adult leaders are chosen by the national organisations. They can be newcomers, but many of them also have experience of an earlier Encounter. Their role is to mentor the newcomers and the newcomers can learn team work practices from them.

#### ***Everyday role as participant***

According to the guidelines, the children “must be within the decided age limit”. The national partner organisations can not send any “already established group”. The children need to come as individuals and “represent different parts of the participating country”. It is desired by the EDERED that the children “have some experience in theatre work” and that five of the participants are boys and five of them girls. The EDERED has also the wish that the participants “should be familiar with the principles of EDERED Encounters”. The children/young people are supposed to participate in the Encounter only once.

Bradza (2002, 2) adds that “the role of the participants was to work in mixed groups with the workshop leaders”. The shared intercultural drama work in mixed groups is in the focus in every Encounter.

#### ***Everyday role as workshop leader***

The consultants in my study used the concept *animateur*<sup>128</sup> as a synonym for the workshop leader. It gives a social aspect to the role of workshop leader. The workshop leader is not only expected to make a piece of art with the participants, but also to co-operate with different groups of people. The role of a workshop leader is defined as follows:

As a participating workshop leader you agree on the six Principles of EDERED Encounters. Therefore as a workshop leader you are expected to CO-OPERATE with: The artistic team of the Encounter, your colleagues in general, colleagues in particular leading a workshop, the children/young people in your workshop and with the production of the performance. (Hauger et al. 1999, 4a)

Colleagues refer to the structural idea of intercultural workshops. The workshop leaders are not supposed to work alone or with their own national groups, but to work with another leader from another country and together with the international colleague lead an intercultural workshop.

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<sup>127</sup> Interview 20.7.01 (Hauger)

<sup>128</sup> The term *animateur socioculturelle* is defined in **Appendix A**.

### ***Everyday role as group leader***

The EDERED-association has named the role as a communication channel and care-taker a group/welfare leader. In this research I call this role a group leader. Group leaders take care of many practical things concerning the wellbeing of the participants of the national groups. They act as bridge builders between different groups in the Encounter. It seems that their role is connected to make the national team work possible. Because in praxis the group and workshop leaders have acted in previous Encounters in different roles, the group leaders are also often educated as artists or drama educators. In Estonia many of the group leaders held an art workshop, called a *skill workshop* for the children.

The participating children, the workshop and group leaders are the everyday roles that the international guests perform in the Encounter. When the role of workshop leaders is clearly defined, the role of group leader is much wider and can be interpreted in many different ways.

## **4.5 Organisation and program of the Encounter**

### ***The national partner organisations form the national theatre networks of children***

The task of the national partner organisation is to find individuals who have some experience of theatre work. This is why the partners need to establish for themselves a network for finding the participating children.

The participating young people are invited to the Encounter mainly from school theatre or youth theatre groups. They may also be picked up from national youth theatre festivals, from different kinds of theatre education programs (basic art education, drama/theatre studios), amateur theatre groups, culture and community houses or the young people can have direct contact to the assembly member and be picked out.

### ***The organisation of the Estonian Encounter***

The Encounter bears the characteristics of annual festivals<sup>129</sup>. Martin, Seffrin and Wissler (2004, 91) define that festival “is marked by particular characteristics of authorship, performativity, spatial and temporal dynamics, and performance-audience relationships”. The intercultural drama work and encountering is combined with a community-based festival structure, which has a public program. Community-based arts festivals create the feeling of group solidarity<sup>130</sup> and provide a space for expressing symbolic cultural identity.

### ***Authorship***

Depending on how well the organisers of the Encounter succeed with achieving funding, they use either paid expert professionals or different forms of voluntary work force and networks during the Encounter. The main organiser of the En-

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<sup>129</sup> This aspect is analysed in the chapter Contextual Theatricality: Meta-communicative dimension of theatrical event.

<sup>130</sup> In **Appendix A** the term *communitas* is defined.

counter was the Estonian Amateur Theatre Organisation<sup>131</sup> which co-operated with “Mrs Helle Meri, Ministry of Education, Municipality of Tallinn and Municipality of Viljandi” (Oomer & Urvet 2001, 1). There were 50<sup>132</sup> volunteers working for the Encounter. Especially the visit of Mr Patric Cox (Member of the European Parliament) was a special honour for the organisers (ibid., 2). Free-time activities were organised by the students from the Cultural College of Viljandi and the artistic leader of the Encounter was Ain Mäeots, leader of the drama department of Tarto Vanemoise Theatre. The organisers mention four consultants in their final report and one of them was former President of the EDERED, theatre director Saure.

### ***Performativity, performance-audience relationships, and spatial and temporal dynamics***

The Encounter has a personal profile in every country. The well-working practices of previous Encounters are often adapted to the next ones and there are quite many unwritten rules that function during the Encounter. The practices have grown out of “fantastic” experiences, well-working practices, failures, emotional relationships between enthusiastic people and ongoing democratic discussions.

It is defined that “The Encounters usually last for two weeks and consist of an intensive inter-cultural workshop program and planned social activities. The Encounters culminate in a final showing/presentation. Participants do not bring prepared theatre performances to the Encounters.” (Hauger et al 1999, 1.)

### ***The program of the Estonian Encounter***

The program<sup>133</sup> of the Estonian Encounter shows that 35 hours of program time were reserved for the process of working in an intercultural multilingual group and for making a seven minutes long performance. The daily program was intensive, starting at 8 am and finishing at 11 pm. In Estonia there were two official festival openings: one in Tallinn and another in Viljandi. In Tallinn children carried their national flags and made a parade in the old town wearing a t-shirt of the Encounter. The national groups performed a short national presentation. Next day there was another opening ceremony in Viljandi where the spouse of the former president of Estonia, Mrs. Helle Meri, participated in.

During the Encounter the workshop and group leaders held their own meetings. The social program of the Encounter consisted of the *Market Place*<sup>134</sup>, national

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<sup>131</sup> In practice, the main organisers were the leader of the Estonian Amateur Theatre Association Jaan Urvet and child/youth drama teacher Maret Oomer.

<sup>132</sup> According to Oomer & Urvet 2001, there were 17 national and workshop guides (the Estonian group did not have any national guide as the guests had), 12 kitchen staff, 4 security staff, 8 stage staff, 6 organisers for the Tallinn day and 3 excursion guides.

<sup>133</sup> **Appendix D:** Program of the 10<sup>th</sup> European Children’s Theatre Encounter *Bridges* 8-22 July, 2001 Viljandi, Estonia.

<sup>134</sup> *The Market Place* idea has grown from previous Encounters. “The idea is that each national group sets up a stall displaying aspects of their country e.g. posters, food sam-

evenings, national dance evening, discos, sport activities, skill workshops, an Estonian movie night and two one day excursions to a wetland and the beach. National evenings were prepared by the national groups. The young participants performed something that they felt to be typical of their country. The themes and the ways of playing differed from one group to another. The research work was not scheduled and it caused some stress to the participants. The consultants of the research gave feedback that the filling out the questionnaires should have been scheduled in the time table of the Encounter. The description of the survey study is found in the sub-chapter 3.6.

#### **4.6 Summary of the cultural contexts**

It may be suggested that the story of the 10<sup>th</sup> ECTE is a story about the power of theatre to form community and identity. The Encounter has a connection to the political changes of Estonia and European integration. Braanaas (2001, 291) underlines that theatre performances have been of importance to children and young people, if they have been cultic or a part of religious ceremonies. In Estonia the “cultic” reason to be able to arrange the Encounter was the political will to build bridges to the EU and become a member state of the EU.

There is no child culture political logic why child theatre, children’s culture and intercultural encountering are sometimes supported from national culture ministries and sometimes not. However, there can be other political reasons why the Encounters are sometimes supported and sometimes not. Child and youth culture are used in promoting new times and change. Twice in the history of EDERED the Encounters have been cancelled because of political changes in the hosting countries. It seems that when there is a political will to create a European community spirit, the activity of the EDERED is supported.

The EDERED makes creative community practice in different European sites. It means cultural development. The organisational model of the Encounters represents a network model. However, the guidelines of the association give clear demands to the invited guests. The guidelines are rather authoritative in order to give freedom. It may be seen as a paradox.

However, theatre as an art form takes place in groups and the drama is participant-centred group activity. A lot of group discipline is needed to make theatre or drama. The young participants and the leaders are committed to make intercultural theatre and work together. They are also open for co-operation and sharing. The guidelines of the association and selection system of the young participants and their leaders are made to ensure that the performance of democracy will be successful. The most important thing in selection seems to be that most of the invited guests are “theatre enthusiasts”, in other words “love to make theatre”.

In Estonia the guidelines were well respected. Even when there were some exceptions the invited guests wanted in most cases to perform the everyday roles of the Encounter and were interested in creative drama practice. The interest in

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ples, local artefacts and/or instructs others in simple songs/dance. If possible, make an effort to relate your display to the Encounter theme chosen by the host country. The host country provides facilities e.g. space, stands/tables, etc.” (Hauger et al 1999, 6.)

theatre making is the connecting link between different young people coming from different countries and the multilingual situation seems to be a challenging new experience which they want to encounter and learn from. It may be suggested that this group of selected people does not have prejudices in encountering others. They are open to co-operation.

In the organising countries there is a need to build up networks. In this meaning new knowledge is constructed in the webs of knowledge. The multiple networks and discussions represent everyday democracy. Democracy can be learnt through practical work, where you need to listen to other's opinions and make common decisions. The organisational management in the theatre workshops is borrowed from the business world. The creative activity of the workshops can be compared with "hot groups" from the entrepreneurial world.

The priorities in organising the Encounters can be summarized in thirteen points<sup>135</sup>: (1) team work preparation of the participants, (2) quality food and sleeping places, good facilities, (3) qualified leaders, (4) positive publicity of children in media, (5) local connections, (6) from fifteen to twenty participating countries, (7) good language skills from the organisation level, (8) as little translation as possible in the meetings and in the official public presentations, (9) sharing of the final product with all participants, (10) quality skill workshops, (11) child/youth-centred activities, (12) creative, playful and artistic overall atmosphere and (13) all possible efforts for achieving successful, intercultural quality workshops (out of the quality process grows a quality product).

The EDERED-association makes work with children and young people by means of theatre and drama. Work with community-based, creative theatre practices is at the same time personally challenging and fun. The participants and their leaders make creative drama and arts work to construct an understanding of lived experiences. Because the participation is personally challenging, it raises self-consciousness with children as well as with adults. The participants and the leaders articulate in their accounts that they grow and feel empowered.

Even the theatre work may be interpreted as authoritative as it belongs to the rules of theatre to be authoritative. My pre-understanding is that when the children perform their views on the stage, they are respected as agents of their personal life. The association works practically so that Article 12 and 31 of the United Nations Convention on the Rights of the Child, and that Article 1 of the CoE statutes are respected. The activities of the Encounters are participant-centred and the adults share everyday life with the children. The adults are multi-skilled and they respect and understand the cultural form language of child and youth culture. The leaders know how to encounter the children personally and how to integrate them into intercultural groups.

The adults and children are trained as new employees for the values and tasks of the Encounter. The Encounter is a high quality event, where the children are introduced to the highest political level of the country. It attracts publicity, and

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<sup>135</sup> The summary is based on the interviews of four Board members, who have experienced many Encounters.

in this way the children are seen and heard in a positive way. Children get high quality arts teaching in the Encounters. The shared process and product are important to see as an intertwined aspect. Without the product, there would be no good process either. The Encounter program has a structure that promotes unification and integration. Encounters evoke strong feelings, especially of “falling in love”. The strong feelings can be identified with the international guests, children, young people and organising personnel. The EDERED community performs symbolic democracy and rights of the child. The CoE’s youth program’s slogan “All equal, all different” is performed in this symbolic culture as everyday practice.

Woodson suggests “an educational theatre program for the twenty-first century” in the U.S. According to Woodson such a program would need to be focused on young people’s lived experience. She summarizes five interrelated characteristics for the program:

1. A program that treats young people as active agents rather than passive observers.
2. A significant program, not afraid to explore big questions, social issues and/or problems
3. A program that creates advocates for the arts, while exploring what it means to be an artist in the 21<sup>st</sup> century
4. A program that celebrates and uses popular cultural forms
5. A program that creates and promotes caring kinship bonds deeply connected into both the school and surrounding communities (Woodson 2004, 27)

These characteristics are also found in the Encounter practice. My conclusion is that the cultural context of the intercultural drama workshop represents an alternative for ‘real’ world. The intercultural drama workshops are interconnected with the symbolic Encounter culture.

## 5 Contextual Theatricality: Meta-communicative Dimension of a Theatrical Event

### 5.1 The EDERED Encounter: a ramified performance system

The contextual layer of the theatrical event represents the collective level. At the personal level the background, expectations and attitudes of the participants can be seen to influence their meaning making in the Encounter. The personal level will be analysed in the chapter 6.

At the collective level diverse cultural performances<sup>136</sup> have their structural, processual forms and purposes, which act as meta-communicative frames for the understanding of the situation.

The usual genre<sup>137</sup> use of the Encounter is a children's summer camp. In many ways it is correct. Children spend two weeks of their leisure time together with other children learning something in an informal setting. However, the members of the EDERED association claim that it is not the right label, because the associations connected with children's summer camps do not exactly catch the idea of the Encounter.

Structural, organisational practices of the Encounter form a multilayered performance hybrid, a specific symbolic world of relations. I examine the Encounter through four cultural performance genres: (1) a theatrical event, (2) a combination of a festival, a children's summer camp and an alternative world, (3) a rite of passage and (4) a play<sup>138</sup>. These genres act as meta-communicative frames<sup>139</sup> of reference in the process of communication.

The Encounter has some of the same genre characteristics as can be found in the Olympic Games. This is why MacAloon's (1984, 241-280) analysis model of "a ramified performance system" offers an analytical tool for examining the performance genres of the Encounter. MacAloon (1984, 258) remarks that one genre category, 'sports', is not enough in describing the complex functions of the Olympic Games performance type.

The same thing seems to be characteristic in this case. The examination of the relations of the Encounter only through one genre frame seems to offer too narrow a perspective.

I will firstly, examine each genre separately and illuminate the means of how the genres are generated. Secondly, I will propose a ramified model with meta-

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<sup>136</sup> The term *cultural performance* is defined in **Appendix A**.

<sup>137</sup> MacAloon's (1984, 258) definition of the concept *genre* is in use: genres are "distinctive forms of symbolic action".

<sup>138</sup> Bateson 1978, 150-166 and Gadamer 2002, 79-120. According to Bateson (ibid., 152) "This is play" looks something like this: "These actions in which we now engage do not denote what those actions *for which they stand* would denote".

<sup>139</sup> Bateson (1978, 151-152) suggests that meta-communication can be understood as a relationship between speakers. Animals and humans exchange signs or signals which carry messages. As an example of such meta-communicative sign may be winking an eye, which means: "This is play".

communicative messages. Thirdly, I will analyse, what kind of educational system the Encounter represents.

## **5.2 Blurred genre: between resident, special summer camp and child theatre festival with spectacular effects**

### ***Summer camp***

Smith (2005) offers a short historical overview of the ideology behind children's summer camps<sup>140</sup>. There is hardly anyone who has not experienced summer camps, because the common contemporary (western) assumption is that they offer effective informal education for children and young people. Different political and ideological groups have established summer camps for educating their propagandistic aims in an informal setting.

The Encounter was organised in a peaceful natural surrounding. The participants and their leaders slept in a boarding school and formed national groups. The boys' rooms were separated from the girls' rooms. There were a lot of organised activities in specific places (a dining hall, a medical centre and workshop sites). A gymnastic hall and large green areas were the meeting points for the whole group, where a morning program was shared.

The focus of activities was more on cultural activities than on the natural environment. The meaning of the tight program is to offer as many shared experiences as possible. Organised sharing of life in a community strengthens shared experiences and the leaders as well as organisers were well-qualified.

In this case the Encounter can be defined to have features of resident and special camps. The participants live for some time in the resident camps. The basic unit in this case consisted of twelve participants, because ten children and two adults formed a national group. The Encounter also carried features of special camp which can have a more cultural focus, for example, participation in arts-making processes or science study. Special camps may also have special reference groups as in this case young participants, who were interested in making theatre. One typical aspect for many summer camps is a competitive atmosphere, which was not emphasized on this site.

### ***Roots of festival***

The most typical characteristic of festival is to have fun. It is a cut off from everyday life.<sup>141</sup>

According to Roberts' analysis the festival is participatory when the division between the actors and the spectators is not separated. He connects spectacular

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<sup>140</sup> Smith (2005) observes that Frederik William Gunn may be called the father of organized camping. During the American civil war, in 1861, he started to build up a soldier schooling program for boys in camp sites. Smith cites the texts of scout ideologist Curtis and points out how the meaning of scout camps was to train boys as well as girls in their future everyday roles as respectful man and loyal house wife. Learning to work together and bind social relationships with peers are seen as important educational aims in summer camps. The term *summer camp* is defined in **Appendix A**.

<sup>141</sup> The term *festival* is defined in **Appendix A**.



*re-presentations* of collective identity with the appearance of state power and popular festive *presentations* of collective identity with “non-historical societies prior the state”. According to Roberts “the festive self-representation of the clan, the tribe, the village community, is overlaid by the hierarchical representation of the sacred power of the state across the long history”. (Roberts 2003, 55, my emphasis)

Martin and other writers (2004, 104) articulate the same idea by noting that “the festival site can crystallize deeply binding connections between performer and audience, providing the potential on the one hand for the articulation of a cultural self-image and on the other the opportunity for individual and collective transformation”.

The change from seeing a child as someone who needs protection, to someone who has a right to participate can be seen in the ideas around youth theatre festival.<sup>142</sup>

### ***From daily to extra-daily behaviour***

Cremona (2004, 69-90) identifies three different characteristic transformations typical for theatrical events. They are, according to her view, “transformation of time, space and identity, creating a shift from an *ordinary* or *daily* quality, to an *extra-ordinary* or *extra-daily* dimension” (my emphasis).

The concept *extra-daily* was first used by Barba (Barba & Savarese 1991, 9). It refers to the actor’s use of body. When the body is used in everyday roles, in daily contexts, there are different body techniques in use as in performance situations. *Daily* techniques are used in ordinary situations and *extra-daily* in performance situations.

### ***Festival in practice***

The interesting phenomenon in the Encounter was that the same people expressed and created their cultural identity in the popular festival genre and in the spectacle form acted their truth regarding power for the spectators.

In this specific case the aim of the festival was to have collaborative fun and to celebrate European unity. I will next examine how the atmosphere of festival was created.

*Transformation*<sup>143</sup> is widely used in drama educational and performance theory to describe the process of change. Guss identifies two functions of the concept *transformation*:

- 1) The symbolic transformation of person, object, place and time. This takes place in the fictionalization process of all play-drama-performance.
- 2) The transformation of experience and its meanings. This takes place to varying degrees in all play-drama. (Guss 2001, 291.)

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<sup>142</sup> See also, for example, Martin et al. 2004, 105 and Slade 1971, 290-291.

<sup>143</sup> See also a discussion of division between transformation (permanent change) and transportation (temporarily change). (Schechner 2003, 270 cited in Nicholson 2005a, 12)

In this case I will examine the symbolic transformation of space, cultural identity, collective statement, time and actor-spectator relationship. The symbolic transformations influence on the transformation of experience and its meanings.

### ***Transformation of space: symbolic spatial change***

Firstly, the choice of space matters during the organisational phase of festival. When the space has been chosen, many other decisions have already been taken. Martin and other writers note that “the space”, “the communication between performers”, and “duration” are interconnected:

[...] theatre is a spatial art – there are a number of dimensions to this spatiality including the performance location, the particular spatial characteristics of that location, the relationship between the actor space and audience space, and the use of space by the actors. (Martin et al. 2004, 101.)

The theme of the whole Encounter was spatial, in the form of ‘bridges’<sup>144</sup>. The ceremonial center of the Encounter was in front of the old castle ruins of Viljandi. Nearby the ruins there were many different types of bridges. The young people worked with the theme ‘bridges’, and they walked as a group to the ruins over the bridge. The physical moving from one bank of the river to the other bank was concrete embodied, spatial experience of the theme of the Encounter.

Abbs writes about the power of *metaphor* as follows:

In the act of creating metaphor we carry across meanings, references, associations from one level to another, form one order to another. Metaphor is a major vehicle for metaphysical thinking. In both words – metaphor and metaphysics – the meta refers to a crossing over. Through the creation of metaphor we hold up other intangible worlds for contemplation, for speculation, even for revelation. Metaphor not only mirrors, it also lifts from one level to another. It is a radical cognitive energy of the restless mind and can move us rapidly from the natural to the historical to the transcendental, including each element as a field of intersecting energy in the final irreducible configuration. Metaphor is metamorphosis. (Abbs 2003, 113-114.)

When the festival theme ‘bridges’ was embodied experienced it acted as metamorphosis and had a transformative power between inner and outer world.

Living, eating, theatre workshop and leisure time activities were established in the environmental setting which did not bring any previous associations for anyone who was involved in the Encounter. The distance between ceremonial center and ‘home’ was so long that it was not possible to rehearse many times on the stage.

I will focus closer on the aspect of taking spatial art form from workshop space to ceremonial center in the last sub-division of this chapter where I examine the challenges of the genre of festival.

Many interviewees shared the opinion that the choice of space is essential for the successful Encounter. If the space reminds too much a school or is school local it

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<sup>144</sup> In the Introduction chapter how one of the main organisers, Oomer, defined the theme *bridges* is explained.

seems to bother the leaders. Children already spend all winter time at school and it produces associations of ordinary, daily life.

For two weeks time the area around and the boarding school was transformed into the gathering place of 'EDERED family' as the emic-construct of a cultural group is named. During the Encounter no one was supposed to leave the place. It can be suggested that it is important for keeping the 'tribe' atmosphere that nobody leaves the group.

### ***Transformation of cultural identity: symbolic unification of tribe***

Festival participants need to be cut off from daily reality and connect to extra-daily reality. This happens through symbolic changes. Ordinary reality is represented by practical and pertinent symbols. When the international guests receive a colourful symbol or aesthetic code of the festivity, everyday reality is changed into extra-ordinary reality.

In the Encounter the participants and the leaders on the first day of arrival were given the Encounter t-shirts. They were yellow and red and on those t-shirts the name, the time and the place of gathering was written.

When the guests received their symbols, they were homogenized. They became a part of the communion and were cut off from their daily duties and behaviour. The change of t-shirts was a representation of the beginning of festival and at the same time the change of t-shirts represented entering this particular family.

The cultural self-image was symbolized with t-shirts. The t-shirts were clean and without lived experiences in the beginning and at the end many of the festival t-shirts were full of greetings and names of other participants. At the end they carried concrete symbols of a collective Encounter identity.

### ***Transformation of collective statement: symbolic recycling of power***

The use of symbols also shows that this festival form has a subversive nature. In the beginning of the Encounter, a parade in the city of Tallinn was organised. All the guest associations played everyday roles as official delegates of their nations and carried national symbols. The participants carried flags of their own country and umbrellas where the name of the country was written.

The marching through the city of Tallinn is a recycled symbolic transformation of the Olympic Games, where nations gather to represent the unification of humanity.

In this case the meaning was not to win in sport games. Nor were the guests of the Encounter official guests of their country. However, all symbolic use reminded of an official gathering. When most of the marchers were young people, the parade worked as a symbol of young people's European unity. When the flags of countries and young people are seen together, the message is clear. The future of Europe is ours and we want live our future together representing different nationalities, as expressed in the youth program of the CoE, "all different, all equal".

### ***Transformation of time: symbolic change from linear to cyclic temporality***

In Finnish the word *joulu* (Christmas) and *juhla* (feast) derive from the Swedish word *hjul* which implies wheel. Festival carries a promise of repetition. The Encounters have become a tradition. They are organised yearly at the same time of the year, and the active members of the organisation have a calendar festival.

The temporality of festival is cyclic (Gadamer 1993, 58). In the meantime the sense of time as experienced in daily life is transformed to the extra-daily sense of time.

There were many activities going on in the Encounter and the participants and their leaders needed to be aware of clock times. However, the sense of time was blurred. This interview extract is from one leader interview which was made on the tenth day of the Encounter.

Researcher: *Hello!*

Danielle: *Hello!*

Researcher: *It's the 18th or is it the 19th?*

Danielle: *I don't have a clue. I don't even know what day is.*

Researcher: *It's Wednesday, I think.* (Interview 17.7.01 [wlw13ws4])

It can be noticed that both have lost the sense of measured time. When festival time is on, there is no need to be aware of exact dates. The leader and I had lived intensive days in the timeless period of time. This kind of cut-off from private daily time offers a shared extra-daily time for community.

### ***Transformation of actor-spectator relationship: symbolic representation of being together***

In the Encounter there were many organised leisure time activities where the audience-participant relationship was blurred. The programs of the activities carried a quality of festivity. The characteristic of a festive occasion is, according to Gadamer (1993, 58), "something uplifting which raises the participants out of their everyday existence and elevates them into a kind of universal communion".

The starting point of the *National Dance Evening* was an official national dance show, where the spectators enjoy the gracious movements of dancers. However, after a short presentation the national groups invited the spectators to dance with them and many participants experienced it to be "great fun"<sup>145</sup>.

Another example of democratized actor-spectator relationship is the *Market Place*. All national groups were supposed to prepare themselves for this occasion by taking food, small presents, songs, dances, and share those with other groups. It was organised on the second day of the Encounter, and it had an uplifting and entertaining effect.

The *Market Place* carries the characteristics of festive gatherings. The qualities of celebratory 'carnivals' of chimpanzees are the same as the prototypes of the *Market Place*.

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145 A question in the Q2p and Q3p questionnaire was: "What has been most fun during the leisure time?" Many participants mentioned the National Dance Evening.

- (i) gathering of bands – not individuals – who are not neither living with nor total strangers to each other
- (ii) the sharing of food or, at least, a food source
- (iii) singing, dancing (rhythmic movement), drumming, entertainment
- (iv) use of a place that is not ‘home’ for any group as the grounds for the gathering. (Schechner 2003b, 172.)

### ***Interpretation of the festival frame: carnivalistic features of the Encounter***

The whole structure of the Encounter can be interpreted as a celebratory carnival. The *Market Place* is a micro celebration in a macro celebration. The individuals were organised into national groups. Half of the leaders had met each other in previous Encounters. In the *Market Place*, they were sharing food, singing and dancing with each other. They gathered in “no one’s place” where the celebration was especially organised for this purpose.

The Encounter carried characteristics of carnivalistic world of laughter. During the carnivals the tricksters become kings and the ordinary life is turned into an upside down world. During the two week event the participating young people were in the focus of attention in all activities. They were served with a high quality program, asked, listened to and their theatre workshops were in focus. At the end the final spectacle was based on their statement, their propagandist truth. The rules and behaviour of adults were upside-down compared with the ordinary daily life of young people. Carnivalistic features served both the young participants and the leaders. Many leaders evaluated the experience as empowering. Many participants said that “this was the best camp where I have ever been”. Both groups had got energy for their lives. Two weeks symbolic act in carnival frame empowered them to continue their ordinary, daily lives.

### **5.3 Rite of passage**

The ideas of van Gennep (1960) have been influential in performance studies and drama/critical educational theory formation. He called an individual’s life crisis, transitional phases of life as *rites of passages* and divided them into three parts: *separation*, *transition* and *incorporation*. Van Gennep understood that rituals offer some kind of transitional steps for individuals from one life phase to another. Van Gennep wrote as follows:

[...] the rites of separation from a previous world as *preliminal rites*, those executed during the transitional stage *liminal* (or threshold) rites, and the ceremonies of incorporation into the new world *postliminal rites* (van Gennep 1960, 21.)

Schechner (2003a, 57) characterizes rituals as *liminal performances*. According to him the most crucial moment is “the liminal – a period of time when a person is ‘betwixt and between’ social categories and personal identities (ibid.)”. Schechner explains Turner’s (1982, 44-48) concepts *anti-structure* and *communitas*<sup>146</sup>:

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<sup>146</sup> The term *communitas* is defined in **Appendix A**.

While in a liminal state, people are freed from the demands of daily life. They feel at one with their comrades, all personal and social differences are erased. People are uplifted, swept away, taken away. (Schechner 2003a, 62)

These liminal positions can be identified as transformative and active spaces for cultural learning (Rasmussen 2001). I have identified six liminal positions (Aaltonen 2004, 42-43) that affect the communication of the participants and their leaders:

- (1) There is a linguistic third space between the own languages and “lingua franca”, English (Byram 2004). To be able to achieve the communicative, intercultural competence in language it should be used in an activity where the “third space” is created as an effective space for learning.
- (2) Social liminality emerges in a rite of passage which includes spatial-temporal aspects. In this case the Encounter offered a transitional stage from a national, individualistic culture to an inter-cultural, collective culture. The status movement and the change of spatial position are typical marks of a liminal stage. Temporally, this liminal position was a two week voluntary change of status-occupying and role-playing of organisational roles in a new culture. The spatial separation from family, friends and daily habits seemed also to be a mark of social liminality.
- (3) In an aesthetic doubled space of physical theatre, the artistry of body, space, time, character and plot was juxtapositioned with virtuosity (skill training).
- (4) The space of conceptual possibilities to play differences emerges through the work with the theme ‘bridges’, which can be defined as a mental or physical construction, for example between two spaces, situations, feelings or groups.
- (5) The ethnographic research position can also be defined as a liminal position. I took part in the culture as a participant observer, video-film maker, photographer, interviewer and collector of the questionnaires. At the same time I am working as an artist-teacher and using similar creative drama techniques with different target groups.
- (6) The age of the young participants was from 12 to 15 years, which can be seen as a transition stage between childhood and youth. For this age band the experiences in the Encounter provide a rite of passage from nationalistic cultural identity to intercultural cultural identity.

### ***Rite of passage in practice***

I will analyse how the opening and closing rituals of the Encounter were arranged according to the classic structure of rite of passage.

### ***Opening ritual***

The idea of opening ritual is to make a mental change from ordinary, daily reality to extra-ordinary reality:

The sun is shining and we all are to celebrate the opening of the Encounter. There are eighteen flags and the participants wear yellow and red t-shirts. In the program all the speeches are focusing on welcoming the guests to Estonia. The national programs

represent European multilingual diversity. At the end of the opening ceremony hundreds of balloons are sent into the sky. The Encounter is officially opened. (Video recording of the opening ceremony 9.7.01)

### Interpretation of the opening ceremony

#### (1) Separation

Into the opening ceremony of the Encounter were included national symbols (performances and flags), intertwined with symbols of unified European community (Encounter t-shirts). The participants performed their national presentations in colourful festival t-shirts. It was time to separate from ordinary, national, private life and to enter an extra-ordinary, intercultural, collective life.

#### (2) Transition

When the separated groups had made their performances and introduced their national cultural identities, it was time to gather together. The high quality official welcome speeches<sup>147</sup> were presented to the international guests. The whole scene was filled with the people belonging to the Encounter. On the stage there was a big group of people from 18 nations. They represented trans-national cultural identity. This phase of the opening ceremony was a symbolic representation of liminal, transformative time.

#### (3) Incorporation

The last phase of the opening ceremony was a pure sensation of joy and happiness. Hundreds of balloons were sent into the sky to represent the central atmosphere of the festival. The temporal and spatial liminality of the extra-ordinary life started.

The opening ceremony can also be seen as a symbolic representation of separation from ordinary life. The coming two weeks were lived 'betwixt and between' in a liminal phase. During this liminal phase they produced their intercultural performances. At the end of the Encounter the participants shared their performances and acted them out in the 'final' that can be seen as their closing ritual.

### *Closing ritual*

The idea of a closing ritual is to return back from extra-ordinary, extra-daily reality to ordinary, daily reality. The young participants produced their statements of the theme 'bridges' and each of the nine intercultural groups performed around seven minute long performances on the same big ceremonial center where the opening ceremony had been:

The two intensive weeks are over. The weather has changed to being rainy and stormy. In the opening the t-shirts of the performers were clean and unified. Now all of them are different. They have personal marks on them. Many of the performances are multilingual. There are spectacular nature effects in the final closing ritual. There are burning lights and a lot of tension of performance. At the end of the final per-

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147 For example, Helle Meri, the spouse of President Lennart Meri, held a welcome speech for the children.

formance the flags come on the stage without order. There are lots of flags dancing together. (Video recording of the final performance 21.7.01)

## Interpretation

### (1) Separation

At the beginning no national symbols were on the stage. The procedure was exactly the same as MacAloon (1984, 253) identified in the closing rituals of the Olympic Games, “the role of national symbols is altogether reduced”. There was only music played in the background while the audience was waiting for the upcoming theatre spectacle.

### (2) Transition

The intercultural groups played their theatre performances. After each performance fire was lighted on the side of the stage. During the transition phase of the closing ritual natural ‘stage effects’ strengthened the atmosphere of transition. It had been stormy during the last week, and thunder, lightning and rain came back at the end of the spectacle. The performers acted their performances bravely in the rain. When all the performances were over and all nine fires were lit to represent the intercultural groups, all the electric lights broke.

### (3) Incorporation

The last phase of the closing ceremony started with the thank-you-all-for-everything-phase. The national flags were brought to the second floor of the stage. The official representatives of EDERED association and national organisers thanked all the participants and the atmosphere was heightened. Allik, a member of the City Council of Viljandi expressed in words the relieved atmosphere of the organisers:

[The] two weeks in Viljandi, [...] Estonia are over and tonight we have seen this fantastic, fantastic show, your amazing show here. On behalf of the Viljandi government I want to thank you all; the teachers, the children, the organizers for coming to Viljandi and such a fantastic show tonight. I am sure that your generation will build up Europe, a united Europe [big applause] and I am sure you [will] never forget these two weeks in Viljandi: these very hot and thunder stormy weeks, and I read in newspapers that in these two weeks Estonia was the hottest place in all [...] Europe and I think it can be because of you, because of the warmth of your hearts [stage lights disappear and it comes totally dark on the stage] and I hope that you come back to Viljandi together with your parents, sisters, brothers and friends to show them Estonia, the country where you have spent two weeks in 2001. (Video recording of the final performance 21.7.01 [Allik])

All adult-speeches held in the final were as short as Allik’s speech. The focus was meant to be on the children and it was kept on them consequently. Even after the lights had gone out the closing ceremony continued and the representative of the next Youth Encounter, Mr Vidovski was invited to the stage:

Thank you very much. I have prepared myself for a very, very long speech but I think I will make it very short, because we have no more light. [the organizers drive



a car in front of the stage and car lights illuminate the stage] Yes we have some, thank you. So I would also like to thank all the children [for] this very nice performance that you have done. And it was really very, very hard work in the rain to perform for us. And also I would like to thank the hosting country [on] the whole work you have done to build up this Encounter. I have now the possibility to invite everybody [...] I mean the whole participant countries, because next year it will be in Hungary [...] (Video recording of the final performance 21.7.01 [Vidovski])

The little confusion with words “to invite everybody [...] I mean the whole participating countries” tell a lot about the ideology of EDERED. All individuals and theatre associations are symbolic representations of the nations. The performance of European unity and democracy was over. After the speech of Vidovski the closing ritual was finished and the participants seemed happy and relieved. Their rite of passage was over.

### *Feelings on the surface*

MacAloon describes the atmosphere at the end of the Olympic Games closing ritual:

After the Olympic flame is extinguished and the Olympic flag lowered and solemnly carried from the stadium, moments during which I observed widespread weeping in the stands at Montreal, the assembled thousands and the space that they occupied are released into an extraordinary expression of spontaneous communitas. (MacAloon 1984, 253.)

The same phenomenon was not experienced at the end of the closing ritual in Viljandi. However, the same phenomenon of deep emotions was experienced later on the site of living. The last moments of the Encounters aroused emotionally strong feelings. Carina<sup>148</sup> describes her experience of the last evening.

It was so horrible. It was a totally traumatic experience. [Why was it so traumatic?] Everybody just walked around and hugged each other and the tears just ran from your face and those who did not cry were only generally down. [Have you never experienced anything like this?] I have never experienced anything like this, never such an enormous sorrow. It was totally horrible. [How did you find the wholeness?] The wholeness was good. I really liked this camp. Now I think it is the best experience that I have had. But I don't know what will happen after some years, if I get the opportunity to make something, so it may be that I can experience something similar, but I think I will never experience anything as wonderful as this.<sup>149</sup> (Interview 22.7.01 [pg76ws6])

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<sup>148</sup> 14-year old Finnish girl [pg76ws6].

<sup>149</sup> ”Det var så hemskt. Helt traumatisk upplevelse [Men varför var det så traumatisk?] Det där att alla bara gick omkring och kramade varandra och tårarna bara sipprade ner från ansikte och om dom inte grät så var dom i alla fall helt nere. [Har du inte upplevt sånt före?] Jag har aldrig upplevt sånt, aldrig något liknande, aldrig sådan mäktig sorg. Helt hemskt. [Joo, joo. Men vad tycker du om helheten?] Helheten var bra. Jag gillar faktiskt det här lägret. Nu hittills den bästa upplevelse jag har varit med om. Men jag vet inte om några år sen, om man får göra något, så kan det vara att jag upplever något liknande, men jag tror att jag kommer aldrig att uppleva något lika härligt som det här.”

A member of EDERED, Daniel, (Interview 19.9.01 [om2]), identified differences between the Encounters and other youth camps. According to his view the “difference is that emotions here are going much deeper”. His perception was that in scout camps being and working collaboratively happens at different level as in theatre camp. According to him the investment of personality and creativity is challenging in a theatre workshop. He describes in which way the challenge in a creative task differs from ordinary challenges:

I have to be creative, because if I am in a small group, and three are very creative, I also have to do something. So I am much more forced than in the sport camp. In the sport camp I have to run fast, faster, [...] or in the scout camp I am better perhaps with the flash light, [...] but my creativity is not so forced and my human feelings, my heart, my emotions, my creativity. So it's much more from the inner side what is coming out and what I am investing or you can see it. If the scout camp is ended they are going home, so. [...] If this Encounter is ended they are crying, they are crying [...] That is the big, big difference, but also children, also the adults, also the youngsters and also I am crying, still now [...] when I am seeing the video from Hungary from 92 there is a passage and if this passage is coming, I have to leave the room [...] They are singing for the Hungarian older people. There is a Hungarian girl and she started to sing [...] and I have to leave the room. I am crying, you know and my wife [...] thinks I am crazy, because I am sitting and my tears are running down and running down fully. Every time and I don't know how many years ago that happened [...] Still now, because I am full of emotions. I can imagine how it is with those youngsters, because I have the same. This is the difference. (ibid.)

The interesting aspect is when he mentions that “my wife thinks I am crazy”. Timonen (2004, 401-402) studied women's folk lyrics and according to her interpretation of the feeling of the lyrics is impossible to cut from the context. She refers to the constructivist emotion research in cultural studies, where emotion is regarded as a socio-cultural creation. Emotion is generated in the relationship between people. Different cultural groups have different feeling systems and daily inter-action is based on the rules of these systems. As the wife has not experienced the emotion of the system, she does not have entrance to the emotions which the performance evokes in him.

When people are performing religious rituals, they know that they are sacred. The powerful rituals which are performed in the Encounter are secular. However, the effect of ritual behaviour is the same. The opening and closing rituals of the Encounter function as a rite of passage and when people have travelled this transformational cyclic journey, they are not the same as in the beginning of the journey.

In the next sub-chapter I will look at the paradoxical play frame.

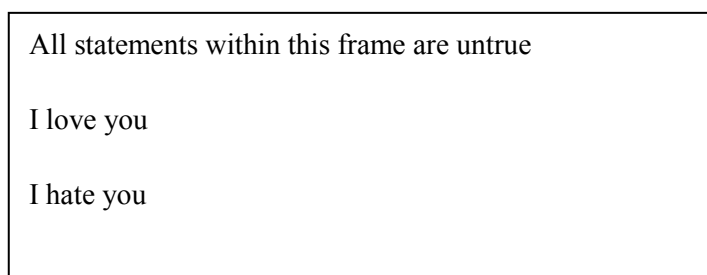
## **5.4 Play and playing**

Ritual is meant to be something ‘real’, and playing is not meant to be understood as real. Playing is such a fundamental quality of human/animal behaviour that all sciences, where human behaviour is in focus, have created different theories to explain it. Play is examined from a social, psychological, social-psychological, educational, artistic or performative perspective. Schechner separates the concepts *play*, *playing* and *play acts* from each other:

If *play* is a “thing”, a genre, an item of culture that can be separated and described, *playing* is a mood, an activity, and an embodied behaviour inseparable from the players. Playing takes place as *play acts* – distinct modules of behaviour that send the message “this is play”. (Schechner 2003a, 82, my emphasis)

The definition of play and playing always seems to be partial. Schechner (2003a, 83-84) suggests seven ways to approach play. The interest may be: (1) in formal play act sequences, (2) in changing temporal processes, (3) in experiential and affective qualities, (4) in functional and motivational aspects, (5) in evolutionary and developmental features, (6) in ideological values and (7) in the communicative level where the frames of playing are in focus of the interest.

In this context the seventh approach, where playing as a mood of being, acting as frame marker of communication, is in focus. According to Bateson’s (1978, 157) play theory, the frame marker “this is play” is based on the classic logical paradox of Epimenides as is shown in **Figure 10**.



**Figure 10:** The paradox of play (Bateson 1978, 157).

The first statement seems to be in a paradoxical relationship to itself. If the first statement is true, it must be false. If it is false, it must be true. The first statement however forms the basis for the next two statements. If the first statement is true, the next two statements are false. If the first statement is false, the next ones are true.

Because playing is impossible to explain in a logically correct way it seems to be underestimated in an educational context. Playing as stimulating an attitude or mood is the frame marker that is achieved through paradoxes. The participants and their leaders perceive that their learning in play frame has been real. The mood of playing acts as meta-communicative frame for a real learning experience. The rules of play and a paradoxical frame of reference create tension for the situation. It may be argued that an explicitly serious meta-communicative context does not ensure learning. Serious learning can happen as well in paradoxical play frames as in logical serious frames.

### ***Playing mood in practice***

The Encounter may be regarded as a playing culture. I will in the chapter Theatrical Playing present the devising process of one workshop and examine more closely theatre work which uses playing mood and different kinds of play acts. It means that paradoxical play signals were experienced and felt everywhere.

### ***Workshop leader Grace and participant Timo play together***

In the next Video extract 1, is an example of paradoxical playing mood. Timo<sup>150</sup> borrowed my video camera and interviewed his leader Grace<sup>151</sup>. The interview was made in the bus when the whole group travelled from Vana-Voidu to the “ritual center” of Viljandi castle. The group after the workshop had eaten lunch together.

#### **Video extract 1: Grace and Timo are playing**

Timo: How are you, Grace?

Grace: Today, I am, I am, am feeling very sad.

Timo: Why?

Grace: Aaah // well opera // I // aah, I // I don't know. I wanted chocolate for dinner. There was no chocolate for dinner. I asked for chocolate for dinner. They said no chocolate for dinner and I would like to protest.

Timo: Yes?

Grace: Yes [smiling].

Timo: Where are you going Grace now?

Grace: I am going on the journey to find myself. // I am lost somewhere. // I must find my inner soul // and the chocolate [smiling].

Timo: Yes, yes. (Video recording 14.7.01)

Grace smiles two times during the interview. Her smile signals that now we are involved in play. She makes it clear for Timo that nothing what she is saying is supposed to be taken seriously. However, Timo continues the interview. He obviously finds it interesting to hear what Grace finds out to say next. It may happen that Grace would like to say something about the previous workshop where an opera exercise was made, but she decides not to talk about it and starts joking instead.

### ***Group leader Arnas creates playing mood***

The previous short extract was an example of the general atmosphere in the Encounter. The leaders and the participants had a creative, playing mood. In the third interview extract, the workshop leader Krista<sup>152</sup> describes her perception of required quality of group leader:

A group leader must be a bridge. He must play, he must be a fun maker [...] and to see each child and to feel, if he is lonely or not, because Arnas worked with the group brilliantly. He took our group and said: “This evening we are going around the island.” We are doing an excursion, and we were going, we were travelling around and we were talking. [...] There were also very creative evenings together with our national group with Arnas [...]. He did also a skill workshop with puppet theatre. He is an artist. He also worked with children and youth theatre before. [...] We knew each other and it's very important, that you know your group leader. You know that you can put responsibility to him. [...] It's not that you are coming together, group leader and workshop leader [...] before the Encounter one day. It is bad I think so. [...] You

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<sup>150</sup> 15 –year old Finnish boy [pb33ws5].

<sup>151</sup> Irish workshop leader [wlw6ws5].

<sup>152</sup> Latvian workshop leader [wlw7ws5] is telling about the Encounter experience in 1998.

need to know, because you have such big responsibility for the children. (Interview 19.7. 01 [wlw7ws5])

Playing culture means creative trustful atmosphere, where it is possible to fool around without being afraid that others will misinterpret the behaviour. Sceechnr (2003a, 82) defines that there are “play acts with no articulated or published rules, or with rules that change during playing, as in fantasy or ‘kidding around’.”

The Encounter in Estonia was closed to outsiders. It is hard to create playing culture in ordinary, daily frames, because playing culture does not mean only organised play acts. With such play acts I mean acts that “are governed by rules that players agree to play by” (ibid.).

The organised play acts functioned as a part of the playing culture. They were created by Estonian young Encounter workers. The task of the young people was to make scheduled leisure time programs with sports, disco and several types of national evenings. However, it does not help to organise play acts, if nobody is playing. Playing mood is a quality of being as Krista expressed in the previous interview extract. The group leaders seemed to have taken a not verbally articulated task to work with general playful atmosphere. Many of the group leaders understood their role in this way and spread a playful mood during the Encounter.

One good example of playing mood in practice was the *National Dance Evening*. The group and workshop leaders encouraged young people to join the dance. Because all the participants and their leaders were involved and enjoyed dancing, the evening was perceived as successful and fun. This kind of playing together is not typical in other contexts. A more typical situation is that adults have a distance from the playing and stay in the background when the children and young people are alone supposed to keep a playing mood. However, in playing culture all people perform a playful attitude.

### ***Pentti and Timo play rap music***

In the third example Pentti<sup>153</sup> describes how he made rap music during the previous night with his friend Timo:

Yesterday around twenty to eleven pm we made a little bit rap music with Timo. I don't want to mention the theme and not the lyrics either, because [...] okay a short bit [the boys start rap rhythm and sing] Piip, piip, pii, pii, piip, piip [...] okay, it was a piece of fabulous rap, but the worst words have been cleaned away.<sup>154</sup> (Interview 18.7.01 [pb69ws4])

This little story about playing rap music tells a lot about their rap song, even if it tells almost nothing about it. The playing paradox is in singing the words which are too dirty to sing to an audience. I often had the feeling that the interviewees

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<sup>153</sup> 14-year old Finnish boy [pb69ws4].

<sup>154</sup> ”Eilen illalla suunnilleen kaksikymmentä vaille yksitoista me Timon kanssa tehtiin vähän räppiä. Räpin aihetta ja sanoitusta en tähän nyt viitsi sanoa, koska... no pieni pätkä [alkavat räppäämään rytmiä ja laulavat: Piip, piip, pii, pii, piip, piip] No joo, siinä oli ote tästä loistavasta räpistä. Mutta siitä oli pahimmat sanat pois.”

expressed themselves in public when they talked to the microphone. They took a different, more formal attitude than in informal everyday discussion. Also in this third extract the boys did not want to cross the formal borders. They recycled an American TV-show style in their rap presentation and used “piip-piip-piip” expression instead of their real lyrics. Playing different interconnected genres simultaneously was a typical characteristic of the Encounter. It was important for Pentti to give the exact time of their rap song. In a festival context, where the daily sense of time is changed, the mentioning of time reveals that something unusual was going on. They made their rap music late in the evening. It is also a mark of playing culture, where the time of sleeping is regarded a less important than playing together.

## 5.5 Intercultural, community-based theatre spectacle

I have looked at the Encounter through the frames of summer camp, festival, ritual and play. All these frames carry meta-messages and are interconnected to each other. They can also be seen as Chinese boxes divided from each other. The participants and their leaders live through all different phases of the Encounter and have entrance to different Chinese boxes. At the end of the Encounter the young people share their performances in theatre spectacle. In this phase the spectators have entrance to one Chinese box. They look at the performance, and the frame markers of theatre spectacle send its own meta-communicative message.

The performers share their intercultural truth of the theme ‘bridges’. I will first look more closely at what it means to act on the stage and then examine in more detail what performing in this context mean.

### *Theatre as a place of seeing, negotiation and feeling*

Schechner (2003b, 337) points out that western theatrical thinking is deeply influenced by the Greek understanding of the concept of theatre. He (ibid., 333) asks: “Where in the body is theatricality located?” According to Schechner theatrical experiences are perceived to be sensed by eyes and ears and also “by etymology and by practice a theater is a place of/for seeing” (ibid.)<sup>155</sup>. He argues that both in theatre and modern science truth is searched from a distance. “Modern science depends on instruments of observation, of ocularity: telescopes and microscopes” (ibid.). To see theatre as a place for ideological argumentation

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<sup>155</sup> Schechner (2003b, 337) summarizes Western notions of theatre and links Greek theatre and European epistemology with seeing. “The word ‘theater’ is cognate with ‘theorem’, ‘theory’, ‘theorist’, and such, all from the Greek *theatron*, itself from *thea*, ‘a sight’; and from *theasthai*, ‘to view’; related to *thauma*, ‘a thing compelling the gaze, a wonder’; and *theorein*, ‘to look at’ (Partridge 1966, 710). *Theorein* is related to *theorema*, ‘spectacle’ and/or ‘speculation’ (Shipley 1984, 69) [...] Greek theater, then and all European types of theater derived from it, are places of/for seeing and saying. What marks this kind of theater (and after it, film, TV, and possible the Internet) is its specular-ity, its strategies of ‘gazing’. There epistemologies reveal the tight bond linking Greek theater, European epistemology and seeing. This binding of ‘knowing’ to ‘seeing’ is the root metaphor/master narrative of Western thought.”

and distanced meaning making is strongly influenced by the Brechtian epic theatre tradition.

Sauter (2004, 11) defines the theatrical event to be something different from everyday life. According to Sauter (2004, 10) three levels of communication take place in a theatrical event. He calls them: the sensory, artistic and symbolic level. When I look at a youth theatre performance, I see at the same time a child as person (sensory level), a child as a role (artistic level), and I create intertwined meanings (symbolic level) between these levels. Theatrical event experiences can be understood from the viewpoint of spectators or performers, and theatrical events are the play grounds of all sensory experiences.

Williams' (Eldridge & Eldridge 1994) term, *structure of feeling*<sup>156</sup>, refers to his theoretical and analytical approach to see connection between culture and personal feeling. McConachie has used it in his community-based theatre analysis. He defines that "structure of feeling" refers both "to the general dynamics of culture and to the specific interaction that occurs in theatrical communication". In this case the participants and their leaders talked about their feelings and expressed feelings in a specific context, and in this context specific structures of feelings were functioning. To approach feelings in context has not been a common view.

According to Lutz's (1988 cited in Timonen 2004, 400) analysis feelings in Cartesian thinking represent 1) irrational, 2) uncontrolled, 3) dangerous and vulnerable, 4) corporal, 5) natural, 6) subjective, 7) feminine and 8) value-based perspective. Feelings are, however, the fuel of artistic expression. Courtney (1999, 19) points out that "the focus of the aesthetic mode of thought is feeling". It is hard to understand the meaning of the participants' performances without understanding them as aesthetic expressions of their interconnected thinking and feelings.<sup>157</sup>

In arts education the main problem has been to convince that feelings have something to do with rationality, as, for example, Witkin (1974), Courtney (1990) and Best (1992, 1998) have argued.

Courtney (1999, 54) explores the structures of feeling in dramatic actions. Aesthetic doubling, playing, aesthetic form and ethical negotiations are widely recognized in drama educational theory as the basis for all forms of dramatic knowing. Courtney (1999, 74) connects dramatic knowing to feeling. He argues that "*they are physical and dramatic ways of representing the meaning of feeling*". When the primary structure in human thinking is differentiation, the dramatic experience opens the door to a doubled world. There fictive play worlds and the real world coexist and meanings concerning different worlds overlap.

Courtney (1999, 75) compares several religious thought structures and claims that "the quaternity is the structure of all thought". According to him "feeling is inherent in both the cognitive duality and the aesthetic double". In Cartesian thinking feeling represents an opposition for something that is no-feeling. In holistic thinking feeling is a fundamental structure of all thinking. Østern (2003, 35) points out that "aesthetic learning processes generate a knowledge which is

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<sup>156</sup> See also, for example Lehtonen 1989, 90-98.

<sup>157</sup> See also, for example, Langer 1976.

deeply rooted in the sensuous, a knowledge of the body where feelings and thinking are integrated in a holistic understanding”.

Participatory festival seems to serve the function of offering the possibility to experience equality, freedom, hope and other utopian values which are important for the community.

Feelings and thinking are intertwined at two levels. The participants use the artistic language of feeling in their everyday environment and they create artistic form for their collective understanding of the metaphor “bridges” in their performances. National groups enter into the collective intercultural Encounter culture as units of individuals. They become a part of the community by living in the community and their performances are symbolic representations of their collective trans-cultural identity. They in their performances express the view of themselves with holistic language, where their feelings and thoughts are intertwined in dramatic expressive form. Sevänen (2004, 23) notes that “in their cultural identifications people see and feel themselves as members of certain kinds of collectives or communities”. Williams (1997, 9) connects intercultural education to identity construction without ethnocentric limitations.

### ***Community-based theatre as a representation of local view by means of recycled global modes of expression***

According to Cohen’s (1985) theory of “the symbolic construction of community” the use of symbols helps members of community to identify “what is included and what is excluded as part of the community” (cited in Kershaw 2001, 30). The whole notion ‘community’ is established “through the constant use of appropriate symbols by the networks of the community” (ibid.).

According to Kershaw (2001, 60), community-based theatre “aims to empower people through encouraging the continuous generation of the spirit of community”<sup>158</sup>. The spirit of community nurtures and gives energy for normal daily routines. The Encounter can be seen as a community that shares its stories and symbols and creation of the spectacle is a powerful representation of the spirit of community.

McConachie (2003, 29-56) uses the concept *grassroots theatre* instead of *community theatre*. The reason is that practitioners of community theatre use the concept grassroots theatre to describe their work. Community theatre can be implicitly or explicitly political. Kershaw (2001, 83) takes as an example for “implicit ideological opposition”, a carnival and for “explicit ideological opposition”, an agit prop protest. Braanaas (2001) argues that theatrical form is in itself didactic. In this case the concept community-based theatre is in use<sup>159</sup>.

There were many examples of an ‘alternative world creation’ in the Encounter. The most concentrated symbolic representations of the alternative world view were the intercultural performances of young participants.

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<sup>158</sup> See also, the definition of the term *communitas* in **Appendix A**.

<sup>159</sup> See, for example, Woodson 2005a and b.



Theatre performance is an artistic expression from a company of performers to the audience. It is a result of a collaborative artistic research process. At the same time it is a statement from the actors to the spectators. Theatre performance is connected with politics and the structures of feelings. It can be described as “an ideological transaction” (Kershaw 2001), performed with feelings. In this case the ideological propaganda and spectacular theatre effects served the view of the participants.

McConachie (2003, 35) examines whether there can be identified “a general *structure of feeling* in successful community-based theatre”. He (2003, 38) points out that certainly the success of contemporary grassroots theatre is based on the fact that global, corporate culture does not provide symbols for examining neighbourhood, own life and the relationship between ‘Me’ and the ‘Other’. Giroux (2001) in his cultural critique of America argues that corporate culture does not only leave local questions unanswered, but it also “steals the innocence” of young people.

Media researcher Drotner (2004, 11) has a more optimistic view of commercial media culture. She argues that global forms of expression are a raw material in the children’s own leisure culture. Through these forms young people create themselves and explore otherness. Zipes (2004, 35) believes in the power of storytelling and creative drama in personal empowerment and community bridge building. He argues that “the best storytellers are thieves and forgers. They steal their tales from everywhere- books, television, radio, the Internet, and even other human beings”.

Artist-educators can teach the children to change their life by “turning the world upside down” (Zipes 2004, 3). He writes about the importance of “utopian tendency” of telling. According to him, utopian storytelling and longings are based on lived experiences. The storytelling program *Neighborhood Bridge*, seems to work in many ways in the same way as the Encounter practice. The artist-teachers or teacher-artists facilitated storytelling and creative drama with children. At the end of the project the program held a *Crossing Bridges* festival, where children performed their recycled and “stolen” stories to each other.

McConachie’s community-based theatre analysis is based on his own grassroots performance, where racial questions of community were examined with young performers and community audience. He explores the quality of grassroots theatre in varied ways and summarizes the idea of grassroots theatre:

Community-based theater, then is less about representing the realities of actual or historic communities – although markers of these realities need to be present to ‘authenticate’ the experience – and more about imagining and constructing the relationships of an ethical community for the future. The images generated in a grassroots show provide structure of feeling that induces the audience to divide an ethical ‘us’ from an immoral ‘them’ and then to examine who ‘we’ are. (McConachie 2003, 42)

He summarizes five characteristic images and experiences of regarding which aspects grassroots theatre may provide more understanding:

1. Community-based theater can evoke images of protection from forces outside of the community.
2. It can sharpen perceptions of conflict within the community.

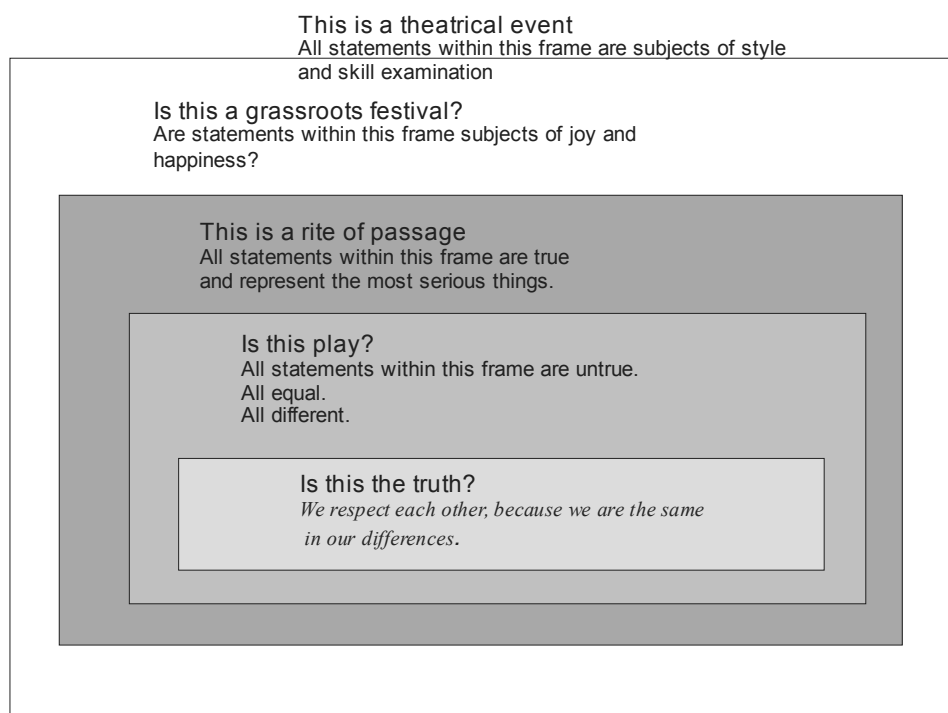
3. Grassroots theater can celebrate or problematize location.
4. It can provide images that reveal or block realities below the surface of community life.
5. It can move spectators and actors to experience smaller and larger images of contained communities, from neighborhood to nation to (perhaps) the world. (ibid.)

In this sub-chapter I will not study what images or experiences of community the participating young people and their leaders examined. I will look at their intertwined work with aesthetic form and content both in processual workshop analysis in the chapter 7, and in performance analysis in the chapter 8.

In the next sub-chapter I will summarize my analysis of the ramified performance system of the Encounter and suggest the meta-communicative messages for different performance frames.

## 5.6 Summary of the meta-communicative dimension

As shown in **Figure 11**, I suggest meta-messages for different frame markers. These meta-messages act as meta-communication in the evolving genre frame.



**Figure 11:** The performance system of the Encounter .

### ***This is a theatrical event***

The first frame is “This is theatrical event” and the meta-message that I suggest for this frame is “All statements within this frame are subjects of style and skill examination”. I find all characteristics in the Encounter performance system, which may be connected with a theatrical event. There may be identified a specific quality of leadership, dynamic changes in space and time and playful relationship between doers and viewers (Martin et al. 2004, 91). It may also be noted that embodied skill performance and style aspect could also be found from the site (Sauter 2004, 4).

In the organiser interviews quality aspects are especially emphasized in success and failure descriptions. The organisers of the Estonian Encounter also seemed to highlight quality aspects at all organisational levels. The two week Encounter was performed with style and skills. The spatial and temporal dynamics are emphasized in the Encounter program. The program occurs in many sites and the time of different activities is carefully planned to be dynamically effective.

The performer-audience relationship is sometimes clear and on many occasions it is blurred and becomes a facilitator-participant relationship.

The question concerning structure and anti-structure becomes important with theatrical events. Some people appreciate the strict structures of play and others want to have a more free and more improvisational frames. During the two weeks nature performed anti-structural nature performances which influenced the organised cultural performances. It was not easy to perform cultural performances with style when the electricity was cut off and to keep spatial dynamics when all 200 people needed to be in one space because of thundery weather. Theatrical events which are strictly defined to last two hours are much easier to frame with theatrical style and skills than a two weeks performance is.

### ***Is this a grassroots festival?***

The second frame intends to give an answer to the question as to whether this is a grassroots festival. It carries as a suggested meta-message “Are statements within this frame, subjects of joy and happiness?” When people participate in grassroots festivals, fun, joy and work aspects seem to be connected with “utopian tendency” and in this way they have always implicit or explicit political aspect. Children’s summer camps have primarily educational and social purposes. Secondly it is important that the participating children like to be there and have a nice holiday.

In this case the Encounter seems to carry the meta-message of having primarily fun together. However, fun is combined with co-operative, product-oriented, creative work. Willis (1991) connects work and fun with arts making. Fun and work are a combination of skill training, participation in a creative drama process and creation of a devised product. A non-competitive atmosphere was practiced with all artistic practices, but some sports games included rules where the idea of the game was to win.

The ambiguous question of the relation between process and product seems to be problematic for some leaders. The most obvious difficulty with the Encounter is that because the organisation wants to keep a high quality level, the Encounter needs to have an extensive amount of funding. With sponsored money, it is required to show that something relevant has been made with the money given.

This implies that in Estonia it was important to perform spectacular performances. When the performing children are from twelve to fifteen years old, have never seen each other before, and are expected to produce a spectacular performance at the end, it obviously created stress among workshop leaders and participating children. Lone<sup>160</sup> told about her experiences in the next interview excerpt. She compares her workshop leader experiences in different Encounters:

I don't really think that children had fun all the time. I don't think they did, because we were very, you know, anxious to get good product, so we were pushing them and it was hard like this and sometimes I even think that some of the children hated some of us, because we were frustrated, too. (Interview 20.7.01 [ow3])

The problems with performing children seem to remind one of the problems that Wilson (2006, 62-63) points out in his analysis of storytelling. The storytelling movement has the same counter culture roots in the 60s as progressive creative drama, and child and youth theatre. Wilson (2006, 62) notes that "storytelling is the ultimate *democratic*, low art and "genuine storytelling does not transpose easily or well to the platform of high art".

The expected results of two weeks' intercultural theatre work were played in a final performance on a platform like high arts. However, the mode of working was a democratic way of working with a public, alternative creative drama genre.

Workshop leader Aiste<sup>161</sup> emphasized the significance of space during the phase of processual creative work and during the phase of performing. Aiste had experienced the Encounter before and this is why she was able to compare the previous experience with the new one. She especially could remember the atmosphere of the space that she perceived to be "wonderful" for her. According to her view it is very important to be able to test several sites both during the creative workshop phase and performing phase:

We can go everywhere and make our workshops. We can create some atmospheres. We can think and imagine about this place. But here for me it's not good, this big stage. Of course I can go and make a little [one] on the other side, but also it's too big for children, because we have five workshops tried [...] to make collected view to get people to understand each other, feel [for] each other, be close [to] each other and in this big stage something is lost. Yes, we can look. Yesterday I was so sad, but it's good, not a problem, but for me I like a more *camaralne* [small] place. Not very large like this, because they are not professional actors, who can do this [...] place. (Interview 15.07. 01[wlw1ws1])

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<sup>160</sup> Danish member of the EDERED [ow3].

<sup>161</sup> Lithuanian workshop leader [wlw1ws1].

She continues by telling how it was nice to be able to choose the performing place in the previous Encounter, because, as she puts it: “The space made miracles.” She continued by describing the miracle as follows:

Everything was in this place play. It was a wonderful place for us and for the children also, because they were so happy, so happy. When we go out from our performances, they all go together and hold each others’ hands. It was wonderful for me. (ibid.)

The organisers of the Encounters have a difficult task to keep funding bodies content, create unforgettable experiences for young people and meanwhile organise spatial circumstances for democratic theatre work. The Encounter seems to be a blurred genre of hybrid festival. The presentation forms of high art are connected to the public art alternative theatre working methods. The result is that young people get a high art platform space for their community-based performances.

### ***This is a rite of passage***

The suggested meta-message of the third frame is: “All statements within this frame are true and represent the most serious things”. When the meta-message of the previous frame represents fun and joy, this frame carries a contrary meta-message.

True and serious things do not need to be sad, but the outcome is a strong emotional state of feeling. The rituals of the Encounter unify the underlying thoughts and feelings of this group of people. Because the rituals are performed in a playful mood and there are recycled, hybrid forms of performances, the rituals do not feel boring and too official. They have ironic and carnivalistic aspects of popular culture combined with re-cycled forms of high culture.

### ***Is this play?***

The fourth frame intends to give an answer to the question as to whether this is play. The suggested meta-message of this frame is: “All statements within this frame are untrue: All equal. All different.”

Theatre is an ambiguous and highly political activity. As long as the theatre performances have woken people up to political actions, the theatre performance can be interpreted as an entertainment. Play takes place on the doubled scene between reality and fiction. In contemporary societies the great root narratives of family, religion and nation do not exist any more. The idea to create a unified Europe carries a utopian tendency, or “dream” as one leader described her Encounter experience. The play frame frees for thinking the possibilities of what the dream of unified Europe could look like. The play frame is a protection between me and him/her, who discuss deeply serious ethical questions. The play frame offers an optimistic frame for young people to examine their fears, hopes and lived experiences of childhood in presence.

### ***Is this the truth?***

The fifth frame poses the question: “Is this the truth?” The suggested meta-message of this frame marker is: “We respect each other, because we are the same in our differences”. The idealized truth of the Encounter is regarded to be

the same as the truth of the Olympic Games. The truth is revealed in the young people's performances and they will be analyzed in the chapter 8.

### ***Identity and community construction in the theatrical event***

Courtney (1988, 7-26) summarizes his experiences in Amerindian education in the contemporary world. His starting point is the fact that "native people have less success in Western-style education than any other group in North America" (ibid., 7). He does not try to solve the problem by naming Amerindian children as "children with special needs", but attempts to look at the educational practices around this specific group of children. He (ibid., 8) points out that even learning in context is widely regarded as an effective way of education, it does not seem to happen often in reality. He claims that "contemporary Amerindian students are almost universally asked to learn within a non-indigenous world-view" (ibid., 10). The most usual reason for this is the need for socializing all different groups into Canadian society. Courtney (ibid.) asks an important question: "In what schools today do teachers start from where the Indian children *are*?" This is a relevant question to ask connected to work with all child and youth groups. In the next interview extract one EDERED member, Minna, describes the complex problem of asking what a group of people is:

I would hope [...] that children got attention [...] Not as a group [...] youth theatre group, child theatre group [...] We think [...] children and young people as groups are treated as blocks, school children, children in the transition stage from childhood to youth, young people [...] in these groups there are the same kind of individuals as we adults are.<sup>162</sup> (Interview 17.7.01 [owl])

The activities of the Encounter seem to be influenced by personalism, where the basic starting point is the encounter between individuals. Children encounter other children and leaders as individuals. Then they mutually construct meanings for their lived experiences.

Representing lived experiences through symbolic art work can be regarded as a way of constructing identity and community. In this specific site the starting point was the presence of the child. This is why the educational context is holistic, as life in itself. The characteristics that Courtney (1988, 11) has identified as "common attitudes" or "generalizations" of Amerindian group leaders seem to offer a good description of the educational context of the Encounter.

I will look at how these aspects can be found in the Encounter. Even if I have identified the Encounter as a theatrical event, it is at the same time a real experience for the participants. The first aspect that "life is seen whole rather than in parts" can be seen represented in the whole program structure. The program of the Encounter was a dynamic wholeness. All small parts were connected to serve the main idea of connecting, sharing and unifying.

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<sup>162</sup> "Mä toivoisin [...] että lapsiin kiinnitettäisiin huomiota. Ei ryhmänä, [...] nuorisoteatteriryhmä, lapsiteatteriryhmä. [...] Me ajatellaan [...] lapsia ja nuoria semmoisina blokkeina, koululaiset, varhaisnuoret, nuoret [...] ja ne kaikki sisältää ihan samanlaisia yksilöitä kuin mitä me aikuisetkin ollaan."

The second aspect of Amerindian attitude is that “human beings in mundane life are seen as highly active in spiritual life and not as passive” is represented in the ritual behaviour of the Encounter. The rituals are not performed as functions of rituals. They are performed as the most serious things. The underlying belief seems to be that this kind of celebration is essential for human existence. The feeling and construction of *communitas* happens through experienced rituals.

The third aspect is that “arts are expressions of the spiritual world rather than personal expressions”. The reason for being is an idealistic and utopian commitment to work for human community and believing in European unity. It can be seen to express the spiritual dimension of the Encounter. The Encounter offers possibility to act out symbolic hope.

It is at the same time a political question to offer arts-making processes for children and give them the opportunity to express their view. The strong belief of representing something together can be seen to serve through arts something that is higher than personal expression. At the same time it is a question of temporary transformation. All involved know that this expression of European unity is a temporary performance. The participants and their leaders performed cultural democracy. The public, civic space was created for their view. From one perspective the feeling that dreams may become true was felt strongly. From the other perspective it was also known that this experience will last only for two weeks.

The fourth aspect “time is spatial rather than linear” is emphasized in many ways in the Encounter. Courtney gives examples of spatial time:

The performance takes place in the *now*, the present; yet by recreating the myth, it forces the past into present; and by ensuring the fecundity for the following year, it brings the future back to present. Past and future are thereby viewed as the present: all time, therefore, exists *now*. (Courtney 1988, 16)

Most of the young participants experience the Encounter only once. The Encounter functions as a rite of passage for them, because opening and closing rituals connect time with space. The gate to extra-ordinary reality opens in the opening ritual and closes in the closing ritual. After the closing ritual the time in spatial time is over. It is time to return to linear time, to ordinary reality and check that the watches show the right measured, linear time.

The fifth aspect, that learning occurs in natural settings rather than at school is represented in the comment of Minna:

You learn from other cultures, people, their eating habits, cultures of food, way of living, environment, nature, architecture. Everything, where you put your eyes, you learn and even if you do not learn in this specific moment, it will perhaps come back later on in life [...] When I was there in Viljandi, a tree fell, because of the thunder storm. You get an experience of such kind natural disaster, that we have accidentally experienced.<sup>163</sup> (Interview 17.7.2001 [owl])

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<sup>163</sup> ”Sä opit toisista kulttuureista, ihmisistä, ruokatottumuksista, ruokakulttuureista, elämäntavoista, ympäristöstä, luonnosta, arkkitehtuurista, kaikesta, mihin sä silmäs pistät niin sä opit ja vaikket just sillä hetkellä oppiskaan niin ehkä se palautuu joskus myöhemmin elämässä, et sillen kun mä olin siellä Viljandissa niin siellä oli se kauhee uk-

Learning takes place in the Encounter by living and experiencing and not in a specific schooling situation. The important aspect in this kind of attitude to learning is the belief that learning happens without verbal reflection. Verbally reflected experiential situation is not the only way to learn. People learn by experiencing, and they show their learning in the next life situation.

It can be identified that there is an increasing need in educational contexts to categorize young people into different groups of special needs. Courtney (1988, 18) claims that the pressure of normality and standardized, categorized behaviour is based on “the norms of social sciences” and “categorization and classical logic”. When teachers are required to play their everyday roles in schools as guardians for the norms of normality, in the Encounter context they could break the societal norms and participate in playing culture together with children. Many of the leaders who worked at school in their daily life mentioned that it would not be possible to use the activities and learning that happened during the Encounter if it was in the school context.

Theatre is a spatial art form, as I have mentioned before, and the contextual setting is always site-specific. In this site-specific Encounter situation children were categorized as groups by their gender and nationality. The most crucial thing was, however, that they were understood and treated as individuals and all children acted their individual roles in the closing, final performance.

The educational setting of the Encounter can be described as an idealistic setting for a utopian, native education. Why do the participants seem to enjoy and learn in such a setting? It is not surprising, because the notion that we live in postmodern time, gives no sure explanation as to, why we would need to honour broken and fragmented identities.

My conclusion is that the content and overall happy feeling of the Encounter is based on the fact that the cultural performances of the Encounter are not fragmented, reflected and broken, but the theatrical event frame offers phases for living through and experiencing the construction of identity and community.

This kind of educational model also represents civic education and promotes cultural democracy. It offers a safe space for children to express their hope of the future.

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kosmyrsky, se kaato sen puun ja näin pois päin. On joku kokemus tällasesta luonnonmullistuksestakin, mikä me nyt ollaan täällä koettu sattumalta, et sen muistaa sen takia.”



## 6 Contextual Theatricality: Meta-cognitive Dimension of the Theatrical Event

The focus of analysis in this chapter is on perception schemes and strategies. At this level the attitudes and the purposes of the participants and their leaders provide a personal perspective. The perceptions of lived experiences and attitudes come from three social positions: the young people, the leaders and the researcher.

I will look at the world of the intentional workshop situation through a relational window. The concept “relational window” refers to an applied analysis tool of the non-verbal rhetoric situation of a creative workshop process. It is based on the dramatist pentad of Burke<sup>164</sup>. He used the pentad as an analysis tool for examining underlying motives in language use.

Foss, Foss and Trapp (2002, 200) explain the idea of motives in Burke’s model. According to them “there is no need to ‘supply’ motives. The interrelationships themselves *are* his motives. For they are his *situation*; and *situation* is but another word for *motives*”.

The five terms of symbolic action are act, scene, agent, agency and purpose. These terms can be connected to five basic questions: “What was done (act), when or where it was done (scene), who did it (agent), how he [or she] did it (agency), and why (purpose).” (Burke 1969, xv.) Later on Burke has added a sixth aspect to the investigation and it is the mood of doing (attitude). Foss with other writers (2002, 200) explain that “these five terms are the principles or grammar for the discovery of motive, which is seen as the product of interrelationships or tensions among the terms”.

Theatre workshop may be suggested to be a symbolic action. I have analysed the cultural background of the agent in the sub-chapter 3.4. I divided the data into seven profiles, which were: 1) nationality and languages, 2) age, 3) gender, 4) professional background and training/apprenticeship of the leaders in theatre/drama with young people, and training/apprenticeship of the participants in theatre/drama, 5) professional status of the leaders, 6) youth theatre/drama practices with young people and 7) intercultural group description.

In this chapter I will analyse three aspects of the symbolic action, (1) purpose, (2) scene and (3) attitude. In the chapter Theatrical Playing I will analyze act and agency of the symbolic workshop action. These all aspects are interconnected in a meaning making process.

### 6.1 Dramatism: a structural analysis tool

The basic idea behind *dramatism* is that life is drama and in this way symbolic action. Dramatism can be used as an analytical tool by looking at which of the aspects are in conflict with each other. In non-verbal or verbal situations people who interact with each other together create symbolic dramatic situations and the

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<sup>164</sup> Griffin (2006, 329-338) locates in his communication theoretical framework Burke’s dramatism in the section of group and public communication to public rhetoric.

main purpose of the successful human inter-action is to create such a kind of symbolic drama that both parts can devote themselves to the drama. The creative physical theatre process is symbolic action, where meanings are created through embodied non-verbal expressions and reflective feed-forward discussions. Burke's dramatism is based on the classical drama theory of Aristoteles, where the main idea is that the power of action lies in the conflict between different goals of agents. Bruner (1987, 18-19) uses Burke's dramatism in narrative analysis and he names the elements of pentad as an Agent (agent), an Action (action), a Goal (purpose), a Setting (scene), an Instrument (agency) and Trouble. He points out that "trouble is what drives the drama, and it is generated by a mismatch between two or more of the five constituents of Burke's pentad". The trouble may emerge between goal and setting as well as between agency and agent.

The trouble in the creative drama process seems to emerge from the paradoxical fact that one group of individuals are supposed to negotiate and participate in the collective product-directed creative process, but there is no verbal language common for all, and there are no clearly formed group structures. The starting point is a group of individuals in a multilingual situation and the ending situation is a group-based shared product. The participants and their leaders come to the Encounter as individuals and construct symbolic intercultural identities and multilingual, unified community through participating in the process. They in their symbolic creative process simultaneously create a mode of communication, community and a creative product. The most interesting question regarding this process is: how do they make it?

### ***Identification is in the heart of successful communication***

Burke claims that without identification there can be no persuasion. In the classical rhetoric tradition the means of the speaker are in focus and the aim of the speech act is persuasion. I do not find it is fruitful to compare the workshop leaders' and participants' encountering with a rhetorical situation. The communication between the leaders and workshop participants can more be described from a phenomenological approach or from a holistic approach. It can be described as a dialogic encountering situation. My pre-understanding is that the experience of the theatrical event needs to be examined in the context of holistic awareness of the whole situation where embodiment, consciousness, situationality and social interaction are framing the experience of theatrical event. (Toivanen 2002, 12)

Encountering in a theatrical event and communication is a spatial and temporal act. When the workshop leaders and participants of the workshop encounter and exchange messages, they need some materialized media. Griffin (2006, 330) explains that *identification* means the shared basic position which is present between those who are in interaction with each other. The basic concepts in identification<sup>165</sup> are (1) *substance*, (2) *consubstantiality*, (3) *identification/division*<sup>165</sup> and (4) *good/evil terms* (Craig 1998, 1).

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<sup>165</sup> Foss, Foss & Trapp (2002, 193) use the terms *alienation* or *dissociation* and Craig (1998, 1) *division*.

The concept *substance* was used by Burke to illustrate “a person’s physical characteristic, talents, occupation, background, personality, beliefs, and values”. The language (verbal or non-verbal) in use creates the symbolic action and becomes the toolbox of identity.

*Consubstantiality* represents shared language in use. If the participants of the workshops cannot share the leader’s language as well as if the symbolic drama that the workshop leaders perform is strange and foreign to the participants, there can be no identification.

According to Foss and other writers (2002, 192), Burke uses consubstantiality synonymously with *identification*. The counterpart to identification is *division* and this means that no one understands the world around in the same way or gives exactly the same meanings to situations. The divisions tell about individual differences.

The division can be studied through *good/evil terms* used in symbolic action. The reason for communication lies in division. If all were to think in the same way there would be no need for any communicative means to reach each other. Trapp and other writers (ibid.) summarize Burke’s idea by arguing that “only because of their separation or division do individuals communicate with one another and try to resolve their differences. Paradoxically, then, identification is rooted in division.”

In this analysis I use the term *positive* instead of *good* term and *negative* instead of *evil* term.

## 6.2 A window to creative drama workshop process

My pre-understanding is that intercultural theatre workshops are creative drama research laboratories where the theme ‘bridges’ is a starting point for examination and the participants’ approximately seven minute long products are the presentations of their research study concerning the theme. They examine their cultural situation and relationship spatially to themselves, to each other and to the community by means of theatre language. This pre-understanding can be supported by other studies where a performative approach is in use. Tarkka (2005, 525)<sup>166</sup> argues that “analysis of the performative aspect of poetic language indicates that poetry in the Kalevala-metre was a tool in the construction of a socially shared view of the world”.

In drama educational theory the concepts *aesthetic doubling*, *metaxu*, *metaxis*<sup>167</sup> refer to the idea that fictional and real are in a constant reciprocal relationship in drama work. In intercultural workshops the work is at the same time fictional, and interrelated with the contextual setting, reality, where they make their research work. In this way the work in research groups functions as identity and cultural identity construction. The research methods are creative drama and psychophysical exercises. When the participants create a performance they

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<sup>166</sup> Folklorist Tarkka (2005) studied the relationship between lived and fictional realities in Kalevala-metre poetry from Vuokkiniemi parish.

<sup>167</sup> The term *aesthetic doubling* is defined in **Appendix A**.

create themselves and through this process they construct meanings to the intercultural encounter.

I am especially interested in how the identification takes place in the theatrical playing.

### **6.3 Purpose**

The most often mentioned purpose of young people is to learn to make better theatre. To get new friends is also often mentioned in the answers of the participants. The leaders in many different ways express the creative drama process. It seems that they talk about an integrated, holistic process. They want “to find individual and group answers to a theme” and “make a group process to get to find performance”. They describe that their purpose is to “participate in the process” and “discover and experiment with the drama process”. The purpose can also be described as “using the inspiration from everybody to our work”. The participants and feelings are often mentioned in the aims of the leaders. They want “to feel and give satisfaction”, “to give theatre fun”, “to find something that interests children”, “to facilitate with fun and interest”, “to create a free and friendly atmosphere”, “to make fun for the kids and the leaders” and “open the hearts of the participants”.

The purposes of the leaders and the participants seem to be in coherent harmony with each other. The leaders are educationally interested in filling the needs of the participants and participants seem to show high motivation to make the activity offered in the workshops.

### **6.4 Scene**

The scene of the Encounter, environmental circumstances and weather condition, is explained in the sub-chapter 3.3.2.

The environmental conditions do not tell in themselves anything about the perceptions of the participants. I will look at the perceptions of the scene through three sorts of research material. The material consists of pictures drawn after one week of the Encounter, interviews with the young people and one performance text. I am especially interested in showing how the reflections are constantly moving on the doubled scene where environmental conditions and mental images are intertwined.

#### ***Participant drawings***

The participants<sup>168</sup> drew a picture after one week’s stay. The weather was sunny and hot between the period of 8 July and 15 July 2001. There were various themes in several drawings. I have grouped the themes of their drawings into fourteen categories, which show how the scene of the Encounter was perceived by the participants. The themes of the drawings are in quantitative order. The first category represents the theme which was most popular.

The themes of the participant drawings are: (1) funny face or cartoon character, (2) flowers, (3) heart or love sign, (4) greetings and thanks giving, (5) smiling

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<sup>168</sup> 129/174, In the Q2p, I asked the participants: “Draw me a picture, please!”

face, (6) sun, (7) Estonia, (8) trees, (9) I and friends, (10) I, (11) bridge, (12) birds, (13) theatre sign, (14) stars and (15) mosquito.

The themes of their drawings offer a view to an overall atmosphere of the Encounter. I suggest that these pictures belong to ‘the mental photo archive’ of the participants. The themes of the pictures are at the same time mimetic ‘photos’ of their surrounding and express the way of perceiving the situation.

It may be suggested that these pictures capture well the overall atmosphere at the Encounter. There were a lot smiling and joking people. The sun was shining, the children lived close nature and there were plenty of flowers, birds and trees. The children made theatre together and most of them got new friends. During the night time it was possible to see the stars in the sky and there were also some mosquitos around. The theme of the theatre work was ‘bridges’.

### *Interviews of the participants*

I suggest that the weather conditions played a remarkable role in this context. I will present how the scene was perceived by the participating young people<sup>169</sup> and show how the environmental circumstances influenced their meaning making process.

Especially in the stories of Timo, Pentti, Niina, Monica and Maelle<sup>170</sup> it can be seen how the weather conditions and workshop reflexions were intertwined with each other.

During the night between 15 and 16 July a thunderstorm started. Timo tells:

Yesterday night there was hellish thunder ... (Pentti: Thunderstorm) thunderstorm ... that the lightning (Pentti: struck) struck all the time and then almost everyone woke up to this in the house.<sup>171</sup> (Interview 16.7.01 [pb33ws5 & pb69ws4])

Later on during the interview on 16 July, the thunderstorm started again and during this time the reflection of the workshop process and the description of the weather conditions became intertwined in the story of Pentti:

*Today will come the same kind of thunder as yesterday [...]* there in the workshop we went through these movement sequences, that we will perform [...] *There was truly hot [...]* there was no limits to the heat, but at least 50 degrees. And then in the skill workshop it will be surely something nice today (Timo: *It's lightning<sup>172</sup> already*) *lightning is striking already.*<sup>173</sup> (Interview 16.7.01 [pb69ws4 & pb33ws5])

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169 The information in this part of the text is derived from participant interviews.

170 Timo [pb33ws5] is 15-year old Finnish boy, Pentti [pb69ws4] is a 14-year old Finnish boy, Niina [pg1ws1] is 12-year old Finnish girl and Monica [pg76ws6] is 13-year old Finnish girl. Maelle [pg30ws5] is 14-year old Belgian girl.

171 “Eilen yöllä oli helvetinmoinen ukkonen...(Pentti: Ukkosmyrsky) ukkosmyrsky ... että salamaa tuli niinku (Pentti: Pukkas) pukkas koko ajan päälle ja sitte siihen heräs suurin piirtein kaikki talossa.”

172 Timo used the English word “lightning” though he talked in Finnish. The Finnish word for lightning is “salama”.

173 ”Tänään on tulossa varmasti samanlainen ukkonen kuin eilen [...] Tuolla workshopissa käytiin vaan läpi niitä liikesarjoja, joita aiotaan esittää [...] Oli kuumaa oikeasti

Timo continues his description of the weather circumstances on the next day:

I will just tell about yesterday. [...] Then just after I had talked yesterday a horrible storm started and the trees<sup>174</sup> were falling down and the cars were flying, no, not exactly flying, but the trees were falling down. It was a really rough storm and during the night there was a little bit thunder<sup>175</sup> (Interview 17.7.01 [pb33ws5])

During 17 July there was no electricity and it was not possible to cook any food. The participants of the Encounter were not allowed to be outside, because of the rough weather circumstances. They had to stay in one safe place, in the main building. Monica gets an opportunity to tell about the conditions of the scene:

Shall I tell about the leisure time? (Researcher: Yes, please. There should have been sports today, but now it is so bad weather that I am not sure, if there will be) Yes, it is totally disgusting weather. It is that, which makes me so depressed [...] It is [...] grey all the time and it was totally wet weather for several hours, so that it was possible to swim there. [...] The whole sky is totally grey. Yes, we are closed in one building and even the building is quite big, so it is possible to get a claustrophobic feeling when here are two hundred people in the same time [...] I don't like this. I can say it directly. I would like to go and sleep, but you are not allowed to go to your room. Now it would be nice for once to sleep before eleven o'clock. No, no [...] I am half dead. I don't have energy. These mosquitos [...] It itches and itches and there are weird flies or I don't know what they are, which come and sting me. But it is not especially nice either [laughs]. Otherwise this day has been quite [...] I have been quite tired during the whole day [...] but this made me totally like [...] I tried to sleep in the middle of the day, but I could not do it either.<sup>176</sup> (Interview 17.7.01 [pg76ws6])

Maelle describes her feelings about the scene:

It was really weird today. A whole day without electricity and water, spooky [...] The tornado that was coming had changed course, so we didn't have to be scared anymore. But there was around 7 o'clock, I think, another storm, very hard. Around

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[...] ei mitään määrää, mutta no ainakin 50 astetta. Sitten siellä skill workshopissa on varmaan jotain kivaa tänään. (Timo: Lightningia tulee jo) salamaa pukkaa jo [...]"

174 Outside the school building, there was a park, where a stroke of lightning felled one old oak tree.

175 "Kerron vaan eilisestä ja silloin just sen jälkeen, kun mä olin eilen puhunu alko kauhee myrsky ja puita kaatus ja autot lenteli no ei nyt ihan, mut puita kaatuili. Oli tosi kova myrsky ja yölläkin vähän ukosti"

176 "Skall jag berätta om fritiden? (Forskare: Joo, berätta, för det var meningen att det skulle ha varit idrott i dag, men det är nu så dåligt väder, att jag vet inte ...) Jaa, det är helt äckligt väder. Det är det som gör mig så deprimerad [...] Det är [...] grått hela tiden och det var nu helt vått väder över några timmar så, att det gick helt att simma där [...] Jaa, hela himlen är helt grå. Joo, vi är instängda alla i en byggnad och ändå den här byggnaden är rätt så stor, så får man lite klaustrofobi om två hundra människor var inne i det samma. Jag tycker inte om det här. Det kan jag säga rakt ut. Jag skulle gärna gå ut och sova, men när man inte slipper till sitt rum. Nu skulle man ha en gångs skull vilja sova före klockan elva. Nee, nee [...] här är jag halv död. Jag orkar inte. De där mygg [...] Det kliar och kliar och underliga flugor eller jag vet inte vad de är, som kommer och sticker sin snabel i min hud. Men det är inte speciellt skönt heller (skrattar). För övrigt den här dagen har varit ganska [...] jag har varit ganska trött hela dagen [...] men det här gjorde mig nu helt så där [...] Jag försökte sova där i mitten av det här, men det gick inte heller."

21.00 h, the electricity was back, but the weather stayed bad. (Participant diary 17.7.01 [pg30ws5])

The roughest thunderstorm was over, but the rain and humidity continued. I made my interviews mostly outside and the environmental humidity is felt in the interview stories. Niina tells about her role in workshop as follows:

I am a child that [...] *Uschhh! Yes, there is a worm, yes [...]* that wants a lot to look at TV and things like that.<sup>177</sup> (Interview 18.7.01 [pg1ws1])

On the same day Pentti told about the last rehearsing phase in the workshop:

And today we polished it a little bit better and it becomes better all the time [...] *And at this moment I run after the frog, which tries to jump away, oh two frogs [...]* well, there come more [...] now there are four [...] *aha it stayed in water [...]* Today we just polished the performance by performing.<sup>178</sup> (Interview 18.7.01 [pb69ws4])

There were dramatic thunderstorm moments also in the final performance. In Pentti's story the weather conditions are again combined with the reflections of performance:

It was better than there in the rehearsals [...] *Then the thunder made the message even more stronger. The lamps just exploded there.* It was actually [...] Yes, I think that I actually liked quite a lot it.<sup>179</sup> (Interview 21.7.01 [pb69ws4])

It may be suggested that the previous extracts of the interviews are examples of doubled scene. The told stories about the workshop situation are in reciprocal relationship with external circumstances and weather conditions. In this way symbolic drama made by language has always a relation to the lived experience of talking. The same thing seems to happen in performances.

### ***Performance on the doubled scene***

German workshop leader Angela<sup>180</sup> told a story about the performance "If only we'd a dictionary":

Tourists [are] coming into an old ruin finding a sculpture of people sticking together. What is the story then? "Storm is coming" and they get back into past. (Dwl [wlw17ws6])

The story that the children performed happened on the doubled scene, where they mixed the external weather conditions and imagination together. In fact the young people were tourists in Estonia who played their performance on the old castle ruin and they had experienced the thunderstorm a day before.

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<sup>177</sup> "Mä olen lapsi, joka [...] *Yäääk! Niin, tos on mato niin [...]* joka halus kauheesti kattoo TV:tä ja kaikenlaista tämmöstä.

<sup>178</sup> "Ja tänään vielä vähän vielä hiottiin sitä paremmaks ja se paranee aina vaan [...] *Ja tällä hetkellä jahtaan sammakkoa, joka yrittää pomppia karkuun, ah kaksi sammakkoa [...]* jaaha lisää tulee [...] *nyt on neljä [...]* jaahas se jäi veteen [...] Tänään vaan hiottiin sitä näytelmää läpi näyttelemällä."

<sup>179</sup> "Oli se parempi kuin silloin harjoituksissa [...] *sit se ukkonenkin vaan vahvisti sitä sanomaa. Lamput vaan räjähteli siellä.* Se oli okeastaan [...] kyllä mä oikeastaan aika paljon tykkäsin siitä."

<sup>180</sup> wlw17ws6.

My interpretation is that it may be suggested that reality and symbolic representation are constantly intertwined. Another interesting aspect concerns how young people perceive the external conditions. When they tell about thundering, lightning, tiredness, heat or humidity, they exaggerate a lot and give colourful, comical descriptions. For example “cars are flying”, “it is at least 50 degrees”, “it is so wet that it is possible to swim” and so on. Young people love joking and their descriptions can also be seen as part of playful Encounter culture, where the descriptions are not accurate facts but tell more about the feeling of the experience.

### *Attitude and Scene relationship*

During the transcription phase of the participants’ process interviews, I recognized that the participants used whole sentences and expressed themselves more accurately in the first week than in the second. The sound of their voice and their way to talk changed during the two week period. The environmental conditions and weather changes influenced their meaning making process.

It may be suggested that because of excitement, new peers and interesting program they slept less than normally. The thunderstorm started during the night between 15 and 16 July and the rehearsing phase of the performance started on 17 July<sup>181</sup>. The thundery weather influenced mostly the activities on the 17<sup>th</sup> July.

The following interview extracts (from 17 and 18 July) of Nathalie<sup>182</sup> are illustrative examples of the common attitude change in participants’ stories between the eighth and ninth workshop:

Yesterday we started to prepare ourselves to perform our little play in Viljandi [...] this afternoon we have also rehearsed our performance [...] Then we discussed about our clothes, which we will use in Viljandi when we perform our roles. The skill workshops where I participated in yesterday and the day before yesterday were nice. It was really good. It was really fun.<sup>183</sup> (Interview 17.7.01 [pg28ws5])

The next day she reflects on the workshop experience with gaps between the words:

This afternoon we have made in the workshop, uhhm [...] We have rehearsed our performance [unclear talk], relaxation was made. It was super. I had a sensation of flying. It was really wonderful. Then with music 8 music [...] I [...] I [unclear talk]. (Interview 18.7.01 [pg28ws5])<sup>184</sup>

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<sup>181</sup> This time schedule is based on the video observation of workshop 5.

<sup>182</sup> 15-year old Swiss girl pg28ws5.

<sup>183</sup> “Hier en workshop nous avons commence a préparer une petite pièce pour presenter à Viljandi pour le performance [...] Ce matin pour le workshop on a aussi faire la pièce on a repeté la pièce[...] Ensuite a on aussi parle des costumes comment on s’est habillé pour Viljandi puis demain pour la piece. Et les skills workshop que je fais hier et avant hier c’était clou noir. C’était très bien, c’était très drôle.” (Transcribed by Viola Elenius and translated by me)

<sup>184</sup> “Ce matin en le workshop nous avons faire uhhh // Nous avons repeté la pièce pour la présentation [unclear talk] aussi et on a fait après la pause de [unclear talk] on a fait un relaxation. C’était super. J’avait une impression de voler. C’était magnificue. En plus



Her focus of attention in this extract is not on the rehearsing of the performance, but on the relaxation exercise. The 18 July seemed to be an “attitude” gap of the participants. It was also understood from the organisational side that even without weather changes this moment of the process is the moment of resting. The next day of the program was scheduled to be a free day. The attitude in reflective process stories start to arise from the gap and at the end the participants told enthusiastically about their “wonderful” experience.

## 6.5 Attitude

### *Expectations before the process*

The expectations of young participants<sup>185</sup> before the intercultural workshop process can be summarized in ten points: (1) learning expressive form language of drama/theatre, (2) new experience, (3) enjoyment, interest, fun and excitement, (4) participation in the creative process, (5) social reasons, (6) mixed: Social reasons and learning expressive form language of drama/theatre, (7) interest in learning from other participants, (8) nothing special, (9) learning verbal language and (10) style.

The most typical answer concerning their expectations of the intercultural theatre workshop is some form of learning. In most cases they want to train the expressive form language of theatre, because they think that “you can always learn something new”. In over half of the (62%) survey questionnaires is mentioned: art participation; creation of play, expressive form language, theatre skills or creative art work. The next category seems to be miscellaneous experiential expectation. They describe the quality of this experience as “nice”, “interesting”, “exciting”, “super”, “fantastic” or “fun”. Learning new skills is useful and important for them, because they seem to be able to use skills learned in theatre in their real life. Only in third place do they mention social reasons, meeting new children from other countries and getting new friends.

The leader expectations<sup>186</sup> can be summarized in six categories 1) encountering and working creatively with other people from different countries<sup>187</sup>, 2) getting new experience, 3) getting inspired, learning new ideas and new spirit, 4) approaching a more free and more effective dialogue with children, 5) having a good atmosphere at the Encounter and 6) not knowing what to expect.

The participants and their leaders express themselves in slightly different ways by using different concepts, but they both seem appreciate the creative, inspiring atmosphere for artistic work and expect that the participation will be a learning

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avec la // la music je // je [unclear talk].” (Transcribed by Viola Elenius, translated by me)

<sup>185</sup> Participant question, Q1p (before the Encounter): What are you expecting from the drama work in Estonia? Why?

<sup>186</sup> Workshop leader question, Q1wl (before the encounter): What are you expecting from the intercultural theatre/drama work in Estonia? Why?

<sup>187</sup> Also expressed: “to learn from other teachers and their work seeing theatre methods independent of language” or “to build bridge between all people and cultures”.

and inspiring experience where it is possible to learn important skills and to learn to know new people and get friends.

***Attitude changes of the participants during the creative process***

As shown in **Table 3**, the means of theatre work; exercises, improvisations, acting different roles and corporeal training that are at the heart of psychophysical training are experienced as the most fun things to do after one week of the process and at the end of the process.

**Table 3:** Attitude changes of participants concerning the most fun and difficult aspect during the creative process.

<b>Category of answer<sup>188</sup></b> <b>Most fun 1</b>	<b>Category of answer<sup>189</sup></b> <b>Most fun 2</b>	<b>Category of answer<sup>190</sup></b> <b>Most difficult 1</b>	<b>Category of answer<sup>191</sup></b> <b>Most difficult 2</b>
Improvisations	Exercises, games	Language, communication, understanding	Nothing
Exercises, games	Improvisations	Acting (expressing feelings or unusual behaviour)	Language, communication, understanding
Acting	Creative drama process (everything)	Nothing	Improvisation
Corporeal training and physical skills	Rehearsing	Improvisation	Corporeal training and physical skills
Creative drama process (everything)	Relaxation, massage	Corporeal training and physical skills	Concentration
Singing	Acting	I do not know	I do not know
Relaxation, massage	Reflective devising process	Concentration	Singing
Statues, pictures, visualization	Corporeal training and physical skills	Exercises, games	To be healthy and not to be tired
Social	Singing	Reflective discussion	To be creative
Leisure time activity	Building bridges	Body contact	Acting
Reflective devising process	I do not know	Singing	Co-operation
Good leadership	General creative atmosphere of the workshop	Self confidence	Self confidence

<sup>188</sup> Q2p: “What has been most fun during the drama sessions?” (146/174)

<sup>189</sup> Q3p: “What has been most fun during the drama sessions?” (115/174)

<sup>190</sup> Q2p: “What has been most difficult during the drama sessions?” (132/174)

<sup>191</sup> Q3p: “What has been most difficult during the drama sessions?” (107/174)

The participants in many cases express a primary motivation as to why they perceive acting or improvising as fun to do. They say that they “love it” and that “it is fun”. Improvising and acting are perceived as fun also, because the participants perceive that they can learn to know other participants much better when they improvise with them. The relaxation exercises are experienced as fun, because they give a moment of rest, when the participants perceive that their workshop process is hard and tiring.

The focus slightly changes in the second phase when they give answers to the same question at the end of the process. During this phase they are in the shaping and rehearsing process. Relaxation and massage are experienced to be even more fun when the process develops. The participants express their tiredness more during the second week and find relaxation and massage exercises refreshing and nice. Singing is mentioned as a fun thing to do in the beginning of the process, but in the second week it is not mentioned so often. In the third and fourth column singing is also mentioned as the most difficult aspect. In one workshop there was a lot singing training and it seems to have bothered some of the participants at the end of the workshop.

When the participants answer, what they perceive to be as the most difficult aspect, they understood the question in several ways. The most difficult thing is in many cases the same as the most fun aspect. They liked to get challenged. For example, one girl answers that the most fun thing in the workshop is standing on her hands and she mentions that it is also the most difficult thing, because she never tried it before.

It seems that the participants learn to understand each other better. After one week they perceive speaking, understanding English and communication as the most difficult aspects in the workshop. They also seem to be embarrassed to freely express their feelings in front of strange people and make characters that are not close to their ideal type. The use of imagination was also perceived as difficult<sup>192</sup>.

At the end of the process they do not perceive understanding as difficult as in the beginning. The most usual answer in this phase is that nothing is difficult. The two weeks’ process is intensive and the participants seem to find physical and vocal training and concentration more difficult at the end of the process.

### ***Attitudes of the leaders during the process: positive and negative terms***

I asked the workshop leaders to reflect every day “the best” and “the worst” moment in their workshop. Their positive and negative terms reveal what quali-

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192 These answers are from “Most difficult 1” and categorized under the sub-category Acting (expressing feelings and unusual behaviour): To fight and dance with an imaginary chair (1); Playing a mad old woman, a girl in gym hall, a young person getting fat (3); To be a sheep (1); Lover, because I can’t make the feelings (1); To let to go on feelings and just relax (1); Playing bridge (1); Sad roles, to be sad, to cry (3); To pretend (1); To have full energy all the time (1); To laugh when it is needed (1); To do something very crazy in front of other people (1); To forget that everybody else was looking at you (1); Having to put up with ignorance about other countries (1).

ties they appreciate and what they find disturbing for the act of creative process. The typical feature of a positive creative moment is well described by one workshop leader: "It was a short magic moment." The workshop leaders worked during ten workshop sessions to create these short magic moments, which seem to correspond with insights in creative research work. Without the magic moments there are no new answers to the research questions from these either.

### ***Constructing childhood: child and group qualities – positive and negative terms in use***

#### ***Positive terms***

The workshop leaders in their diaries give many descriptions of the positive qualities of children and group of children. Without co-operation the child is not described in positive terms. The ability to work in a group is intertwined with other individual desirable qualities.

##### ***The artistic child***

Creativity and work are in many utterances intertwined. One workshop leader stresses that "participant input is vital for the creative process". When children gave "creative ideas" or "created individual personal work" it was considered positive. When "children do not want to stop working", because "they had such fun" and when they were doing "creative work in pairs" or "all members enjoyed and all of them got their chances" the child behaviour was felt to be positive. The obeying of the leaders and will to learn and work was mentioned as characteristic for the positive moment "the children want to do everything and be positive", "most of the kids really want to try out and to learn and most of them have fun by experimenting themselves and their body", "kids love to work with us" or "they worked really hard with energy and involving". It may be suggested that combination of work and fun refer to the artistic activity where these aspects are intertwined.

##### ***The learning child***

It is considered positive that children understand the theoretical basics of the workshop leader and one leader expresses that the most positive moment was "when the students realized that each story has to have a message".

##### ***The empowered child***

The workshop leaders stress that successful work is based on the ideas of the children and the aim of the work is that they take ownership of the work. They describe this aspect by saying "kids had good ideas to create a story from previous elements and it is now their story", "children love their story", "children believe in our story" and "the idea is from children". One leader felt the best moment to be in "watching the group enjoying the dialogue of creating their own piece and taking ownership of their work". These descriptions emphasize children's own agency. When the children speak out their ideas and show empowerment they are perceived to have a positive quality.

### The co-operative child

When the whole group is working together the leaders felt satisfaction in their work and used terms such as “good work as a group”, “confidence in the group”, “group is working in progress”, “the participants worked together and created new ideas” or “the group worked together with pleasure”.

### *Negative terms*

#### The non-co-operative child

When “some children drop out from the exercises” or some children “who are not working with the group” or when “one child is all the time out of the group” it was considered to be negative for the work.

#### The different child

Children came from different backgrounds and were used to work with different practices. There were some principles that the workshop leaders used which the children were not used to in their own context. When there were “some children [who] do not like touching and massage”, or a child who was “very shy” it was considered to hinder the creative work. Personal problems such as “home sickness” were also mentioned as a negative quality for the creative work in the workshop. One leader mentions also the mother tongue of one girl as a problem. She asks “how to integrate this young girl coming from Switzerland, who doesn’t speak English at all and whose language is “the [Raeto-]Romance”, a very local language in Switzerland”.

#### The non-believer-in-theatre-child

It was often mentioned in different interviews that “I believe” or “you need to believe” in theatre. In the creative process the other beliefs were considered disturbing and misleading the group concentration. One leader expresses her view by saying that “two students constantly interrupted and they don’t believe in theatre and if you don’t believe, you can’t create and communicate”.

#### The tired child

In the workshops it was felt that at the end of the second week the young participants were sleepy and could not concentrate as well as in the beginning. One leader mentions that the reason for the un-concentrated moment was that “they’re young and their mind is tired, because they have to understand and to speak in another language”. It seems that both groups, the leaders and participants, would like to be able to concentrate. When the leaders offer rest and relaxation in their program, the participants work better and feel better, instead of demanding that the participants work too hard and then claiming that the participants can not concentrate.

The child qualities that are appreciated a positive reveal that the children who are enthusiastic in participating in the artistic group process are described with positive terms. The children also need at a basic level to know lingua franca English, French or German, because the leaders do not work with children from their own countries. In theatre work it is essential for some basic instructions to

be understood in order not to use too much of the workshop time miming the instructions.

### ***Constructing creative leadership: positive and negative terms in use***

#### ***Positive leader terms***

The desirable qualities of the leaders are mentioned to be “security”, “understanding”, “success in keeping group coherence” and one leader describes the personal aim in leader relationship to be “to make kids accept me like a friend”.

#### ***Negative leader terms***

The leaders in their diaries reflected a lot more upon unsuccessful than successful leadership. It may be suggested that when everything worked well there was no need to reflect on it, but in the contrary situation the leadership hindered the process. One leader mentions that “if the leader is afraid, it is difficult to move” and another notices that it is negative if “the leader is not opening his/her mind to the kids and feeling tired”. The leaders in many accounts reflected on their personal troubles on, how to work in the best way in the situation. One leader points out that “it is difficult to excite and motivate them”. When the leaders needed to work with another leader that some of the leaders had not chosen, it was natural that some of them felt “unsatisfied with the partner’s work” or that “the partner disturbs the work”. Juho asked himself: “How to direct without limiting? I do not know! I have noticed that the freedom to make (without directing) is ok to a certain point, but children want to get clear limits in a certain phase. I was forced to make children “to act”, so I gave directions as if to adults and forgot that they are still children” (Dwl [wlm8ws7]).<sup>193</sup>

The straight, dialogic encounter is emphasized in a description of positive leadership. Sensitivity, understanding and being in the moment seem to be important qualities. The workshop leaders also need to be good, open and energetic improvisers and have a creative mood. These qualities also need to be present in the leader relationship. Respect, trust and creativity seem to be highly appreciated qualities in the leadership descriptions, because otherwise it seems to be impossible to successfully lead a drama process.

#### ***Attitudes of the participants and their leaders after the process***

The majority<sup>194</sup> (91%) of the participants perceived that the leaders have been sensitive with their groups and listened to them<sup>195</sup>. Only three participants answered that they did not perceive that their leaders listened to what they had to say and four of the participants perceived that they did not give any suggestions during the process.

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193”Miten ohjata rajoittamatta? Vastaus: En tiedä! Olen huomannut, että vapaus tehdä (ohjauksetta) on ok tiettyyn pisteeseen asti, mutta lapset haluavat selkeitä rajoja jossain vaiheessa, / Jouduin pakottamaan lapsia ”näyttelemään”, niin että annoin ohjeita kuin aikuisille ja unohdin, että he ovat kuitenkin lapsia”. Finnish male workshop leader.

194 119/131.

195 Q3p: “Have the leaders listened to you?”

Three the leaders<sup>196</sup> found that there were no problems at all in their work with the group and the work was great<sup>197</sup>. Some of the leaders found the external conditions (hot or humid weather) disturbing, because the participants had difficulties to concentrate. The different language and theatre skills were also perceived as difficult aspects. I asked how the co-operation had functioned with the partner and it seems that in five workshops the co-operation was experienced as creative and successful. The leaders described the work as “refreshing, rewarding and educational” or “perfect, different, but very matching to each other” or as “very good! We had a nice relationship”. In four workshops more or less problems in the relationship between the leaders were experienced. The focus or the energy in the work was experienced differently or the working methods did not match each other.

My interpretation of the attitudes of the participants and leaders of the workshops is that they have been effectively chosen to this Encounter. They want to fill the everyday roles of the Encounter and it seems that many of the participants and leaders get ‘poisoned’. They find the idea of the Encounter empowering and they seem to be able to work out the problems they face in the workshops. The multilingual situation seems rewarding and the best solution to make the work smooth and comfortable seems to be a relaxed and open atmosphere, where the needs of the group are respected and work is made from moment to moment without too many fixed ideas how the result needs to look like. It may be suggested that they have the “right” attitude to participate in such a process.

## **6.6 Summary of the meta-cognitive dimension**

In this chapter I have analysed three aspects of the symbolic theatre workshop action: purpose, scene and attitude. I was especially interested in how the identification takes place in the theatrical playing.

My interpretation is that three different types of research material (participant drawings and interviews, and performance text) support the idea of cultural-aesthetic doubling, where a mixture of the external weather conditions and imaginary aspects are intertwined together. Vygotskij (1995) writes about the mechanism of creative fantasy. He points out that reality and fantasy are always intertwined in creative process. I have used Vygotskij’s theory in the chapter 7, where I describe the creative process from ideas regarding the metaphor ‘bridges’ to the performance product.

My data suggest that identification between the participants and the leaders was easy to establish, because their perception of the purpose and their expectations were in a coherent harmony. Both groups wanted to make the same things in the workshop situation. The leaders wanted to devise a theatre workshop and empower children and the participants wanted to create a piece of theatre based on ideas of their own.

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196 10/18

197 The evaluation question in their diary was: “How has it been to work with your group?”



The attitude changes of the participants are intertwined with external conditions. Simultaneously they seem to learn to understand each other more and more. The psychophysical theatre training has offered a language for them to communicate through.

The leaders construct 'childhood' in the theatre workshop. The positive qualities of 'the child' are an artistic, learning, empowered and co-operative child. The negative qualities are the non-co-operative, different, non-believer-in-theatre and tired child. It may be suggested that the positive qualities are possible to achieve, if the participants enjoy the process of creation. Many leaders expressed that creation of something new was possible only in a relaxed atmosphere, where is possible to joke and have fun. Such a kind of atmosphere creates flow energy among the participants. When the leaders can create moments where flow energy functions as 'fuel' in the creative process children can become artistic, learning, empowered and co-operative at the same time.



## 7 Theatrical Playing

In this chapter the focus is on theatrical playing, which Sauter (2004, 12) defines as “the actual communication between the performer and the spectator during the event”. It is at the core of a theatrical event. The performers perform their message in form (or play with the idea of not performing a message) and the spectators interpret meanings based on the form or ‘material bases’, as Barba (Barba & Savarese 1991) calls them. In this case theatrical playing is the aspect where the participants and their leaders encounter each other during the moment of practice in the intercultural workshop process and negotiate meanings. Theatrical playing may be seen as a segment in my analysis where communicative, aesthetic and cognitive dimension of creative drama process are intertwined.

My task in this chapter is to analyse the act-agency relation of the creative workshop process. The interpretation is made in relation to form language and to the content of the process. My pre-understanding of a successful, adult-led drama process is based on the idea that it is participant-centred. This means that the wishes and purposes of the participants are respected and the process is made in a dialogic way. It also means that the form language of youth culture and youth arts is used in the creative process. The special interest in my analysis is to investigate how the leaders understand the needs of the participants and how the artistic-pedagogical language of psychophysical theatre and the cultural-aesthetic language of youth culture are interrelated.

Firstly, I will describe the phenomenon, a creative drama process in a psychophysical drama workshop and examine the phases and characteristics of theatre work by opening the biggest ‘window’ to the process. In this part the perceptions of the participants and their leaders are in polyphonic dialogue with my pre-understanding of the process.

Secondly, I will look at the intentional workshop process as an adult-led activity. My interest in this analytical part is on how the leaders communicate by means of the embodied language of theatre. What principles do they use in their communication and how do they negotiate meanings through work with form?

Thirdly, I will open some ‘smaller windows’ and analyse few moments of practice in theatre work. In this part I will concentrate on the agent-agency ratio of the leaders and analyse the two leaders’ mode of being and their strategies in use in one particular workshop situation.

### 7.1 Creative drama workshop as research space

The intercultural theatre workshops are at the core of the Encounter. They are the places where the young people (re)create meanings regarding the metaphor ‘bridges’. I am interested in how and what meanings they construct for community and identity during this process. The success of encountering in other situations in the Encounter is based on the group-based work which takes place in the creative psychophysical theatre workshops.

Schechner (2003a, 199) defines *the workshop* as “the phase of the performance process where materials are found, invented, and played with”. He points out

that workshops are spaces for ‘exploration’ and ‘training’. They also can be used “to dig up materials from personal, historical or other sources and then find ways to express these in actions and interactions”. In this case the exploration, training and use of personal experiential material became shaped into an aesthetic performance form. Schechner also mentions that “generally, workshops look towards ‘the new’ both personally and artistically”.

### ***Creativity, aesthetic practice and arts-making process***

‘Creative’<sup>198</sup> people’, ‘energy’, and ‘expression’ are words often mentioned in different interviews in the context of the Encounter.

Artistic director Saure of the 9<sup>th</sup> Children’s Theatre Encounter writes about the premises of the creative process as follows:

The children’s theatre project was a creative process, with an initial condition and aiming at a conclusive state, where the issue [Time] had been solved. In order to reach the goal, it was necessary to find new allegations and solutions. Because true creativity is the ability to produce new either socially or personally important knowledge and skills, the artistic team first had to reject the old models and perceive, what the special features of the event of Suomenlinna were. We considered the place of this event most important, compared to the premises, where previous projects had been organized – educational centres, boarding schools of campuses. (Saure 1998, 6.)

*Creativity* and *expression* are closely related to each other. Uusikylä (Uusikylä & Piirto 1999, 18) suggests that creativity can be examined through three aspects: the creative person, the creative process and through the product of creation. The creative process is also closely connected to the contextual frames, the criteria of the field and domain which is the area where creative activity is supposed to happen (ibid., 13).<sup>199</sup>

Hill points out that the creative arts processes which young people are involved in are for “the construction of identity”. He compares the construction of identity “to the construction of the American railways during the 19<sup>th</sup> Century”:

As the rails were laid westwards those same rails were used to carry the material for further expansion. In a similar way young people construct their sense of self continuously using each new level of identity as the bridgehead for new development. It is worth considering the process from three aspects; the materials used; the aim of the process, and the act of construction itself, that is, the form it takes. (Hill 1997, 7.)

Drotner (1999, 69) divides the basic elements in creative activity into three dimensions. They are fantasy, creativity and aesthetic production. Fantasy is something that Drotner considers to be the raw material of the inner world. The images of fantasy become external through aesthetic praxis. She points out that aesthetic production is more open to the social world than fantasy. Between these two poles, private fantasy and social aesthetic production is a field of creativity. When fantasy is a raw material of the aesthetic product, through creativity is possible to give form to the aesthetic product. She considers both play and aesthetic practice creative and important, but in different ways.

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<sup>198</sup> *Creativity* derives from the Latin word *creare* which means to create.

<sup>199</sup> The terms *creative* and *creative processes* are defined in **Appendix A**.

When play stays in presence, the aesthetic practice has an aim which is the aesthetic product (Drotner 1999, 70). Drotner suggests that young people create their identities and deal with ambiguous questions through aesthetic practices. They want to make aesthetic products, because in the process of form work and in aesthetic products it is possible to examine the fantasy images in form. The most important means of expression are according to Drotner body, music and image. Her case study reveals that young people appreciate challenging, fun and secure activities in their aesthetic practices. Young people appreciate arts participation (imaginative, creative activity) if it offers means for expressing themselves:

Significantly, very few young people mentioned aesthetics or beauty in their definitions of arts. Arts were seen to offer a means of coming to terms with yourself, developing and discovering ideas and feelings, communication, imagination and entertainment. The opportunity for expression was seen as an especially important feature of, and rationale for, alternative arts. (Hartland et al. 1995, 266.)

### *The creative process*

The creative process is often described according to Wallis' (1926) model.<sup>200</sup> The intertwined parts of the creative process are preparation, incubation, insight and validation.

May (1996, 187) writes about "managing, planning and creating the future", and points out an important aspect about the creative process. The starting point does not need to be a problem in an ordinary sense. May takes the work of Wright Brother's flight machine as an example for something he calls "the realization of a dream". According to him "creativity is involved not just in finding the solution but in conceptualizing the dream as well".

He talks about a future planning that requires both divergent and convergent thinking. Kalland (2006) notes that all generations have the same problem in child education. The parents and adults belong to a different generation than the young people. In this way educational research has a lot to do with future studies. How to educate young people to an unknown future in the best possible way is the central question in education.

Hakala (2002) describes that after intensive work, before relaxation (incubation) is a moment when there is no idea to continue any more. The insight, the "A-ha" moment has not yet come. However, there is a secure moment when continuation seems to be useless. The researcher gives up the problem and starts thinking of something else and relaxes. During the phase of relaxation, nothing seems to happen, no productive steps are taken. Then the insight, the moment of discovering is described by researchers to be like a moment of freedom. At last the intensive period of working has come to an end, to an insight. The validation means then the phase when the idea is tested in practice.

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<sup>200</sup> See, for example, Hakala 2002; May 1996, 186 and Uusikylä & Piirto 1999, 63.

### *Connections of creative drama process*

To argue that a creative drama process is a research journey is based on modern creativity thinking, as Krøgholt (2001, 116) points out. Expressive art educational theories emphasize the idea that art form has an aesthetic language and it is possible to express feelings by means of this language.

Expressive art educational creativity theories at the same time represent a democratization of culture. It was understood that when you are able to use the language of art, you become a participant of art instead of being a passive spectator.<sup>201</sup>

Drama educational theory is based on the belief that it is possible to create new knowledge through aesthetic processes. What then may be an aesthetic drama process? The concept *aesthetic* in this study refers to the arts field hence the wide aesthetic concept where all sensory experiences are aesthetic is not in use<sup>202</sup>. My pre-understanding of the concept *aesthetic* is close the concept *artistic*, where the embodied work with form is considered important.

In this case the aesthetic process is nearby the working methods of diverse physical theatre laboratories. I argue that actor training as any other educational method can be used for the privatization or democratization of adult-led practice. Benedetti (1981 viii-x) offers a short introduction to body related therapies and psychophysical acting methods<sup>203</sup>. In these methods non-verbal communication is emphasized. Psychophysical training aims at achieving truly embodied communication, but it does not necessarily have anything to do with realistic acting or modern acting ideas of characterizing a person through pretending to be someone else. One belief in work with creative body techniques is that through body training it is possible to achieve knowledge.

Lecoq writes about the educational use of mime and points out that it is possible to achieve knowledge through a mimetic aesthetic process:

To mime is literally to embody and therefore to understand better. A person who handles bricks all day long reaches a point where he no longer knows what he is handling. It has become an autonomic part of his physical life. If he is asked to mime handling a brick, he rediscovers the meaning of the object, its weight and volume. This has interesting consequences for our teaching method: miming is a way of re-discovering a thing with renewed freshness. The action of miming becomes a form of knowledge. (Lecoq 2002, 22)

In drama educational theory *theatre* is often defined to be text-based and something closed in form<sup>204</sup>. However, the body-based genres often have the same starting point, democratization of education or theatre practice. It seems that a creative drama process is often connected to theatre education and process drama to drama in education. I argue that it seems more precise to connect creative drama with community-based theatre practices and holistic education.

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<sup>201</sup> See, for example, Witkin 1989, 24 - 36.

<sup>202</sup> The terms *aesthetic* and *artistic* are discussed in **Appendix A**.

<sup>203</sup> See also, for example, Callery 2001, 3-16.

<sup>204</sup> See, for example, Asikainen (2003, 22).

I want to see the practices from an ideological viewpoint and my pre-understanding is that all processes which have focus on the participants and are on the participants' "side" are drama educational.

### ***A creative drama process***

In a creative drama process<sup>205</sup> the participant and embodiment is the locus of learning. The task of the process facilitator is to start from body awareness, sensory imagination and exploration with the body. Acting, improvising and living in situations is regarded as essential for achieving meaningful material. When in process drama the main concept is understanding through distancing and reflection, in creative drama the understanding and feeling are embedded in an artistic form work where feedback is an integral part of the work.

Race (2005, 95) points out that instead of using the concept *feedback* few contemporary educational writers use the term *feed-forward*, which is exactly what happens in the creative drama process. Feed-forward illustrates "those aspects of feedback which particularly point towards what to do next, rather than merely looking backwards at what has (or has not) already been achieved by learners".

Zinder (2002, 12) explains the logic of training with improvisation technique. From *creative imbalance* follows *stepping into the unknown*. The meaning with creative drama process is to step into the unknown in order to achieve new knowledge. Process drama thinking seems to be connected to the socio-cultural communication theory tradition<sup>206</sup> and the creative drama process is closely connected with the phenomenological communication theory tradition<sup>207</sup>.

## **7.2 Act-agency of the creative drama process**

The nine workshops created about a seven minute long performance, each with the metaphor 'bridges' as a point of departure towards the final presentation. It may be defined to be the act. The act of the workshop was, however, closely interrelated to agency of the workshop. In this sub-chapter I show the results of the workshop diary analysis. I open 'a big window' on the creative drama process.

### ***Giving voice to the children***

I asked the workshop leaders to pose questions for each day and they seemed to think a lot about, whether it is positive to produce the product in the end or not. They seem to work in a child-centred way and to attempt to give voice to the children's own views, and some of the leaders sometimes found it problematic to combine the high ideals of free expression and the stylized form-based language of theatre. The most challenging task in child-centred, democratic education is

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<sup>205</sup> The term *creative drama* is defined in **Appendix A**.

<sup>206</sup> According to Griffin (2006, 28) the socio-cultural tradition communication is seen as the creation and enactment of social reality.

<sup>207</sup> Griffin (2006, 33) defines that in the phenomenological tradition communication is seen as the experience of self and others through dialogue.

how to combine regulation and the satisfaction of free expression. Three diary extracts are examples of their thinking:

Angela<sup>208</sup>: Question of the evening: Process against product? I think both of them are important. For me they are equal. I think it is important for the children to have a final performance where they can show themselves. Theatre only works with audience BUT for taken the children (and everyone else) as an human you need a good process of coming and playing together – to get a team and to have fun on stage and that that they can be proud of their own product. (Dwl 12.7.01 [w1w17ws6])

Lucie<sup>209</sup>: What is the most important things in these Encounter? The workshops? The last performance? The children? I don't know. (Dwl 20.7.01 [w1w11ws8])

Juho<sup>210</sup>: Are the ten workshops only because of the final performance? Perhaps?<sup>211</sup> (Dwl 19.7.01 [w1m8ws7])

Grace<sup>212</sup> had a clear opinion about process-product thinking. She referred to the purpose of the workshop process. The work was done in the festival framework, where everybody involved in the beginning knows what the purpose of the workshop process is:

I mean that's what's it about. It's a part of the festival [...] We had a week to work on the process. But the reality is, we need to start shaping something now, and even if we start shaping and decide that we hate it all, we start something new, but at least we were trying to find our image, our idea and the best representation of our work with the children [...] When I work in festivals, if I am the artistic director, if I have to shape it, at this stage I am very pum, pum, pum. I need to see, I need to feel, I need to sense. Otherwise it's no point having the performance [...] Well, the reality is, we have had the time to create the process. We are all adults and we all know on Saturday we need to have something ready, so we must be shaping by now. (Interview 20.7.01 [w1w6ws5])

According to her view the first phase of the creative process is the time of exploring the theme, and during the second phase comes the shaping, where the main task is to decide which parts are important to have. During the first week divergent thinking is in use. During the second week more convergent thinking is needed to be able to shape the form of the product.

The community-based theatre festival framework is something that has grown out from community arts practice which has developed from the late 1960's, as Wilson points out. He defines the role and the aim of artist in such projects:

[...] the artist's role was to become embedded within a community, giving voice to its concerns and aspirations, but also to act as a facilitator. In this role, by teaching the skills of cultural production, the artist would enable the community to act as its own spokesperson. The artist would no longer act on behalf of the community but would *empower* the community to act on its own behalf. Ultimately the aim of the community artist was to bring a community to a point where the artist was no longer needed, where the community had the tools to express itself culturally – or at least to

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<sup>208</sup> German female workshop leader [w1w17ws6].

<sup>209</sup> Czech female workshop leader [w1w11ws8].

<sup>210</sup> Finnish male workshop leader [w1m8ws7].

<sup>211</sup> "Onko 10 workshoppia valmistamassa esitystä vain finaaliin? Kenties?"

<sup>212</sup> Irish female workshop leader [w1w6ws5].



the point where professionally produced art existed alongside and on an equal footing with community-produced art. (Wilson 2006, 112.)

The workshop leaders express similar ideas. The aim of the workshop leaders was to work on the ideas of the children. My interpretation is that their aim is to empower the children when they create community-produced drama with them.

### **Creative moments**

When the leaders describe their best workshop moments they also describe qualities in successful action. Their descriptions can be grouped into six qualities: (1) flow energy in presence, (2) contact in group, (3) well-working exercises, (4) workshop as positive overall experience, (5) narrative framework and (6) doubled scene. I give some examples of these qualities.

#### **Positive terms of action**

- (1) Flow energy in presence: “spontaneous action”, “work in moment”, “enthusiasm”, “playing”, “contact”, “humour”, “expression of energy and laugh”, “talk with bodies”, “total concentration”, “deepness of thoughts and humour”, “body language”, “feeling the atmosphere”, “dynamic”, “expression”, “the process is developing”, “new way of communicating”, “to feel energy and something deep”, “strong”, “nature” and “full of energy”.
- (2) Contact in group: “communication with new people”, “we need to be together that we can communicate as a group”, “trusting to each other”, “atmosphere as if we would have known long time”, “to know each other and to be close each other”, “to focus as a group and get relaxed”, “to get shared rhythm”, “co-operation”, “all the time I felt that group started to be good company with own energy and opinions”, “we worked all together” and “trusting to each other”.
- (3) Well-working exercises: “slow and ease work with fun exercises and sensitivity for the needs of children”, “fun exercises create a good atmosphere and it helps the group to relax”, “exercises that reveal their abilities”, “exercise that was the perfect relaxation of emotions and intuition”, “five good improvisations came out of one hour’s massage”, “two exercises of group feelings and we were very close each other”, and “every activity would be unique to their fantasy and experience”.
- (4) Workshop as positive overall experience: “this time it needs to be exciting and creative for all of us so that it becomes a great vacation”.
- (5) Narrative framework: “children can better keep the focus when they work on concrete thing and that’s why we created a story”, “the idea of performance becomes concrete through story”.
- (6) Doubled scene: “beginning to see bridges everywhere”.

## Negative terms of action

It may be suggested that the negative terms concerning action are grouped into five qualities: (1) lack of flow, (2) lack of methods, (3) lack of rhythm and clarity, (4) lack of time and (5) environmental conditions. Here are some examples of these qualities.

- (1) Lack of flow: “a fall down out of energy”, “the low energy of a few members influence whole group”, “children lose their interest”, “how to retain atmosphere”, “low energy and no concentration”, “in the beginning of the class work (workshop) it was very hard for each one to express himself and to build a bridge to himself”, “we lost energy, because it was hot in our room and our instructions weren’t clear enough”.
- (2) Lack of methods: ”too long exercise”, ”I eagerly want to find tools and I always don’t succeed in it, but it is a fact that I have to admit that I sometimes loose the situation. Am I not successful in choosing the methods? Perhaps, because I lost the attention of some children.”<sup>213</sup> (Dwl [wm8ws7])
- (3) Lack of rhythm, clarity and structure: “slow tempo and mess”, “confusion”, “to select the material to the performance” and “difficult to get the wholeness of work together”.
- (4) Lack of time: “to not be ready with rehearsing”, “not enough time to finish the work” and “not enough time to continue deeply”.
- (5) Environmental conditions: “disturbing outsiders”, “showing the performance to the artistic leader (disturbing the process)”, “children are tired and it is very hot”, “very humid and difficult to keep the group focused because without focus there does not exist no positive process”, “children can not use the space”, “the rehearsing in performance space did not succeed because there were too many groups”, “closeness and intimacy at the big stage”, “work outside lost concentration”.

### ***Synthesis of workshop leaders’ reflections on creative moments***

The sensitive, energetic, embodied being in presence is the basic quality for positive action. It may be suggested that the leaders attempt to find coherence in the group and if everybody is active it is felt as a very positive moment. The positive collective moments in presence are created through well-working exercises, which are rhythmically composed to be parts in the whole action.

It also seems that there can be no positive moments in presence if the overall atmosphere is stressed. The creative process requires a friendly and open overall atmosphere. Massage and relaxing exercises are often mentioned in the context of the best moments. It seems that the process of incubation has taken place

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<sup>213</sup> ”Haku on suuri löytää työvälineitä ja aina siinä ei onnistu, mutta se on tosiasia joka on myönnettävä, menettää tilanteen, Olenko epäonnistunut metodien valinnassa? Kenties, koska menetin muutaman lapsen mielenkiinnon.”

during the relaxation exercises and new insights, ideas emerge after resting a while and not thinking of the problem or working with it.

The narrative framework is used at the end of many workshop processes when the leaders have linked the pieces together. The exercises also have narrative frames. They are simple improvisations where narrative plot gives focus for the exercise. The story frames ensure that children understand the exercises better and they also give motivation for the work.

With doubled scene I mean leader accounts where the leaders think that the theme has started to live its own life. The young people start thinking about the theme “bridges” in their everyday life during the Encounter. In this way they get impulses for their artistic work.

The environmental factors are not mentioned in positive accounts, but when the leaders use negative terms the environmental conditions often are mentioned. If the air is too hot or humid or if the spatial conditions are not optimal for concentration it seems to bother the process. The creative drama process requires a lot of concentration. This is why environmental factors become important.

### ***Results of workshop leaders' reflections on the creative process***

According to the workshop leaders, the typical characteristics for a creative drama process can be grouped into seven qualities:

- (1) New things develop from a situation.
- (2) From nothing to whole story.
- (3) Individual preparation of the workshop leaders is combined by planning together. The first exercises and the way of working are decided and after every workshop the leaders reflect on their workshop and plan further. The participant input is important. No workshop is planned before or made somewhere else with other participants. The program of the workshop is site-specific.
- (4) To learn to know the group by exercising, discussing and making simple improvisations.
- (5) The processual work is described to be to introducing the theme, opening the creative energy, exploring the theme with the group, playing, finding and enjoying together and expressing the idea of the work by means of theatre.
- (6) The work consists of exercises which start from personal work, develop through pair work to small group work and the goal is that the whole group works together.
- (7) The quality of the leadership is described as understanding the needs of the participants, patience in situations, realization of the ideas of the children and facilitating the creative process of children.

### **The intercultural process**

The workshop leaders reflected on their perceptions concerning the characteristic aspects in a drama process with intercultural groups before and after the workshop.

### ***Reflections before the intercultural drama process***

Reflections before the intercultural drama process<sup>214</sup> can be grouped into five qualities: (1) Communication, (2) Group process, (3) Personal process, (4) Working methods and (5) Mixed.

- (1) Communication: The most often mentioned questions concern the “linguistic barrier”. One leader expresses the idea in a question form: “Language is no barrier?” The most typical question is in form: “How to communicate without language?”
- (2) Group process: The group process and relations between different children also are actual before the process. Will it be possible to “become a good team in which every kid is important and noticed?” How to get “a mind to be together and to work together?”
- (3) Personal process: The leaders want to respect the diversity of the participants. How will it be possible “to notice the national differences of the members” and “respect the differences”? “How can the different backgrounds and basics of the participants be used as force in theatre work?” One leader asks whether the diversity can be seen as a force in the process: “Differences create best result?”
- (4) Working methods: The questions concerning creative sharing and the best possible drama techniques are reflected. Perhaps physical theatre will be the best way of working with intercultural groups. One leader also asks: “What’s the balance between drama and theatre?”
- (5) Mixed: One leader asks about the attitudes of the participants and another thinks about the situation where two foreign leaders work together: “Can two strange leaders work together positively?”

### ***Reflections after the intercultural drama process***

Reflections after the intercultural drama process<sup>215</sup> can be grouped into eight qualities: (1) Encounter, (2) Acceptation and interest, (3) Friendly atmosphere and creative work, (4) Transformation, (5) Group coherence and co-operation, (6) Shared values, (7) Use of fantasy and (8) Creative participant and leader. Examples of accounts for each quality are the following.

- (1) Encounter: “encounter with the children<sup>216</sup>”, “communication (language and ideas)”, “contact<sup>217</sup>”, “encounter confrontation of culture” and “the language isn’t a big wall between them”.
- (2) Acceptation and interest: “acceptance of every member of the group”, “interest in others” and “to be open and listening to everybody”.

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<sup>214</sup> Dwl 09.7.01: “What are the most important questions concerning a drama process with the intercultural group?” Dwl.

<sup>215</sup> Dwl 20.7.01: “What are the most important things in the successful intercultural drama process?”

<sup>216</sup> “Eingehen auf die kinder”.

<sup>217</sup> “Kontakt”.

- (3) Friendly atmosphere and creative fun work: “to create a good and friendly atmosphere”, “it needs to be fun<sup>218</sup>”, “open minds and souls” and “fun for everybody with everybody”.
- (4) Transformation: “opened eyes, ears and heart”
- (5) Group coherence and co-operation: “that you can get them as an ensemble”, “games and improvisations including all of them”, “it requires co-operation and will to say yes to each other<sup>219</sup>”, “that the group wanted to play together and was enjoying it”, “co-operation, the individual as part of the collective<sup>220</sup> and “a good co-operation in pair or good idea”.
- (6) Shared values: “belief in the Encounter and the process” and “the spirit of the encounter”.
- (7) Use of fantasy: “creative fantasy” and “to give impulses<sup>221</sup>”.
- (8) Creative participant and leader: “the ability to play and have fun”, “personal exploring of skills”, “live interest for drama and theatre and other art media”.

### *Synthesis of workshop leaders’ reflections on the intercultural process*

The most striking difference between the accounts before and after the process concerns the questions of language. The biggest worry of the leaders in the beginning is how to cross the language barrier. At the end they seem to have solved the problem. In a multilingual context, corporeal theatre language has been the unifying language. It has been possible to communicate with this language. Open encountering in a friendly atmosphere is the setting where everybody is accepted. However, the creative process also requires that participants and their leaders share the same values, use their fantasy and are able to co-operate and act creatively. It may be suggested that if all these qualities are in the process, a transformation may happen which might imply a change in attitudes and increased knowledge of the examined issue.

My conclusion is that there are eight factors which are required for a satisfactory creative intercultural drama process, as shown in **Figure 12**.

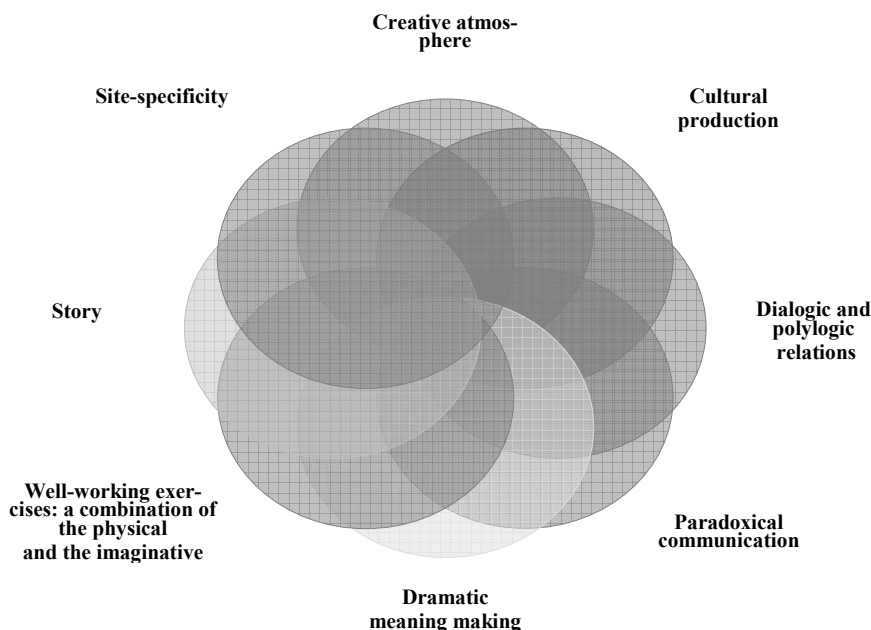
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<sup>218</sup> “Det skal være sjovt”.

<sup>219</sup> ”Det krever samarbejde og viljan til at sige ja til hinanden”.

<sup>220</sup> “Yhteistyö, yksilö osa ryhmää”.

<sup>221</sup> “Impulse geben”.



**Figure 12:** The eight inter-related aspects of creative drama process.

I will discuss these aspects more thoroughly in the sub-chapter 7.6.

### 7.3 Narratives of the workshop leaders

The role of the leader-facilitators is important in an adult-led workshop process. The leaders of the workshop were Latvian Krista [wlw7ws5], who works with Stanislavskij-, Brecht- and Johnstone-based psychophysical actor training and improvisation exercises, and Irish Grace [wlw6ws5], who works with psychophysical movement exercises, martial arts and improvisations. In practice it means that broad concepts such as creativity, trust, co-operation and feeling good were worked out as embodied experiences instead of taking them for granted.

#### *Krista's narrative*<sup>222</sup>

I am Krista from Latvia. [...] I like that people can work together, and understand each other and creativity and that people are creative around me and that people have a passion to do something together. I have been a theatre director for ten years. My group's name is Adventure. There are groups for little ones, teenagers, young people

<sup>222</sup> This narrative of Krista is my reconstruction. It is based on the data derived from Q1wl, DwI, Interview 17.7.01 [wlw7ws5] and video recording 10.7.01.

and adults. I am travelling abroad with my groups and they perform there. It is my job. I do not like myself, if I am very lazy.<sup>223</sup> (Video recording 10.7.01)

My favourite theatre style is contemporary Lithuanian Nekrosius, some Latvian theatre groups and the work of Grotowski's theatre laboratory. I started as a child in the school theatre and I have a long experience in different forms of theatre work as a director, drama teacher and actor. I appreciate physical, alternative theatre and I am interested in theatre sports and spontaneous creativity. I think that good child/youth theatre needs to have high quality and it is required that the performers understand their part in the totality:

That they feel and want to say to the audience message. And this message can touch you. And this message comes from the soul and heart and also you need a very, very good director to put it in the theatre form [...] When it is not understandable for children it is dead theatre and it is boring for children and for everybody [...] I am very afraid that sometimes in society they say children's theatre: "Ooh, nothing interesting". It means that we must fight with that theatre [...] But once they see good theatre: "Ooh, [...] it's something" [...] It's okay. (Interview 17.7.01 [wlv7ws5])

I can not exact define from where I have adapted my methodology of working. I have enjoyed studying with excellent pedagogue and director Māra Ķimele, and director and speech teacher Dzintva Mendzina. I enjoy the texts of absurd play writer, poet, youth theatre director Hermanis Paukš. I think that working with these people has influenced my style of working. Especially I think that the director of the Latvian Youth Theatre, Adolf Shapiro<sup>224</sup>, has been influential for my work.

I work "more with acting, with actor, acting with finding out from each child, kid, actor, character, philosophy". I really think that these aspects are intertwined in the work of creative drama process. "It's not just movement, acting, no, we are together, we understand what we are doing". Understanding what we are doing means that the participants have common understanding of theatre work. I think that "the basis is theatre rules".

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<sup>223</sup> The task for everyone was to introduce themselves to each other. Everybody told: "Name, your country, what you like, what you don't like, what is your connection to theatre, why you are here."

<sup>224</sup> The famous theatre director Adolf Shapiro "was the driving force behind the Latvian Youth Theatre for 30 years [...] Shapiro's work is based on the Stanislavsky Method and further theatrical experiments of Brecht and other theatre reformers. He graduated from the Kharkov Theatre Institute where he received his early training. His advanced studies took place at the Theatre Directors' Workshop under the guidance of the legendary teacher and director Maria Knebel, who had in turn studied under Stanislavsky and Mikhail Chekhov. Shapiro regards her as his theatrical and spiritual mentor. After her death he was appointed to her position while also continuing to teach as a professor at the Riga Conservatory, where several generations of students have graduated under his guidance." Retrieved April, 14, 2006 from <http://www.niu.edu/theatre/facvisit.htm>

My first contact with the Encounters was in 1992, in Bekecsba, Hungary. I have participated in five Encounters<sup>225</sup> before the Estonian one.

I think that work with intercultural, multilingual groups does not differ very much from ordinary creative theatre work. It even sometimes helps the process when the participants need to be more awake when they can not use the same language.

My teaching method is exercise-based and for me the creative art process is a holistic experience and work with intuition:

One exercise after another, not break, just build one another, one another, [...] and if you are going into that art process, you don't remember your home, the problems that you have with your boy friends or girl friends. You are just in that art process and it is where you are.

It's like music. When you are playing from notes, you are playing this part and looking for next all the time. You are not playing this, but with eyes and mind and fingers looking what will be next. It's like that. Because you can't say: "On that day we will be doing this and that." You are just working very slowly, with intuition work and looking for the next note. (Interview 17.7.01 [wlv7ws5])

The aim of my creative work is that all participants as well as we leaders feel that we are needed in the process. I wish that the participants would feel that they can not be replaced, because they are so important for the totality. I wish that the participants would feel themselves to be happy. Happiness in this case does not mean that they show themselves to be happy, because "they can be sadly happy, but they open somehow one door more in them. It happens with all those people, who are in that drama process. It is very, very important."

The co-operation with a new workshop partner<sup>226</sup> was fluid. It is "always a risk" to work with someone you do not know, because "in theatre there are many things that you can't say with words, you just know or feel, or it's like connections of minds, trusting". The creative work with Grace was:

Very easy, very easy [...] we trusted each other, I don't know why. We trust everything. One is saying something, an idea [...] it is somehow very organic, because in art, in theatre, in drama I think it will create very many difficulties, if you must push somebody, or push something. (Interview 17.7.01 [wlv7ws5])

The ideal leader relationship is a mutual giving and taking relationship. It can be described as a game, or maybe:

[...] it's like the sea, flowing up and going down, and water always changes and these changes start drops. (Interview 17.7.01 [wlv7ws5])

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<sup>225</sup> 1992 Bekescsaba, Hungary; 1995 Ankara, Turkey; 1996 Hannover, Germany; 1998 Helsinki, Finland and 2000 Jerusalem, Israel. In **Table B1** is shown a list of all previous Encounters.

<sup>226</sup> The workshop leaders chose each other in the preparation meeting, in May 2001, but they had never before worked together.



### ***Interpretation of Krista's narrative and connection to theory***

Krista's description of the process reminds a lot of the description of flow experience that M. and I. S. Csikszentmihalyi (1998) describe to be the opposite of psychological incoherence. Uusikylä (Uusikylä & Piirto 1999, 66) describes the essence of flow and points out that when the task and the purpose of agent are in harmony with each other, psychic energy flows without difficulty. When a human has found an activity that matches perfectly with his/her purposes, there is no place for worry, because the activity gives so much pleasure.

Exercising in process is at the heart of Grotowski's actor training. Burzyński and Osiński (1979, 36) describe the meaning of exercises in Grotowski's laboratory:

The exercises and Grotowski's work with the actors aimed at overcoming what one could term "the aesthetic body", as it is in ballet, or in pantomime, that is to say the trained body, acquiring general efficacy and technical prowess. The body was not conceived as an instrument, it became an integrating element, in the extreme. Its existence was enhanced, as if it was made of the matter of light. An actor would select details, but more important was the process which was taking place in his organism. The sequence and tempo of exercises were dictated by that process. One could say that it was a training of personality through organic action, or – to put it differently – an attempt to reach an attainment of "the total act" in the area of exercises. They had to ask themselves the question: who is it who exercises? And the answer was: not an actor as actor, but the actor as man, as a human being. Moreover, the exercises were never treated at the Theatre-Laboratory as an "introduction" to creative work.

Grotowski's idea is that being and movement of humans is the research object, not the work with character which seems to have influenced creative drama practice a lot. Even if Krista talked earlier about character work and acting, she seems to work with total experience instead of character training.

Krista mentions work with *intuition*, which Heikkilä (1982, 119) suggests to be one key factor in the personality analysis of creative people. Information can be achieved through the senses or through intuitive personal processes. Heikkilä writes that intuition is most often understood as "immediate apprehension". The intuitive thinking processes are fuzzy and these processes go behind logical reasoning. In the domain of intuitive thinking is a deep personal feeling and sensing. This is why intuition is important in a creative process, because only through intuitive processes can something new be created that goes beyond sense-based processes.

*Trusting* is a concept that is widely used in different interviews, in workshop work. Trust Krista describes as something that has only happened.

### ***Grace's narrative*<sup>227</sup>**

I am Grace and I am from Ireland. Do you know where it is? (participants are nodding) Thank God! I am working as a theatre director in a big theatre company. There are 130 teenagers in that company. The children's theatre has 60 members. I work with a lot of people. I like very much physical theatre. I like to make choreography and make choreography often very much without music. I do not like to get hurt. I

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<sup>227</sup> This narrative of Grace is my reconstruction. It is based on the data Q1wl, Dwl, Interview 17.7.01 [wlw6ws5] and video recoding 10.7.01.

am so active. I like chocolate. I like teenagers, juggling. I don't like to grow up. In my house, I have a room with balls and games. I am a big child. I have a lot of energy. So be careful! Sleep at night. I move a lot.<sup>228</sup> (Video recording 10.7.01)

My profession is "theatre director" and I work as community project manager. I work with psychophysical movement exercises, martial arts and improvisations. My favourite theatre style is "theatre that engages" and "theatre that asks questions". I enjoy "classical theatre with good physicality".

My performing career in youth theatre started when I was six years old and I was connected with the Irish youth drama association NAYD<sup>229</sup>. First I took part in different youth activities and studied drama and theatre<sup>230</sup> and later on I worked in NAYD. There are several different organisations that work with theatre-related activities and young people in Ireland. The characteristic for youth-focused organisation NAYD is that it is "offering opportunities to young people". The young people can participate in the events which are organised on the local, national and international level. "It's not about talent. It's not about speaking properly. It's about offering opportunities in theatre and drama to people" [...] "There is a speech and drama organization, which is about learning to speak properly and it's a type of drama which I do not work in and do not wish to work in".

I have worked now for four years with different projects all around in South-East Ireland. I have been "the artistic director of drama and education company" [...] "It is involved in everything from directing shows to training teachers and how to teach drama in a class room, working with children who have problems in a class room, very large youth theatre and actor training class and children's theatre also and it is part of my own work that I perform professionally also."

I use in my work with young people physical theatre, actor training and devising work. I am interested in many different areas:

I am looking at the way in which you communicate with young people, a process, [...] the whole notion of laughter builds bridges in a way, so let's have a look at that. I am very interested in modern Shakespeare and theatre as a way of addressing issues with young people in a safe environment. (Interview 17.7.01 [wlw6ws5])

Here I will "facilitate a workshop".

I like to give them ideas [...] I like to make people work. I don't like people who won't work, so I like them to give me ideas also, and when, they are creating ideas I like to advise them on the best way to show these ideas, because I can bring an experience to them and then I direct at the very end. Like now I am beginning to direct the piece, because I am the eyes of the audience now and I am directing for that reason. But I don't like to direct, and I don't usually direct. I write my own work. I very seldom direct the written play, the play that's already written. I prefer to create a play or write a play by myself. (Interview 17.7.01 [wlw6ws5])

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<sup>228</sup> Grace introduces herself to the group. She answers to the same questions as Krista in the previous narrative.

<sup>229</sup> The National Association of Youth Drama (NAYD).

<sup>230</sup> "I did a-degree in English and French literature and spent some time studying in France, French theatre, and then I have a teaching diploma in drama and I have a Masters degree in modern theatre and I am now to searching a Ph.D."

I have never trained in Laban techniques<sup>231</sup>. Some people compared my work with Laban and so I did a course and I found out that my personal technique was very similar to Laban technique<sup>232</sup>.

I think and feel about theatre as instinct. It's an instinct. I don't think about theatre formally. It's an instinct and I think one of my greatest strengths when I am working is in what I call reading the workshop, looking at the people, figuring out what's going on, what's working, where do I go next. Sometimes I plan the workshop and then in the first three minutes I throw all the plans out. I think of something else, I do something else, because they have given me a different, you know, image, of what they want to do. And I do that often a lot. I do very fresh work, very energetic and fresh, constantly new, that's what I prefer. (Interview 17.7.01 [wlv6ws5])

I have worked with many youth theatre festivals in Ireland<sup>233</sup>. The Irish youth theatre festivals have quite the same structure as the Encounter has. I have never worked abroad with another leader and facilitated the drama workshop with somebody I do not know. I think it is "good experience". The difference compared to previous festivals is that here "people come from different backgrounds and that's very interesting to learn".

My work in creative process starts always from body work. I did not plan everything but I knew:

I would concentrate very much on physical body [...] I had five days to start to make them think and respect the body. So, yes I planned certain ways how to approach that. I knew the theme, so one of the first exercises that I did was using the body to build the bridge. I planned the first step, no plans after that. I wanted to see what will happen next and then I planned every evening. [...] I know my work very well in my head and know all my exercises and games, but sometimes I make up a game straight away, because I think, I know what do I need to do with them, so I need a game which will do this, this and this. So the first day planned, after that nothing. (Interview 17.7.01 [wlv6ws5])

There are some guiding principles in my work:

I think the body is very important. I think words are important, but the body is very important, because words can say one thing and the body can say another [...] I think I have to develop a way of getting people to use their body and respect their body and show their body [...] Things which are coming from inside in the flow, in the flow of coming that. I think the eyes are very important. I think seeing your space is very important. And the most important thing I told the children this week [...] I saw three bridges. There is a bridge between the actor and the space, a bridge between the actor and the actor and the bridge between actors and the audience. And to build those bridges, what do you need [...] What's the situation that I need to cover? What's my theme here? What's my job here? What do I have to teach them? And finding a way to teach them with body by using images or playtime [...] I think playtime is very important, I think role playing in your body is very important. Like

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<sup>231</sup> See, for example, Adrian 2002, 73-84.

<sup>232</sup> Zinder (2002, xii) tells that his development in psychophysical actor training "ran parallel to Chekhov's work". He got to know in 1993 that his workshop demonstration "was identical to central elements in the Chekhov Technique" even he had not trained especially Chekhov Technique.

<sup>233</sup> She was also involved in the Encounter in 1991 in Dublin, when she was a member of youth theatre.

when we went to the woods and played Indians. They got the chance to be free, very free and I think that's important to turn to play, because the baby can play and the child can use his/her body with innocence and play, but when we get to about seven or eight we stop playing and the body will become very self conscious. I think I want to bring people back to when they were seven again, and the body is used, but it's more powerful now, because we have control over it.

### ***Interpretation of Grace's narrative and connection to theory***

Grace uses the concept *instinct* and connects theatre with embodiment. Krista uses the concept *intuition*. The meaning of the concepts seems to be close to each other. It is some form of private knowledge which is hard to define.

The meaning making takes place in a dialogic relationship. Grace talks about *reading the workshop*. She explains what it means when "looking at the people, figuring at what's going on, what's working, where do I go next".

Hocking, Haskell and Linds want to replace the concept *understanding* with relational concept *interstanding*. The writers cite Taylor and Saarinen who explain the concept *interstanding*.

When depth gives way to surface, under-standing becomes inter-standing. To comprehend is no longer to grasp what lies *beneath* but to glimpse what lies *between* [...] Interstanding is relational but not dialectical, connective but not synthetic, associative but not unitive. The between of the inter "neither fragments nor totalizes". (Taylor and Saarinen 1994, 8 cited in Hocking, Haskell and Linds (2001, xxxiv)

It seems that Grace wants to read the workshop situation in order to interstand it and it too takes place embodied as instinctual behaviour.

Grace wants to find a connection to the forgotten, un-respected body. She emphasizes eye contact, space, embodied role play and free play time where the focus of action is on the pure enjoyment of playing. She talks about *role-playing in your body*, which describes well her way of working.

### ***Reflection upon the leader narratives***

Both leaders seem to use the same 'keys' as Chekhov discovered in his psychophysical actor work. These keys are *the physical* and *the imaginative*<sup>234</sup>, as Zinder (2002 xiii) describes them.

Both of the leaders seem to appreciate *message* and clear dramaturgical *theatre rules*. The creative, corporeal work is site-specific and develops in every process through similar phases, but the exercises change during the process. The exercises are not separate. It seems that both leaders were open to improvise all the time during the process and make exercises which were suitable in different situations. They trusted each other and were sensitive in their communication with the group and with each other.

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<sup>234</sup> My emphasis.

## 7.4 The creative process from idea to performance: *The Bridge is love*

### *Workshop 5*

In this sub-chapter I will analyse the developmental process of workshop five. The focus is on the act-agency relationship of the leaders.

As shown in **Table E8** there were in workshop five nineteen participants who created their collective answer to the research theme ‘bridges’. An Estonian guide also participated in the process first as an observer and co-worker and later on she participated in the practical creative work.

The many languages in use was a challenge for leaders as well as participants. The workshop leaders used English, French, German and Russian as instruction languages. All the languages of the participants were used in some phase during the process. Especially in improvisational work the participants were encouraged to use their own languages. The improvisations were in many cases bi- or multilingual. The leaders worked with their own exercises and if they were games they took part in them. The verbal languages in use were Danish, English, Estonian, Finnish, Flemish, French, German, Hungarian and Russian.

### *Characteristic phases in a creative workshop process*

When I examined the research material of nine intercultural theatre workshops, the model of Kjølner (1994, 199-205) combined with Vygotsky’s (1995, 31-37) theory of creative fantasy was used.

Kjølner divides the phases of artistic work in the workshop into *seduction*, *exercising*, *devising* and *rehearsing*. According to Vygotsky’s view, five moments are included in the mechanism of creative fantasy: *disassociation*, *transformation*, *association*, *combination* and *taking shape*.

I have applied the categories of Kjølner and name the phases of the workshop *seduction*, *theme and form work*, *negotiation and combination of parts*, *rehearsing* and *performing*, because the production is an intertwined part of the process. The process would look different without the product. The rehearsed part of the process that is presented to the audience is in this case theatrical presentation on the stage. I will illustrate these phases with the description<sup>235</sup> of the collective devising process. This description of creative process is based on two workshop leader diaries.

There are many grouping systems for the exercises and one way is to call the first exercises *ice breakers*, *warming up* or *preparation* exercises, as Frost and Yarrow (1990, 139) call first exercises. The other groups they propose for the exercises are *working together*, *towards performance* and *applied improvisation*.

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<sup>235</sup> See also Aaltonen 2004, 39-66.

## Seduction (1<sup>st</sup> - 2<sup>nd</sup> workshop)

Seduction is the phase when the focus of the work is on the group process. It is important to know each other and create a safe and trustful overall atmosphere for creative work. Especially it is important to be relaxed, because embodied practices require open channels of breathing and moving. There are more structured and disciplined phases in the creative process and this is why during this phase is important to get a feeling of freedom and happiness.

### *Description of Krista's part*

Krista starts the workshop<sup>236</sup> with a rhythmic name game and continues with another contact exercise in the circle, where the participants change places by looking at each other. Afterwards she continues with a concentration exercise where all the participants sit in the circle and send a good message to some new one they can remember from the name game by pushing the hand of the next participant.

The atmosphere in the class room is concentrated and Krista jokes with the participants. After the first contact exercises she introduces breathing and voice exercises with a story framework. The participants are asked to imagine being small seeds, which feel the warming power of sun and start growing. They are instructed to imagine that while they are growing up. They start to make a sound, and when they are growing even bigger they are asked to stand up and lift up their hands, stand on their toes and try to reach the ceiling. After stretching up to the ceiling they are asked to collapse on the floor. Then she starts an exercise where children are asked to imagine that they are small snails in their houses. Snails look out from their houses and breathe according to their movement.

Later on she introduces a pair exercise where the pairs are supposed to act as a balloon and balloon filler. The pairs are asked to adapt the rhythm of movement to their breathing. She asks the participants to imagine the colour of the balloon. Most of the balloons of the participants are told to be red.

Her last exercise continues smoothly from the previous one. It is the 'me-no-you'-game, where the idea is to be in the circle and blame someone else that the fault is not mine, but yours. As shown in **Video extract 2**, she makes this exercise in order to teach one basic rule of theatre at the end of the game.

### **Video extract 2: We are all responsible in theatre**

01 Krista: Thank you! Nobody is // cause we are all the group and // We all are responsible, for all what are we doing together and also it's the rule on the stage, that // nobody is // that one is only responsible. (Round movements) If you are all on the stage and all together each of you has this responsibility, even if you must go so many as other responsibility // (Unclear talk, shifting from round arm movements to vertical ones).

02 Krista: Can we do something physical now with the music?

03 Grace: Do you like music?

04 Krista: Yeaah //

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236 An introductory workshop with the whole group was held on 10.7.01.

05 Grace: Okay // but before we do // do you want to do or do you want me to do?  
(Video recording 10.7.01)

The video extract also shows the two leaders' sensitive way of communication. Krista suggests changing the leadership from her to Grace. Grace wants to be sure that she understands Krista in the right way.

Krista reflects on the aim of the first exercises:

To find this group, to find one way of thinking, to collect a group, [...] but not just physically, but also with mind, put our all together. [...] It doesn't mean that we all must be same. The different ideas from different people collect one energy. (Interview 17.7.01)

### *Description of Grace's part*

Grace starts her part with "learning to know each other-exercise". In **Video extract 3**, is an example of her playful, paradoxical way of communication.

#### **Video extract 3: Paradoxical communication**

01 Grace: Before we do you have to change their places.

02 Krista: Yes! Of course. (Somebody leaves their places. Grace interrupts)

03 Grace: Up // Did I say go? (laughs) // No! // Ok // I want you to look very carefully at, who is beside you. Look! (Everybody looks to their sides) // because you are not to stand beside them in the next circle // Ok? // so // You can't stand beside these people. When I say go, you are going to change places in a circle (makes a circle pointing with fingers), but you must change places like celloutime [?] is wrapped around you (makes circles with hands). Do you understand? Celloutime // (recognizes that there are some, who do not understand) ah // You are stiff. Ok. (Shows with whole body, what it means to be stiff). You are very, very stiff.

04 Krista: Ahaa.

05 Grace: All right // You are wrapped in celloutime. You are very stiff. (Shows with whole body). You can't touch (touches next to her) somebody else. If you do, you must go back to your place now and start again (Shows how she is wrapped in celloutime and points the place where she came from) Ok. So you can't touch after started and you have (Thinks) ten // (Shows pointing with fingers) seconds to find in your place. Ok? // Celloutime. Go! (Lynda is like wrapped in celloutime and counts from 10 to 1 and participants go from their places to the new places) ten – nine – eight (All participants change their places) seven – six – five – four – three – two – one (All are in the circle) big circle // (Video recording 10.7.01)

The aim with this exercise is to learn to know each other better by changing places in the circle and finding new faces. It is made with paradoxical instructions in a game form. In this way the participants look at each other more carefully and start to know each other more easily.

Then she continues with simple rhythmical movement which is energetic, and not too demanding for the group. During the exercise she notices that the group needs teaching in breathing. She explains why breathing properly is important: "Take a deep breath! Somebody does not breathe properly, very bad, if you are closing your lungs. You have to breathe from your tummy, not from your shoulders [...] now you get oxygen." She explains that without oxygen it is impossible to move. Grace makes many movement exercises where she uses space in

varied ways. Her work is physical and energetic and she combines relaxation exercises with physical training.

After the relaxation exercise she makes an “awakening energy”-exercise. In this exercise all the participants stand separately in space and only one person moves in time. The moving person uses his/her own energy level and touches someone else. The next one receives quality of energy and changes it to some other quality of energy. Then he/she moves around in the space and gives his/her quality of movement to the next one.

She continues by making movement exercise where the body part is leading and where the contact with others is essential. Grace articulates what quality she values by saying “I don’t like slow. I like fast”. Grace continues from individual exercises to group exercises. Finally, all the group is making one shared movement imagination exercise together by freezing to statues and continuing movement again.

The participants worked for one and half hours and then they had a fifteen minutes break. First now after many physical exercises and games did they sit down in the circle and introduce themselves<sup>237</sup>.

At the end she reflects on the presentations of the participants by saying: “A lot of language talent and you are also in very many other ways talented. You play instruments, football, basket-ball. Very good! We must try to work together as a group. If Grace has too much energy, say: ‘Stop Grace!’, if Grace is too slow, tell: ‘Go Grace!’ This is not Grace’s or Krista’s workshop, it is ours.”

Grace reflects upon her starting point, as follows:

The most important thing for me was Krista. I needed to get to read how she works very quickly so I could adapt to working that way. I knew that she likes improvisation and, yes, I do too but for me it’s very important that people feel things inside and show it physically. So it’s important in the beginning for me to realize just how I could work with Krista and then the children. I don’t usually have a problem relating to young people, but I was coming to a situation where there are young people from all countries and I knew they are going to be very anxious, and very nervous and I was afraid that me being a day late as well, that they will be even more anxious or nervous about me, and the language barrier, particularly, because I am an English speaker. (Interview 17.7.01)

Grace all the time articulated English very clearly and seemed to notice if the participants did not understand her. In those situations she started to mime what she meant.

Maelle reflects on her point of view:

I’m also very happy that I understood everything they say in English and that I can talk it also quite good. I can’t imagine that I wouldn’t understand, that would be very weird. During the break, I had a conversation with the girls from Switzerland, that was nice, because I’m not really so good with making new friends. Maybe I’m a little jealous about how other girls can do that, being so social and spontaneous. But anyway, after the break we did an exercise not so active as before. That was good, be-

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237 They were asked the same questions as Krista and Grace answered in the previous narrative accounts.



cause I was a little bit tired. We talked about ourselves and about the theme “bridges”, quite interesting. (Participant’s diary [pg30ws5])

It is interesting to see that the native English speakers seemed to have as many problems with verbal language as speakers who used English as a lingua franca. Many English and Irish young participants reflected on that they experience difficulties to express themselves in simple English or understand others’ simple English. They also reflected on that it is a pity that they can not have any “secret” language like the participants who have other native languages.

### ***Reflecting on the seduction phase***

There were three intertwined aspects in the agency of the leaders, which I reflect on in this reflective part of the analysis. Firstly, both of the leaders use pre-expressive exercises, intertwined physical expression and imagination. Secondly, they value young people’s talents and thirdly use paradoxical communication. In the first shared workshop of Grace and Krista they introduce their facilitating method.

- (1) Two Chekhovian keys in action: combination of *the physical* and *the imaginative*

My interpretation of the seduction phase of Krista is that her seduction phase in this workshop did not start with strong physical activities or fun ice-breaker games. The important objectives seem to be to work with contact, concentration, trust, imagination and establishing presence by breathing and voice exercises. When the name game was introduced in the beginning, all the participants were seen and acknowledged. Afterwards they sent messages to each other and now the learning of name game was shown in action. All the participants got a positive message from someone they did not know before.

Krista works in a story frame work with Stanislavski’s first block actor training exercises. Pusztai (2000, 234) points out that creative drama practitioners have used a lot the modifications of the exercises that belong to *the actors work with himself* block.

Krista’s exercises can be grouped into the qualities: *training of imagination/fantasy, concentration, relaxation, evoking emotions and affective memory, contact, adjustment/ensemble work*. Krista’s part ended with a game where responsibility was in the focus. Nobody can alone be a star in theatre. The stars require admirers, support and lightning if they are supposed to be acknowledged as stars. The important aim of Krista’s work seems to establish group coherence.

When I started to categorize the exercises of Grace, the way of working that Martin introduces seems to offer concepts for her work. Martin argues that the achievement of presence is the most important aspect in actor training. The breathing and concentration exercises are made, because “The *centre* and the *breathing* are the bases of the strong, flexible and active body we need for *presence*. One very essential pre-expressive state of being is playfulness. Through rhythmic playing with body and voice, the energy is found”. (Martin 2004, 7-8)

Barba (Barba & Savarese 1991, 55) argues that all body and voice work is actually work on energy. “So just as there is no vocal action which is not also a physical action, there is no physical action which is not also mental. If there is physical training, there must also be mental training.” Martin (2004) uses the concepts of Barba: *pre-expressivity*, *daily* and *extra-daily body* in his practical method book for intercultural theatre training. Barba (Barba & Savarese 1991, 187) defines that “theatre anthropology postulates that there exists a basic level of organisation common to all performers and defines this level as *pre-expressive*”. Both Grace and Krista work with pre-expressive exercises. Their main purpose is to find an extra daily, creative mood of being to be able to start the theme work. This kind of work may be compared to phenomenological philosophy.

Klemola (2004) writes about the philosophy of skill training and breathing. He calls such kinds of preparatory exercises *training of proprioceptive senses*<sup>238</sup>. It has to do with training of body awareness. Klemola compares tai-chi and many other forms of body training with phenomenological thinking. According to phenomenological thinking it is not possible to think something new if the mind is not “cleaned” from previous thoughts. The preparation exercises of the leaders are opening the channels of expression and in the same time they are establishing the sensitive body awareness of presence where the theme work can begin. Even there is a shared aim, there are many routes to achieve the aim.

### ***Appreciation of the talents of teenagers***

The leaders seem to appreciate the talents of the teenagers. Cskszentmihalyi, Rathunde and Whalen studied talented teenagers<sup>239</sup>. In their “summary of factors<sup>240</sup> associated with talent development” they conclude that “children must first be recognized as talented in order to develop a talent, and therefore they *must have skills that are considered useful in their culture*”. The writers state that the skills need to be in the “spatial-mathematical”, “musical”, “athletic” or “artistic” field when they are seen as gifts. (ibid., 243)

When Grace appreciated the talents of young people she said “[...] A lot language talent and you are also in very many other ways talented. You play instruments, football, basket-ball. Very good!” She did not talk only about artistic or musical gifts, which are considered useful in everyday culture, but also appreciated the skills which are learnt in youth culture. The participants were considered talented because of the gifts they developed in their leisure time activities. Their language skills are seen useful in the Encounter culture.

### **(2) Paradoxical communication**

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<sup>238</sup> Klemola 2004, 85.

<sup>239</sup> The writers studied “over 200 talented teenagers undertaken in an effort to understand what makes it possible, given similar environmental conditions, for some teenagers to continue cultivating their talent while other equally gifted teens give up and never develop their abilities”. Cskszentmihalyi, Rathunde and Whalen (1997, 1.)

<sup>240</sup> The writers collect their findings under eight factors concerning talent development. The conclusion of this study is: “*A talent will be developed if it produces optimal experience.*” (Italic used by the writers. ibid., 255)

The third aspect concerns paradoxical communication. Both of the leaders use paradoxical communication in their agency: They joke constantly with the participants and special attention is paid to the creation of a playful atmosphere, where it will be fun to work further. At the same time the participants were encountered with interest and seriousness.

### **Work with theme and form (1<sup>st</sup> - 6<sup>th</sup> workshops)**

During this phase the expressive language of theatre is practiced. In a multilingual and intercultural context it means that the leaders examine the limitations and possibilities of the group. New material is created by means of different embodied exercises and games. The main focus during this phase is to work in a way that interests participants. It is important that the attitude of the leaders and the participants is close to each other.

#### ***Description of the opening phase of the theme work***

After the seduction phase the leaders open the theme work phase. They divide the participants into small groups and ask them to discuss the theme “bridges”. Andrew<sup>241</sup> writes the ideas on large sheet of paper. The intention with brainstorming is according to Krista: “To find out all associations about bridge, to globalize them, then to create story”.

#### ***The brainstorming of bridges***

The participants explore the theme, and they find that *bridges* can mean many kinds of things: different people, races and classes are coming together; bridges bring people together: English is like a bridge from one to another; language can be a bridge and it can also separate; the good and the bad side are divided until someone builds a bridge that connects both sides; love, theatre and peace are mental bridges. They exist, but they are invisible. They link people together as family and friends do.

Tamas<sup>242</sup> tells a story of a boy and girl who live in separate islands.

There were two islands. There was one boy in one island and one girl in another island, but they could not meet, because there was no bridge between these islands. They saw each other, but they could not reach to each other. Next day the little girl and the little boy asked their fathers to make a bridge from one island to another island. The king wanted to make a bridge between islands and he needed equipment. (Video recording 10.7.01)

He did not remember more about the story. This story acts as a metaphorical meaning for their present phase. They needed to find equipment to build up their own connections, bridges from one to another.

Next Grace stands up and with Yulia<sup>243</sup> shows how easy it is to balance when you work with a pair. It is a question of trust. Grace shows how it is possible to make bridges with bodies and asks the participants: “Do you know how to fall

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241 15 -year old British boy [pb34ws5].

242 12 -year old Hungarian boy [pb39ws5].

243 12 -year old Russian girl [pg96ws5]

properly? Tomorrow we will learn how to balance, how to trust. You need both things to be able to make the exercise". The young participants continue their brainstorming: trusting is a bridge; rainbow is a bridge of colours; water is a bridge; tunnels are also bridges; rain is a bridge from sky to the ground and spiders make bridges.

Then Grace asks how the participants want to show bridges. One girl answers that she would like to show bridges with body shapes. Grace does not use the idea of the girl, instead she introduces her own idea and suggests: "What about sounds?" She wants to use the sound of the word "bridge" in different languages. All the participants combine movements and a mental image when they try to find each other meanwhile saying very quietly "bridge" in their own language<sup>244</sup>.

The room fills with sounds of different languages when the participants say: "tilts", "most", "bruch", "brücke", "hiid", "silta", "silt", "bro", "pont", "bridge", "bunt", "pomb", "trasiska". A modification of this exercise was also used in the performance<sup>245</sup>.

At the end of the workshop Grace introduces her "special ending game". The whole group dances their own tribal dance, which is named "Zulu-theatre-warrior-dance". This dance was danced then several times during the workshop time. It served as some kind of secret ritual known only by this group of people.

Grace emphasizes expressive eyes and she stresses that it is important to use eyes when they dance the warrior dance. She works with exercises on different energy levels as well.

### ***Interpretation of the opening phase***

After the preparation phase the research question is introduced. The research question is "What does the theme 'bridges' mean for us?" The metaphor 'bridges' is examined from all possible perspectives and all alternatives are important to collect. Many of the ideas that the participants get in this specific situation are examples of doubled scene. When they talk about alternative links between friends and theatre enthusiasts, they talk about themselves. When they talk about dividing and connecting languages, they talk about their present situation.

Grace also prepares them for the next day's program. They will learn balance, trust, falling.

Barba writes that even if the techniques of Oriental and Occidental performance differ from each other, "the principles upon which they are based are similar. These principles can be combined into three lines of action: 1) alteration of daily balance in the search for precarious or 'luxury' balance; 2) dynamic opposition and 3) use of incoherent coherence." (Barba & Savarese 1991, 55)

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<sup>244</sup> This moment is a good example of the use of two Chekhovian keys *the physical* and *the imaginative*.

<sup>245</sup> See the performance analysis of *Sild on armastus* [Bridge is love] in the chapter 8.5.

These principles are also used in the workshop. Pre-expressive exercises of imagination, concentration, relaxation, evoking emotions, contact and ensemble work are trained during the whole process.

The participants especially appreciated Grace's tai-chi exercises. Also Grace considered the tai-chi exercise to be the best moment in the workshop:

I think, it was the second morning, I did the tai-chi [...] I watched and I think all of them, nearly all of them they were really, honestly, genuine concentrating and enjoying [...] and I was very happy with just that moment of being able to just show them this in some way [...] That's probably the most important moment. (Interview 17.7.01)

The moment she describes is typically the moment when the whole group is working in an integrated way because of an energy you could call *flow*. There is in the moment a feeling of meaningfulness and concentration.

### ***Description of training of non-verbal communication***

The work with the physical body and with non-verbal communication is Grace's part. She starts working with movement sequences in order to elaborate the bridge between actor and actor, the actor and the space as well as the audience. Later on she changes the image and works with sensory awareness. She uses Indians as the metaphorical image for senses and asks the children to use their senses and feel their environment effectively. Because of warm weather the 3<sup>rd</sup> and the 4<sup>th</sup> workshops<sup>246</sup> are held outside. *Play time* in practice means that the group plays Indians in the forest during the 4<sup>th</sup> workshop. It reminds more like a living role play session than theatre workshop.

### ***Interpretation of training of non-verbal communication***

King (1981, 153-154) writes about non-verbal elements of drama and "how they affect physicalization". Grace works with non-verbal elements direction, level, focus, pace, dynamics, rhythm and spatial range or size and later on she uses these elements in character work. The Indians get a very physical characterization and the work is very understandable for the participants. The phases of her work are clear, from the basic elements in game form to the characterization and non-verbal theatrical expression in story frame.

### ***Description of story creation***

The devising process and the creation of the story are intertwined with non-verbal communication and body work training, and improvising. Krista on the next day continues with improvisation work. She offers four themes as a starting point for the improvisation.

The themes are picked from the brainstorming phase and they are Love, Peace, Theatre and Friendship. The participants make pre-planned improvisations based on the themes. A group of four participants make an improvisation which becomes the basis for the performance.

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<sup>246</sup> 12.7.01.

Four participants Melanie<sup>247</sup>, a 15 -year old Swiss girl, Zsuzsanna<sup>248</sup>, a 14 -year old Hungarian girl, Yulia<sup>249</sup>, a 12 -year old Russian girl, together with Tamas<sup>250</sup>, a 12 -year old Hungarian boy, create a story. They get ten minutes time to choose their theme out of the four suggested and make a play to the others. The group chooses “Love” and makes a pre-planned improvisation about the theme.

As shown in **Video extract H1**, the performance is divided into six scenes. It is possible to tell a linear story about the action of the scenes.

The action of the first scene is the following: a bread-seller sells bread in her bread shop and a poor girl, Anna, comes in and asks for bread. The bread-seller does not want to give bread without money.

The action of the second scene is the following: Jason, the Prince of England comes to the shop and pays for bread. The Prince gets to know the name of the poor girl, Anna. They hug and kiss each other. A sister of the Prince, the Princess of England, sees the situation.

The action of the third scene is the following: the Princess gossips to the Queen about, how Jason hugs and kisses the poor girl and how he laughs with her and gives out money to her.

The action of the fourth scene is the following: the Princess shows to the Queen, where Jason and Anna are. They find Jason and Anna hugging and kissing each other. The Queen gets angry at Jason and brings him back home.

The action of the fifth scene is the following: the royal family go to sleep in their castle. Jason tries to talk with his mother about his love affair, but his mother does not want to discuss it and wants to sleep.

The action of the sixth scene is the following: when the Princess and the Queen are sleeping, Jason gets up from his bed and escapes from the castle. He meets Anna outside the castle and when the Queen moves in her sleep they escape together away from the castle.

### ***Reflecting on the story***

After the pre-planned improvisation the performance groups have a critical feedback session. It is, however, not organised as a discussion, but as a press conference. As shown in **Video extract H2**, the feedback process is actually a feed-forward process, where the ideas of the performing group are negotiated during the discussion.

Krista tells that all the others are international journalists and they are participating in a press conference. She encourages the journalists to ask provoking questions and the performers to be scandalous or in some other way interesting.

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<sup>247</sup> Pg29ws5

<sup>248</sup> Pg38ws5

<sup>249</sup> pg96ws5

<sup>250</sup> Pg39ws5

Through the discussion the genre of the performance is established. Endrik<sup>251</sup> suggests that the performance belongs to the genre called “South-American soup opera”, but Grace<sup>252</sup> thinks that the style of the performance belongs to fairy tale genre.

Grace<sup>253</sup> asks provoking question concerning the economic situation of the girl. Andrew<sup>254</sup> knows how the tasks of the royals and the governmental bodies are in reality divided in England. Lynda interrupts him because it seems that she wants the performers to find out their answers.

During the discussion the time of the performance is established and it becomes clear that the class system divides the poor girl, Anna, and Prince Jason. The Princess also gets a psychological motive. She gossips about love affair because she will get higher position in the royal family when Prince Jason escapes with Anna.

Through the discussion the performance is lifted from the personal “bad girls”-level to the level of social power and differences between the classes. The Princess wants the Prince to lose his position, because she then can get better position.

### ***Interpretation of the working method: critical thinking working structure***

During the press conference the group of performers created meanings for their improvisation. Later on they developed this improvisation with other kinds of improvisations. At the end they constructed the narrative frame for their final performance where the dramaturgical questions concerning roles, action, plot, space and time were discussed.

During the whole process reflexion is an important aid in the creative work process. King (1981, 3-11) introduces a working method, which she calls “Critical thinking working structure”. It seems that the different levels of reflection which King mentions are present in this workshop process. King compares non-verbal language to verbal in her description:

Summary of the levels

Private: No sharing. Sharing with no comment, autistic (babbling, exploring)

Semi-private: Sharing. Describing that is seen, heard, felt (reflection without comment), questioning, clarifying what is seen, heard, felt, one-to-one (rudimentary language, haphazard grammar)

Semi-public: Showing. Suggesting alternatives, stating perceived problems, questioning choices, suggesting alternatives, matching action and intention, interested observers (expanding vocabulary, rudimentary grammar).

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251 Line 07 [pb94ws5]

252 Line 11 [ww6ws5]

253 Line 15

254 Line 16 [pb34ws5]

Public: Informal presentation to interested audience. Mature artistic expression by highly trained actors of professional caliber to public not connected to performers, audience (full vocabulary, controlled grammar, command of style and content).

King (1981, 3-4) points out that the comments are effective if following outcomes can be observed:

- Increased awareness of alternatives and choices
- Renewed energy and capacity to continue working
- Personal ease and confidence when asking the group for help
- Continued learning both for those showing work and those looking at it
- Regard for individual difference in talent, experience and knowledge
- Continuing improvement in the quality of the work

During the whole creative drama process, the leaders worked on a private, semi-private and semi-public level. The participants made different exercises privately in group and at this level they experienced something privately. Then they shared their experience in pairs or small groups at a semi-private level. The press conference shown in Video extract H2, is an example of the semi-public level, where the group is interested in the work and helps in creating meanings for the improvisation. Every exercise and reflective discussion is a feed-forward-discussion and helps to create meanings further.

### **Negotiation and combination of the parts (7<sup>th</sup> workshop)**

Workshop five worked out different experiments concerning the research theme. Some of the experiments were interesting and it was a time to decide what to show to others. Now the main focus in the creative work is to negotiate how the interesting parts will be combined together. Because the devising process is a group-based decision process, it is important that this negotiation process will be successful. It is important that the performing group takes responsibility for the performance and believes in the message of it. The result of the negotiation process is always a compromise and the members of the group shall accept it.

#### ***Description of story creation***

After the pause Krista started to tell a story<sup>255</sup> about a prince who falls in love with a poor girl. He can not get the girl and they escape to the forest. There in the middle of the forest they meet an Estonian boy, who plays guitar and sings a song about the Indians. The Estonian boy also tells that Indians are living in the forest. The prince and the poor girl do not believe, but suddenly they hear something from the forest. What happens next?

Krista divided the group into smaller groups and they made pre-planned improvisations based on the given circumstances.

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<sup>255</sup> Video documentation 16.7.01.



The results of the improvisations were full of images based on commercialised media culture, where the Indians are represented as cruel savages. There were violent scenes of massacres. The problem of the leaders seemed to be how to make a morally optimistic and hopeful story of understanding and co-operation instead of misunderstanding and hate. The leaders asked: “Were the stories good?” and the performers admitted: “No.” The next question seemed to be: “How to make a story that you believe in?” The leaders analysed together with the participants their stories and wanted to know about their message.

Krista pointed out: “I think you didn’t have a strong message and that’s why you didn’t play strongly enough.” The performers learnt to know that the fight scenes are not enough. Every scene needs to tell something about the message and they need to find out first the message they want to tell.

Now the main questions are: “How to make a story powerful?”, “How to make a story-line in a simple and clear way?” and “What is the message?” Krista stressed that everyone who plays needs to feel and believe in the story.

One of the improvisation groups suggested killing the queen at the end. The members of the group argued with Krista about their idea. During this phase there were a lot of translations from English to French, from French to English, from English to Russian and from Russian to English, because the participants wanted to participate in the discussion.

The main problem became the fate of the queen. Nathalie<sup>256</sup> who played the role of Indian tribe leader, wanted to kill the queen. She said that actually she does kill a person, but a symbol of a bad queen. Krista did not want any violent killing of a mother. The violent solution of Nathalie was brushed out of the story. At the end of the workshop Grace suggested: “When you [the Indians] are not eating the prince and the girl, you are gonna eat the audience. We think everything is nice, civilized and friendly, but then you see the audience and want to eat them.”

After 45 minutes work, the leaders asked if the participants of the workshop can agree on the story they had created. The leaders stressed that the group needed to take a responsibility for the story. The group needed to agree on the main message. This was a moment of democratic decision process, when the participants understood that if they continue arguing about the message, they will not get any performance. The group decided to believe in the message. The roles were decided and the story was materialized by deciding how the message of the play will be constructed on the stage.

### ***Description of ‘bridge building’ by means of non-verbal elements***

In the seventh workshop there was a moment when all the bridges between me-space, me-other and me-audience were found. The moment is illustrated in **Video extract H3**, where both leaders side-coach the participants’ non-verbal expression and character work. When all the group work is concentrated, it is considered “powerful”.

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<sup>256</sup> 15 –year old Swiss girl (pg28ws5).

### ***Interpretation***

The different opinions of the story and strong message construction evoke many feelings. The participants talked in many languages and wanted to understand each others' opinions. The creative, explorative process was kept open until the 7<sup>th</sup> workshop, when there was negotiation and combination of the parts.

This part of working can be as learning of democratic civic society where the shared decisions need to be discussed. The result of the negotiation was a compromise of different opinions and all the participants took responsibility at the end for the result.

The character work can be characterized more as embodied and performed than discussed and verbally analysed. It was considered important to work in form. Krista wanted to build up a story where the queen will not be killed. When some

of the participants wanted killing, Grace solved the arguments by suggesting an ironic, meta-fictional end to the story. She used the language of youth culture, where joking is appreciated highly.

### **Rehearsing (8<sup>th</sup> - 10<sup>th</sup> workshops)**

After the negotiation part starts the "shaping", as Grace calls the period of rehearsing. During this phase the form of the product is shaped. The main focus during this process is to concentrate on the form work. How can the message be performed in the most effective way? The rehearsing phase is the most tiring phase, because during this phase everyone needs to work concentrated in a group and making repetitions. During this phase relaxation exercises and fun games are especially needed in between, because otherwise this phase may become boring.

### ***Interpretation***

Because of the weather conditions the participants were tired. The leaders well understood the situation and facilitated relaxation exercises and offered free "play time" for them between the repetitions.

### **Performing**

The performing situation is a playful situation with an audience. The main focus in this phase is on the communication between the performers and the spectators. The message of the performance is transformed into the formal, symbolic language of theatre. The aim of the performance is to communicate the collective message of the performance in an effective way to the spectators by means of non-verbal and verbal elements of theatre in space and time.

The analysis of the performance *Sild on armastus* is made in the sub-chapter 8.4.

## **7.5 Eight inter-related phases of a creative process**

In practice the different phases of the creative process are seen to be in a cyclic repetitive process instead of hierarchical steps. The creative drama process can be divided into the phases of preparation, incubation, insight and validation as

other creative research processes. The eight-step devising process of the workshop five is illustrated in **Figure 13**.

<p><b>Validation:</b> (8) Performing the message to the audience</p> <p><i>Sild on armastus – The Bridge is love</i></p>
<p><b>Insight:</b> (7) Rehearsing - shaping the form of the message</p>
<p>(6) Negotiation and combination of parts</p>
<p><b>Relaxation:</b> (5) Free play-time</p>
<p><b>Preparation:</b></p> <p>(4) Dramaturgical theme and form work</p> <ol style="list-style-type: none"> <li>1. Planning</li> <li>2. Playing</li> <li>3. Observing</li> <li>4. Feed forward analysing</li> <li>5. Critical thinking-working in practice</li> </ol>
<p>(3) Psychophysical theme and form work work with external and internal energy in critical thinking-working structure movement, voice, rhythm: private imagination, playfulness: semi-private improvisation: semi-public performance: public</p>
<p>(2) Seduction</p> <p>Appreciation of young people's talents (seeing the participants), use of symbolic language of youth culture and paradoxical communication.</p>
<p>(1) Embodied presence in time and space</p> <p>Intertwined exercises of imagination and body awareness</p>

**Figure 13:** The devising process of the workshop 5 (1<sup>st</sup> – 10<sup>th</sup> session).

**Preparation** is divided into four interconnected phases: (1) embodied presence in time and space, (2) seduction, (3) corporeal theme and form work and (4) dramaturgical theme and form work.

The basis of all creative work is *embodied presence*. It means relaxed, embodied being in the moment. It is required during the whole process. Being in presence is trained by combining mental images with the training of body awareness<sup>257</sup>.

Klemola (2004, 85) writes that *body awareness* (proprioceptive awareness) is an internal sense and it is possible to be trained. When the training of body awareness is made in the creative drama process, different mental images and stories are combined by exercising. Only when the participants breathe and are embodied present in the situation is it possible to start to seduce them.

The *seduction* of young people is made by appreciating young people's talents, using the symbolic language of youth culture and communicating paradoxically.

*Theme and form work* can be divided into *psychophysical work* and *dramaturgical work*.

There are many vocabularies for the psychophysical work and many techniques to achieve the goal. The two keys of Chekhov, *the physical* and *the imaginative* are, however, used in every technique. Psychophysical work is characterized as a work with external and internal energy by using movement, imagination, playfulness and improvisation. Stanislavskian concepts for the same work are from his book *the training of creative self*, which means exercises of imagination, concentration, relaxation, emotion evoking, contact and ensemble work. Psychophysical work requires critical thinking-working structure, which means work at four levels. At the private level there is no sharing or sharing without comments. At the semi-private level there is descriptive sharing of the work. At the semi-public level the work is reflected by interested observers. Finally, at the public level the psychophysical work is presented to the audience. In this phase the work is under evaluation.

The dramaturgical work starts with pre-planned improvisations, where the phases are planning, playing, observing, feed-forward analysing and critical thinking-working in practice.

Psychophysical research work is tiring and in the process there needs to be time for **relaxation**. Fifth aspect in creative process is *free play-time* which means relaxed playing and enjoyment without reflection. In every creative process there seems to be a space between hard work of preparation and insight.

The sixth aspect *negotiation and combination of parts* corresponds to **insight**. There may be many insights during the process, but they need to be discussed and worked out together. During the seventh, *rehearsing/shaping* phase new insights will come. The negotiation and combination of parts is a phase when mental images are transformed into formal performance language and where

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<sup>257</sup> The term *body awareness* is defined in **Appendix A**.

social meaning is created. Finally, during the eighth phase the *performance is presented* to the audience and it corresponds to **validation** of the research process.

## 7.6 Summary of theatrical playing

### Leader strategies

The scaffolds<sup>258</sup> of Grace and Krista are summarized as work with the physical and imaginative in presence. They are more precisely achieved by:

- (1) Embodied modelling (imitation and copying)
- (2) Encountering in critical thinking-working structure
- (3) Contingency management (work elaborating the mental space between internal processes and external action)
- (4) Feedback and feed-forward reflecting (making interpretations and giving responses to action)
- (5) Instructing (using corporeal and verbal languages)
- (6) Questioning (giving space for open dialogue)
- (7) Cognitive structuring (explaining and giving holistic, open and general description of the goal of the task)
- (8) Playing between paradoxical and serious (affective / sensory and cognitive) approach
- (9) Using energetic, corporeal, symbolic expressions of young people
- (10) Changing between English, French, Russian, German and non-verbal language.
- (11) Playing with status and embodied roles
- (12) Participating in the exercises
- (13) Using side-coaching in action (narration)
- (14) Rediscovering and enriching corporeal communication by using organised and authentic movements
- (15) Psychophysical working with internal and external energy in voice, rhythm and movement
- (16) Working with organic expression (sensory external, corporeal communication) and the inseparable trio of affect, cognition and motivation in internal processes
- (17) Making a collaborative emergence, a creative research journey through creative devising process and creating a story to tell to the audience
- (18) Giving space for the participants in message construction (pre-planned improvisations and reflections)

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<sup>258</sup> *Scaffold* is a term that is used in socio-cultural learning theory to mean different means to achieve the optimal development level.

- (19) Teaching the theory of theatre (rules of theatre) in practice by using paradoxes
- (20) Dialogic and polylogic relations

The scaffolds are found through atomistic analysis of the creative multilingual drama practice. The leaders talked about *intuition* and *instinct* when they described their working method. It seems that the leaders used many forms of supporting techniques in their creative work. The most important scaffold seems to be the establishment of creative embodied presence for dialogic encountering. When the atmosphere of trust and well-being is created, it is possible to start the embodied research process.

### **Eight inter-related aspects of a creative process**

There can be identified eight inter-related aspects in the intercultural theatre workshop, as shown in **Figure 12**. They are (1) creative atmosphere: flow energy in presence, (2) cultural production, (3) dialogic and polylogic relations, (4) paradoxical communication, (5) dramatic meaning making, (6) well-working exercises: combination of the physical and the imaginative, (7) story, and (8) site specificity.

The leaders work with the seven first inter-related aspects during the whole process in order to make the process enjoyable and meaningful for the participants. The eighth aspect *site specificity* means that the creative theatrical process always is site specific.

#### **(1) Creative atmosphere: flow energy in presence**

The starting point and basis for the successful research process is a creative atmosphere, a creative mode of being. Without opening the channels of creativity there can be no new insights.

The leaders articulate this aspect through the concept 'energy'. Without energy no creative work can take place. Energy is a capacity for doing work.

Toivanen (2002) studied the children's (11-13 years) perceptions of theatre work and he used a model of Csikszentmihalyi (1997, 110-123). According to Csikszentmihalyi the challenges and abilities of the participants need to be in balance. When the challenges of the work and the capacities of the participants are in balance there emerges an energy level that Csikszentmihalyi calls 'flow'. Toivanen (2002, 200) points out that if the challenges are too high, the children become stressed and anxious, and if the abilities of the performers are too high in relation to the tasks, the performers get bored. The aim of the leaders of creative drama process is to get the whole group to the level of flow energy, where the abilities of the participants and the challenges of the tasks fit perfectly together. If they succeed in making this happen, they feel 'the short magic moments' of discovery.

#### **(2) A cultural production**

The leaders want to democratize theatre art and offer the skills of performing arts for the participants so that they may communicate their message on stage. The cultural production is made to empower the participants and find ways in

“giving voice and being heard”, as Sinclair (2004) calls the meaning of community theatre. In theatre the actor is a message channel and it is important that there emerges contact at several levels. First of all, the actor needs to have contact to him/herself. This contact is also often called energy. Barba defines the energy of the performer:

Every theatrical tradition has its own way of saying whether or not the performer functions as such for the spectator. This “functioning” has many names: in the Occident, the most common is *energy*, *life*, or more simply, the performer’s *presence*. (Barba & Savarese 1991, 74)

King (1981, 212) writes about “tension balance: too much tension leads to immobility, too little leads to collapse”. The optimal energy level, “readiness” for performing requires “appropriate tension” and “relaxation”.

Because the meaning of the cultural production is empowering and creating a ‘story’ of their own, the starting point for a cultural production is the presence of the participants. The *presence* implies an optimal energy level, which makes it possible for the group to create their personal authentic stories without repeating others’ stories and preconceptions.

The actor’s presence is at the core of the theatrical act, but in the process of cultural production other aspects are also needed. Because theatre art is a collective creation the message needs to be negotiated and the form needs to be rehearsed so that all in the ensemble know their actions in space and time.

### (3) Dialogic and polylogic relations

Dialogic relations are emphasized in Anttila’s (2003, 309) dance educational research. She talks about “network of dialogical relationships” and points out that “through dialogue it may be possible to appreciate otherness and accept alternative realities”. Polylogic relations mean that hierarchic or one-dimensional sender-receiver, talker-listener relationship is expanded. The relations of knowledge creation represent networks when the understanding of world is polycentric.

The meaning making emerges in the framework of community-based festival. The educational role of the leaders is temporarily and spatially temporary. The leaders and the participants live up their ideals. They are allowed to be a little “better” people for two weeks. In the framework of leisure time the educational ideals more often represent a humanistic point of view, where experiential learning, creativity and spiritual growth all are highly appreciated.

It also implies that in this site-specific site the critical educational emerges. The leaders value a direct, democratic dialogue, attempt to create authentic stories told by young people and respect their point of view. The leadership attitude can be best be described as equal, even if it is always risky to call an adult-child encounter to be equal.

My research data suggests that the purposes and attitudes of the leaders and the participants represent the same values. Both groups want to make the same things. The adult artist-teachers meet the child artist-learners. The encountering in the workshops is child-centred, and characterized by three distinct features: 1)

*congruence*, 2) *unconditional positive regard*, and (3) *empathic understanding*.<sup>259</sup>

#### (4) Dramatic meaning making

The participants and their leaders create their meanings on the *aesthetic doubled* scene. They reflect their meanings in the transformational space between the fictive and real world. Their ideas become embodied forms and their daily reality is transformed into extra-daily reality. In this process one's own critical thinking-working and others' feed-forward in practice and narrative reflections are the keys for meaning making.

They recycle cultural forms of expression and create new meanings on the "ruin stage"; as Teerijoki (2004, 95-115) captures the essence in dramatic meaning making. During the meaning making process, different dramaturgical models are in use.

Hotinen (2002, 222-223) describes distinctive features of 'old' (traditional) and 'new' (post-modern performance, montage) dramaturgy. His concepts of 'new' dramaturgy remind of Haseman's (1999) analysis of post-modern art practice. Hotinen contrasts, for example, the concept of 'story' of old dramaturgy with the concept of 'fragments' in new dramaturgy. 'Plot' becomes 'composition', 'conflict' is represented in new dramaturgy with the concepts 'difference, contrast and variation'. 'Character' from old dramaturgy becomes 'role', 'self' or 'passer by', and so on. 'Dialogue' becomes 'polylogue'.

His concepts for new dramaturgy offer concepts to describe the dramaturgy of the workshop process. The structure of the workshop process is fragmented, parallel, experienced, interpreted and negotiated in many ways. The leaders do not try to find a narrative line between the exercises. They compose different aspects during the process and see the wholeness more as relations between different aspects than as a linear story.

The linear, old dramaturgy emerges in many leader diaries at the end of the process. Many of the leaders want to collect fragments and create a story and point out that children at this age like linear storylines.

If the new dramaturgy is a typical representation of post-modern thinking, the old dramaturgy can be used in the creation of personal stories instead of living others' stories. The identification of characters, action, motives, interaction and message may be defined as representation of mimetic old dramaturgy. At the

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<sup>259</sup> The concepts are borrowed from Rogers (1957, 95-103 cited in Griffin 2006, 32), who was convinced that in clinical therapy the quality of the relationship between the client and doctor is the most important thing. 1) *Congruence* is the match or fit between an individual's inner feelings and outer display. The congruent counselor is genuine, real, integrated, whole and transparent. The non-congruent person tries to impress, plays a role, puts up a front, hides behind a facade [...] 2) *Unconditional positive regard* is an attitude or acceptance that is not contingent on performance. 3) *Empathic understanding* is the caring skill of temporarily laying aside our views and values and entering into another's world without prejudice. It is an active process of seeking to hear the other's thoughts, feelings, tones, and meanings as if they were our own.



same time the old dramaturgy is the dramaturgy of integration and coherence. When the time of youth is the time of identity construction, the Aristotelian dramaturgical model seems to offer material for such construction.

The new dramaturgy operates in many ways in a moral free zone and the old dramaturgy demands asking ethical questions concerning why, what, with whom, how, where the action has happened. These are the questions that young people need to answer in their personal lives, when they motivate their decisions and construct their understanding of identity and community.

#### (5) Combination of the physical and the imaginative

The physical and the imaginative are combined by communicating mental images non-verbally. King (1971, 7) suggests that an actor's non-verbal communication is "the expression of feelings, attitudes, and emotions through movement". She continues by saying that "non-verbal communication includes the study of contact, the use of voice in other than speech, concentration and relationships". Non-verbal communication is the basic aspect of communication. In the multilingual situation non-verbal communication also serves a practical purpose. The diversity of languages at the same time limits verbal communication as well as increases the need and ability of non-verbal communication.

According to King (1971, 7-8) there are four reasons why non-verbal communication training is needed.

Firstly, the body is a highly political area of negotiation. There are many taboos concerning who can touch whom and where it is supposed to happen. The body is a site where genders, ages, and other differences between cultural groups are represented and negotiated. In creative drama workshop such "preconceived or culturally imposed ideas"<sup>260</sup> are discussed. When the starting point in the creative drama process is phenomenological wonder instead of socio-cultural definition of different role functions, there is a need to make experimentation in this area.

Secondly, the use of voice is not only speaking or singing in the right way. Voice experimentation opens the gates to personal insight and discovery. At the same time the opportunity to use voice in unusual ways offers a channel to communicate with others by using sounds.

Thirdly, King (ibid., 8) points out that "the successful use of non-verbal communication depends on the third area of study, the actor's ability to concentrate". The readiness to make things and the ability to concentrate are at the core of creative ensemble work.

Fourthly, King (ibid.) mentions "on-stage relationships". When the performers share the same space, they need to be able to sense each other. The sensitive awareness means that they are able feel each other being on the stage. The body positions in space create meanings for the audience. If the performers want to express a specific idea on the stage and want the spectators to understand their

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<sup>260</sup> King 1971, 8

idea, they need to have non-verbal communication with each other and the audience.

#### (6) Story

When the leaders work with the young participants they all are actually storytellers. Almost all the exercises are based on different kinds of stories. The leaders create and encourage the participants to create stories and to define their roles in different stories. Their cultural products, performance stories are representations of intercultural identity and multilingual community construction. Five of these products are analysed in the chapter 8.

#### (7) Paradoxical communication

The creative drama process seems to be fun to participate in. If it is too serious it does not create the feeling of flow which is important for satisfactory process. Through paradoxical communication, joking and having fun together, the creative atmosphere is kept open and relaxed.

#### (8) Site specificity

The environmental conditions played a remarkable role in the creative process. It seems that every creative process is site-specific. Especially dramatic forms of expression are spatial and this is why site specificity is typical characteristic of creative drama process.

## 8 Playing Culture

In this chapter the main focus is to make a performance analysis. The objects of the analysis are the artistic products, approximately seven minute long performances on the outdoor stage that the participating teenagers performed after the workshop process in a final theatrical sharing. In this chapter I analyse five performance texts out of nine.

### 8.1 Theatrical meaning making is embodied learning

Learning is often understood as a change or transformation in individual perceptions. Because theatre art is an embodied, spatial art form, the change is experienced and embodied in art-making processes and performances. Embodiment<sup>261</sup> and embodied learning is especially emphasized in the domain of arts, as Bresler points out:

The arts, unlike the traditional academic areas, are an arena in which the body is central to the process of inquiry and constitutes a mode of knowing. This makes dance, drama, music, and visual arts education a particularly rich place to explore what embodiment means for educational researchers and practitioners.  
(Bresler 2004, 9)

To see embodiment (corporeal being) as a way of knowing “moves us away from the Cartesian legacy of how we view knowing and knowledge as concrete things that reside in the body or mind but that emerge through our interactions with/in the world” (Hocking et al. 2001, xviii). Verbally articulated meaning making is not the only form of learning. People may also with their body postures, gestures and movements (by using non-verbal language) show what they mean. When others understand their meaning, change might happen in their individual perceptions. Dibble (2002, 136) claims that “gestures are metaphors and are as powerful as words”.

O’ Toole in his analysis of meaning making cites many writers. He starts from the concept meaning and continues to elaborate what meaning in drama education can be.

To mean is a transitive verb – you can’t just mean, you have to mean something. Along with nominalization, intransitivity is a curse of western scholarship, particularly beloved in the upper levels of education industry. Teachers aim to teach something, and children learn that – or something else. The meanings they share are specific and contextual – or they don’t share anything [...] the negotiability of meaning in drama education is “limited”. The processuality of meaning in drama is not without bounds. This is because the art form is *collective*, depending to a great extent on specific contractual obligations for its very existence, and upon a very close sharing of the participant’s purposes made manifest in the management of the fictional context. A proportion of the meaning which emerges is therefore shared – as social meaning, at once a part of and apart from the personal constructions of meaning which each individual negotiates within the experience. (O’ Toole 1992, 216.)

O’Toole provides an aesthetic understanding of dramatic meaning making and notices that “artistically speaking, dramatic meaning is inevitably a product of

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<sup>261</sup> The term *embodiment* is defined in **Appendix A**.

the elements of drama, the outcome of the purposes of the percipients within the totality of the simultaneous contexts in which they are operating” (ibid. 217).

The participant and leader perceptions (answers in questionnaires and interviews) are reflections of their experiences. Dramatic meaning can never totally be reduced to narratives or textual descriptions, because the meaning is embedded in the performative form. The essential meaning of the performance is created in multimedial action in the presence of the actor-spectator relationship.

Partial understanding of the meaning may be achieved by analysing the form of the performance text, listening to the different perceptions from the performance ensemble and making dramaturgical performance analysis.

Kjølner and Szatkowski (1991, 123) suggest that in every performance is “a text” included and it can be analysed as a representation of the narrative structures<sup>262</sup>. It can be asked how the text was created during the act of performing.

## 8.2 Interrogative performance reading

My pre-understanding is that the performances represent symbolic, socially negotiated expressive forms of feelings, subjective experiences and embodied knowledge which emerges as an outcome of the shared creative drama process.

When theatre play is analysed from a traditional perspective, it is supposed that it carries a collective message to be articulated to the audience. The message can be that the performers are playing with the expectation that they will express a message as many experimental theatre performances do.

Community-based theatre performances represent ideological structures of feeling. In theatre performances the main focus is often in telling a story by dramatic means. According to Zipes (2004, 3) there is “a utopian tendency of telling that helps explain why it is we feel so compelled to create and disseminate tales and why we are enthralled by particular stories”. At the same time the understanding of intertwined aspects, identity and community, is recycled in the performances.

Eversmann (2004, 139-174) creates a theoretical model for the theatrical experience and he describes that the characteristics of this type of aesthetic experience are “the transitive nature of the performing arts”, “collectivity of the production and reception”, “multimediality” and “ostension”.

With *the transitive nature of the performing arts* he means “the fact that they exist only for a limited amount of time”. The second characteristic feature, *collectivity* of the production and reception, implies “the number of people involved in the event – both on the production side and on the reception side”. The third distinguishing feature is *multimediality*. Differentiating between the diverse sign systems, the various theatrical forms can be described. The fourth characteristic is *ostension*, which means that “the story on the stage is not told but shown and the audience looks directly at the action”.

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<sup>262</sup> I use the concept *dramaturgical* as Kjølner and Szatkowski (1991, 123) have suggested, meaning “the narrative structure”.

Hotinen (2002, 219) points out that the concept ‘analysis’ refers to a modernistic, positivistic and psycho-analytical climate. He proposes the concept ‘reading’ instead of ‘analysis’ or ‘interpretation’. Hotinen suggests an ‘interrogative analysis scheme’, which he defines to be asking, suspicious, wondering or proposing reading. He claims that it is not possible to isolate analysis as an objective and interpretation as a subjective part of the reading, because there cannot remain any only right structural atomic analysis, which would be the basis for different interpretations.

A dramaturgical analysis may be divided into four phases, as Kjølner and Szatkowski (1991, 122-124) point out<sup>263</sup>. These phases are *text*, *production*, *performance* and *reception* analysis. The writers suggest that there may be posed different questions in different phases.

During the text analytical phase the question is: “What is the text?” and “What can/shall the text become?” During the production analytical phase the question is: “What will the text become?” The performance analytical phase refers to the question: “What did the text become?” During the last phase the dramaturgical analysis has focus on the reception analytical field, and the question is: “How was the text received?”

My reading is concentrated on the performance phase.

### **Phases of reading**

In this performance reading I make an analysis inspired by triple hermeneutics. I describe, make a structural analysis, and mirror my interpretation in theory. In the last phase of the interrogative performance reading I theorize the story.

Csikszentmihalyi and Robinson (1990, cited in Eversmann 2004, 146) identify four dimensions in which people can deal information when experiencing works of art. They are a perceptual, a cognitive (intellectual), an emotional and a communicative dimension.

The perceptual dimension refers in theatre work to *non-verbal elements of drama: direction, level, focus, pace, dynamics, rhythm and spatial range or size*<sup>264</sup> (King 1981, 153-154). At this level a performance is perceived and it is made by things which create form, balance and proportion on the stage.

The cognitive dimension means that people who are involved with arts may connect the art work with theories or the history of art.

At the emotional level the interest is on the emotions. A work of art expresses emotions and it evokes personal, subjective associations.

According to Eversmann (2004, 157) the communicative dimension is an integrating part between the perceptual, the emotional and the intellectual aspects.

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<sup>263</sup> Actually, the writers define different kinds of dramaturgical analysis. They may be seen as dramaturgical phases starting from an actual text and ending with a reception analysis.

<sup>264</sup> My emphasis

I started the actual analyses with the video documentation of the performances and made descriptive research stories based on my own understanding. Then I familiarized myself with the short stories concerning five performances from different (performer, workshop and group leader) perspectives.

### *A perceptual dimension*

The perceptual dimension corresponds with the description and structural form analysis. On a perceptual dimension I analysed the dynamics of the play and examined focus, spatial range or size, direction and level. The analysis on this dimension is based on video documentation and my descriptive research diary.

In the first phase of the structural analysis I examined the dynamics and shape of the performance (Neelands & Dobson 2000, 226-227). Then the actors' use of space, voice, body, movement, timing, signing and interactions were explored. In the third part the focus of the perceptual analysis was to examine how the non-verbal elements, bodies in space, create the focus, were used spatially, and how the different directions and levels were used in the performance.

The movement of bodies in space can be analysed through the non-verbal elements and the combination of these elements creates a dramatic narrative in physical theatre.

This part of reading was atomic and structural. The performance flowchart model (based on Neelands's and Dobson's 2000, 227) shows the structural shape of the performance as shown in **Figure 14**.

I started by dividing the performances into the scenes that are represented in this chart with columns numbered from 1 to 6 and I named the scenes. The scenes represent the act/unit/image structure of time elapsed.

## Dynamics

Contrasts	Effect					
	Time					
	1. Scene	2. Scene	3. Scene	4. Scene	5. Scene	6. Scene
<b>1. Rhythm and Pace of Voice and Action</b>	<b>Fast/ Loud</b>					
	<b>Slow/ Quiet</b>					
<b>2. Sound/ Silence</b>	<b>Sound</b>					
	<b>Silence</b>					
<b>3. Solo/Duo/ Ensemble</b>	<b>En- semble</b>					
	<b>Duo</b>					
	<b>Solo</b>					

**Figure 14:** A performance flowchart model (based on Neelands & Dobson 2000, 227).

The column on the first row stands for rhythm and pace of voice and action. The bottom of the row corresponds to “slow/quiet” and the top of the row is “fast/loud”. The marks in the second row symbolize sound and silence. The signs in the third row represent the combination of solo/dialogue and ensemble performing in different acts.

The visual charts worked as a starting point and a visual aid for the analysis of the shape of the performance.

In the second phase, I more closely explored the actor’s signing, use of space, voice, body, movement and timing. The performer’s means were in focus in this part of the analysis.

I used the categories which Neelands and Dobson suggest:

[...] literal (according to the original directions) or interpretative (commenting on or “making strange” the original directions; mainly **realist** (iconic or “lifelike”) or mainly non-realist (**symbolic**). Was there a dominant acting style: “**representational**” actors “being” characters (**Stanislavskian**) or “**presentational**” actors “showing” characters (**Brechtian**). (Neelands and Dobson 2000, 227)

I used the model in a heuristic way and focused my attention on the different aspects in actors' act depending on the performance.

In the third part of the perceptual dimension I examined how the focus was created in action, how large or small actions were taken spatially and how the directions and levels were used in the movements.

### ***A cognitive dimension***

The second part of the reading concerned the cognitive dimension. I focused on basic elements in use of dramaturgy, space, time and roles. I examined what dramaturgical model the performance shape represents.

The cognitive (intellectual) dimension implied a structural dramaturgical analysis, where the interest was to examine if the performance texts used interpretive forms (dramatic and epic dramaturgy), non-interpretive form (simultaneous dramaturgy) or form that played with interpretation (meta-fictive dramaturgy). (Kjølner & Szatkowski 1991, 122-131)

Eversmann (2004, 152) points out that "there is also the intellectual exercise of following the storyline and of trying to make sense of the performance". In this part of the analysis I was interested in what meanings the participants and their leaders give the performance. The stories told reveal how they make sense of their performances.

### ***An emotional dimension***

In this part I present the emotional responses through accounts of the performers. Eversmann (2004, 155) emphasizes the importance of the emotional responses and mentions that "interest" [...] is strongly connected to the experience of flow". The feeling of empowerment, energy and joy are important emotional states that represent a flow experience.

The emotional response refers to a sensual, spatial and temporal experience which performers and spectators tell stories about. On the emotional dimension I compared emotional accounts from different perspectives.

### ***A communicative dimension***

Regarding this dimension I will answer the research questions utilizing the previous analytical phases and I will make an interrogative reading of the meaning of performances. The communicative dimension is a summarizing part of the interrogative reading. I sought answers to my research questions in the structurally analysed material.

I asked the performance texts five questions:

*What kind of social, political and/or spiritual purposes and themes are emphasized in theatrical products based on the metaphor "bridges"?*

*What does the performance tell about the experiences and feelings of the Encounter?*



*What kind of cultural learning can be interpreted from the performance texts?*

*How are the body, music and visual culture used in the performance?*

*How are the understanding of community and identity constructed in the performances?*

### 8.3 Summary of the performance texts

There were nine short performances performed during the final performance made by nine intercultural workshops. My summarized interpretation of the dramaturgical performance analyses is shown in **Table 4** the performances represent different dramaturgical models.

**Table 4:** Summary of the dramaturgical performance analyses.

<b>Name of the performance</b>	<b>Theme of the performance</b>	<b>Dramaturgical model in use</b>	<b>Construction of identity and community</b>
<b><i>Rainbow</i></b>	Contacts and conflicts in human interaction.	Epic	We use many different languages and belong to different nationalities. The languages and nationalities do not connect or divide us. The communities are created with people who make the same things together.
<b><i>Beginning</i></b>	Identity and community. Storyline from individuality to collective sharing.	Simultaneous	We are all different. Unified communities can be created together with people who share the same interests.
<b><i>What the crystal ball told us?</i></b>	Encounter of two life styles (farmers and travellers). Power of love.	Dramatic	We are born to different communities and share the life style of the community. The individuals can break the bonds of different life styles and communities by loving each other.
<b><i>Be careful</i></b>	Connections between age groups, different forms of life and robots.	Simultaneous	There can be found connections between all forms of living creatures. The unified communities are created by connecting dif-

	Storyline from separated associations to one shared fantasy.		ferent individuals with shared visions together.
<b><i>metA-MOUR-phoses</i></b>	You become stronger with others. Storyline from strangeness to co-operation.	Simultaneous (images combined with narrative plots of action comedy)	A group of people is as strong as the individual links are.
<b><i>Sild on armastus</i></b>	Love, communication and non-verbal contact.  The power of love. Western and non-Western way of being.	Metafictional	Personal love can bind more strongly than belonging to social classes. There are other, more sensual and embodied ways of being than the western way.
<b><i>If only we'd a dictionary</i></b>	Conflicts of understanding between different language groups. The power of love.	Epic	Multilingual unified communities are possible to create through love.
<b><i>Eternal chair</i></b>	Conflicts of understanding between genders and age groups. The power of love	Epic	There are differences between people. Only love and caring help us to encounter each other with real understanding.
<b><i>Bridges over troubled water</i></b>	Differences and similarities between boys and girls. The power of love.	Dramatic	Love helps different genders to come closer to each other and create a unified community.

Three of the performances represent epic dramaturgy. These are *Rainbow*, *If only we'd have a dictionary* and *Eternal chair*. Three of the performances represent simultaneous dramaturgy. The names of the performances are *Beginning*, *Be careful* and *metAMOURphoses*. Two of the performances correspond to the dramatic model and they are called *What the crystal ball told us?* and *Bridges over troubled water*. One of the performances represents the meta-fictional model and it is named *Sild on armastus*.

Five performances out of nine are love stories, where the individual and social problems were solved in romantic ways. In the other performances co-operation and understanding is created by encountering, playing, inter-facing and doing something together. All performances contain images of hope illuminating ways to solve individual and social problems, and to create a utopian society.

### ***Summing up the meaning making concerning performances***

My conclusion is that the teenagers work out and elaborate their understanding of important and central things in life. They have love and shared interests as common themes. Problems are either solved by loving each other or by doing something together. A political awareness is not in the foreground.

The Encounter has philosophical connections with personalism, where interpersonal encountering is considered important. The meaning of the Encounter is sharing and making drama together. It may be suggested that the performances are symbolic, fragmented representations of the lived experiences during the Encounter. They perform in their cultural performances Encounter culture.

At the same time they express longings of young people and the utopian tendency to believe and hope that personal love and shared activities can solve the social and economical problems of humans.

## **8.4 Reading of the performances**

Inside perspective<sup>265</sup> is represented by the performer and the workshop leader stories, and outside perspective<sup>266</sup> by the group leader stories. The performer stories are told by the young participants, the workshop leader stories are told by facilitators of the workshops and group leader stories are told by national “care takers” of children. The group leaders knew the atmosphere of “back stage” and they gave audience perspective through their stories. In **Appendix I** the basic facts concerning the performances can also be found.

I chose to analyse one performance representing each dramaturgical model. I made one extra analysis for the simultaneous model, because the two performances were made in very different ways. I present a structural analysis of the five performances chosen: *Rainbow*, *Beginning*, *What the crystal ball told us*, *metAMOURphoses* and *Sild on armastus*.

I will start the analysis with one snapshot from a Hungarian female group leader, Zsuzsanna:

All the five performances were – of course – so different, that all I can do is to talk about them, I cannot, and I don’t want to compare them [...] All the performances [...] were full of movement, rhythm, well-chosen pieces of music, creativeness that proved that during the workshops these must have been in harmony in work and obviously between the workshop leaders and the children. And this was the constant information I could hear from Hungarian children, how much they enjoyed the work, and how professional their workshop leaders were. (I think, and I hope, it was not

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<sup>265</sup> Inside perspective refers in this case to people who were involved in the drama process.

<sup>266</sup> Outside perspective refers in this case to people who observed the drama process.

only we who could hear these words, and as for being a group leader I was really delighted that I could play a little part in their happy moments. I was the one they could tell about it.) First when I heard about that the final performances were going to be held on that huge stage, I got a bit worried, but I must admit that both the workshop leaders and the kids solved this problem so well, that in the end they made it be an advantage. What I know about my children and their performances, that all of them enjoyed the work very much, the workshop leaders gave them that sort of roles that suited their personalities and abilities the best, and they could motivate them so much that even the most reserved one looked so pen on the stage that I could hardly believe my eyes. All in all I think all the performances were creative, children-centred, and the ones in which children felt comfortable on stage. (Dg1 [glw10])

## **(1) *Rainbow***

We decided to make a short performance of contact and conflict situations that create “a bridge” in the end”.<sup>267</sup> (Finnish male workshop leader Dwl [wlm8ws7])

[The performance] creates a bridge between different countries and children who do not know each other. I saw in their rehearsal a beautiful etudé that the group created. There was a lot allegorical bridge building power in this etudé.<sup>268</sup> (Lithuanian female group leader Dgl [glw11])

## **A perceptual dimension**

### ***Dynamics: The shape of the play***

As shown in **Figure 15**, the performance *Rainbow* is divided into six scenes, which carry their own meaning. In every scene the performers play a different play act, a game with rules, and each part has its own dynamics. The dynamics are represented through conflicts in the performance. In the performance there is a lot of play with rhythm, but not so much change of pace of voice and action. I have given each scene a name in this descriptive part of my analysis, because in this way the composition of the performance becomes clearer.

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<sup>267</sup> “Me päätimme tehdä lyhyen esityksen kontakti- ja konfliktitilanteista, jotka muodostavat “sillan” lopuksi”.

<sup>268</sup> ”Se luo siltaa erilaisten maiden sekä aikaisemmin toisiaan tuntemattomien lasten välillä. Harjoituksissa näin kauniin etydin, jonka tämä ryhmä loi. Siinä oli paljon vertauskuvallista sillanrakentamisen voimaa.” Grönholm translated all Lithuanian texts to Finnish and I translated from Finnish to English. I will write in the future with Lithuanian texts: “Translated by Grönholm and me”.

Contrasts	Time	1. I feel lonely	2. Finding friends	3. West Side Story-fight	4. Sur le pont d'Avignon versus London bridge is falling down	5. Connecting rhythmic pattern	6. Introduction as a name game
	Effect						
Rhythm and pace of voice and action	Fast / Loud						
	Slow / Quiet						
Sound / Silence	Sound		>>>  <<<	>>>  <<<	>>>  <<<	>>>>>>>	
	Silence	>>>>>>					><><><
Solo / Duo / Ensemble	Ensemble			*****	*****	*****	*****
	Duo		*****		*		
	Solo	*****					*****

**Figure 15:** Performance flowchart of *Rainbow*.

### I feel lonely

In the first scene “I feel lonely” the rhythm of the performance is slow and quiet and only one girl is in the front stage calling others to come in Raeto-Romance.

### Finding friends

In the second scene “Finding friends” the other performers appear from the sides of the stage. They find pairs and start a duo-acting with someone who talks the same language. The rhythm becomes faster and sounds become louder when one pair starts arguing. The actions in the second scene happen simultaneously. There are many dialogues going on at the same time.

### West Side Story-fight

In the third scene “West Side Story-fight” the pairs from same national groups divide themselves into two fighting rows that attack each other with sounds and movements. The groups fill the stage and they march against each other from left to the middle and from right to the middle. The fighters are concentrated on each other and do not have any contact with the audience. The leaders of the rows make a rhythmic movement that the members of their group repeat<sup>269</sup>. The leadership in both rows is constantly changing.

<sup>269</sup> They played West Side Story–game.

### Sur le pont d'Avignon versus London bridge is falling down

In the fourth scene “Sur le pont d'Avignon versus London bridge is falling down” is the moment of climax. The tension of the fight is released when one of two row groups form a circle and start whispering. The pace becomes fast-paced when the planning group forms a row again and starts singing a fight song (Sur le pont d'Avignon) and marches against the other group. The other group starts singing another song (London bridge is falling down). The two groups march against each other. The rhythmic singing and marching both are very loud.

At this moment all the performers (except one) are divided into two fighting groups and repeat the same movements and singing.

### Connecting rhythmic pattern

In the fifth scene “Connecting rhythmic pattern” the same girl who was on the stage at the beginning comes and introduces dance steps which all the participants could join. They start counting in their own languages and move in the same time in same rhythmical movement pattern. This time they form a long line from back to front stage and their faces are towards audience. Then they turn their bodies and start performing the same movements moving from front stage to back stage. Their counting in different languages becomes a rhythmical sound effect.

### Introduction as a name game

The performance ends with the sixth scene “Introduction as a name game” where tension is released. The performers stand in line towards the audience and introduce themselves with an individual movement and name of their own.

### ***Actors' use of space, voice, body, movement, timing and interactions***

In this part I comment on the previous descriptive part.

The actors' use of space, voice, body, movement, timing and interactions was at the same time lifelike as well as symbolic. The acting looked very realistic, even if they made non-realistic actions. Their dominant acting style was presentational, and they did not seem to “act” any characters. They introduced themselves at the end by saying their real names. The performers used all native languages. The languages and other sounds of the actors were used a lot in the performance. The play with space and sounds was structured as different forms of games that the actors played with each other in different group formations. In this performance no other technical effects than the sounds of the actors were used.

### ***Focus, spatial range or size, direction and level***

The focus at the beginning was on one girl who appeared on the front stage and started calling the others. Then the other performers came on to the stage from all directions. They all started talking and shouting. They made different contacts. Some of these interactions were friendly and others were angry ones. The focus of action changed in every scene. The focus of attention for the

spectator changed, when the performers made strong movements with their body or started using loud voices. The focus of attention also was created by strong groupings. When half of the group was marching in a row the focus of attention was stronger than when the group was standing in a circle.

The use of spatial size for the actions was large. The performance was acted on the big stage and the spectators sat on benches far away from the performers. There were many directions and group formations used in the performance. The use of variation in sound or movement level was not so nuanced. Only the solo performer girl used the floor level and sat. All others used only the “table” level and stood, walked or moved other ways on this level. They used a lot space in horizontal directions. They did not make use of changes of levels vertically. The style of moving was monotonous. When the groups fought against each other in rows, sang two songs simultaneously and moved in one line at the end, the rhythmic pacing was static without variations. There were no soft or rounded movements in their group choreography.

### ***Interpretation of the perceptual dimension***

The biggest dynamic contrast is between the first scene and the fourth scene. In the fourth scene all (except one) the performers are performing as an ensemble and use loud voice and strong movements, differing from the first scene where there is a solo performer with quiet voice and slow actions.

My interpretation of the perceptual dimension is that through the short scenes the performers explore human behaviour. Humans are paradoxically all different and at the same time easy to homogenize and socialize to become a “together-breathing” group creature. This performance is a symbolic picture of multilingual Europe, where languages divide us, and at the same time shared doings may connect us to each other. The presentational “lifelike” acting style of the performance represents realist acting. The realistic atmosphere is also created by multilingual use of language. The presentation at the end with personal names increases the feeling of lifelikeness.

### **A cognitive dimension**

#### ***Dramaturgical shape***

I find that the new dramaturgical model of Hotinen (2002, 222-223) offers an understanding of the dramaturgical shape of the performance. The performance represents a mixture of *new* and *old* dramaturgy.

The performance is composed of fragments, and a coherent story is told. The action in the performance is based on conflict and contact situations which represent the Aristotelian dramatic model. Instead of characters, the performers perform “themselves”. Instead of lifelike situations, the actors give impulses. The theme of the performance is not clear, because the structure is fragmented. Instead of being a logical narrative, this narrative structure is represented with hops and links. Instead of dialogue, the performance uses polylogue. The catharsis can be found at the end of the fourth scene where the lonely girl interrupts the fighting and offers a shared dance pattern to all the performers. The performance

starts from a scene with a solo performer and ends within an ensemble scene, where everybody individually introduces themselves.

Time, space and role did not seem to change during the performance. The performers had an extra-daily way of being, but it did not seem to contain any other fictional levels than the “playing game” level. All games were small improvisations and in this sense all games created fictional levels. The performers used constantly bigger movements and much more voice than in daily behaviour. They also performed emotions, but they did not seem to act someone else. The aims and functions of the actions defined their presentational roles. They acted in the present time.

### ***Reflections of the workshop group members***

Next I will sum up some reflections of the performers. Five performers wrote a description of the performance. The accounts of the performers reveal that behind this fragmentary dramaturgy was a storyline. Amneris<sup>270</sup> told that the theme of the performance was that “two groups do not like each other, but in the end they became friends”. She also told about the action of the performance, as follows:

We were hidden on different locations and then we tried to find our friends. We divided ourselves to two groups and we started to fight. But one girl made peace. It finished happily. (Q3p [pg47ws7])

Claire<sup>271</sup> said that we “make a mix of our exercises”. In the other four stories the storylines seemed to be close each other. Anna<sup>272</sup> told as follows:

It’s about a girl who is looking for friends. She calls in her own language, suddenly all these people appear! There is a conflict between two people which is resolved through movement. (Q3p [pg45ws7])

Richard<sup>273</sup> told as follows:

We are coming out of different places and try to find someone else from my country, then two persons from the same country are fighting and are making two groups, one of us thinks that the other is true but another of us thinks that the other is true. Then they are like fighting, but with words and then comes one person and brings pairs and then we all are dancing and run away. (Q3p)[pb57ws7])

The performers first tried to look for “someone from my country”, “someone who speaks the same language”, “friends” or “partners”. Then they told that they performed fighting through movement and in the end “one person”, “one girl”, “one human” came and taught the whole group dancing, and there was peace.

The performers evaluated their fragmented dramaturgy differently. Suse<sup>274</sup> commented that “it’s better when it’s a story” (Q3p [pg51ws7]). She did not find any story in this performance.

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<sup>270</sup> 14-year old Croatian girl [pg47ws7]

<sup>271</sup> 13 –year old Swiss girl [pg45ws7].

<sup>272</sup> 14 -year old Irish girl [pg55ws7].

<sup>273</sup> Latvian boy, age not known [pb57ws7].

<sup>274</sup> 12-year old German girl [pg51ws7].



The performers defined their roles through functions of their action. Several performers told that they perform to find a friend. Amneris informed that her task was: “First to find my friend and then I am a leader in fight” (Q3p [pg47ws7]). Richard narrated that he performs “a lost person” (Q3p [pb57ws7]), Josh<sup>275</sup> notified that the action of the performance was to “sing, acting and making rhythms” (Q3p [pb54ws7]) and Inguna<sup>276</sup> told that “we make peace” (Q3p [pg56ws7]).

### ***Synthesis of the cognitive dimension***

My conclusion is that the data suggests that this product is a site specific representation of contacts and conflicts. This performance represents fragmentary dramaturgy, but because they tell the story in their performance it may also be called epic form. This performance may be defined as an interpretation of the Encounter experience, where different games offer a language for communication in a multilingual situation. The understanding of the role of performer is very close to process drama’s role thinking, where the role represents more a function of action than a character with features in given circumstances.

### **An emotional dimension**

Six<sup>277</sup> of the performers gave enthusiastic accounts of the performance. Inguna commented: “Our performance looks very good” (Q3p [pg56ws7]). Josh interpreted: “It is very interesting, mostly about communication” (Q3p [pb54ws7]). Eliia<sup>278</sup> thought: “It’s nice. I like it.” She also told: “We have to scream and use our own voice very much.” (Q3p [pg 110ws7])

The perceived difficulties of the performers were also mentioned:

Amneris: “It has been difficult to keep my concentration.” [Why] “It was very hot.”

Suse: “Sound projection.” [Why] “Because it’s such a big space.”

Josh: “Creating short plays with people from different countries.” [Why] “Because it’s hard to explain things when they don’t have good English.”

Eliia: “I lost my voice.” [Why] No answer. (All accounts derive from Q3p)

The leaders of the workshop reflected in their diaries on the difficulties during the workshop process. They pointed out that the greatest difficulty in the workshop was to get a shared understanding of the process, because of communication problems. Those problems were not only verbal but also the use of theatre language was offering some problems. Especially the girl without a pair in the beginning talked a rare Swiss language, Raeto-Romance, had no one who translated to her and she did not have a lot of theatre experience.

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<sup>275</sup> Irish boy, age not known [pb54ws7].

<sup>276</sup> 12 -year old Latvian girl [pg56ws7].

<sup>277</sup> 6/15 answers.

<sup>278</sup> 15-year old Estonian girl [pg 110ws7]

### ***Interpretation of the emotional dimension***

The overall impression, however, is that the participants of this workshop seemed to be content. They did not show any sparkling happiness, but they did not either find many difficulties. The native English speaking children reflected in general more upon the fact that many of the participants in the workshops did not use good English. The utopian and idealistic dream that languages do not divide us appeared to be the greatest difficulty during the workshop process. The leaders used the weakness of the workshop process as a creative force.

### **A communicative dimension**

In this summarizing and reflective part of the analysis I will answer the previously mentioned research questions and connect the structural analysis to theory.

The main idea of the performance and the political message of it give the impression that languages or nationalities do not divide us. Instead, values, aims and actions may divide us. If people find shared action it is possible to achieve understanding.

Fictive products always move on the doubled scene, being at the same time in the real and fictive world. They tell something about reality in a symbolic form. It may be interpreted that the empowerment of the performance is that the group used emerged workshop difficulties as elements in their performance.

The performance appears to give flash pictures of their workshop process. In the beginning all the participants come as individuals and want to find friends. Then through contacts and conflicts they start to find a shared understanding through movements.

The meaning that the group created regarding the metaphor “bridges” can be interpreted as their cultural learning. Their cultural learning has to do with encountering. They examine human interaction through conflict and contact situations. They learn to use non-verbal language and to be able to communicate in a multilingual situation.

In this physical theatre performance the performers use their languages and other sounds which they make themselves as musical effects. Physical theatre also is image theatre, so they use the body and make images in their performance.

The performers do not perform any child-adult relationship. When there are no adults there is no difference between the ages presented. The actors present humans in action, who encounter each other without reference to their age. It may be suggested that the message of the performance is that a feeling of community can be constructed with people who share the same interests. There is a strong utopian tendency in the performance to solve challenging conflicts among people.

My conclusion is that the performance *Rainbow* represents community-based hope. The problems of the group are turned around in the performance and solved by optimistic means. Gender construction is not visible in this performance. The boys and the girls perform the same kinds of actions and the gender issues are not actualized. This performance offers an answer as to how to

live in peace in a multilingual world. Even if people use many different languages and belong to different nationalities, the languages and nationalities do not connect or divide us. The communities are created with people who share the same interests and do something together. The teenagers' world view realized in the performance *Rainbow* is very inclusive, not that much reflected, very optimistic – with a suggestion how to solve the problems of the world.

## **(2) *Beginning***

In our short piece we try to explore different levels of “making bridges”, on the basis of individuality. You can do some things alone, but also with somebody. Between those two events, is a “bridge”. We use blankets as objects for playing, and also a symbol of closeness and openness.

(Croatian male workshop leader [Dwl [wlm2ws2])

Per's & Kenni's performance was so great (Frano and Lilith). I really liked the idea with the different people living their own life!

(Danish female group leader, Dgl [glw17])

### **A perceptual dimension**

#### ***Dynamics: the shape of the play***

It is possible to play on two stages, which are on different levels. Half of the group plays on the first stage level, and the other half on the second stage level. Performers come from two sides to the stage. The dynamics are represented through contrasts and variations in the encounters of performers, not through crisis or conflicts.

The performance *Beginning* is divided into five scenes as shown in **Figure 16**. In every scene the performers play an exercise, where they examine encountering and each scene has its own dynamics. In this descriptive part I have as part of my analysis given the different scenes headings.

Contrasts	Time	1. Waking up	2. My personal world	3. Encountering	4. Showing and sharing skills	5. We are together
	Effect					
Rhythm and pace of voice and action	Fast / Loud					
	Slow / Quiet					
Sound / Silence	Sound					
	Silence					
Solo / Duo / Ensemble	Ensemble					
	Duo					
	Solo					

**Figure 16:** Performance flowchart of *Beginning*.

## Waking up

The first scene “Waking up” is slow-paced. In the beginning half of the group come from the right side to the stage and hide under separate blankets. In this performance the music and the movement of the performers are functioning as an unbroken totality. The musical impulses give rhythm to the movements. In the beginning there are sounds in the background, made by other participant-musicians and leaders. These sounds create a dreamlike atmosphere and the performers on the first floor stay under the blankets. They awake and start to improvise with blankets when the accordion music starts. They first improvise in solo with their blankets and the blankets represent different things for them. Then they find a partner and start dialogue improvisations with blankets and their pairs. It is a slow, quiet rhythm of action in the beginning, which becomes faster when the dialogues start. The first scene comes to an end when the pairs sit down and the rhythm of action slows down.

## My personal world

The second scene “My personal world” starts on the second level of the stage. The performers are isolated from each other and make different every day activities as solo acts in their rooms (in the video sequence a girl puts make-up on).

## Encountering

The third scene “Encountering” starts: a sudden change of rhythm takes place with the sound of a saxophone. The impulse for the third scene emerges from the boy who starts playing saxophone on the left corner of the second stage level. On the first level there is a girl who answers with her saxophone. The tension of the scene is built up, when the actors of the first level carefully and slowly move to the girl. They improvise around the sound of these two saxophones. Suddenly all the performers from the first and second level stages see each other and start hugging and talking to each other in their own languages. It is like a moment of exhalation and release and at the same time the moment of starting ensemble acting instead of dialogue or solo acting.

## Showing and sharing skills

The pace of the fourth scene “Showing and sharing skills” is rhythmical, and the idea with the scene is that the performers start to show different skills to each other. After showing their own solo skills (dance, acrobatics, etc.), the performers teach these skills to each other. At the end of this scene a girl teaches belly dancing to a boy. A boy teaches the girl weight-lifting and they make a show together and perform how strong they were.

## We are together

The circle goes round in the fifth scene “We are together” when all the performers hide themselves under the blankets and form a big circle together. It represents a rock for me. The rhythm of action slows down again. For the first time all the performers act as an ensemble during the whole performance. When the performers are under their blankets the song starts from the cd-player. “Thank you for hearing me (4 times). Thank you for loving me (4 times). Thank you for seeing me (4 times)” The beginning of the song is an impulse for the performers to wake up and leave the stage.

## *Actors’ use of space, voice, body, movement, timing and interactions*

In this part I comment on the previous descriptive part. The kinetic signing of the actors was in the first two scenes symbolic. In the next three scenes the signing was mainly iconic and at the end symbolic. The performers did not represent any characters. Their roles were presentational and they acted different “doings”. There were two changes in their acting style during the performance. In the beginning the performers acted in a dreamlike, symbolic style, in the next scenes they acted in a realistic style, and again changed to a symbolic style in the end. The actors seemed to play dreamlike solo and dialogue sequences during the first two scenes and in the beginning of the third scene they woke up to present time where they met each other and started to do things together. During the first two scenes they played with objects (blankets) or mimed everyday actions in their personal space. From the third scene their acting style became realist and the kinetic signing of the actors was lifelike.

This performance was full of small stories which happened simultaneously during the actor interactions. I started to follow one of the pairs with my camera during the first scene. There was a boy and a girl who used blankets as clothes. They danced together and finally sat close to each other and looked at each

other. The other pairs had the same rhythmic change in their actions. The pairs examined different variations of encountering, without any crisis or conflicts. Other pairs showed that the blankets represented different living creatures or things. These pairs were not mixed, they were either boy or girl pairs. The action stopped and they sat down on the stage as pairs. Every interaction sequence formed a different story.

The actors did not use a lot verbal language in their performance. In the beginning they were quiet and from the third scene they started to use voice and sounds, but not as verbal language. They functioned like iconic auditive signs, not like symbolic signs of the verbal language. Instead of verbal languages, many different music pieces were played and the sound of the saxophone also played an important part in the play. At the end the performers talked and counted (when they taught skills to each other) in their own languages.

### ***Focus, spatial range or size, direction and level***

The main focus of the action was in the beginning on the first stage level. Later on the focus of attention was on the performers on the second stage level. Finally, the focus of the action returned to the first stage level. The movements of the performers took place simultaneously. They made slow and clear movements in their small scenes. Sometimes the focus was on a narrow spot: on the girl who put make-up on. Sometimes the focus was as wide as the whole stage, when the performers shouted to each other from one side to another. At the end of the performance the focus was created when the whole ensemble was lying immobile under the blankets. The spatial size of the actions varied. Sometimes the actions were small and sometimes big. These variations built up an interesting tension in the performance. There were many horizontal directions and vertical levels used in the performance. It was like a Laban exercise concerning effective use of space. Both stages, upper and lower were in use. The performers used floor, table and even “bird”-level in their actions. They made use of all possible shapes: round, sharp, direct and flexible movements, when they moved on the stage.

### ***Interpretation of the perceptual dimension***

This performance was a mixture of different improvisations, differing from the Rainbow performance, which was a mixture of different play acts or rule games. This performance offers a more free and more individual space for personal expression. The performers improvise their roles through solos and dialogues in many scenes and they do not act as a part of the team as in the first performance.

Adrian (2002, 74) mentions that the concept Effort “refers to our inner attitude toward the Factors of Weight, Space, Time, and Flow, and this attitude in turn creates behaviour”. The elements of Effort can be elaborated separately. It seems that in this performance the performers explore all aspects, because they move on the continuum of weight (strong – light), time (urgent – sustained), space (direct – indirect) and flow (bound – free). Their variations of gestures and movements are in space rich.

## A cognitive dimension

### *Dramaturgical shape*

According to Frano<sup>279</sup> the idea of the performance was to explore bridges of individuality.

The story of the performance was told in many ways. As Kjørner and Szatkowski (1991) point out, the characteristic of simultaneous dramaturgy is the richness of associations. This performance provided many images to interpret simultaneously. In this performance, space, actions and non-verbal elements created improvised simultaneous scenes. Because the performance text did not show one chosen view, but showed different views simultaneously, the performance suggested that many truths are possible at the same time.

The performance was divided into two parts. The first part can be called the post-modern part. There were many fictional spaces simultaneously. They can be called multiple realities. Even if the performers shared the same space, they did not react to each other in a realistic way. They only saw their own pair. From the third part on they started to see the whole space and each other. The space represented one shared reality.

In this performance the product was a site, not a message. This performance also represented the mixture of old and new dramaturgy. The performers were individuals in the beginning and at the end they formed a collective.

### *Reflections of the workshop group members*

The reflections of the performers<sup>280</sup> reveal that they also saw the performance as fragments. According to Philip<sup>281</sup> “It’s about people who meet each other, because of the things they do”. He describes the meaning of performance acts as follows:

I will tell you about my performance. It starts with a lot (the half of us) is coming on the scene. They all have carpets and hide themselves under it – look like small stones. They wake up and they use the carpets as a ball, a snake and lots of other things. Then they are getting stones again and on the long platform, the other half (included me) are sitting behind carpets. The carpets are opening and everybody is doing things like eating, putting on mascara and that stuff. Suddenly I blow my saxophone and the group see each other. Nobody sees me, so I start playing sax. A girl downstairs answers me on her sax and I go down to meet her. Then everybody starts to do acrobatics and other things together! Then we hide ourselves under the carpets, and make one big rock. (Q3p [pb11ws2])

His perspective of reflection was on the second stage level and he had the viewpoint of the saxophone player. Silvija<sup>282</sup> had the first stage level viewpoint. During the second scene the first stage level players looked at the audience. She

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279 Dwl [wlm2ws2].

280 The text extracts are from three boys and five girls from the first stage level and from one boy and three girls from the second stage level.

281 Danish boy, age not known [pb11ws2].

282 12-year old Lithuanian girl [pg42ws2]

could not see the second stage level players. Even if she surely knew that there was an act on the second stage level, she did not mention the action of the second scene in her story:

In the beginning all rush together to the scene. Then there are people who emerge from the covers, but among them there are also different things and creatures, for example a horse, a ball, a skirt. Then all these creatures and things meet each other. Then upstairs one person starts playing saxophone and the other one downstairs correspondingly reacts to this play. Little by little everybody starts doing different things and teaches those things [these skills] to each other, for example dances and the presentation of all kind of own skills (also muscles). And that ends it.<sup>283</sup> (Q3p [pg42ws2])

Matas<sup>284</sup> from the first stage level described the action by saying:

We perform the beginning of living nature and show the different possibilities of theatre skills.<sup>285</sup> (Q3p [pg19ws2])

Frano<sup>286</sup> wrote: "Building bridges between people means: Love, friendship and playing." I for a long time perceived it as a general notion of connection between different people. The leaders did not mention any individuals in their narratives and they did not divide the group according to gender in their texts. The gender issue was not in my focus until Lucis<sup>287</sup> wrote about the performance: "It's about the world of girls and boys". Charlotte<sup>288</sup> described the birth of stones: "Married couple awake and see the others [...]".<sup>289</sup> Silvija wrote about how individuals teach each other different skills: "Little by little everybody starts doing different things and teaches those things to each other, for example dances and the presentation of all kind of own skills (also muscles)".<sup>290</sup> (Q3p [pg42ws2])

I looked at the video documentation of the performance once more, carefully. I found out that individual acts and the doings in pairs were different among girls and boys. The only pair which was mixed in the beginning was a boy and girl dancing together, obviously in love with each other and looking longingly at each other. All the other pairs made more stereotypical activities, which can be classified as girlish or boyish. The boys played with balls and the girls took care of babies. Then the music of the saxophone started and the music interested both genders. They found each other as friends to whom they could teach the skills

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<sup>283</sup> "Pirmiausia visi subigo į scena. Po to žmonės opačioje išsiroto iš kokonur ladijalų ir išsivaisduoja, kad adijalai yra kokinors daiglai puz arklys, kamuolys, suknelė. Ir po to susėda. O žmonės viršuje atidengia tariamas užuolaidas ir kažką veikia puz skaito prausiasi, dažosi. Po to vienas žmogus viršuje prodeda groti saksofonu, o kitas žmogus apačioje jom pritaria. Taip visa pradeda daryti kas ką moka prie daryti kubverščius ploti, šokti pilvo šoki ir demonstroti sova raumenis. Oštai ir pabaiga." Translated by Grönholm and me.

<sup>284</sup> 15 -year old Lithuanian boy [pg19ws2]

<sup>285</sup> "Mes vaidiname gyvių atsiradima ir rodome savo sugalvotus skill'us" Translated by Grönholm and me.

<sup>286</sup> Dwl [wm2ws2].

<sup>287</sup> 15 -year old Czech girl [pg19ws2].

<sup>288</sup> 14-year old Swiss girl [pg21ws2].

<sup>289</sup> "Etrepaar erwachen und sehen die anderen."

<sup>290</sup> "Taip visa pradeda daryti kas ką moka prie daryti kubverščius ploti, šokti pilvo šoki ir demonstroti sova raumenis. Oštai ir pabaiga." Translated by Grönholm and me.



they were good at. The individuals and small gender groups found each other in sharing their knowledge. When they played together at the end, all the children danced belly dance and both boys and girls could do weight lifting. The activities in a group play were not any more stereotypical. The boys and the girls taught the opposite gender their skills and found each other in a play where they enjoyed playing a cross the gender borders. The playing interests both genders, because it gives the possibility to play gender differences in an aesthetic, liminal space.

Philip<sup>291</sup> wrote: “It starts with a lot (half of us) coming on the scene. They all have carpets and hide themselves under it – look **like small stones**. [...] Then everybody starts to do acrobatics and other things together! Then we hide under the carpets, and **getting one big rock**.”<sup>292</sup> (Q3p [pb11ws2])

Now I understood the meaning of blankets and hiding. They played “the first bridge of the world, between elements of nature”.

### *Synthesis of the cognitive dimension*

This performance represents simultaneous dramaturgical form, which starts from individual questions to collective sharing.

I have analysed<sup>293</sup> all the accounts of the performers and suggest that the physical location on the stage are of importance for the meaning making. The difference in meaning making is not divided between boys and girls or between the use of their native language or lingua franca English.<sup>294</sup>

The difference in the answers emerges in this case between those, who perceived the action on the first stage level or on the second stage level. It is remarkable that the children who were on the second stage level and could see the performance better had much more to say about the wholeness of the performance and their role in it.

This is true for all performers except one. The perception of the performance seemed to be based on what senses the performers were able to use during the performance act.

My conclusion is that in this performance the questions around identity and community were carefully examined with the participants.

### **An emotional dimension**

Some of the participants seemed to be confused and described their performance as “pretty strange” or “I didn’t understand it”. Caroline<sup>295</sup> told that she person-

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<sup>291</sup> Danish boy, age not known [pb11ws2].

<sup>292</sup> My emphasis.

<sup>293</sup> Aaltonen 2004, 55.

<sup>294</sup> Three boys and two girls (one boy and two girls on the first stage level, one boy on the second stage level and one from a secret position) used English as second language in their answers and three boys and six girls used their own languages in their answers.

<sup>295</sup> 13-year old Swiss girl [pg78ws2]

ally like it “but I do not know if the others will understand. It is rather abstract.”<sup>296</sup> (Q3p [pg78ws2])

There were five<sup>297</sup> positive accounts in the answers of the participants. The performance was described as “interesting”, “I am very happy with our performance” or “it becomes good”.

The performers did not find many difficulties in their performance. Caroline described the work “energetic, but not difficult”<sup>298</sup> (Q3p [pg78ws2]). Silvija revealed the quality of the difficulty in dramatic expression. “To think how different things should be done”<sup>299</sup> is sometimes difficult because “it is not usually needed to think so much”<sup>300</sup> (Q3p [pg42ws2]).

The performance was built on improvisational sequences and the performers needed to elaborate their actions every time they acted. Only the frame and the rules of the improvisation were known, but the content of the performance was improvised during the actual performance.

Both leaders found the work with the group and with each other positive and energetic.

### ***Interpretation of the emotional dimension***

My conclusion is that this group seemed to have a positive overall atmosphere. The workshop leaders had good and inspiring relationships and both of them had worked many years with children and young people. The accounts in the workshop leader diaries are very empathetic and understanding. The leaders seem to know why the participants are sometimes tired and can not concentrate. They did not claim children in any account. They tried to solve actual emotional problems by changing personal working style or external circumstances.

### **A communicative dimension**

In this summarizing and reflective part of the analysis I will answer the previously mentioned research questions and connect the structural analysis to theory.

The theme of the performance was connected with identity and community questions. The sharing of the same interest is the same as when building a community. The communities do not need to be national or linguistic. They are based on the same interests and values. However, the interests can be shared and new skills can be taught to each other cross genders.

Frano describes the name of the performance: “Beginning! Of some new experiences, new friendship and new knowledge”<sup>301</sup>. It may be suggested that

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<sup>296</sup> “Moi j’aime bien, mais je ne sais pas si les autres vont comprendre, c’est assez abstrait.”

<sup>297</sup> 5/16 answers.

<sup>298</sup> “D’être vraiment énergique mais rien n’a été vraiment difficile.”

<sup>299</sup> “Tugalvoti ką veikti.” Translated by Grönholm and me.

<sup>300</sup> Nes kai reikia revisada galva dirba. Translated by Grönholm and me.

<sup>301</sup> Dwl [wlmws2].

the performance represents the rite of passage. All of the participants come from individual cultures and they are temporally in a collective culture. The liminal, spatial-temporal transitional phase was finished and the performance was a story about their transition in the Encounter. The name signifies an ideal, that this transition could be a part of their thinking (knowledge) also in the future.

During their journey of exploration of the different levels of making bridges, on the basis of their individuality, they used different symbolic actions. In the process of the theatre work they examined what was possible to do alone and when the group was needed. An individual does not need to manage everything alone. There is always a division between an individual and a group. An individual must ask permission to participate in the group, but at the same time everybody is needed. The questions concerning identity and belonging to the group or being outside seemed to be important to explore.

Antikainen, Rinne and Koski (2003, 34) cite Durkheim and point out that the meaning of education is to adapt new individuals of society to the requirements of the society. This is made possible by bridging the individual attempts and needs which society gives preference to. It may be suggested that a theatre group represents a society in a micro-cosmos and the questions concerning socialization are possible to elaborate in the creative drama process.

Body, music and image were the basic elements in this performance and the embodied knowledge was created through these elements.

First they were stones (subjective, individual view) and after the games and exercises they all together formed one big rock (participated in a collective culture). Their cultural transformation had a symbolic form from elements from nature (blankets). A bridge between man and woman was presented as a form of life, which emerged from the stones. The human life was a representation of one form of life, not as something significantly better than other forms of life.

My conclusion is that the performance *Beginning* represents experience of cultural transformation (rite of passage of the Encounter) in a nutshell. The teenagers' world view realized in the performance suggests that subjective and individual view is a starting point in an identity construction. Even if people are all different and have diverse interests, they may find shared activities and construct symbolic, unified communities together. The worlds of the boys and the girls are divided because of their everyday roles and interests. However, this performance suggests the tendency of hope. Music, love, friendship and playing may be connecting bridges between genders. Identities are continuously moving and they may be re-constructed in the shared activities with other people.

### ***(3) What the crystal ball told us***

We made a story about a farmer and a gipsy. I think almost the only group who worked with a concrete conflict and I think that the children liked that [...] And I think it was also important that it was their own story they worked with – and we just helped them to structure it. (Faroese female workshop leader, Dwl [ww4ws3])

## A perceptual dimension

### *Dynamics - the shape of the play*

As shown in **Figure 17** the performance *What the crystal ball told us* is divided into seven small scenes, which all tell a part of the linear story.

The shape of this performance is a dynamically following story and there is a lot of variation between different scenes. The point of departure is in the sixth scene, where the conflict is resolved. The dynamics are represented through the timing of the crisis in certain scenes, hence the all scenes do not have the same rhythm and pace of voice and action. In this descriptive part I have as part of my analysis given the different scenes headings.

Contrasts	Time	1. Farmers	2. Gypsies	3. Fortune telling	4. Gypsies have fun	5. Gypsies ask for water	6. Love story	7. Sky and water connecting EDERED
	Effect							
Rhythm and pace of voice and action	Fast / Loud							
	Slow / Quiet							
Sound / Silence	Sound		<> >><<		>>< >><			>><<
	Silence	>>>>>>		>><<		>>  <<	>>><<<	
Solo / Duo / Ensemble	Ensemble	*****	*****		* * * *	* * * *		* * *
	Duo			*****			***	
	Solo					* * *		

**Figure 17:** Performance flowchart of *What the crystal ball told us*.

### Farmers

The first scene “Farmers” starts with rhythmic ensemble singing when the farmer group comes marching from the right side to the left side of the stage. They have long sticks in their hands which they use as farming tools as well as music instruments. They start their rhythmic, monotonous movement in the same tempo and gather themselves on the left side of the stage. The farmers’ group consist of six girls and two boys, whose movement quality embodies a feeling of order, repetition and straight form. The clothes of the farmers are all white. They look like a group of people with uniforms.

## Gypsies

In the beginning of the second scene “Gypsies” the gypsy group comes from “heaven” with bouncing movements. They descend from the second level of the stage to the first level. They wear colourful clothes and the first word they say is: “Water!” The gypsy group starts singing “I-am-a-gypsy-girl-song” and dance according to their rhythmic song. There are six boys and four girls in the gypsy group. Even if the gypsies appear as a group, they all symbolize different individual characters. Their movement pattern is living and organic. The rhythmic movement of the farmers is frozen meanwhile the action continues in the gypsy village.

## Fortune telling

In the third scene “Fortune telling”, the gypsies mime putting up a camp in fast-paced, energetic tempo. Then the pace of action gets slower and more excited. All others in the gypsy camp freeze their movements and stand as statues, when three girls go to a fortune teller. The fortune teller tells the first and the third girl good news, but the second girl gets some news which she seems to be afraid of. The audience do not know what the problem is, but through a slower pace and focused attention on the fortune telling dialogue ritual the audience understands that something is not as it should be.

## Gypsies have fun

After the intimate dialogue scene, the busy crowd scene “Gypsies have fun” follows. In the fourth scene, there is action in both “worlds”, on the both parts of the stage. The farmers first have a break and the focus is on the action of the gypsy group. When the gypsy music starts from a cd, four girls form a group and dance with different movements on the middle of the stage. Afterwards the boys start dancing on the sides. There are many kinds of group formations. There is one boy who plays electric guitar and sits on the ground and all other boys dance with round movements using their hips and arms in their dance choreography. Then the whole gypsy group starts to make acrobatics, and two of the girls make bridges towards the audience. One boy climbs on the hips of the girls. The boy balances on the top of the girl pyramid. When the gypsy group has danced and played music, one boy starts saying: “Thirsty, thirsty” and the others repeat his line: “Thirsty, thirsty ... no water.” One boy says to one girl: “Go, bring water!” She goes to the other side of the stage, to the farmers who work on the field with their sticks.

## Gypsies ask for water

In the fifth scene “Gypsies ask for water” the girl comes to the farmers who start their monotonous rhythmic movement tempo of working on the field. The gypsy group is now immobile and the focus is on the farmers’ group. The girl asks from farmer group: “Water, water, water”. The farmers lift their sticks over their head and answer with one mouth: “No!” Then the gypsies try another strategy and send a boy to dance for the farmers. The farmers look scared when the gypsy boy comes to them and they clearly show with non-verbal language that they do not need any entertainment and nor do they want to give any water to the gypsies. The gypsies do not get any water. Both groups show with iconic kinetic

signing that the day turns into night in the village. The farmers and gypsies fall asleep.

#### Love story

In the sixth scene “Love story” the gypsy girl who got bad news from the fortune teller and the farmer boy wake up and start to walk to the middle of the stage. The scene starts with a solo song of the gypsy girl. She sings as follows

The river is flowing, flowing and slowing, the river is flowing down to the sea,  
mother caring me, child as always been, mother carrying me down to the sea. (Video  
recording of the final performance 21.7.01)

The moment is strong and emotionally moving. After fast-paced movement tempo and a loud, crowd scene, there is now only one girl singing the song and wandering alone on the stage. The gypsy girl sits down and the farmer boy comes with a water bowl and gives the girl water. It is a moment of understanding and caring in this moment. The girl takes the bowl and returns to the gypsy camp and falls asleep.

#### Sky and water connecting EDERED

In the seventh scene “Sky and water connecting EDERED” the gypsies wake up and find the water bowl. They are happy and eagerly drink water. At this moment the gypsy girl from the previous scene is on the right side on the second stage level and the farmer boy is on the second stage level on the left side. They run to each other and hug each other; meanwhile the farmers and gypsies start fighting on the first stage level. Then a miracle takes place. Both groups make sound of accepting the love affair. Both groups start singing together: “Sky, water, connecting EDERED” (three times). Then the performers climb up the stairs to the second stage level. They vanish to a back stage.

#### *Actors’ use of space, voice, body, movement, timing and interactions*

In this section I comment on the previous descriptive part. In this performance the performers acted different characters and their dominant acting style was representational (performers “being” characters). The performers’ use of space, voice, body, movement, timing and interactions was lifelike. Their iconic kinetic signing created a realist acting style. There were no significant changes in their acting style during the performance. It was easy to say who they were acting in the performance. Here are some extracts from the answers by the performers, where they define their doing in the performance:

Rotem<sup>302</sup>: “I act as the mother, future teller, dance, sing and do my part in the show”.

Annalea<sup>303</sup>: “I play a gypsy girl, who comes to the village”.

Vojtech<sup>304</sup>: “I am a water boy and farmer”.

Tamas<sup>305</sup>: “I’m a gypsy who plays the guitar.”

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302 14 -year old Israeli girl [pg22ws3].

303 15 -year old German girl [pg25ws3].

304 14 -year old Czech boy [pb27ws3].

Agnese<sup>306</sup>: “I’m a farmer. I don’t like gypsies, but in the end I like them and give them water.” (All the accounts derive from Q3p)

In the previously mentioned performances, *Rainbow* and *Beginning*, all languages of the performers were in use. In the performance, *What the crystal ball told us*, the performers used only some words in English and singing. The actors’ use of movements was very different in the farmer group compared to the movements in gypsy group. The farmers used repetitive, monotonous movements in line formations and the gypsies used ever-changing, round movements in organic formations. There were three types of music used in the performance. Music played with electric guitar was combined with music from a cd player and acoustic singing.

### ***Focus, spatial range or size, direction and level***

The focus in the beginning was on the group of farmers who came marching to the stage. The frozen picture of farmers directed the audience’s attention to focus on the gypsy group. There were the biggest differences regarding actions between the fifth and sixth, and sixth and seventh scenes. In the sixth scene, “Love story”, the focus is on the girl who sang solo and met the farmer boy, who gave her water. The scenes before and after the scene “Love story” were busy and crowded, in turn the sixth scene was mostly silent and empty. The gypsy performers used many directions and levels in their action and altered between small and big movements. The performers in the farmer group were more limited in their movements. However, both groups developed a rhythm characteristic for the group and moved according to their rhythmic pattern, which was constantly changing during the performance.

### ***Interpretation of the perceptual dimension***

This performance told a coherent story differing from the *Rainbow* and the *Beginning* performance. The farmers and the gypsies acted in their group-specific ways following the story of the performance. The scenes of the performance are composed to strengthen the power of the story. In this performance the performers do not show their multilingual capacities. They use only one verbal language in their performance, lingua franca English.

## **A cognitive dimension**

### ***Dramaturgical shape***

The dramaturgy of this performance followed classic dramatic structure. The fictive world which was constructed during the performance seemed to be coherent. The events followed each other logically and the actions of the performance had a psychologically understandable order.

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305 14 -year old Hungarian boy [pb24ws3].

306 Latvian girl, age not known [pg26ws3].

According to Kjølnér and Szatkowski (1991), the most interesting question in the classic dramatic performance structure is to examine how the message of the performance is created and developed.

In the first scene, “Farmers”, the time, space and roles of the fiction are introduced with the farmer group. It seemed to be the time of harvesting and the farmers showed their morale for work with their monotonous movement with sticks. The conflict emerged already in the second scene, “Gypsies”, when the gypsy group arrived with completely different ways of moving and living. Actually there would not need to be any conflict between farmers and gypsies, if the gypsies had not needed water from the farmers. The conflict reached the point of departure at the end of the fifth scene, “Gypsies ask for water”, where the farmers refused to give any water to the gypsies. In the sixth scene “Love story”, there occurred a surprising change in the situation. The gypsy girl awoke and started singing. The farmer boy heard her singing and fell in love with her and gave her water. The love story of the youngsters changed the attitudes of the farmer group as well as the gypsy group and they became friends.

### ***Reflections of the workshop group members***

Because the performance told a coherent story, there was no mentionable difference between the leaders’ and participants’ views. Workshop leader Mathilde<sup>307</sup> wrote a story as follows:

We had chosen to have a linear history.

1. The beginning: The farmers work hard with sticks and rhythm á la stomp [?]. The gypsies come. One young girl foresees an accident.
2. The gypsies need water and they ask it from the farmers who say: “No”. The gypsies and the farmers go to sleep. The young girl takes out during the night and she sings. The boy (from the farmers) sees her and gives her water. They fall in love. The youngsters run away from home.
3. In the morning the Farmers and the Gypsies wake up. They get angry at each other. But when they see the youngsters with each other, they start to feel empathy for each other.<sup>308</sup> (Dwl [wlv5ws3])

Her story reminds a lot of the story of Rotem, who played the part of the gypsy girl:

A show about gypsies who travel from place to place and make shows with dances. The gypsies settle somewhere and dance until they see that they have lack of water. They see some farmers and send the youngest girl to bring water. They don’t give her water. They try to perform to the farmers, but they still refuse. Later a farm boy

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<sup>307</sup> Danish female workshop leader [wlv5ws3].

<sup>308</sup> ”Vi havde valgt at have en Lineær historie. 1. Begyndelse: Bønder arbejder hårdt med pinde og rytme á la stomp. Sigøjner ankommer. En ung pige bliver spået ulykke. 2. Sigøjnerne har brug for vand spørger Bønderne som siger NEJ. Sigøjner og Bønder ligger sig til at sove. Den unge Pige gav ud om natten og synger. En dreng (fra bønderne) ser hende og giver hende vand. De forelsker sig. De unge løber hjemmefra. 3. Om morgenen vågner Bønder og Sigøjner op. De bliver gale på hinanden. Men da de ser de unge sammen opstår der en empati for hinanden.”



meets the young girl and they fall in love and the young boy helps them to get food and water. (Q3p [pg22ws3])

### ***Synthesis of the cognitive dimension***

This performance represents closed dramatic form, where the tension is built around problem solving. In the beginning the gypsy group suffers, because they are thirsty and they do not have any water. At the end of the performance the problem is solved. The performance has a happy ending. There is a clear message in the performance. The characters of the performers act according to their will and purpose. This performance is based on psychological assumptions, on how people would act if they faced such a problem as is presented in the performance. Tamas tells what such a dramaturgical structure requires from the performer: "Everybody must know about the other's roles and work / go by with them." The dramatic form requires more co-operation and awareness of group than the simultaneous or epic form, where the transmission of a coherent picture is not attempted.

### **An emotional dimension**

The participants reflected quite a lot upon different difficulties in this workshop. Rotem commented that "the combination of heat and work" was difficult. Tamas told that "to take the balance" was difficult. Agnese informed that "a stick dance" was difficult, because "I got very tired to strike all the time". (All the previous accounts derive from Q3p)

In this workshop the story was fixed already in the fifth workshop. Workshop leader Mathilde hoped to be able to keep the concentration. She worked with physical theatre and wanted to make images clearer instead of building a story as many other groups did. Both leaders seemed to be content that the story of the performance was the participants' story of their own. Workshop leader Mathilde told about her belief, as follows:

Children are very concrete and they can keep the focus in a better way when they know why they are doing something.<sup>309</sup> (Dwl [wlv5ws3])

The workshop leaders in this workshop shared the work in a similar way to the workshop which I observed. Mathilde worked with physical expression and Hallgerd<sup>310</sup> was mostly interested in coherent story construction.

Mathilde reflected on the most important question to ask today in the following way:

How can I get the farmers to keep energetic movements in the performance – and in the same time keep the movements heavy?<sup>311</sup> (Dwl [wlv5ws3])

Mathilde's reflections also revealed how work with the body is constantly constructing ideas of genders:

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<sup>309</sup> "Børn er meget konkrete og kan bedre holde focus når de ved hvorfor de laver noget."

<sup>310</sup> Faroese female workshop leader [ww4ws3])

<sup>311</sup> "Hvordan får jeg bønderne i forestillingen til at holde en energi i bevægelserne, - samtidig med at de har tunge bevægelser."

1. How can I get the boys make stronger and perhaps more masculine movements – as a contrast to the girls’ beautiful perfect, feminine movements?
2. How can I get the girls away from thinking of the beautiful dance movements and make more expressing movements? I can not answer. I just wonder.<sup>312</sup> (ibid.)

Hellgerd reflected on the story construction:

How can we get the story clean and interesting? We must have motivation for the actions. (Dwl [wlw4ws3])

### ***Interpretation of the emotional dimension***

It seems that in this group the frame of working was fixed early because the leaders did not have experience from the previous Encounters. The previously analysed performances, the *Rainbow* and the *Beginning* were made by experienced Encounter leaders. *What the crystal ball told us* was facilitated by leaders who were participating in the Encounter for the first time.

The use of classical dramaturgy requires a linear story. The characters share the same fictive space and time. The actions are motivated by giving psychological reasons to the characters’ actions in the fictive world. This type of work demands thoroughly different concentration and morale of working than a more open dramaturgical form. The leaders seemed to have some difficulties to keep the whole group interested in working together. The leaders did not enjoy working together either, and it may be one reason why the creative process of exploration was fixed so early in this workshop.

### **A communicative dimension**

In this summarizing and reflective part of the analysis I will answer the previously mentioned research questions and connect the structural analysis to theory. This performance in many ways reminds of Mc Conachie’s (2003, 42) description of one characteristic feature of community-based theatre. He maintains that community-based theatre may provide more understanding and “sharpen perceptions of conflicts within the community”.

The theme of the performance is highly political. In European countries travellers represent a group of people who live in constant conflict with the people who have settled down and live in one place. In this little seven minute play the performers talk about worldwide problems: “How to keep peace with different groups of people?” and “How can nature resources be shared equally with all people?” The end of the performance represents the structure of optimistic hope which is typical for community-based theatre. This performance did not tell only what the typical, contemporary problem is when different world views and habits encounter each other, but it also told a vision of future, where romantic love can break group structures and old ways of behaving.

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<sup>312</sup> 1. Hvordan får man drengene til at lave mere kraftige og måske maskuline bevægelser – som kontrast till pigerne pæne perfekte feminene?

2. Hvordan kan jeg få pigerne væk fra at tænke pæne dansebevægelser till mer udtryksfulde bevægelser. Jeg kan ikke svare. Jeg undrer mig. (Dwl, wlw5ws3).

In line with the external circumstances (in July 2001 Estonia was the hottest place in all Europe) the idea of thirstiness probably emerged. The questionnaires and diaries do not give more illumination as to why this group chose this theme to explore.

This group seems in their message to emphasize universal love between different ethnic groups. The metaphor “bridges” in this performance signifies overcoming cultural borders and sharing natural resources with all people. Body, music and visual culture were significantly used in this performance. Both leaders seemed to believe that children feel confident with narrative forms and they wanted to create a linear story with the children. Research in new rhetoric suggests that “we have a generation gap in learning styles – that the over 40’s think in linear and narrative patterns, while the under 25’s relate to the world through visual and associative imagery”.<sup>313</sup>

However, there is strong belief among creative drama practitioners and storytellers that human thinking follows narrative patterns. Bruner (2002, 63) talks about “the narrative creation of self” and argues “that it is through narrative that we create and re-create selfhood” (ibid, 85). He summarizes the results of neurological research and argues that “dysnarrativia is deadly for selfhood”. Work with narratives helps to navigate in world. Through narratives it is possible to create and re-create situations, and in this way achieve more understanding of selfhood and others.

The performers crossed the usual gender limits in their movements<sup>314</sup>. The boys danced in a soft way, moving round their wrists and hips and the girls lifted one boy on their hips when they made acrobatics. The physical body is the most obvious center of gender and young people at this age try to find out their identity through negotiating character bodies. In this case the performers performed quite a stereotypical picture of the movements of gypsies or farmers. However, they played their own observations and examined their gender limitations with movements. At the same time their way of representing one specific ethnic group can be criticised. In this way they were constructing ideas around how gypsies and farmers are.

My conclusion is that the performance *What the crystal ball told us* offers a solution for conflict between different cultural groups. It represents utopian hope in solving group problems by loving each other. The research indicates that closed dramatic structure provides more fixed space to work with identity and community questions. At the same time the dramatic form requires constant awareness of the wholeness and gives less space for own individual interpretations. The danger with fixed, dramatic structure is that without careful reflection it may strengthen the stereotypical images of gender, social class, community and identity.

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<sup>313</sup> Jamieson 1988, 1990 cited in Cameron 2004, 9.

<sup>314</sup> See, for example, Lehtikoinen 2006.

#### **(4) *metAMOURphoses***

Our children liked a lot to go to this workshop. Body language can always speak to the audience. And when it is combined with successful acrobatics, the wholeness tones up many new thoughts. The performance was clear, living and worked out on excellent way. In every etude, every child had their own task, which was as important and that was interconnected as a unique element of the wholeness.<sup>315</sup> (Lithuanian group leader Dgl [glw11])

#### **A perceptual dimension**

##### ***Dynamics: the shape of the play***

As shown in **Figure 18**, the performance *metAMOURphoses* is divided into seven scenes or moving images, which have their own dynamics and which create the general atmosphere of the performance. As the name of the performance suggests, the idea with the images is to transform them to something else through metamorphosis. This performance is created in acrobatics in combination with physical theatre workshop, and the result of the workshop reminds of contemporary dance. The scene is filled with performers during the whole performance. Partially they are divided into small groups, partially they play duos and sometimes they make movement solos. Playing with partners and moving in space do not take place in one pattern or rhythm. There is a great deal of play with variations and improvisation with different levels and directions during the whole performance. At the end the actors perform as an ensemble. The performance looks very carefully made. The performers are present and concentrated, and they make interesting movement combinations.

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<sup>315</sup> ”Meidän lapsemme pitivät kovasti käynnistä tämän ryhmän työpajassa. Onnistuneesti pystyy aina puhuttelemaan katsojaa ruumiinkieli. Ja kun siihen vielä yhdistyy onnistunut akrobatia, kokonaisuus virittää paljon uusia ajatuksia. Esitys oli selkeä, eläväinen ja erinomaisesti työstetty. Kaikissa etydeissä, jokaisella lapsella oli oma tehtävänsä, joka oli yhtä tärkeä ja niveltyi samalla kokonaisuuden omintakeiseksi elementiksi.” Translated by Grönholm and me.

Contrasts	Time	1. Awakening	2. Balance and trust	3. Comical interaction	4. Greeting	5. Still images	6. Chair scene	7. Pyramids
	Effect							
Rhythm and pace of voice and action	Fast / Loud							
	Slow / Quiet							
Sound / Silence	Sound		>> <<	>>> <<<	>> <<		>><><<	>> <<
	Silence	>>>><<<<				>>>> <<<<		
Solo / Duo / Ensemble	Ensemble	*****	*****	*****	* * *	* * * *	*****	* * *
	Duo		*****	*****	* * * *			
	Solo					* * * *	*****	

**Figure 18:** Performance flowchart of *metAMOURphoses*.

In every scene different movement patterns and improvisational ideas act as a starting point. The performers have many possibilities to offer their own interpretation to different movement sequences. They seem to dance a complicated choreography, but the idea behind every moving image is a simple improvisational action sequence. The dynamics are represented through variations in the actor's physical appearance and interaction. In this performance the posture of the body, play with tension and release, rhythmic variations of pace, play with round and sharp forms and interaction with others create the shape of the performance. I call the scenes of this performance images, because they seem to create different imaginary visions. There is shifting music guiding the movement improvisations during the whole performance.

In this analysis of performance dynamics I use an interview with one performer using his description and my video observation.

#### Image 1: Awakening

The performance starts with the scene "Image 1: Awakening" when performers run to the first group image from different places, whistling to each other. They look a little bit confused and it seems that they do not know each other.

## Image 2: Balancing and trust

In the second scene “Image 2: Balancing and trust”, they divide themselves into small groups and start making different balancing postures. They make such balance movements with the body which they can not do alone, but which are possible with the partners. This part of the performance is slow-paced.

## Image 3: Comical interaction

Pentti<sup>316</sup> tells that the movement sequences start from the third scene “Image 3: Comical interaction”. He describes what happens during this movement sequence:

Our movement sequence was one kind of thread [...] we went [...] around something like 360 degrees. Then there was a little bit like bridge curve, but girls [...] balanced themselves on the others back and because it was such kind of humoristic, so I did not have the strength to carry the bridge curve [...] Then [...] we performed [...] climbing, [...] creeping, then dancing and this is how this movement sequence ended.<sup>317</sup> (Interview 22.7.01 [pb69ws4])

It becomes clear from this extract that the idea behind different sequences is not based only on a movement pattern, but also on characterization. Pentti wears a light clown make up in the performance. He told on another occasion that he surely has the strength to carry the girls, but they perform in a humoristic way, so he pretended not to have the strength.

Climbing, creeping and dancing are all different actions which the performers can do in different ways. There is no group choreography, where all are required to move in same movement pattern. The basic movements are easy to do. The performers can concentrate on the action and do not need to look at each others' steps. This part is rhythmically shifting and energetic.

## Image 4: Greeting

The energetic pace continues in the fourth scene “Image 4: Greeting” where duos are performing simultaneously. Pentti tells about his movement sequence with his partner:

Then we were looking for [...] a friend. We made [...] a greeting, which was practiced and there were some planned three or four movements and then the greeting. And we had fast forwards, fast backwards, slowly forwards, slowly backwards, fast forwards, roll forwards, roll backwards, greeting.<sup>318</sup> (Interview 22.7.01 [pb69ws4])

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316 Finnish 14-year old boy (pb69ws4).

317 ”Meidän liikesarja oli semmonen et lanka [...] menttiin [...] ympäri semmonen 360 astetta. Ja sitten oli vähän niinku siltakaari, mut tytöt, tasapainotti itsensä toisten selkään ja koska se oli semmonen humoristinen, niin mää en niinku jaksanut sitä siltakaarta. [...] sitten [...] esitettiin [...] kiipeämistä [...] hiipimistä, sitten tanssimista ja siihen loppui se liikesarja.”

318 ”Sitten etsittiin [...] kaveri. Tehtiin [...] tervehdys, joka oli harjoteltu ja siinä oli tetyt neljä tai kolme liikettä ja sitten tervehdys. Ja meillä oli juoksu nopeasti eteenpäin, nopeasti taaksepäin, hitaasti eteenpäin, hitaasti taaksepäin, nopeasti eteenpäin, etuperin kuperkeikka, takaperin kuperkeikka, tervehdys.”

When all the pairs make this movement sequence at the same time on the stage, the effect is highly organic and interesting. There are decided patterns behind the sequences, but all the patterns differ from each other.

#### Image 5: Still images

In the beginning of the fifth scene “Image 5: Still images” the music changes from the rhythmical afro drumming to meditative and slow-paced music. All the performers make five still images and move slowly between the images. The still images change the energetic rhythm and pace of action to a slower one.

#### Image 6: Chair scene

Peter describes what the performers are supposed to do in the sixth scene “Image 6: Chair scene”, and his description helps me to understand what the performers are doing:

We moved from still-images to the chair scene, where we first [1] quickly fell down from a chair [...] no [...] slowly fell down from the chair, [2] fought quickly with the chair, [3] slowly celebrated the victory, [4] danced quickly around the chair and then [5] danced slowly again.<sup>319</sup> (Interview 22.7.01 [pb69ws4])

In this scene the rhythm and pace of the action is the same for all, only the individual interpretation differs from each other.

#### Image 7: Pyramids

At the end all the performers build two-level pyramids. Then they run up the stairs to the second stage level and start giving applause to the audience and disappear.

### ***Actors’ use of space, voice, body, movement, timing and interactions***

Throughout the performance the actors’ use of space, body, movement, timing and interactions were at the same time lifelike and symbolic. Their moving appeared to be very real and they were present even if they made symbolic actions. Their dominant acting style was presentational, but they also acted characters in the third comical inter-action scene. They came to the stage as strangers to each other and made strong pyramids at the end, where the whole group balanced together. The different metamorphoses during the performance were full of interaction with space, other performers and themselves. There was a strong feeling of contact and meaning in the performers’ use of space and movement. The kinetic signing of the actors was clear and precise. The performers were able to express themselves physically, because of their intensive two week training and easy movement patterns. As Pentti told in the interview, he was supposed to make different action movements: to fight, walk, climb, dance and celebrate. He was told a quality of the action or he himself decided about the quality of the action. These two decisions, quality and action combined with different variations of interactional relationships, created the

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<sup>319</sup> “[...] still-kuvista siirryimme tuolikohtaukseen, jossa ensin [1] pudottiin tuolilta nopeasti [...] eeh [...] hitaasti pudottiin tuolilta, [2] taisteltiin nopeasti tuolin kanssa, [3] juhlittiin hitaasti voittoa, [4] tanssittiin nopeasti tuolin ympärillä ja sitten [5] tanssittiin hitaasti jälleen. Translated by me.

metamorphous images of this energetic performance. This can be compared with the Grotowskian (Osiński 1979, 59) actor training which was in constant search for “the real”. According to this kind of thinking “performance itself is reality [...] it does not exist outside its own substance”<sup>320</sup>.

### ***Focus, spatial range or size, direction and level***

At the beginning the focus was on the line of performers divided into small groups. It was possible to choose to follow the action of different small groups, because the groups were divided spatially in different parts of the stage and they performed simultaneously. The actors used many directions, levels, sizes and forms of movements. They danced softly and fought hard. They marched in rhythmic patterns and crept on the floor. In the fifth as well as in the sixth image the performers made the same movements. This is the reason why the focus was everywhere on the stage. At the end the focus of attention was on the pyramids which created an empowering final image of the performance.

### ***The interpretation of the perceptual dimension***

This performance was at the same time abstract and symbolic as well as lifelike and full of impulses for the senses. This performance may be defined as a combination of Laban’s movement theory and Grotowskian “towards what is real”-thinking. Improvised everyday actions in different rhythmic patterns seemed to offer “natural” language for the teenage performers. The language of physical theatre is energetic and it looked as if it is the personal language of the performers. In this performance no verbal language was in use.

## **A cognitive dimension**

### ***Dramaturgical shape***

This performance text can dramaturgically be considered simultaneous. There are many fictive layers present at the same time. This performance text fills the characteristic for the “new” dramaturgy as Hotinen (2002, 222-223) describes it. The text is composed of fragments, where differences, contrasts and variations are used instead of conflicts. The impulses and associations lead to a dialogic relationship, where the experience of the performance much better can be described as fronesis rather than katharsis. Hotinen (2002, 167) interprets fronesis as “to think in two directions”. The same interpretation is possible regarding this performance. The associations lead to two or even more directions. The themes are transformed to temporal associations.

### ***Reflections of the workshop group members***

Pentti considered the meaning of the performance to be that they worked it out as team work. The metaphor *bridges* for him meant that they made something physically together.

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<sup>320</sup> Flaszen cited in Burzyński & Osiński 1979, 59.



The female workshop leader Danielle from East London in the UK worked with intercultural groups. She taught all aspects of performance arts for young adults (16-19 years) who are between university and school age. The intercultural group consisted of mostly British citizens, “but lots of their heritage is Afro-Caribbean, Ghanaian, Indian, Asian and Chinese. We have [...] many aspects, every nationality.” (Interview 19.7.01 [wlw13ws4])

I wanted to know if Danielle found pedagogical drama useful in her work with intercultural groups and asked about her connection with the Newcastle school methodology:

No, I don't really [...] I teach children who have had quite bad educational experiences. So they are coming to this college at sixteen and they have very few qualifications [...] They have been got rid of by the school for reasons that are various, family issues, like money, bullying, in all aspects [...] so I see, what I am really doing is, using drama as medium for them to facilitate their own growth as an individual. Not to make them actors, but to actually give them confidence, to give them [...] more abilities to express themselves vocally, physically, [...] rhythm [...] I would see much of my work in that area, really. It's not really, internal work with older and more academic students, if you like. The artistic side can really start to happen, because [...] those young adults are a lot more open to taking on artistic ideas and going with them [...] (ibid.)

According to Danielle, with long experience with intercultural groups, rhythmic work, physical and vocal expressions are the most important aspects in her work. She wanted to work with the Austrian acrobat teacher-actor Maximilian, because she felt that the theme “bridges” could be worked out with methods of physical theatre. She reflected on the process of the cooperation with co-leader Maximilian as follows:

The way I worked and the way how I work with Maximilian is that we give them an idea or they come up with an idea. The first two sessions we were really just teachers and people. We were giving them lots of physical movements and that was kind of imposed if you like and this is what you need to learn. This is your vocabulary for what we are gonna do, what you are gonna create, and after that process it happened and they have that in their head. They have that knowledge and they were then able, when we said okay we would think our theme Bridges [...] about falling bridges, they did back up. This is your time, this is what we want you to come with and we did that a lot. You know, lots of exercises which they went off, created and came back. We shared the work and it just grew. The performance that we have now grew out of all that work, so some of that stuff wasn't used, some of it was. And we all picked and chose that, it was not just us, it was kind of children's [...] that we like that and that feels good and we enjoyed that section. Can we put that in it? Can we put that first? It's very much a two-way process with us all. We all have to say. It's how I felt about it. It was not just them as well it was not just us. You know, we were involved, what they were doing as well as they were involved in what we were doing. So it's very two-way for us. (ibid.)

In the first phase the workshop leaders taught the participants the basic skills and physical vocabulary of movements. Then they gave them improvisation tasks and the participants created their solutions to the tasks. The notion of describing the process as “very two-way” reminds of Anttila's (2004, 309) “network of dialogical relationships in dance education”. Anttila's “array of dialogue” is based on Buber's dialogical philosophy, and according to her network model the

first sphere of dialogue is located to body, sound and image. The second sphere of dialogue is an interaction with other people and the third sphere of relation is a dialogical atmosphere.

The performers told that their performance was about “a lot of improvisations”, “small scenes”, “humour”, “a little acrobatics” and “statues”. One performer told that when all the different aspects were combined, they were able to create beautiful images. Tuula<sup>321</sup> told about the idea of the performance: “Idea: In the beginning no one knows each other and at the end we know and work together”<sup>322</sup> (Q3p [pg70ws4]). Matas<sup>323</sup> told that “the performance was compiled of études”<sup>324</sup>, photographs, statues and thoughts<sup>325</sup>, (Q3p [pb131ws4]).

The composition of different elements gives more associations to poetry than to drama. Poetry takes place in the present tense and questions are posed to understand the feeling of the moment. There were some performances that were the creations of the present moment and these performances seemed to remind more of poetry than drama using, Aristotle’s vocabulary of opposite powers.

### ***Synthesis of the cognitive dimension***

My interpretation is that this performance is a good example of such a new dramaturgy, where the meaning was created in dialogic interaction. There is no need to create conflicts and opposing, because the meaning could be created through interplay with variations. The theme of the performance is celebrating co-operation: “A group is as strong as the individual links are.”

### **An emotional dimension**

Workshop leader Danielle expressed her joy and happiness over the group she worked with:

They have been a really brilliant group. I have been very lucky, I think, all of them without exception have really pushed themselves and worked hard and been [...] very creative, and [...] really lovely to work with them, actually. I have not had any problems with them at all [...] it has been brilliant. They have been so good to work with. [...] I have not had one child say to me: “I don’t wanna do that.” [...] They have just done everything we have given them, they have just run with and just tried it. And if it has worked, it has worked, and we did brilliant and if it doesn’t, go on something else [...] They have just been great. (Interview 19.7.01 [wlw13ws4])

The work was rewarding not only for the participants<sup>326</sup>, but also for the workshop leaders.

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<sup>321</sup> 14-year old Finnish girl [pg70ws4]

<sup>322</sup> ”Idea: Ensin kukaan ei tunne toisiaan ja sitten lopuksi tunnetaan ja tehdään töitä yhdessä.”

<sup>323</sup> 14 -year old Lithuanian boy [pb131ws4]

<sup>324</sup> The Lithuanian, Latvian and Estonian participants talked about études which Osiński (1979, 35) define to be “little composition studies” in Grotowski’s actor training.

<sup>325</sup> ”Jis sudėtas iš mūsų sukurtu etiudų, nuotraukų, statulų, minčių.” Translated by Grönholm and me.

<sup>326</sup> One of the participants changed a group in the beginning of the workshop.

Workshop leader Maximilian was worried about the safety of the participants. The training of acrobatics is very physical and it requires body awareness. He thought that the participants learnt this during the two week period.

The participants of the workshop reflected that it was sometimes difficult to concentrate. Claire<sup>327</sup> told that making the pyramids was challenging, because you need to have balance and be very concentrated. Tuula told “right timing and keeping still images”<sup>328</sup> is the most challenging task, because “some things are needed to be made in the same time”<sup>329</sup>. (Q3p [pg70ws4]) The working atmosphere between two workshop leaders seemed to have been fruitful.

Eight of seventeen answers were positive expressions. As an example is the account of Tamsin<sup>330</sup>: “Excellent, marvellous, astonishing, breathtaking, superb” (Q3p [pg162ws4]), which tells something about the emotional feeling of her. Flora<sup>331</sup> described performance as “very beautiful and very good” (Q3p [pg84ws4]). The girls more verbally expressed their enthusiasm, but the boys seemed as motivated and inspired as the girls. Aron<sup>332</sup> described the performance with one word “spectaculous”<sup>333</sup> (Q3p [pb83ws4]).

It was striking that the participants and the leaders in several other workshops were uncomfortable with the combination of heat and hard work, but these issues were not so often relevant in this workshop. The workshop group trained outside on the grass field and inside in the sports hall. Because the workshop was very physical, it was obvious that it became very hot and it may be assumed that the workshop leaders remembered to drink and take care of the basic needs of the participants.

### ***Interpretation of the emotional dimension***

My interpretation concerning the emotional responses is that the leaders seemed to enjoy co-operation and work with the participants. This was a special workshop with a lot of movement. It may be suggested that many of the participants really enjoyed working in this way. However, one girl changed the workshop group in the beginning. It may be suggested that work with acrobatics requires commitment and it may be too challenging experience if the participant has not will to train physically.

### **A communicative dimension**

In this summarizing and reflective part of the analysis I will answer the previously mentioned research questions and connect the structural analysis to theory.

The co-operation, dialogue and team work are the themes which are emphasized in this performance.

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<sup>327</sup> 13 -year old Swiss girl [pg77ws4].

<sup>328</sup> ”Oikea ajoitus ja still-kuvien pitäminen”.

<sup>329</sup> ”Jotkut asiat täytyy tehdä samaan aikaan”.

<sup>330</sup> 15 -year old Irish girl [pg162ws4].

<sup>331</sup> 13 -year old Hungarian girl [pg84ws4].

<sup>332</sup> 14 -year old Hungarian boy. [pb83ws4].

<sup>333</sup> ”Látványos” The Hungarian group leader translated the word into English.

This performance has the same connections to the doubled scene as the performances “Rainbow” and “Beginning”. The loose framework is built around the idea that the participants of the workshop do not know each other in the beginning and in the end they make something together that means a lot to them.

The name of the performance is *metAMOURphoses*. Trusting to fall and make balance together is quite rewarding. When the whole group make the pyramids at the end and can balance together, I interpret it as a moment of cultural learning. They make something together as a group.

As Anttila (2004, 309) defines, the first sphere of dialogue happens with the body, sound and image. All those aspects are richly used in this performance. The performers work with photographs, statues and bodies in space and time with music and rhythms.

My conclusion is that the performance *metaAMOURphoses* suggests that the individuals become more when they make things together. The teenagers’ world view realized in the performance suggests that the identities are constructed in social interaction with others. This performance does not represent problem-based performance. In this performance the girls did not act in “girlish” ways and the boys did not act in “boyish” ways. However, the construction of gender is without exception realized with body work. In this performance the questions concerning gender were discussed using comical interactions and parody. Group work in this case constructed structures of feeling in the performing group. It concerns the sensuous and empowering feeling to be able to make something together with others.

### **(5) *Sild on armastus***<sup>334</sup>

Taking various approaches and ideas which the group liked we gave them the responsibility to create “the magic” of the piece. Incorporating Grace’s physical work and Krista’s impro work we used the varying strengths of the performance to tell the story of a Young Prince and Poor Girl who fall in love much to the decision of The Queen. They flee and are first met by an Estonian singer & Tribe of Indians who marry the couple. Then the Players created a bridge between actor and audience as they entered the space of the audience and communicated with them. (Irish workshop leader, Dwl [wlv6ws5])

Per and Kenni were very fine. I liked the colours. (Danish female group leader, Dgl [glw17])

## **A perceptual dimension**

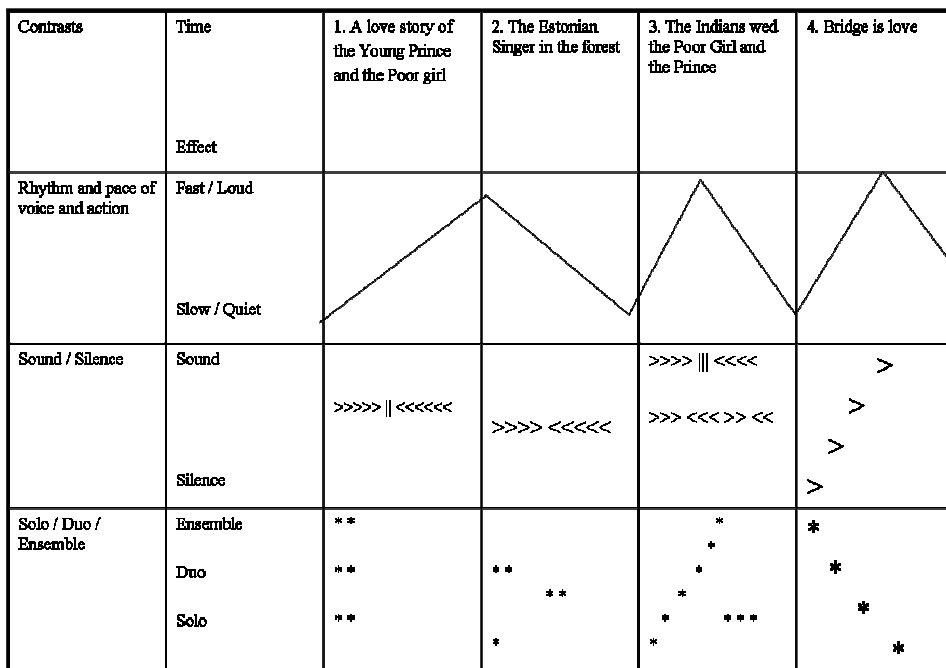
### ***Dynamics: the shape of the play***

In this part of the analysis I describe the action of the performance. The performance *Sild on armastus* is divided into four scenes as shown in **Figure 19**.

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<sup>334</sup> *Sild on armastus* (in Estonian) ‘The bridge is love’.

It is possible to see in the flowchart that the use of the actors' sounds and actions is varied in the performance. The contrasts between different scenes and characters create rhythmical variations which make the performance interesting to look at. This performance is possible to tell as a story. The performers wear costumes and they play characters in the play. Different spatial positions on the stage signify different fictive places. The Indians lie down or stand at different positions on the stage, and they are immobile until the third scene, "The Indians wed the Poor Girl and the Prince".



**Figure 19:** Performance flowchart of *Sild on armastus*.

#### A love story of the Young Prince and the Poor Girl

The first scene "A love story of the Young Prince and the Poor Girl" starts with a solo dance of the Poor Girl. There is music from Afro Celt Sound System in the background when the girl dances. She dances on the first stage level. The Young Prince comes from the second stage level to meet her. It seems that she dances outside of the door to the royal castle. They have a short dialogue. Then the Prince brings the Girl to the Queen and to his Sister. It seems that the second stage level in this performance signifies the royal castle. The Queen uses high sounds and she shows that she does not want his son to be together with the Poor Girl. The Girl and the Prince escape from the castle by running from the second stage level to the first stage level. The scene between royal family members, the Poor Girl and Prince is played with nonverbal gestures. The Queen is the only one who uses voice, all the others just mime.

### The Estonian Singer in the forest

At the beginning of the second scene “The Estonian singer in the forest”, there is one solo song. The Estonian singer sings a song in Estonian and plays guitar when the young couple come to him. The fictive place is a forest and they seem to sit around the campfire.

### The Indians wed the Poor Girl and the Prince

The third scene “The Indians wed the Poor Girl and the Prince” starts with music by Afro Celt Sound System. The Indians wake up and start to approach the Singer, the Girl and the Prince. The Indians have a stylized and rhythmic way of moving. They make a movement sequence where pace of action is combined with different levels. In this way it looks like the Indians move in the forest and need to be focused and awake in their movements.

The Singer uses his guitar as a weapon. He shakes his guitar against the Indians and escapes. Then the Indians carry out a marriage-ceremony for the Poor Girl and the Prince with ritual movements and long ensemble sounds.

The Singer brings the Queen and the Sister of the Prince to forest and they have to fight against each other in the forest. At the end the Indians drive the royal family away.

### The Bridge is love

In the last scene “The bridge is love” a surprise takes place. The Indians have joined a couple in holy matrimony and banished the Queen and the Sister of the Prince. Now they turn to the audience and start their tribal song (Sakka-lakka-lakka-bum, sakka-lakka-lakka-bum, sakka-lakka-lakka-bum) and approach the audience. When they come as close as they can they stand immobile. Then two of the Indians (national pairs) wake up and say in the same language something about bridges. Those sentences are for example: “Sillat yhdistävät ihmisiä.<sup>335</sup>”, “Broen er kærlighed<sup>336</sup>” or “Le pont est amour<sup>337</sup>”. At the end all the Indians say together: “Sild on armastus” in Estonian which means bridge is love.

### *Actors’ use of space, voice, body, movement, timing and interactions*

In this part of the analysis I comment on the previous descriptive part of the analysis. There were two groups of actors in this performance which had a different acting style. The Queen, Prince, Sister of Prince, Poor Girl and Singer signed their kinetic signs in an iconic way. Their acting style was realist. Their roles were representational, which means that they acted out the characters. Their acting style did not change during the performance. Because they wore costumes which suited their roles, the characters were obviously present. The Indians had a different kind of acting style. They had symbolic signing but they also became characters. Grace during the two week period worked with the

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335 Sillat yhdistävät ihmisiä (in Finnish) means ”bridges connect people”.

336 Broen er kærlighed (in Danish) ”The bridge is love”.

337 Le pont est amour (in French) “The bridge is love”.

movement sequence which at the end became the way of moving for the Indians.<sup>338</sup>

Grace told that “I saw three bridges. There is a bridge between the actor and the space, a bridge between the actor and the actor and a bridge between actors and the audience.” She worked at the level of non-verbal communication when she described that she saw three bridges. Because theatre is a spatial art, there needs to be a bridge between the actors and the space. The Indians covered different places on the stage in the beginning. When they woke up they worked with the second bridge between actor and actor. They used their eyes in a focused way. At the end of the performance they took contact with the audience and crossed the wall between the spectators and the performers. They worked on the bridge between actors and the audience. The systematic work with non-verbal elements of drama, the work with body, image, eyes, flow, is, however, not enough. Grace told how the innocence of the body needs to be found again. According to her it can be found through a combination of free play and controlled examination. The symbolic acting style of the Indians was a combination of these different inter-connected elements.

### ***Focus, spatial range or size, direction and level***

The focus of the action was lingering from certain spots and levels to other ones. At the beginning the focus was on a solo dancer and at the end the Indians had crossed the wall between the stage and the audience and come to the spectators. The use of space was very varied. The performers used different directions and levels in their action. The characters’ spatial signing in space was solved in personal ways and it created interesting interactions between the characters. When the rhythm and pace of characters were also varied with contrasts the attention was easy to keep focused. The focus was first created by the actors’ action and through those actions the fictive places were created on the stage. When the Singer sang his song and played guitar sitting on the stage, he used such a kinetic signing which created a forest around himself. There were no real, visual scenic elements on the stage that transformed the environment, but the actions of the performers transformed the fictive environments.

### ***Interpretation of the perceptual dimension***

Sauter (2004, 10) suggests that three levels of communication (sensory, artistic and symbolic) are present in performance situation. In this interpretative part of the perceptual dimension I will summarize the means of artistic level.

On the artistic level the performers used different kinetic signing which was relevant for their interpretation of their characters. At the same time they worked on three bridges of communication: (1) between the actor and the space, (2) between the actor and the actor, and (3) between the actors and the audience.

The interactions of the different groups were powerful because the groups used different ways of kinetic signing. There was no use of words in the performance. Only the Queen had her own high sound and because it was a boy who acted the

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<sup>338</sup> Her agency is analysed in the sub-chapter 7.4.

character of Queen, her appearance had a comical effect. The Singer sang a song and because his song was in Estonian it carried a special meaning for the Estonian audience. The Indians used different sounds and they said in many languages the different sentences about bridges.

## **A cognitive dimension**

### ***Dramaturgical shape***

This performance obtained the dramatic, classic structure of dramaturgy. The will of the Prince and of the Queen were fighting against each other. Hotinen (2002, 251-252) writes about the story's position in drama. He distinguishes between three concepts narrative, story and plot. The narrative answers the questions concerning what has happened or what has changed. There can be positive, negative or zero narratives. In these cases the interest is in what the difference is between the beginning and the end. Hotinen (ibid.) notices that "the plot is a way to tell the story". Hotinen criticizes the argument that drama, theatre or a person is based on action. He claims that the idea is a normative claim, which has no ontological support. He asks if it could be possible to have only a narrative in theatre also. It is possible to narrate something other than stories.

Hotinen takes as an example the description of a landscape, a feeling or a mental image. In this case Grace told that their narrative was combined of elements of "the story of love, communication and theatre". In the last scene where the Indians cross the border line between the audience and stage the dramatic illusion was broken.

This narrative structure is meta-fictive, as Kjølnner and Szatkowski (1991) call the fourth dramaturgical model.

The performance played with fictive levels, when the Indians crossed the line. They looked scary when they sang their tribal song. They looked as if they would eat up the audience and in the last moment they stopped and changed to a different fictive level, where they told their utopian and idealistic ideas about bridges in different languages.

### ***Reflections of the workshop members***

The perceptual, emotional, cognitive and communicative elements were mixed in the performance story of Grace. She told that the "various images and ideas" were a starting point for "a strong narrative". She told that "the story of love, communication and theatre was created with this narrative". She emphasized that the workshop was facilitated by the leaders' creative drama work, but the participants took responsibility for the story.

She evaluated the work by saying that "it was powerful, strong, playful and most importantly it was FUN! I felt very proud of my partner and the group and thoroughly enjoyed the creativity of the piece and then watching them take responsibility on stage!" (Dwl [wlv6ws5])



Kenni<sup>339</sup> acted Indian character and when she told the plot of the performance, she concentrated on Indian actions:

First there is a Girl who dances. The Prince comes and they fall in love to each other. They go to the Estonian boy. The Indians come. The Estonian boy escapes. The Queen comes, but she escapes a little bit later. The Indians see the audience and they start to approach them, they stop their action, when they hear the signal and say their lines about the bridges.<sup>340</sup> (Q3p, pg37ws5)

Andrew<sup>341</sup> played the Queen role, and when he told the story, he concentrated his cognitive description on the actions of the Queen:

It's about a prince who falls in love with a poor girl, so the queen throws the prince out. The prince and the poor girl run to the forest, where they meet Indians. The queen comes, the Indians laugh, the queen runs off. (Q3p [pb34ws5])

The workshop behaviour of this boy was sometimes disturbing and the workshop leaders solved the problem at the end of the process. They offered him to play the important Queen role. During the last workshops he was well concentrated and worked hard for the shared goal.

To perform ethnicity is a highly political question and when there were the Indians, they were at the same time the "Others" who were different from the "Characters". When the performers reflected on their role as Indians, they told that they "play an Indian"<sup>342</sup>, "be an Indian as many others"<sup>343</sup>, "I play a zulu, or a war tribal woman in the jungle"<sup>344</sup>, "performed an Indian. I was hiding most of the time"<sup>345</sup> or reflected their action "I am an Indian who marries [wed] the Prince and the Girl"<sup>346</sup>. The Indians represented nature, senses, unpredictable behaviour and they were represented as a group of Indians. All of the Indians wore the same kind of clothes and they had similar kind of jungle make up.

When the court characters reflected their roles, they told that "I am the prince"<sup>347</sup>, "I am the princess"<sup>348</sup> or "I am a Queen"<sup>349</sup>. All of them wore different kinds of clothes that suited their characters. In this case the Indians represented the construction of distant stereotypical ethnicity. In one way the work with senses, spatial and body awareness, use of eyes and so on are easily

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<sup>339</sup> 15-year old Danish girl [pg37ws5]

<sup>340</sup> "Først er det en pige der danser. Prinsen kommer og de bliver forelskede. De går hen til den estlandske dreng. Indianerne kommer. Den estlandske dreng flygter. Dronningen kommer, men flygter lidt senere. Indianerne ser publikum og går ud imod dem, stopper når de hører signal og siger hver en sætning om broer".

<sup>341</sup> 14 -year old British boy [pb34ws5]

<sup>342</sup> "Spiller indianer." (Q3p, pb31ws5).

<sup>343</sup> "Olin intiaani kuten moni muukin." (Q3p, pb33ws5).

<sup>344</sup> 20 -year old British girl (Q3p, pg35ws5).

<sup>345</sup> "Mie esitin intiaania. Siin piti niiku olla suurimmax osakseen piilossa. (Q3p, pg40ws5).

<sup>346</sup> "Jeg er en indianer, som "vier" prinsen og pigen." (Q3p, pg37ws5).

<sup>347</sup> A 13 -year old Hungarian boy. (Q3p, pb39ws5).

<sup>348</sup> Yulia (Q3p, pg38ws5).

<sup>349</sup> Andrew (Q3p, pb34ws5).

translated to young people as “to play as an Indian”, but at the same time there takes place a construction of a stereotypical image of an Indian.

### ***Synthesis of the cognitive dimension***

My interpretation of the cognitive dimension is that this performance tells a love story of the Prince and the Poor Girl. The dramaturgical form of telling represents meta-fictional dramaturgy, which plays ironically with meaning. It may be suggested that this performance tries to erase the social gap between two classes. Such kinds of solutions can be possible only in fairy tales, but these can be considered manuscripts for a better future and hope. At the same time the meanings concerning us and others are also constructed in this play.

### **An emotional dimension**

It may be suggested that the emotional response of the performers indicates that they liked performance. Eight<sup>350</sup> of the participants wrote that the performance was “good”, “nice” or “very interesting”.

Maele<sup>351</sup> reflected upon her performing experience as follows:

At 8 o'clock it started. Actually I wasn't nervous at all, which I think is a very bad thing. Because when I'm nervous, I go for it and when I'm not, I usually don't care. But everything went very good. Although it was raining during our performance, I felt really good, a real Indian. Maybe also because of our hair and make up!! But we also made a lot of fun behind the stage with our workshop group and that time was the best feeling of the whole 2 weeks I think: being connected with people from other countries who share the same interests and who care about you. (Participant diary [pg30ws5])

The most characteristic emotional response in an interview with some of the participants after their performance concerned their holistic understanding of the meaning of the performance.

Roel<sup>352</sup> told (late in the evening 11.45 pm) after the performance that he experienced the performance as fun and as a “group thing”. He continued by saying that “thanks to that play, I got to know a lot of people very well”. He found the work was “really hard”, because the group was “changing things” and “deciding details”. (Interview 21.7.01 [pb32ws5])

One day after the performance Timo<sup>353</sup> told about the performance: “There were a lot people and it was raining and the lamps got broken” [...] “it was nice”<sup>354</sup>. (Interview 22.7.01 [pb33ws5]) He said that he did not have any idea how the other performances looked like, because he did not see them. The atmosphere of the back stage was according to him in tension. He articulated the meaning of *Sild on armastus* to be: “Love connects”<sup>355</sup> (ibid).

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350 8/13 answers.

351 Belgian girl, age not known.

352 15-year old Belgian boy [pb32ws5].

353 15-year old Finnish boy [pb33ws5].

354 ”siellä oli paljon ihmisiä ja siel sato ja lamput särky [...] siel oli ihan kivaa.”

355 “Rakkaus yhdistää”.

Elsa, German group leader<sup>356</sup> told that the participant girls from her group "didn't enjoy their workshop so much, but at least they give their best and it was OK". (Dgl [glw1])

### ***Interpretation of the emotional dimension***

It may be suggested that both the leaders as well as the participants liked to work together. Their emotional responses were positive. The participants in their accounts connect creative drama work and friendship. Without such a "group thing", they would not learn to know the others as well as they did.

### **A communicative dimension**

In this summarizing and reflective part of the analysis I will answer the previously mentioned research questions and connect the structural analysis to theory.

The purpose of this performance is to solve the conflict situation of social classes by personal, romantic love. The love story is told through an ironic meta-fictional dramaturgy, which plays with interpretations. There is a dramatic story of love and there is a meta-fictional story of communication in the presence. The Indians represent bridge builders and do not belong to class society, because they wed the Poor Girl and the Prince. There is a serious drama and an ironic play with fictive layers, when the hungry Indians turn to the audience and start their tribe song. When they stop they jump out from the jungle and become the participants of the Encounter and say their utopian lines about the Bridges in their own languages.

This performance is not a metaphorical, poetic expression of the two weeks as, for example, the performance *Beginning*. The performance was developed out of two types of explorative journeys. The work with story and non-verbal elements of the theatre were intertwined. The idea of theatre is represented in the movement sequence of the Indians and the storyline of love is a representation of the romantic idea of the Encounter, that all are equal and may love and respect each other.

The idea of theatre performance was an application of theatre theory. The connection to the body and space, to another actor and to the audience are the most essential things in a theatrical communication situation. There can not be any communication without connection. In this performance the personal decisions were prioritized and in the performance the protest against traditional class divisions was evident.

Grace was convinced that all expression is based on the body and she worked in a very consequent way with the body. She also used a lot of music in her work. This performance was focused on using signing through the body, music and image. Hence the performance was a nice example of physical theatre.

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<sup>356</sup> German female group leader [Dgl, glw1].

In this performance different ethnic groups were performed in different ways. The Indians were represented through group behaviour, but the other characters presented as personalities with their life histories and individual motivations. In many cases “the others” are seen as a group with some abstract quality, and not until knowing the individual aspects of the quality can the stereotypes be abandoned.

In this case there were no participants from the Indian communities who could make a difference in the understanding of “the other”- that is how the Indians were represented. The first improvisations which the participants proposed were strongly influenced by the media. In the critical reflective discussions the leaders and the participants talked about the representation of the Indians. In the performance the Indian behaviour was not any more a stereotypical representation of North American Indian behaviour as in the participants’ Western movie plagiats. They performed Theatre Warriors and became a tribe. A public image of childhood is fond of tribe thinking and the young people are often represented as members of different tribes.

My conclusion is that the performance *Sild on armastus* represents community-based utopian hope in solving traditional class divisions through personal love. At the same time the idea to work with three non-verbal bridges of communication suggest that the way of acting on the stage represents an application of theatre theory. The teenagers’ world view realized in the performance suggests that the young lovers should follow the voice of their heart instead of the voice of their parents’ or society’s. The meta-fictive dramaturgical frame of the performance is ironical and ambiguous. The meta-message of this performance suggests looking at the interpretation of the group as “performance”, not as “real Message”.

## **8.5 Summary of playing culture**

Based on the interrogative reading of the performance texts I have identified key features of a perceptual, a cognitive, an emotional and a communicative dimension. They all serve the meaning making. Young people constructed their understanding of personal and cultural identity by performing.

The features of the perceptual dimension are: 1) creative use of languages, 2) combination of symbolic and lifelike acting style and 3) use of cultural-aesthetic features of youth culture.

The performance groups in creative ways used their native languages, the lingua franca English and non-verbal body language when they communicated with each others. The most important thing in meaning making is to understand aim or purpose of another person. When exact use of verbal languages did not function it may be suggested that the performers became more sensitive to feel others. In this way multilingual, embodied drama work offers more sensitive ways of understanding others. The combination of symbolic and lifelike acting styles suggests that the performances represented combinations of different genres. At the same time the cultural-aesthetic features of youth culture, body, music and image, were frequently used in the form language of the performances.

The features of the cognitive dimension are: 1) mixing of different dramaturgical structures, 2) storytelling and 3) site specificity.

The performance groups used different dramaturgical structures to tell stories. It may be suggested that when the storyline is linear and the characters are supposed to be believable, the performers construct much more solid ideas around personal or cultural identity. A classical dramaturgical structure offers much more defined frames of formmaking where to make research about identity questions than what is the case regarding more fragmented dramaturgical forms. Closed dramaturgical forms offer space for examining ethical questions, but at the same time stereotypical ideas concerning other cultural groups can be constructed in such a dramaturgical structure. Fragmented, simultaneous dramaturgical form opens a 'moral-free zone' to more freely examine relations to each other and more spontaneously to construct identity. Performance is a site specific art form and meaning making also includes the spatial dimension. Spectators and performers understand the performance from their spatial location.

The features of the emotional dimension are: 1) positive overall atmosphere, 2) difficulties as driving force in a creative process and 3) challenging fixed form.

My conclusion is that all performer groups seemed to have a positive overall atmosphere. It also seems that a successful product is a 'fruit' of successful process. The difficulties in group processes may also be possible to turn to their opposite. The most challenging and demanding form of making drama is the fixed form, where the group needs to make the same movements or act defined roles. Fixed form requires the same kind of understanding of dramatic work from the whole group.

The features of the communicative dimension are: 1) hope to solve problems of the world by loving, 2) hope to solve problems of the world by sharing the same interests and 3) hope to be able to cross gender and social class boundaries.

## **8.6 Construction of self is interconnected with cultural identity**

Young people played structures of feeling in their performances. They wanted to examine difficult and challenging issues in their performances. At the same time they constructed a hopeful community-based image of future. Friendship and belonging to some meaning-making group is very important for young people. Without cultural identity is impossible to have personal identity. When cultural surrounding represents hope and co-operation also personal identity construction is positive.

Through the reading I have been able to identify patterns in the teenagers' construction of self. The main pattern is interconnectedness with cultural identity. Personal feelings have structural connections with culture. The participants belonged to different national and language groups and by participating in the creative drama process they created a new intercultural identity which was open for encountering others.

Through the creative drama process they seem to construct a cultural identity, which had not been present before the intercultural creative drama process.

Meaning making regarding cultural and personal identities may be suggested to be intertwined together. When identities may be regarded as performative and narrative constructions, theatre making provides embodied character development of dramatic illusion and it becomes a site for meaning making by means of dramatic language. The fictive character development and narratives are in a constant construction process. At a time when the public spaces of childhood seem seriously diminished and the consumption of adult narratives greatly increased, the safe sites for examining personal and cultural identity are needed. Safe sites for children to make international encounters, have fun and make theatre are not common. The negotiation of ethical issues in a collaborative dramatic process of action, and the production of ideas which emerge for debate in a public space both take place during the process of theatre production.

## ***IV Views from the Bridges***





## **9 Conclusions: Key Features of a Creative Drama Process**

In this chapter, Conclusions: Key Features of a Creative Drama Process, I summarize the findings of the research and present theoretical description of some key features of a creative drama process.

### **9.1 Culture of encountering**

I have examined the cultural contexts of the phenomenon from the historical and philosophical perspective of the EDERED-association. In the chapter 4, I analysed the philosophy of the Encounter, and concluded that the philosophy of the Encounter can be interpreted as presenting personalistic, dialogic thinking. The encountering between individuals is considered important.

There are no official international cultural programs for young people at the European level. Instead of official programs there are various interest arts educational networks, public interest associations, community-based arts practitioners and drama educators, who find creative practices and arts-making processes useful with young people.

In the practical art-making field the question is continuous and burning. Why is it so difficult to convince the funding institutions that by means of arts educational and social goals are achieved? My research findings are in line with many other arts education research findings, which suggest that young people see the arts as communicative practices. Young people express themselves through the arts and create knowledge about the world and relations around them.

‘Dialogical vision’ of drama education connects the focus of the cultural and the pedagogical dimension. The drama educational field of the Encounter can be characterized as a web of connections where the cultural and educational field were intertwined. The practice in focus belongs to holistic drama education, where the purpose is to integrate, connect and unify. By working artistically with the theme ‘bridges’, the unification of multilingual groups was concretized. Holistic drama education can be described as the pedagogy of hope.

Creative drama practice is characterized by an idea (based on the ideas from the 60’s) that a child and an adult both are artists who mutually construct a piece of art together. Creative drama practices are participant-centred and the methods are based on contemporary actor training and storytelling.

There are two youth theatre models intertwined with each other in this practice. They are the community and theatre/arts model. Encounter practice represents community-based theatre, which is a unifying and empowering way to express hopes, desires and longings of the community. Community-based theatre practices construct ‘structures of feeling’ and in these structures the spirit of community is created.

Physical theatre is always also psychophysical. This implies that the ideas of the practitioners are materialized and embodied. Physical theatre is a theatre form where bodies in space create meanings by using movements and visual images.

The practice in focus represents the phenomenologist standpoint of youth theatre. It means that alternative and contrasting views are negotiated in the art-making processes.

It may be suggested that the questions around identity and community are important both for adults and young people. Recycling and understanding the ideas of identity and community are constructed by means of cultural expressions. When young people learn to use the form language of the arts, they learn language to develop understanding around their identity and community.

Community-based arts practices are created to develop the democratization of culture. Theatre as an arts form is always public and collective. When community-based practices are connected with participatory-centred, creative practices of drama education, it may be suggested that young people get their voice heard in their communities.

## **9.2 Site of festival, ritual and play**

I have analysed the Encounter as a ramified performance system, where theatrical event, festival, rite of passage and play function as frames for meta-messages. The understanding of the situation is based on the different frames. Meta-messages act as meta-communication in the evolving genre frame.

The first frame of the Encounter is a theatrical event and the meta-message that I suggest for this frame is “All statements within this frame are subjects of style and skill examination”. The reason is that the typical features for theatrical event characterize the structure of the Encounter:

- particular characteristic of authorship
- performativity
- spatial and temporal dynamics
- performance-audience relationship
- skills and style (quality aspects emphasized) are connected with some form of embodied skill performance in time and space
- there is a playful relationship between doers and viewers

It may be suggested that a two week intercultural encounter is a cultural space for playing organisational roles of the workshop/group leader or the participants. There were plenty of other roles also played other in different performative frameworks.

The second meta-communicative frame that I have suggested is the grass-roots festival. It carries a meta-message in a question form: “Are statements within this frame, subjects of joy and happiness?” It seems that the typical aspects of joy and happiness, which characterize grassroots festival, were partly correct. There was, however, the combination of goal-oriented work with fun and joy which seems to characterize the Encounter. The more accurate label for the Encounter is a community-based youth/child arts festival, where purposeful, production oriented work is combined with fun and pleasure.

There were many rites of passages identified during the Encounter. The meta-message of the third frame is suggested to be “All statements within this frame

are true and represent the most serious things". When the meta-message of the previous frame seemed to be fun and joy, this frame has a contrary meta-message. The opening and closing rituals of the Encounter follow the phases of the rite of passage. The rituals of the Encounter unified the underlying thoughts and feelings of the community spirit. The international guests left everyday, serious culture and ordinary reality in the opening ritual. They accomplished the rite of passage during two weeks in leisure time and playful culture in an extraordinary reality. In the closing ritual they returned to their ordinary world.

The fourth meta-communicative frame of the Encounter is the play frame. The Encounter culture may be defined as playing culture. The characteristic feature of such culture is a playing mood. The adults and the teenagers participated in different play-acts together and they were joking with each other in their daily inter-action. Paradoxical play offers a tool to examine serious questions. Irish dramatist, novelist and poet, Oscar Wilde 1892 wrote a play *Lady Windermere's Fan*. In this play Lady Windermere and Lord Darlington discuss about life, as follows:

Lady Windermere: Why do you talk so trivially about life, then?

Lord Darlington: Because I think that life is far too important a thing ever to talk seriously about. (Wilde 2006, 170.)

Young people seem to appreciate Lord Darlington's viewpoint. Life is such a serious thing that it seems to be too much to talk seriously about it. In a paradoxical play frame it is safe to examine serious things safely. There are many anti-racist youth programs where the serious questions of hate and misunderstanding between different groups are discussed seriously. My conclusion is that the starting point for understanding among young might be by doing something together collaboratively, not discussing about non-sharing.

The fifth frame was posed in question form. I asked: "Is this truth?" and the suggested meta-message of this frame marker was: "We respect each other, because we are the same in our differences." The truth that young people revealed in their performances was love and collaborative doing together. More precisely the young people of the Encounter believed in personal love between two people. Love among people will solve problems in society and in the community. Their utopian hope of the future was based on love.

My conclusion is that the love theme was emphasized in their performances for at least three reasons. Firstly, teenagers are in general interested in romances and love. Secondly, their hope, longings and reason for being at the Encounter were partly concentrated on finding friends. Their truth represented their hope of community. Thirdly, young people had lived in the Encounter culture for two weeks and presented personalist propaganda in their performances. Culture-aesthetic symbolic forms of living and being in the Encounter had influenced their art-aesthetic message construction.

My conclusion is that the Encounter is a living example of holistic, civic and intercultural education. Woodson (2005a) connects community-based drama to participatory democracy and ethics. I find the same characteristics in this site. Donelan (2005) points out that drama practices can be used in expanding the cultural horizons of young people. This drama educational case study indicates

that creative community-based drama practices can be an important mode of civic and intercultural education. A safe place has been created for young people to examine their relation to their identity and community. Creative, collaborative processes are group processes and this is why the understanding of identity and community is interactional. The participants do not get one fixed idea of identity and community. They see that in an interactional process the meanings are negotiable. The participants create understanding in demanding circumstances (multilingual situation) and negotiate meanings from the theme by means of creative drama process to product.

### **9.3 Shared interests create meaning-making groups**

I have analysed the socio-cultural background, purposes and attitudes of the participants. The findings of the socio-cultural background analyses are in line with the results of Hughes and Wilson (2003).

Agents of the creative drama process are the young participants and the leaders. They share the same interests and the idea of artists working together is valid in this context. The leaders and the participants work co-operatively to create shared understanding and negotiate intuitively in present time. Theatrical language in use connects the group of people from diverse cultural and linguistic backgrounds. They represent a group of selected, experienced theatre and drama enthusiasts. They do not have barriers to encounter each other. They are in this specific site to encounter each other in multilingual groups and they are committed to do it.

The young people and their leaders share the same purposes. Their purposes are intertwined social, artistic, miscellaneous and mixed purposes. The most important purpose in this context seems to be the commitment to participate in the cultural production process and be ready to share the product with others. The creative drama process seems to become meaningful for the participants when they share this product-oriented purpose.

It seems that the attitudes of the agents of the process play an important role. With a positive attitude the process becomes creative in challenging circumstances, and with a negative attitude the environmental circumstances are never good enough. The agents with their attitude create the atmosphere as well as constructing the meanings for their creative product on the doubled scene between fiction and reality. When the creative drama process is described with flow concepts it seems to correspond with talent development. The leaders respected the talents of the young people without conditions. It may be said that they received unconditional love. Their youth cultural skills and cultural expressions are valued as talents. Csikszentmihalyi, Rathunde and Whalen (1997, 252) summarize the aspects which influence talent development, and point out: "*A talent will be developed if it produces optimal experiences.*" The young people enjoy making theatre, experience themselves as talented, get support for their beliefs and seem to show high self esteem and a positive attitude toward others and themselves.

## **9.4 The goal of theatrical playing is a creative moment in presence**

The two aspects which were analysed in the chapter Theatrical Playing were act and agency.

I have had a culture-aesthetic perspective in this research and have throughout the thesis given examples of how reality played a part in the creative process. The scene of the creative drama process is highly important, because theatre is a site-specific spatial art form. It was in several accounts stressed that a quality process is the condition for a quality product. In the same way quality in real environmental conditions seems to play a significant role in the content of the process and product construction.

When identities and communities are seen as (re)constructions, it seems important to look carefully at under which environmental circumstances they are (re)constructed and recycled. A creative and joyful overall atmosphere create successful and creative art processes and in this way positive identity and community constructions.

The devising, embodied creative drama process has the same phases as a research process. The first phase, preparation, includes work with embodied presence in time and space, seduction and work with theme and form. In the second phase, incubation includes free play-time. In the third phase, insight, includes negotiation and combination of parts and shaping the form of the message. The fourth phase, validation, takes place when the cultural product is performed to the audience.

The most important thing seemed to be to work with the physical and the imaginative aspects during the whole process. The starting point is the work for developing the sense of a joined body, to work with body awareness and presence.

Agency of the creative drama workshop is divided into eight interrelated aspects, which form a creative atmosphere: (1) flow energy in presence, (2) cultural production, (3) dialogic and polylogic relations, (4) dramatic meaning making, (5) well-working exercises: combination of the physical and that imaginative, (6) story, (7) paradoxical communication and (8) site specificity.

With these aspects I want to stress that there are no methods which work in every circumstance. The agency of the creative drama process is site-specific and is dependent on agent, purpose, scene, attitude and act-relationships. I identified twenty interrelated scaffolds which the leaders used in their devising process. The agency of the creative process is based on instincts and intuition in the situation and can never be made in the same way in different circumstances. However, the Encounters are living examples of the structures which evoke creative atmosphere. When the atmosphere is creative, the people are open to creativity. When people have shared purpose and a positive attitude, it is possible to achieve the creative agency.

## **9.5 Utopian hope of love and understanding**

In this thesis five of nine performances were analysed in the chapter Playing Culture. It may be suggested that the young performers played EDERED culture

in their performances. At the same time the performances represented the cultural learning of young people in this specific cultural situation. The products may be seen as a representation of structures of feeling in this cultural context. According to May (1996, 187), “creativity is involved not just in finding the solution but in conceptualizing the dream as well”. The products of young people represent their hope and conceptualize their utopian dreams. In the chapter Meta-communicative level of theatrical event I have previously introduced the analysis of McConachie (2003, 42) concerning community-based theatre.

My interpretation is that the performances provided more understanding about perceptions of conflict within the community. The themes of the performances were:

- contacts and conflicts in human interaction
- creation of cultural identity
- encounter of two life styles
- connections between age groups, different forms of life and robots
- power of co-operation and shared doing
- love, communication and nonverbal language
- conflicts of understanding between different language groups, age groups and genders

I have provided careful analysis of five performances, and the solutions which the performances give to the issues under examination are personal and caring relationships, love and shared doing together. Some of the performances were directly connected to the real experiential world of the Encounter when others were more based on the fictional world. However, the main message of the performances is in line with the philosophical basis of the Encounter.

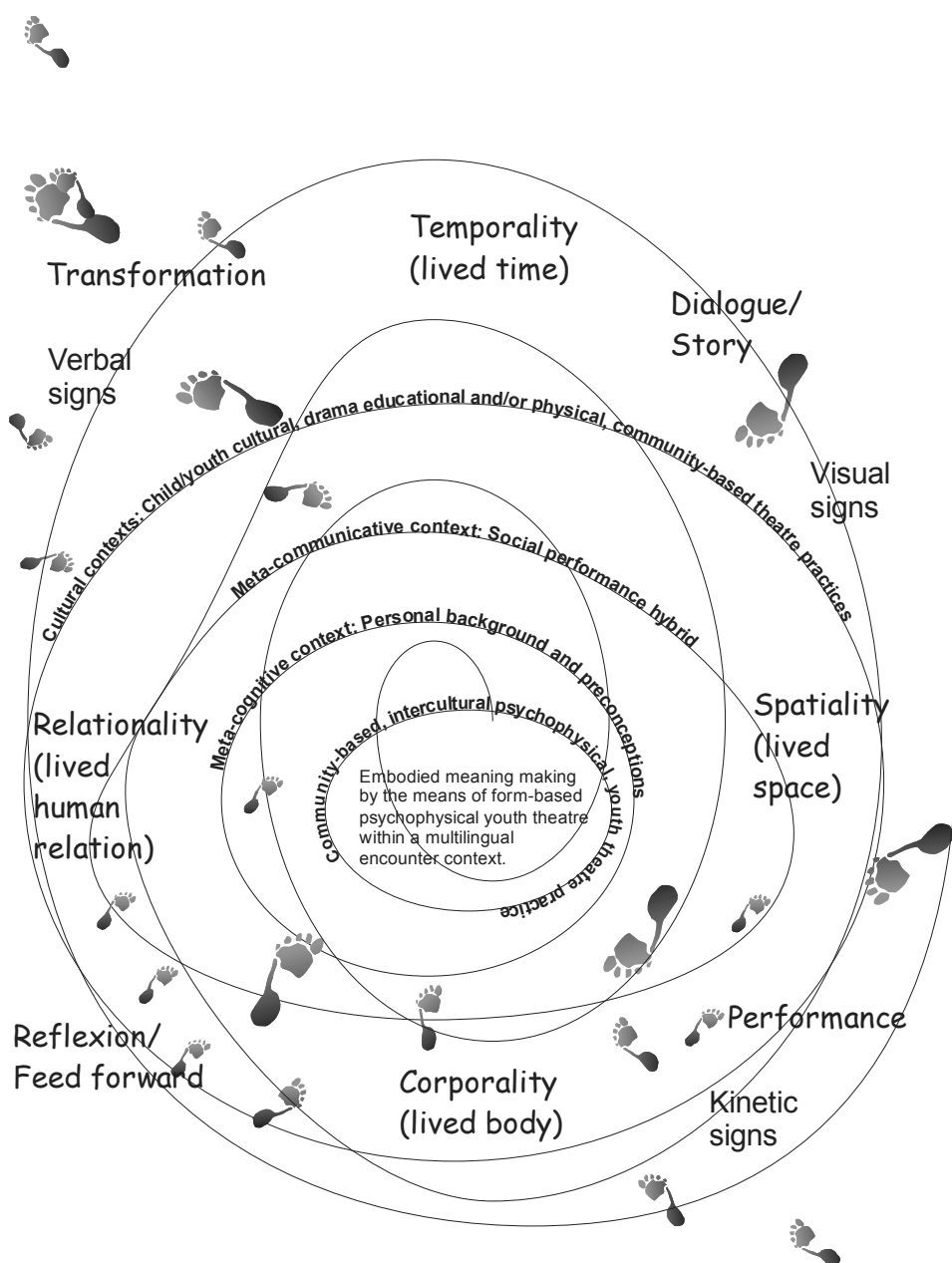
## 9.6 Key features of a creative drama process

The research task has been to give a theoretical description of some key features of a creative drama process as the basis for theory about meaning making in psychophysical theatre. The theoretical description is the result of my analysis.

The analysis has been synthesized in **Figure 20**. This figure, which represents webs of connections, is a modification of van Maanen’s “schema for theatrical eventness”<sup>357</sup>. In this theoretical model I have collected different aspects concerning embodied meaning making by means of form-based psychophysical youth theatre within a multilingual encounter context. I suggest looking at the process both at the individual and contextualized level at the same time.

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<sup>357</sup> Cited in Martin, Seffrin & Wissler 2004, 99-100.



**Figure 20:** Re-constructing the understanding of intercultural identity and community spirit by means of creative drama practice.

The figure is in spiral form and on the surface of the spiral are life world experientials<sup>358</sup>. Humans experience life through temporality (lived time), spatiality (lived space), corporality (lived body) and relationality (lived relations). These concepts define the basic human condition. Nobody can be and act without body in time and space. Meanings are negotiated and constructed in relation with others. It means that significance for action is created embodied interfacing and encountering with others in time and space. The small and big steps in the figure illustrate encountering between adults and teenagers.

There need to be material conditions (visual, kinetic or verbal signs) to be able to create and re-create meanings. The visual, kinetic and verbal signs refer to the different forms of sign languages between humans. The different ways of using signs are represented with the concepts dialogue/story, performance, reflexion/feed forward and transformation. However, the meaning making does not happen in vacuum. It is contextualized:

The first contextual frame consists of the cultural contexts. In this research three-folded cultural contexts were identified. The phenomenon has been contextualized with child/youth culture, drama education and/or physical, community-based theatre practices. The Encounter culture may be seen as an example of symbolic culture where these practices were combined. In this cultural context the structures of feeling are constructed.

The second contextual frame describes the meta-communicative context of understanding. On the social level overlapping performance genres with different and sometimes contradictory messages act as a performance hybrid.

The third contextual frame is the meta-cognitive context. Personal cultural background and preconceptions frame the motivation and the will to participate in creative drama process in an intercultural context.

Finally, at the core of the webs is community-based, intercultural, psychophysical youth theatre practice. It is an encounter of the recycling and understanding of identity and community through performing.

The symbolic creativity of young people in everyday life is performative. It is expressed through the body and also through music and visual culture. The symbolic expressions of young people carry *cultural significance*. The language of physical theatre is based on body images, movement and music. Through the embodied language of physical theatre it is possible to express the feelings and experiences of young people, because meaning making in physical theatre is close to their own everyday symbolic language. In an intercultural context, where the verbal languages are secondary, physical theatre offers embodied language for communication. It is commonly known that some of the most important questions of young people concern identity and community.

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<sup>358</sup> Modification of van Manen's (1990, 101) lifeworld existentials, which are: *lived space* (spatiality), *lived body* (corporality), *lived time* (temporality), and *lived human relation* (relationality or communality).



My research suggests that it is possible, by means of physical theatre, to construct symbolic worlds, where the questions about intercultural identity and multilingual community are examined and where provisional answers are constructed in social interaction. My conclusion is that communities create structures of feeling which are possible to examine in community-based theatre practices. Personal is always contextual.



## 10 Discussion

This thesis has concerned the exploration of a creative drama process in a multilingual context. The aim of the research has been to deepen the understanding of meaning making in an intercultural creative drama process by examining it in the context of the 10<sup>th</sup> European Children's Theatre Encounter. The research object has been described and structurally analysed in the framework of a theatrical event. The analysis of the theatrical event has been divided into four segments, and consequently the overriding research goal has been divided into four sub-goals:

- Cultural contexts: to illuminate the cultural contexts of the phenomenon
- Contextual theatricality: to develop an understanding of how the contextual frames of the workshop situation, together with personal backgrounds, expectations and attitudes, influence the creative process
- Theatrical playing: to discover the phases and characteristics of the creative drama process
- Playing culture: to develop an understanding of the cultural significance of the players' devised theatre products

The objective of this thesis has been to describe the process examined and to elaborate upon it theoretically, contributing to the theoretical basis of intercultural drama education.

The hermeneutic research process has been threefold. It has consisted of description, structural analysis and interpretation, combined with theoretical reflection. This chapter will review the methodology used in this study, critically summarize the findings of the research, measure the contribution, set limits, put the research in context, and, finally give some recommendations for future research.

### 10.1 Methodological review

#### *Pre-understanding at the core of hermeneutic research process*

In practice I have used the methodological steps of a hermeneutic research process. Meanwhile, as I have analysed the cultural categories and emic constructs of the Encounter participants, I have become more conscious about my own pre-understanding and historical situatedness. It has been an illuminating process to discover how much the pre-understanding of the situation and of the historical situated position influence the understanding of the drama process.

First during the analytical phase of the research, I have understood how much a native and insider I am in the culture I am making the research about. The young participants and leaders of the workshops are influenced by discourses which belong to the same types of expressivist theories of art (as I do). The consultants of the research believe in the arts as communicative practices (as I do). Theories are summarized interpretations of reality and only provide lenses to examine experience. The expressivist theories of art are criticised as being hopelessly romantic. What does free self-expression mean?

In the domain of theatre, art or dance, free self-expression is possible only through control of the medium. Witkin (1989, 35) summarizes the main idea behind the expressive view. He writes: "Without skill there is no self-expression and when I lack skill, I simply fail to express myself". This is why, in a creative drama process, skill training is intertwined with theme work in a creative process. In creative drama practice the language of theatre is trained participant-centred.

Self-expression and personal development are frequently used concepts in the domain of expressive arts theories. I have taken a cultural approach in this research, and I have discovered that the use of expressive discourses constructs at the same time the cultural categories. Meanings are not simply personally understood. Meanings are socially constructed. Meanings are mediated through a discursive use of language. Expressivist theories of art provide a romantic as well as idealistic view of the human capacity to create and express feelings. There is a belief that everyone has something important to say. When such a language is used, the possibility for creating meanings by means of arts is opened.

Expressivist theories of art have not developed in a vacuum. These theories are developed and used by people who personally use arts as communicative practices. My research data suggests that adults who choose to facilitate collective community-based creative drama processes with young people have childhood experiences of diverse theatre-making processes of their own. It consequently implies that the arts-making processes are appreciated if the participants have had personal, positive lived experience of such processes. There are many other discourses where creative processes are not appreciated. It has been illuminating to discover that personal free expression, which is highlighted in creative arts processes, is a politically efficient community-based civic educational practice.

The outcome of my research suggests that intercultural creative drama processes may offer spaces for intercultural encountering. These processes open spaces for holistic, civic and intercultural education, where meanings concerning cultural and personal identity are embodied constructed by means of theatre language. When the participating children are regarded as artists and the creative drama process is made by means of psychophysical actor-training, they become a group of artists. Artists are often regarded as rebellious and having an alternative view of life. When children become artists, they are allowed to create an alternative view, a view of their own on different issues. They start to make stories about their personal life experiences by themselves. They are encouraged to become participating, active, brave, meaning making agents of their personal childhood.

It may be interpreted that expressive arts discourses and creative processes are in a reciprocal relationship. Research in youth theatre or theatre education has concentrated on personal growth and impact. However, I see that there is an even more important aspect concerning the creative drama process. If a child has the possibility to participate in creative processes, it implies the learning of communicative practice and expressive discourse. The young participants simply learn a new language to use when they communicate with each other. At the

same time they learn “research methodology” concerning meaning making for their lived experiences.

When there are many of these who “believe” in art-making processes, they “turn the world upside down”, as Zipes (2004, 3) articulates the meaning of storytelling and creative drama. The participants of the Encounter started to construct *structures of feeling*. They were, as McConachie (2003, 42) points out, “imagining and constructing the relationships of ethical community for the future”. My understanding has become more complex and much broader during the research journey. Expressivist theories of arts provide the language and when this romantic language is used by a cultural group, it begins to create structures of feeling. The expressive language of arts is deeply ethical and offers possibilities to examine basic human questions of right and wrong in a collaborative process by means of an embodied medium. It is “a mediation on ideology, truth and personal ethics”, as Woodson (2003, 119) proposes.

### ***Research as a reflexive ongoing dialogue***

Because I see the research as a reflexive process, it has been important to see how reading primary and secondary sources have helped me to illuminate the object of the research.

The different phases of the research have formed cyclic spirals, where the parts belong to a larger totality. I have explored the phenomenon from a holistic, cultural perspective. Creative drama practice has been examined as an embodied event with a performative approach. This means that the phenomenon has been seen as moving, embodied event in time and space. The context of the research has been multilingual and intercultural.

Ethnographic methods have been used in order to develop the empirical material for the analysis. The gathering of the empirical material has been mainly done during the intensive two weeks period of the Encounter. The field material consists of a survey study, field notes, participant observation and video observation of workshop process, and participant, leader and organiser interviews. Partly the material has been in verbal form and the transcription phase has required translations, because the verbal research material has been in thirteen languages. The focus in this research, however, is on the process of creation and not only on the perceptions of creation.

It is a challenging task to analyse action, because signing in action is based on visual and kinetic signs, and narratives are told by using verbal signs. How to describe action verbally? Ricouer suggests that there are three mimetic levels between action and narrative. I see that these three levels can also be found in the research work as well as in the creative drama work. At the first mimetic level (prefiguration narrative) action (visual and kinetic symbols) becomes the subject of narrative. At the second mimetic level (configuration narrative) narrative structure is defined. At the third mimetic level (refiguration narrative) narrative structure is presented. It may be suggested that the fourth mimetic level is created when the reader receives this text. The text offers a starting point for the reader narrative. The cyclic hermeneutic process of understanding starts from the beginning. The reader interprets parts in the relation to the totality of text.

The historical situatedness and pre-understanding of the reader opens the gates for understanding the text.

When I taped the workshop process on video I did not have any narrative structure or analytical frame. It may be suggested that I was as the participants and the leaders of the process at the first mimetic level and experienced visual and kinetic signs, which became the subject of the narrative. I used video in order to recall in a more detailed way the visual and kinetic signs of the action during the different phases of the process. When I later on looked at the tapes I needed to develop a systematic way to describe the developmental phases of the creative process. I was at the second mimetic level and was looking to define the narrative structure. When I repeatedly looked at the videotaped data, I decided to focus on exercises, leader strategies, group behaviour, work with the theme “bridges” and also wrote notes concerning other things which seemed to be interesting. The third mimetic level has been actualized in the process of explaining what I have done. The narrative structure of the transcription of action is presented as a three-dimensional mimetic process.

As the collected field material was transcribed, the next challenge was to choose the theoretical framework. I have chosen the framework of theatrical event, because during the process of analysis I have found that it was impossible to understand the research object without an understanding of cultural and historical connections. Methods for analysis have been chosen among narrative/performance analysis, theatre studies/dramaturgy and content analysis.

This has been a multi-method case study, and in every segment of the theatrical event different structural tools of analysis have been in use. The metaphor for the research methodology has been a dialogue. The methodological interest in this study has been two-dimensional, combining social context and lived experiences. At the same time I have chosen triple hermeneutic as a method of firstly describing data, secondly structurally analyzing it, and, thirdly theoretically interpreting the meaning of the analysis.

### ***Research concerning social context***

The meanings of the lived experiences are not created in a vacuum. Intercultural theatre workshops happened in Encounter culture.

The Encounter is analysed in this thesis in the chapter Cultural Contexts, where the historical starting year of the organisation (1979) has given an historical perspective for the practice. Cultural contexts of the practice have been examined by analysing philosophical basis of the organisation and describing Encounter culture.

In the chapter Contextual Theatricality a structural performance analysis has been made and personal attitudes and expectations of the participants have been analysed. The Encounter has been understood as a ramified performance system, where different overlapping genres of performance act as meta-communicative frames of understanding. There is in every situation a social meta-communicative level of understanding of the situation. The personal backgrounds, attitudes, expectations and language in use act as individual meta-cognitive level of understanding the situation. The personal backgrounds and

attitudes are analysed by making qualitative content analysis, comparing the results of this study with other similar studies and comparing the accounts of the adult leaders and young participants with each other.

### ***Research concerning lived experiences***

The lived experiences of the participants have been in focus in two chapters, Theatrical Playing and in Playing Culture. The different viewpoints for the lived experiences of the creative drama process have illuminated the cultural significance of the players' aesthetic practice.

In the chapter Theatrical Playing, scene, agency and act of the creative process has been analysed by using dramatism as a tool for the structural analysis.

In the chapter Playing Culture the cultural products, the theatre performances, have been in focus. In this chapter interrogative performance reading has been in use. I have examined the products regarding four dimensions. At the perceptual dimension the interest has been to analyse the sign use and material choices of the aesthetic product. At the cognitive dimension the interest has been to examine the dramaturgical, narrative structures of the product. At the emotional dimension, the interest has been to look at the emotional responses of the players, workshop leaders and group leaders. Finally, at the communicative dimension I have posed interpretative questions concerning the identity and community construction of the performance.

The hermeneutic research process has been developed in the webs of knowledge, and hopefully this research will be part of the knowledge webs in the future. This research process has been an interactive one. I have moved from the consultants' accounts to a theoretical framework, from validities to aims, and from questions to methods and thus reformed my understanding processually.

## **10.2 Quality criteria of this research**

Quality criteria of this research have been based on trustworthiness, authenticity and historical situatedness.<sup>359</sup>

### ***Trustworthiness***

Trustworthiness in this research has been looked at from an intersubjective perspective. This means that the knowledge is created interfacing in encounters. It may also be suggested that the research represents collaborative ethnography. Knowledge has been negotiated by means of verbal, kinetic and visual signing. I do not tell a one and only truth, but many open-ended and negotiable stories about experiences. The stories have been told from different perspectives and they have become intertextual representations of the lived experiences. When the idea behind an ideographic case study is to tell in depth about one case, the elements of trustworthiness have been to achieve credibility, transferability, dependability and confirmability.

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<sup>359</sup> See, for example, Seale 2004, 71-82.

The aim in the research has been to achieve a better understanding as to what and how creative drama means in the EDERED culture ‘in its own terms’, in relation to the context of which it is a part. Through repeated hermeneutic research cycles the interpretive aim of the research has been to investigate how societal notions of gender, status, spirituality, and agency are constructed and mediated in an intercultural creative drama work.

I have compared different accounts to each other in order of understanding how the participants and leaders culturally construct meanings on their own terms. Their cultural emic constructs have formed the basis for the etic constructs. I will summarize my results of the research in this chapter and give a theoretical description of the intercultural, multilingual drama process.

The credibility of the study has been ensured by carrying out multiple method research through member validation and precise explication. The methods of this research have been explicated in previous chapters. Member validation in this context means that the members of EDERED association have given their comments on my interpretations and I have used these during the writing phase. Precise explication<sup>360</sup> has been ensured:

- by explaining procedures for data collection,
- collected data has been displayed and it is ready for re-analysis,
- I have reported negative instances,
- I have acknowledged biases,
- fieldwork analyses have been documented,
- the relationship between assertion and evidence has been clarified,
- primary evidence has been distinguished from secondary and description has been distinguished from interpretation,
- the research diary has given a contextual frame to actions during different stages of the study and methods have been devised to check the quality of the data.

Transferability in this research has been achieved by means of thick description. The phenomenon in focus is unique and has happened in a site specific, local, culture-historically contextualised setting.

Thick description refers to many types of data material which has been collected to illuminate the phenomenon from different viewpoints. Description has in this context a complex and broad meaning, consisting of labels, categories, classifications and narratives. Thick description is an intertextual mixture of different forms of texts. Thick description in this case consists of a combination of three validities: dialogic, deconstructive and contextual validity.

The dialogic validity has been confirmed with member checks. The deconstructive validity has been achieved through the discussing of insider and outsider terms and being aware of emic and etic constructs. The contextual validity has been measured in qualifying how this research also manages to locate the research phenomenon in this research, in the larger drama educational, child cul-

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<sup>360</sup> The aspects concerning precise explication are from Sturman (1999, 109).



ture political and artistic context. I will further on in this chapter discuss the relationship of the current study to previous research.

### ***Dependability and confirmability***

Both dependability and confirmability have been achieved through reflexivity. I have through the whole thesis explicated where the interpretations and conclusions originate.

### ***Authenticity***

The ideological aim of this study is that it is truthful to the cultural categories of the members of the EDERED association. I hope this study will fulfill the authenticity criteria. The concepts for authenticity are: fairness, ontological authenticity, educative authenticity, catalytic authenticity, and tactical authenticity.

Fairness has been achieved because I have used accounts from different perspectives.

The ontological and educative authenticities are criteria which are defined by the insiders of the culture. If the insiders believe that this research has succeeded in illuminating their practice, then the ontological and educative authenticities are fulfilled.

Catalytic and tactical authenticities are impossible to evaluate in this phase of the research, because it will only be seen in the future if the thesis produces any action or empowerment in the field. Hopefully, multicultural and intercultural creative arts projects will receive more funding and structural space in different international youth programs.

### ***Historical situatedness***

When I read the accounts of the participant and leader questionnaires for the first time I found that there are only situated positions. There are no 'typical' teenagers, nor 'typical' adults. The ideas concerning 'child' and 'community' are thus culturally and historically re-constructed. It has been important to locate the discourses and ideological starting points for different ideas.

When I have understood the meaning of the year 1979 in this research context I have become more sensitive to the importance of the discursive practices. There are different discourses concerning art-making processes in the texts, which either derive from the 70s, 80s, or 90s, or the first years of the new millennium. The basic needs of the adults and young people remain the same, to be included and to be independent, but the explanations change.

In the 70s and still in the 80s there were many problems in society to solve, but the problems have changed in the 90s and during the last years. The last wave of globalization started at the end of the 80s. According to European public discourse of today there seem to be increasing amounts of psychological problems among children and young people. New neuropsychological labels have been used and there is an increasing number of young people who need special support.

The results of this research show that cultural frames matter. The psychological problems of young people need to be seen in the context of the cultural environment, cultural categorizations and interpretation concerning categorizations. Nobody is only in need of special care in the context of personal family.

Youth theatre has traditionally been practiced when a medium was needed to tell a message about the future. The last wave of globalization does not use young people to tell ideological stories of the future. Commercial child and youth culture have professional storytellers to promote their ideology.

The creative drama process combined with storytelling is a research methodology concerning the lived experiences of young people. The young people give their personal interpretations about the time present in their performances. By means of creative drama practices a personal way of expression is learnt and community spirit is created.

### *Addressing ethical issues*

Universal ethical issues are widely discussed in human research. In this research process the guidelines<sup>361</sup> of the British Education Research Association (BERA) are in use. Helen Nicholson (2005b, 121) summarizes the main points of the ethical guidelines:

- participants' voluntary and informed consent or, in the case of children, their parents or guardians, is sought before the research begins
- the data of participants is treated with confidentiality and anonymously
- the research is not detrimental or harmful to the participants
- the research complies with relevant legal requirements and the United Nations Convention of the Rights of the Child

It was asked permission from all who were involved in the research. Nicholson (2005b, 123) argues that "a reflexive pedagogy is based on dialogue and interaction". In this case the research work is based on reflexive approach where dialogue and interaction where intertwined with "kinesthetic empathy"<sup>362</sup>. Dialogue and reflexivity are important ethical elements in this kind of study, because the questions around power relationship between the researcher and the researched then become actual. What gives me the right to categorize the insider constructions and claim that I am right in my perceptions of the participants' emic constructs? Frosch (1999, 260) writes about the same question in her essay about the ethical aspects in dance ethnography:

What gives us the right to speak for others? Native status? Pragmatic connections? Education? Color? Sex? Culture of origin? Good intentions? Is there any voice that is the definitive voice of authenticity? Each study endeavored – by native and nonnative researchers alike – must carefully negotiated with the subjects of study. It ap-

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<sup>361</sup> Revised Ethical Guidelines for Educational Research (2004).

<sup>362</sup> Frosch 1999, 259.

pears that the very negotiation across the differing points of view of researched and researcher can lend significant dimensions to the process.

I have treated data with confidentiality and anonymously. The Executive Board members who are mentioned by real names in this research have given their permission to use their name. I have sent three copies of manuscript to the Board members and asked them to give feedback of the text. As a result I have got corrections concerning facts about the association. I have discussed about my interpretations with them and I hope I have been able to illuminate their practice as well as possible. With this intertextual presentation I have attempted to give voice for many people so that reader will have also own possibility for interpretations.

### ***Originality of the research***

My argument for the originality of this research is based on the knowledge I have about drama educational research. I argue that my research is original on two levels. Firstly, it is methodologically original, and, secondly the research object is original.

I have developed the methodology of the research in order to better illuminate the understanding of the research phenomenon. I have wanted to avoid “micro-blindness” and have examined the creative process in a culturally contextualised way. I have not found any previous research where the cultural approach has been used in the same way. I have created the methodology of this research by combining different atomic structural methods of analysis. It may be noted that the theoretical findings are grounded on the empirical field data. It has during the whole process been important to be critical and understand the cultural categories of insiders. There has been so far no other drama educational research work done in the Nordic countries regarding this intercultural/multilingual context. I am aware that in Australia, the UK, Canada and the U.S. creative community-based drama practices are much more studied than in Nordic countries. However, I have carried out this research from my Finnish standpoint and in this context the research is unique and original.

### ***Limitations of the research***

I am able to understand and speak some of the languages which were in use during the Encounter. This research would have been different if I had been able to use, for example, fluent German and French. It would have been again different if I had been able to use fluent Hebrew and Raeto-Romance. One clear limitation of this research in a multilingual context is my capacity to understand different languages. This limitation has also influenced the choice of interview consultants. I think that the best discussions I had were with people who share the same native language, Finnish, with me. With these consultants I could go deeper under the surface and discuss more freely.

I have focused my research work on data which has been gathered during the Encounter 2001. Many people who have discussed with me about my research, have suggested that I should focus on the impact of theatre work. Some of them suggested sending questionnaires to the young participants and their leaders, and ask about the impact of the Encounter experience.

I have, however, wanted to examine meaning making in present time. It may be argued that if something happened five years ago, it is not any more present. Today is tomorrow's yesterday. Every description of a present is a description of an historical moment. The understanding of the moment has required intensive studies around the historical time of 2001. I have tried to capture meaning making in the present, in 2001 and contextualize it by comparing it to the year 1979.

I have been interested to make this research in dialogue with theoretical literature and research consultants. I am situated with my knowledge to the theoretical and practical field where I have own personal experiences. I have made the methodological and practical solutions concerning the research work. I have much wider survey material which I have not been able to present in this thesis, because it would have taken too much space in this context.

In every phase of the research work I have somehow limited and chosen to describe, interpret and reflect in a specific manner. As I previously told in this text, I consider myself firstly a teaching community-based artist and secondly a researcher-agent. This native perspective in one way limited me, and in another way it offered me the possibility to create more understanding about the practice which is familiar to me.

I have concentrated on the creative process, on the product of the process and on the meta-communicative frames of the process. If I had been an outsider of the Encounter culture and of creative drama practice I would probably have asked more critical questions concerning power relationships. When I have facilitated and organised such processes, my pre-understanding is that specific rules are required and always exist implicitly in scripts of theatre making. People who want to participate in theatre processes enjoy playing roles in these scripts. They feel empowerment when they get public space for their own view.

I am fully aware that all people do not enjoy playing organisational roles in the Encounter. In this case it was a question of selected people who wanted it and a question of committed people who enjoy making a collaborative devising process together.

### **10.3 Looking forward**

My conclusion is that young people and leaders who participate in creative dramatic processes have many common characteristics. The research site was multilingual and intercultural, but these young people and adults seem to belong to one sub-culture, where their theatre/drama interest is the connecting link. Work with the psychophysical way connects embodied knowing and aesthetic form and thinking. My data suggests that creative drama practice is empowering and multidimensional research tool for identity construction.

My research data suggests that community-based artist-teachers and other educators in creative drama already work in the spirit of devising processes. The devising processes are isolated flash-lights in daily routine like theatre performances are for children. One implication for education is to create a whole symbolic culture where devising processes are carried out.

In undertaking this research I was asking questions concerning identity and community. Now at the end of the research work it seems that these two issues

can not be separated from each other. The narrative and performative understanding of identities is created in the social interaction of communities.

The results of many psychological studies indicate that young people do have many personal problems. This is why I think that it would be important to create warm and caring symbolic cultures, where it is possible to experience love and hope in a safe environment. The performances and cultural identity constructions will be in line with external conditions.

As my research suggests, teenagers do enjoy doing things together with adults if the adults appreciate the talents of the teenagers and have something interesting to share with them. In this case the adults could share the skills of theatre. The adults need to be multi-skilled and provide concrete sharing of their skills. The teenagers are not able to create out of empty air. They want to learn the language of a creative psychophysical research process and this happens embodied by making exercises together.

Haagensen (2001, 5) notes that youth theatre as a research and theory field is not well represented in drama and theatre science. I agree with her. I have searched for connections with other symbolic practices of young people in the domain of youth culture studies when I have not found research about youth theatre. In the UK and Ireland the youth theatre organisations have become interested in research and they want to get evidence about their practice. Public interest associations suggest research projects for the Ministry of Culture. When Nordic countries have not developed interest associations of youth theatre, there is little actual knowledge about youth theatre.

In the official documents of the Arts Council of Finland it is mentioned that “youth theatre has been traditionally active”. I suggest that research groups initiate a research project concerning child and youth art. Youth theatre is one form of youth art and I think it is important to include many other symbolic forms of creative expression to the arts. It would also be important to examine the significance of other leisure time activities of young people and make a youth cultural research project. Young people’s own symbolic expression and art education are in a reciprocal relationship with each other.

It is highly important to create a child culture policy which is on the side of children and young people and where their views are carefully listened to. Finland got a new youth law at the beginning of 2006. The most important aspects in the new law concern participation and active citizenship. Now it would be a good time to examine what arts do mean for children and young people and what kind of practices would they like to participate in.

I have been active in network creation between Russia, the Nordic countries and Baltic countries. Young people’s creative drama practices could be examined in these countries separately, and the results could be compared to each other.

If child and youth theatre/drama is supposed to represent a participant-centred democratic view, it needs to be created together with participating agents, children and young people.



## 11 Sammandrag

Studien *Interkulturella broar i tonåringars teatrala händelser. Att iscensätta sig själv och att konstruera kulturell identitet genom en kreativ dramaprocess* är en fallstudie inom disciplinen dramapedagogik. Det övergripande syftet med studien är att fördjupa förståelsen för meningsskapande i en kreativ interkulturell ungdomsteaterprocess samt att studera den i förbindelse med det tionde europeiska barnteatermötet inom organisationen EDERED. Barnteatermötet hade som sitt tema 'broar' och temat undersöktes genom arbete med skapande dramaprocesser med betoning av fysisk teater i flerkulturella teaterverkstäder för barn i åldern 12-15 år. Verkstadsarbetet genomfördes under två veckors tid år 2001. I struktureringen av avhandlingen har jag använt metaforen broar som struktureringsstöd genom indelning av avhandlingen i fyra delar, nämligen *Broarnas sammanhang*, *Hållbarhetsprövning av broarna*, *Att gå över broarna genom att analysera meningsskapande i teaterprojektet*, samt *Utsikter från broarna*.

### ***Del I Broarnas sammanhang***

#### **Kapitel 1 Inledning**

Inledningsvis ges läsaren en översikt över avhandlingens struktur.

Forskningsuppgiften var att ge en teoretisk beskrivning av karaktäristika för en kreativ dramaprocess. Dessa karaktäristika kan utgöra en möjlig basis för teorigenerering om meningsskapande i fysisk teater. En forskningsuppgift var att belysa de kulturhistoriska kontexterna för den mångskiftande och praktiken inom organisationen EDERED. En annan forskningsuppgift var att beskriva, analysera och tolka meningsskapande i dramatisk kommunikation.

Det tionde barnteatermötet betraktas som en teatral händelse. Analysen av denna teatrala händelse är indelad i fyra segment: kulturens kontext, kontextens teater, teaterns spel, respektive spelets kultur. Dessa segment hör samman med fyra forskningsfrågor, nämligen:

*Vilka är fenomenets kulturella kontexter?*

*Hur inverkar evenemangets organisation, estetiska koder och uppfattningar om koder på deltagarnas upplevelser?*

*Vad utgör distinkta karaktäristika för en skapande praktik?*

*Vilket kulturellt lärande kan beskrivas genom tolkning utgående från föreställningarna som producerats?*

Tolkningsfrågorna berör (re)konstruktion av identitet och gemenskap.

*Hur konstrueras begreppen 'gemenskap' och 'barn' i evenemangskulturen?*

I denna fallstudie inom dramapedagogik granskades forskningsmaterialet (transkriberade intervjuer, barnteckningar, kodade enkätsvar, videoobservationer: processtext och föreställningstext) genom en multimetodisk analys med Deweys naturalistiska pragmatism som metateoretisk referensram.

En metodologi inspirerad av kulturstudier svarade mot de krav ett tredimensionellt forskningsintresse ställde. Det tredimensionella forskningsintresset omfattade en kombination av deltagarerfarenheter, sociala kontexter och kulturestetiska praktiker jämförda med dramapedagogiska praktiker.

## ***Del II Hållbarhetsprövning av broarna***

### **Kapitel 2 Teoretisk referensram**

I kapitel 2 har jag beskrivit min reflexiva, interaktiva kvalitativa forskningsdesign. Jag har konstruerat en teoretisk modell (Figur 2) som beskriver forskningsprojektets fem dimensioner. Dessa dimensioner ingår som koncentriska ringar, lager på lager. Utgående från centrum kan skikten beskrivas som (1) en kommunikativ, estetisk och kognitiv dimension: den estetiska teaterprodukten; (2) en kommunikativ, estetisk och kognitiv dimension: den kreativa dramaprocessen; (3) en metakognitiv dimension: förförståelsens personliga nivå; (4) metakommunikativ dimension: förförståelsens sociala nivå; (5) en kulturell dimension: förbindelser med barn/ungdomskultur, dramapedagogik och gemenskapsbaserade teaterpraktiker.

I figur 3 beskriver jag forskningsprocessens teoretiska referensram genom en adaptation av Sauters teori för teaterhändelser. Modellen består av fyra, delvis överlappande områden, som är Kulturens kontext, Kontextens teater, Teaterns spel och Spelets kultur. Kulturens kontexter omfattar politiska, ekonomiska, juridiska och ideologiska aspekter i förbindelse med barn- och ungdomsteater/drama. Kontextens teater representeras av de deltagande barnens och deras ledares förståelsebakgrund, vad gäller teatervärldar och andra estetiska världar och deras läsning av situationen. Varje situation bär med sig sin metakommunikativa genreram, och den personliga upplevelsen av vilken genreram en individ passar in har stor social betydelse.

Kulturens kontext och Kontextens teater utgör den deskriptiva fasen av forskningsarbetet och de utgör grund för den förklarande fasen, där Teaterns spel i form av deltagarnas kreativa dramaprocess analyseras. Slutligen utgör Spelets kultur en referens till den teaterprodukt, de föreställningar där de unga deltagarna uttryckte sina budskap och där deras kulturella och personliga lärande studeras. I den tolkande fasen av forskningsarbetet vävs resultaten av den beskrivande och förklarande analysen samman i en tolkande reflektion över fenomenet. I figur 4 beskrivs förbindelsen mellan handling och narrativ struktur i teater- och i forskningsarbetet med hjälp av Ricoeurs mimetiska trippelhermeneutik. Figur 5 visar aspekter av forskningsprojektets metafor, som är dialog. Dialogen innebär bruk olika metoder i forskningsprojektet och därför krävs det en dialog mellan kontextuell, dialogisk och dekonstruktiv validitet.

### **Kapitel 3 Dokumentation av forskningsprocessen**

I kapitel 3 dokumenteras forskningsprocessen som en hermeneutisk process (Tabell 1). De personer som ingått som medforskare eller konsulterade i projektet beskrivs med avseende på nationalitet och ålder. I projektet deltog 176 unga deltagare och 18 gruppleddare (71% kvinnor, 29 % män) från 18 olika länder i Europa. En deltagares genomsnittsålder var 14 år, en ledares genomsnittsålder 36 år. Åtminstone 18 olika språk användes för kommunikation.



Av de unga var 66 % flickor och 40 % pojkar. Över hälften av de unga deltagarna hade över fyra års tidigare erfarenhet av drama/teater. Ledarna hade i genomsnitt 11 års erfarenhet av att arbeta inom området ungdomsteater/drama. Det ser ut som personlig erfarenhet av konst som ung person ger positiv självbild och som vuxen ett intresse för att arbeta med teater och unga personer. De gäster som inbjöds till evenemanget kan bedömas ha erfarenhet av att göra teater. Samtidigt var de också vana vid att använda den fysiska teaterns språk i sin kommunikation.

I kapitlet redovisas i figur 7 olika dimensioner av variation i multimetodiska studier. I figur 8 visas olika perspektiv som jag eftersträvat att belysa gällande den kreativa dramaprocessen, genom en multimetodisk datainsamling.

### ***III Att gå över broarna – analys av meningsskapande i teaterhändelsen***

Denna del av avhandlingen omfattar fem kapitel. Sauter betonar att hans användning av cirkulär terminologi pekar på att de olika elementen i en teaterhändelse. Alla dessa segment eller aspekter eller lager är närvarande varje gång en teaterhändelse utspelas. Eftersom jag i detta forskningsprojekt strävar efter att få en holistisk förståelse av meningsskapande och se det kontextuellt, måste varje del av mikroanalysen som inslag eller trådar i en väv, och följaktligen förstås förbunden med denna specifika väv. De olika segmenten i analysen överlappar varandra och tillsammans utgör de kunskapsväven i denna studie. I Figur 9 har jag konstruerat en illustrativ modell bestående av de kontextuella ramarna för en teaterhändelse.

## **Kapitel 4 Kulturens kontext**

I kapitel 4 förbinds forskningsfenomenet med EDERED-evenemanget. Berättelsen om EDERED kan tolkas så att det tionde europeiska barnteatermötet i Estland är en beskrivning av teaterns kraft att forma gemenskap och identitet. Evenemanget har förbindelser med de politiska förändringarna i Estland och med europeisk integration. Det fanns i Estland en politisk vilja att bygga broar till EU att bli medlem i EU.

EDERED genomför skapande gemenskapspraktiker på olika europeiska orter. Detta innebär kulturell utveckling. Evenemanget är byggt upp enligt en nätverksmodell. Likväl ställer organisationens riktlinjer klara krav på de inbjudna gästerna. Teater som konstform äger rum i grupper och drama är en gruppcentrerad aktivitet. Det behövs mycket gruppdisciplin för att åstadkomma drama. De unga deltagarna och deras ledare har förbundit sig att tillsammans göra ett interkulturellt teaterarbete tillsammans. De är också öppna för samarbete och delande. Organisationens riktlinjer och urvalssystemet gällande unga deltagare och ledare är till för att garantera att demokratin skall fungera. Den viktigaste aspekten att beakta vid urvalet gällde att de unga är teaterentusiaster som älskar att göra teater. Jag sammanfattar tolkningen av berättelsen om EDERED genom att låna Woodsons beskrivning av ett pedagogiskt teaterprogram för unga människor i det tjugoförsta århundradet. Hon beskriver följande karakteristiska, vilka jag kan identifiera i det tionde EDERED-evenemanget: (1) ett program som betraktar unga människor snarare som aktiva och handlande än som passiva observatörer, (2) ett betydelsefullt program som inte väjer för att utforska stora frågor, sociala frågor och eller problem, (3)

ett program som skapar försvarare av konstarterna, samtidigt som de undersöker vad det är att vara en konstnär i det tjugoförsta århundradet, (4) ett program som hyllar och använder populärkulturella former och (5) ett program som skapar och befrämjar vänskapsband som omfattar att bry sig om, och som är djupt förbundna med både skolan och de omgivande samhällena.

Jag betraktar europeiska barnteatermötet som en alternativ värld med specifika symboliska praktiker.

### **Kapitel 5 Kontextens teater: den metakommunikativa dimensionen**

I kapitlet 5 granskas evenemangets sociala metakommunikativa dimension, det granskas som en mångskiktad performancehybrid, en specifik värld av relationen. Jag har analyserat evenemanget genom fyra kulturella performancegenrer: (1) som en teaterhändelse, (2) en kombination av festival, sommarläger för barn och en alternativ värld, (3) en övergångsritual och (4) en lek. Konklusion är att evenemanget kan karakteriseras som en s.k. "blurred" genre, där element från de ovanstående ingår. Den mest betydelsefulla dimensionen med tanke på kulturellt lärande är övergångsritualen. Den liminala positionen kan identifieras som transformativ och som en aktiva arena för kulturellt lärande. Jag har identifierat sex liminala positioner som inverkar på deltagarna och deras ledare:

- (1) Det finns ett tredje utrymme mellan det egna språket och engelska som lingua franca. Detta tredje utrymme används i utveckling av interkulturell kommunikativ kompetens.
- (2) Den sociala liminaliteten uppkommer i en övergångsritual som har spatio-temporala aspekter: två veckors frivilligt deltagande i att forma en ny kultur. I detta ingick också att vara separerad från sin ursprungsfamilj och sina gamla vänner.
- (3) Ett estetiskt fördubblat utrymme för fysisk teater som ställer kroppens konstnärlighet, rum, tid, karaktär och intrig i juxtaosition i förhållande till virtuositet (träning av färdighet).
- (4) Ett utrymme för begreppsliga möjligheter att spela olikhet uppkommer genom arbetet med temat broar, som kan definieras som en mental eller fysisk konstruktion, t. ex. mellan två utrymmen, situationer, känslor eller grupper.
- (5) Den etnografiska forskarpositionen kan också beskrivas som en liminal position. Jag var med i kulturen som deltagande observatör, videofilmproducent, fotograf, intervjuare och insamlare av enkäter. Samtidigt arbetar jag själv som konstnär-lärare och använder liknande tekniker med olika målgrupper.
- (6) Den ålder (mellan tolv och femton år) som de unga deltagarna var i, kan betraktas som en övergångsfas från barn till ungdom. Evenemanget kunde erbjuda denna åldersgrupp en övergångsritual från en nationell kulturell identitet till en interkulturell kulturell identitet.

Genom analysen kunde jag identifiera klara indikationer på övergångsritualer med ett gränssnitt, i form av ett tredje utrymme, en arena för kulturellt lärande.

I figur 11 har jag beskrivit de olika ramarna i EDERED-evenemangets performance system genom att indikera metabudskap för de olika ramarna i form av frågor och påståenden.

Den första ramen har följande utsaga: ”Detta är en teaterhändelse”. Jag identifierade alla karakteristika för en teaterhändelse i evenemanget. Dessa var en specifik kvalitet i ledarskapet, dynamiska förändringar i tid och rum samt lekfulla relationer mellan deltagare och åskådare. Metabudskapet i ramen är knutet till skickligt förkroppsligat utförande och stilaspekter.

Den första frågan var: Är detta en gräsrotsfestival? Evenemanget kombinerar att ha roligt och att arbeta fram mot en konstnärlig produkt. Detta skapar en viss osäkerhet om betoning av process eller produkt. Det förväntade resultatet av två veckors interkulturellt teaterarbete spelades upp i de avslutande föreställningarna, som framfördes på en plattform som högkultur. Men själva arbetsformerna var demokratiska och arbetet omfattade en allmän, alternativ kreativ dramagenre. Metabudskapet att ha roligt kan läsas ut av denna fråga också.

Den andra utsagan var: Detta är en övergångsritual. Metabudskapet är att sanning och allvarliga ting behöver uttryckas och därigenom skapas emotionell beröring.

Den andra frågan var: Är detta lek? Metabudskapet gällande denna fråga är att teater är en tvetydig och högst politisk aktivitet. I detta sammanhang är drömmen om ett förenat Europa en underliggande utopisk dröm. Lekramen beskyddar mig och den andre när vi diskuterar viktiga etiska frågor. Lekramen erbjuder en optimistisk ram för unga människor att undersöka sina rädslor, sina hopp och sina livserfarenheter i nutid.

Till slut frågade jag, är detta sant, att vi respekterar varandras olikhet. Jag besvarade denna fråga i de avsnitt där jag analyserade föreställningarna strukturellt (kapitel 8).

Sammanfattningsvis beskrev jag den pedagogiska iscensättningen av evenemanget som en idealistisk miljö för en utopisk, en ursprungsbefolknings fostran. Det ser ut som om deltagarna har roligt och lär sig mycket i denna miljö. Min konklusion är att den tillfredsställelse och den genomgående lyckliga känsla, som evenemanget präglas av, bygger på att de kulturella föreställningarna i evenemanget inte är fragmenterade, reflekterade och sönderbrutna. Ramen för den teatrala händelsen ger möjlighet att leva igenom olika faser och att uppleva konstruktion av identitet och gemenskap. Denna form av fostransmodell representerar också medborgarfostran och befrämjar kulturell demokrati. Evenemanget erbjuder barnen en arena där de kan uttrycka sina framtidshopp.

## **Kapitel 6 Kontextens teater: den metakognitiva dimensionen**

I kapitel 6 beskrevs och undersöktes kommunikativa, estetiska och kognitiva dimensioner av den kreativa prosessen. Jag använde Burkes dramatism som analytiskt redskap för att beskriva tre aspekter av den symboliska handlingen i

teaterverkstaden, nämligen avsikt, scen och attityd. Jag var speciellt intresserad av hur identifikation sker i dramatisk kommunikation.

Min tolkning är att tre typer av forskningsdata (deltagarnas teckningar, intervjuer och föreställningstext) stöder idén om kulturestetisk fördubbling, där en blandning av yttre väderleksförhållanden och fiktionsaspekter vävs samman. Jag stödde mig i analysen av föreställningstexterna på Vygotskijs teori om att verklighet och fantasi alltid är sammanvävda i en kreativ process.

Mina data indikerar att ledare och deltagare lätt kunde identifiera sig med varandra därför att deras uppfattning om syftet och deras förväntningar överensstämde. Båda grupper ville göra detsamma i teaterverkstaden. Ledarna ville forma en teaterverkstad och myndiggöra barnen, och deltagarna ville skapa ett stycke teater byggd på deras egna idéer.

Attitydförändringar hos deltagarna är sammanvävda med de yttre förhållandena. Samtidigt lär de sig förstå varandra bättre. Den psykofysiska teaterträningen har erbjudit dem ett kommunikationsspråk.

Ledarna konstruerar 'barndom' i en teaterverkstad. De positiva kvaliteterna i konstruktionen av 'barnet' är ett konstnärligt, lärande, bemyndigat och samarbetande barn. De negativa konstruktionerna är ett icke samarbetande, annorlunda, utan-tro-på-teater och trött barn. Tolkningen är att det är möjligt att nå de förstnämnda positiva kvaliteterna, om deltagarna finner den skapande processen tillfredsställande och njutbar. Många av ledarna uttryckte att det var möjligt att skapa något nytt endast i en avspänd atmosfär, där det var möjligt att skämta och ha roligt. En sådan atmosfär skapar flytenergi hos deltagarna. När ledarna kan skapa ögonblick, där flytenergi fungerar som bränsle i den kreativa processen, kan barnen bli konstnärliga, lärande, bemyndigade och samarbetande på samma gång.

## **Kapitel 7 Teaterns spel**

Teaterns spel, definierat enligt Sauter, beskriver den verkliga kommunikationen mellan deltagare och åskådare under den teatrala händelsen. Denna kommunikation är kärnan i teaterhändelsen. Skådespelarna framför sitt budskap i en form (eller leker med idén att inte framföra ett budskap) och åskådarna tolkar in mening baserad på form eller de materiella grunderna, som Barba kallar dem. I detta fall avser teaterns spel den aspekt där ledarna och deltagarna möter varandra under praktikmoment i den interkulturella verkstadsprocessen och där förhandlar om mening. Teaterns spel kan ses som det segment i min analys där den kommunikativa, estetiska och kognitiva dimensionen av en kreativ dramaprocess vävs samman.

I figur 13 har jag konstruerat en modell som beskriver den formande processen med en specifik föreställning som heter Bron är kärlek. Modellen i figur 13 innehåller som bas fysisk närvaro i tid och rum med fantasiövningar och fysiska övningar sammanvävda. Det andra steget kallas (med en term lånad av Kjølnør) förförelse. Steget innehåller en uppskattning av unga människors talanger, att se deltagarna, användning av ungdomskulturens symboliska språk och paradoxala kommunikation. Det tredje steget innehåller arbete med tema och form, psykofysiskt arbete med yttre och inre energi i en arbetsstruktur med kritiskt tänkande. Det fjärde steget innehåller förberedelse genom arbete med tema och

formarbete och skapande av berättelselinje. Steget omfattar planering, spelande, observation, frampekande analys, kritiskt tänkande i praktiken. Steg 5 benämns avslappning, med tid för fri lek. Steg 6 benämns förhandling och sammanställande av delar. Steg 7 har namnet insikt. Steget omfattar övning, skapande av budskapets form. Steg 8 kallas validering: framförandet av budskapet till en publik i form av den föreställning de skapat tillsammans.

Ledarnas strategier fungerade som byggnadsställningar för deltagarnas växande. Strategierna kan sammanfattas som arbete med det fysiska och med det påhittade som fanns närvarande. Strategierna sammanfattades i tjugo punkter på basis av de två ledarberättelser, som jag konstruerat på basis av intervjuerna med Grace och Krista och med stöd av videoobservation av deras arbete. Benämningarna på byggnadsställningarna för deltagarnas växande, vilka jag konstruerat, fann jag genom atomistisk analys av den kreativa flerspråkiga dramapraktiken. Ledarna talade om intuition och instinkt när de beskrev sin arbetsmetod. Den mest betydelsefulla byggnadsställningen ser ut att vara etableringen av kreativ förkroppsligad närvaro för dialogiska möten. När en atmosfär av förtroende och trivsel skapats, är det möjligt att påbörja den förkroppsligade utforskningsprocessen. I figur 12 har jag konstruerat en modell som beskriver åtta interrelaterade aspekter av kreativt arbete i den interkulturella teaterverkstaden: kreativ atmosfär, flytenergi i nutid, kulturell produktion, dialogiska och polylogiska relation, paradoxal kommunikation, dramatiskt meningsskapande, välfungerande övningar: kombination av det fysiska och det fiktiva, berättelse och en definierad plats för spelet.

## **Kapitel 8 Spelets kultur**

I kapitlet är fokus på analys av föreställningarna, de konstnärliga produkterna som i genomsnitt är sju minuter långa föreställningar framförda på en utomhusscen den sista kvällen. Den interrogativa läsningen omfattade fem av de nio föreställningarna. Inledningsvis fokuserade jag på lärande i drama som transformation. Eftersom teaterkonst är en förkroppsligad, spatial konstform, är förändringen upplevd och förkroppsligad i konstskapande processer och framföranden. Förkroppsligande och förkroppsligat lärande betonas speciellt inom konstens domän. Förkroppsligande som ett sätt att veta och kunskap som konkreta ting bor i kropp och sinne och människor kan visa vad de avser med sin kroppsställning, gester och rörelser.

Läsningen omfattade en perceptuell, en kognitiv, en emotionell och en kommunikativ dimension. Analysen visade att alla dessa dimensioner är delaktiga i meningsskapandet. Unga människor konstruerade sin förståelse av personlig och kulturell identitet genom att spela teater.

Karaktäristika för den perceptuell dimension är (1) kreativ språkanvändning, (2) kombination av symbolisk och naturalistisk spelstil och (3) användning av ungdomskulturens kulturestetiska drag.

Karaktäristika för den kognitiva dimensionen är (1) en blandning av olika dramaturgiska strukturer, (2) berättande och (3) ett perspektiv utgående från den specifika platsen.

Karaktäristika för den emotionella dimensionen är (1) en övervägande positiv atmosfär, (2) svårigheter som en drivande kraft i en kreativ process och (3) låst, färdig form är en utmaning.

Karaktäristika för den kommunikativa dimensionen är (1) hopp om att lösa världsproblemen genom kärlek, (2) hopp om att lösa världsproblemen genom att dela samma intressen och (3) hopp om att kunna överskrida köns- och klassgränser.

Sammanfattningsvis visade läsningen av föreställningarna att de unga spelade känslomässiga strukturer i sina föreställningar. De ville undersöka svåra och utmanande teman i sina föreställningar. Samtidigt konstruerade de en hoppfull gemenskapsbaserad bild av framtiden. Vänskap och att höra till någon meningsskapande grupp är mycket viktigt för unga människor. Utan kulturell identitet är det omöjligt att ha en personlig identitet. När den kulturella omgivningen representerar hopp och samarbete är också den personliga identitetskonstruktionen positiv.

Genom min interrogativa läsning har jag kunnat identifiera mönster i tonåringarnas identitetskonstruktion. Huvudmönstret är att känna sig förbunden med kulturell identitet. Personliga känslor har strukturella förbindelser med kulturen. Deltagarna hörde till olika nationella och språkgrupper, och genom att delta i den kreativa dramaprocessen skapade de en ny interkulturell identitet, som var öppen för att möta andra. Genom den kreativa dramaprocessen verkade de konstruera en kulturell identitet, som inte fanns före den interkulturella dramaprocessen.

Kulturella och personliga identiteter kan ses som sammanvävda i meningsskapande. När identiteterna kan ses som performativa och narrativa konstruktioner, erbjuder att göra teater förkroppsligad fiktiv karaktärsutveckling och arenan ger möjlighet till meningsskapande genom det dramatiska språket. Utvecklingen av den fiktiva karaktären och berättelserna är under en fortgående konstruktionsprocess. När de offentliga arenorna för barndom ser ut att vara allvarligt förminskade och konsumtionen av vuxnas berättelse mycket förstörade, behövs trygga arenor för utforskning av personlig och kulturell identitet. Det förekommer inte många trygga arenor för barn att delta i internationella evenemang, att ha roligt och göra teater. Förhandling om etiska frågor i en handlande kollaborativ dramaprocess och idéproduktion för debatt på en offentlig arena äger rum under processen med teaterproduktion

#### *IV Utsikter från broarna*

I kapitel 9 ingår studiens konklusioner i form av en teoretisk beskrivning av karaktäristika för en kreativ dramaprocess. Kapitel 10 utgör en diskussion. I kapitlet ingår en granskning av studiens metodologi, dess validitet och bidrag till kunskapsutvecklingen inom dramapedagogik som vetenskaplig disciplin. Till slut skisseras förslag till fortsatt forskning.

### **Kapitel 9 Teoretisk beskrivning av karaktäristika för en kreativ dramaprocess**

Forskningsuppgiften har varit att ge en teoretisk beskrivning av några centrala aspekter av en dramaprocess, vilka kan utgöra ett fundament för

meningsskapande i psykofysisk teater. Denna teoretiska beskrivning är analysens huvudresultat. Resultaten har sammanfattats i modellen som återges i figur 20. Figuren består av en väv av förbindelser. Jag har i denna teoretiska modell samlat olika aspekter rörande förkroppsligat meningsskapande genom formbaserad psykofysisk ungdomsteater i förbindelse med ett flerspråkigt evenemang.

Jag föreslår ett simultant studium av såväl den individuella nivån som av den kontextualiserade. Modellen i Figur 20 har spiralform och på ytan finns livsvärldserfarenheter. Individen erfår livet genom temporalitet (levd tid), spatialitet (levd plats), kroppslighet (levd kropp) och relationer (levda relationer). Dessa begrepp definierar människans grundvillkor. Ingen kan existera och agera utan kropp i tid och rum. Förhandling om och konstruktion av mening sker i förhållande till andra. Detta innebär att betydelse för handling skapas förkroppsligat i gränssnittet och mötet med andra i tid och rum. De små och stora fotavtrycken i modellen illustrerar mötet mellan vuxna och tonåringar. Det är nödvändigt med materiella förutsättningar (visuella, kinetiska eller verbala tecken) för att kunna skapa och återskapa mening. De visuella, kinetiska och verbala tecknen åsyftar olika former och teckenspråk mellan individer. De olika sätten att använda tecken representeras av begreppen dialog/fabel, föreställning, reflexion/frampek och transformation.

Meningsskapandet sker emellertid inte i ett tomrum. Det är kontextualiserat. Den första kontextuella ramen består av de kulturella kontexterna. I detta projekt identifierades tredubbla kulturella kontexter: barn/ungdomskultur, drama-pedagogik och/eller fysiska lokalspelspraktiker. Evenemangskulturen kan betraktas som ett exempel på en symbolisk kultur, där dessa praktiker kombinerades. I den kulturella kontexten byggs känslöstrukturer hos deltagarna. Känslorna är inte enbart personliga upplevelser, utan de är kontextualiserade och påverkade av den kulturella kontextens känslöstruktur.

Den andra kontextuella ramen beskriver den metakommunikativa förståelseskontexten. På en social nivå fungerar överlappande föreställnings-genrer med olika och motstridiga budskap som en förställningshybrid.

Den tredje kontextuella ramen är den metakognitiva kontexten. Personlig kulturell bakgrund och förförståelser bestämmer gränsen för motivation och vilja att delta i en kreativ dramaprocess i en interkulturell kontext.

Slutligen finns i kärnan av de olika vävarna den gemenskapsbaserade, interkulturella, psykofysiska ungdomsteaterpraktiken. Den utgör en skärningspunkt där identitet och gemenskap recirkuleras och förstås genom att de unga spelar sin föreställning.

Unga individers kreativitet i det dagliga livet är performativ. Denna performativitet uttrycks genom kroppen, musik och visuell kultur. Unga människors symboliska uttryck är bärare av kulturell betydelse. Den fysiska teaterns språk bygger på kroppsliga uttryck, rörelse och musik. Genom den fysiska teaterns förkroppsligade språk är det möjligt att uttrycka unga människors känslor och erfarenheter, eftersom meningsskapandet i fysisk teater är nära deras vardagliga symboliska språk. I en interkulturell kontext, där

verbalspråket är sekundärt, erbjuder fysisk teater ett förkroppsligat kommunikationsspråk.

Några av de mest brännande frågorna för unga människor rör identitet och samhörighet. Den forskning jag genomfört visar att det är möjligt att med hjälp av fysisk teater bygga symboliska världar, där frågor om interkulturell identitet och flerspråkig samhörighet utforskas och där tentativa svar konstrueras i social interaktion. Min konklusion är att gemenskaper skapar känslöstrukturer som det är möjligt att utforska i lokalspelsbaserade teaterpraktiker.

## **Kapitel 10 Diskussion**

Denna avhandling har omfattat utforskning av en kreativ dramaprocess i en flerspråkig kontext. Forskningens syfte har varit att fördjupa förståelsen för meningsskapande i en interkulturell dramaprocess genom att undersöka en sådan i förbindelse med det tionde europeiska barnteatermötet EDERED. Forskningsobjektet har beskrivits och strukturellt analyserat inom ramen för en teaterhändelse. Analysen av teaterhändelsen har delats in i fem segment, och följaktligen har det övergripande syftet delats in i fem delmål: att beskriva fenomenets kulturella kontext; att utveckla en förståelse för hur de kontextuella ramarna för verkstadssituationen, tillsammans med personlig bakgrund, förväntningar och attityder, inverkar på den kreativa processen; att upptäcka och beskriva karaktäristika för den kreativa dramaprocessen; att utveckla förståelse för den kulturella betydelsen av spelarnas utformade teaterprodukter.

Avsikten med avhandlingen har varit att beskriva den undersökta processen och att bearbeta beskrivningen teoretiskt och därigenom bidra till det teoretiska fundamentet för dramapedagogiken.

Den hermeneutiska processen har varit trefaldig. Den har bestått av beskrivning, strukturell analys och tolkning, kombinerad med teoretisk reflektion. Jag har alltså i praktiken använt mig av de metodologiska stegen i en hermeneutisk process. Under processens gång medan jag analyserat de kulturella kategorierna och de emiska konstruktionerna av deltagarna i evenemanget, har jag blivit mer medveten om min egen förförståelse och min egen historiska situering. Det har varit en upplysande process att upptäcka hur mycket min förförståelse och min historiska situering påverkat min förståelse av dramaprocessen.

Forskning som en pågående reflektiv process har hjälpt mig att belysa forskningsobjektet. De olika faserna i forskningsprojektet har bildat cykliska spiraler, där delarna hör till en större helhet. Jag har undersökt fenomenet ur ett holistiskt, kulturellt perspektiv. Kreativ dramapraktik har undersökts som en förkroppsligad händelse med en performativ ansats. Detta innebär att fenomenet har betraktas som en rörlig, förkroppsligad händelse i tid och rum.

Jag har i forskningsprojektet som forskare antagit ett kulturperspektiv, och jag har upptäckt att användningen av konstruktioner från en expressiv diskurs samtidigt utgör kulturella kategorier. Meningar förstås inte enbart personligt. Meningar är socialt konstruerade. Mening medieras genom ett diskursivt bruk av språk. Expressiva teorier om konst ger en såväl romantisk som idealistisk syn på mänsklig kapacitet att skapa och uttrycka känslor. Övertygelsen är att varje



individ har något viktigt att bidra med. När ett sådant språk används öppnas möjligheter för meningsskapande genom konstformerna.

Expressiva teorier om konst har inte utvecklats i ett tomrum. Dessa teorier har utvecklats och använts av människor som personligen använder konstformer som kommunikativ praktik. Mina forskningsdata indikerar att vuxna, som väljer att stöda kollektiva gemenskapsbaserade kreativa dramaprocesser med unga människor, har personliga barndomserfarenheter av olika processer där de skapat teater. Följaktligen implicerar detta att konstskapande processer uppskattas om deltagarna har haft personliga, positiva erfarenheter av sådana processer. Det finns många andra diskurser där kreativa processer inte uppskattas. Det har varit upplysande att upptäcka att personligt fritt uttryck, som är betonat i kreativa konstprocesser, är en politiskt fungerande gemenskapsbaserad medborgarfostran.

Resultaten av min forskning indikerar att interkulturella dramaprocesser kan erbjuda arenor för interkulturella möten. Dessa processer öppnar arenor för helhetlig medborgarfostran och interkulturell fostran, där mening rörande kulturell och personlig identitet konstrueras förkroppsligat genom teaterns språk. När de deltagande barnens betraktas som konstnärer och när den kreativa dramaprocessen genomförs med hjälp av psykofysisk skådespelarträning, blir de en grupp konstnärer. Konstnärer betraktas ofta som rebelliska och oliktankande. När barnen blir konstnärer, tillåts de skapa alternativa synsätt, deras egen syn på olika teman. De börjar själva skapa berättelser om sina livserfarenheter. De uppmuntras att bli deltagande, aktiva, modiga, meningsskapande agenter för deras personliga barndom.

De unga deltagarna lär helt enkelt ett nytt språk att kommunicera med varandra genom. Samtidigt lär de sig ”forskningsmetodologi” gällande meningsskapande för de egna livserfarenheterna.



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## Appendix A: Glossary of terms

The definitions collected are from different sources. I have not tried to give a comprehensive understanding of the term with this glossary. The aim of this list is to assist the reader of the thesis.

### Aesthetic and Artistic

The concept *aesthetic* in this study refers to the arts field (hence the wide aesthetic concept where all sensory experiences are aesthetic is not in use. Best argues that *aesthetic* and *artistic* are two distinct concepts. He writes as follows:

[...] there are, then, *two* quite *distinct*, although sometimes related concepts. To put it as starkly as possible, a central feature of an object of *artistic* as opposed to *aesthetic* interest is, to put it roughly at this stage, that it can have subject matter. This is extremely significant for the possibility of learning from the arts, since by contrast with aesthetic feelings, one's artistic feelings in response to works of art, and some of the most important reasons by which one can come to understand works of art, are frequently inseparable related to a wide variety of issues from *life generally*. (Best 2004, 161)

### Aesthetic doubling

Østern and Heikkinen (2001, 110) suggest that the term *aesthetic doubling* (see also Szatkowski 1985) might be a key concept for the theory of drama education. According to them "the word *aesthetic doubling* is referring to all elements of drama/theatre, that is, the player's presentation of himself to others in time ("me" planning and acting the role), in space and in the imagined acts and on the relationship between reality and fiction: transforming the actual space into a fictive space and the real time into fictive time." In drama educational theory the learning potential is regarded to be in the journey between "the real and the world of drama fiction" (Somers 2002, 86-92). Somers calls that journey a "jukebox of the mind". It might also be called *metaxy* (Allern 2002, 77-86). Originally the idea of *double consciousness* and many other concepts around the actor's creative work are inspired by the essay of Diderot (1773) *Le paradoxe sur le comédien* (as cited in Roach 1985, 117, see also Diderot 1987) which Meyerhold reduced to a mathematical formula (Roach 1985, 203). Bateson's (1978) theory of communication, play and fantasy, is based on the idea of double bind, where the message can not be read out of its' contextual frames.

### Animateur socioculturelle

*Animateur socioculturelle* is defined to be one who can work in diverse creative areas and "animate" the community. It can happen through sport or other social activities, but it can also happen through arts. Important, however, is that the social aspect is also remembered. Retrieved February, 7, 2006 from [http://www.metier-sport.com/metiers\\_guide/animateur-socioculturel.htm](http://www.metier-sport.com/metiers_guide/animateur-socioculturel.htm)

### Applied drama / theatre

*Applied theatre or drama* has primarily social or educational purposes, and theatre and drama are used secondarily as tools for instrumental purposes. See, for example, Nicholson 2005a; Thompson 2003 and Taylor 2003.

## Arts

[...] we have defined *art* as the process and products of applying certain skills to any activity that transforms matter, sound or motion into a form that is deemed aesthetically meaningful to people in a society. The creative process of making art should be enjoyable, produce an emotional response, be transformational, convey a message, and involve a certain level of skill on the part of the artist. (Ferraro 2001, 345, my emphasis)

The term *the arts* includes, but is not restricted to, such *high arts* as opera, theatre, dance, painting, sculpture, literature, film, music, as well as the informal *common cultural* activities such as scratching and dubbing, graffiti, style and fashion as depicted by Willis (1990). It also allows for contemporary, as well as traditional, approaches within each art form (e.g. hip-hop and rock bands as well as classical music and jazz). Furthermore, it includes artistic and cultural variations both within and beyond the Western European tradition. (Hartland, Kinder & Hartley 1995, 3, my emphasis)

## Body awareness

*Body awareness* is called “proprioception” in movement theory. It “is the sense of the position of parts of the body, relative to other neighbouring parts of the body” Factbites: Proprioception. Retrieved July, 7, 2006 from <http://www.factbites.com/topics/Proprioception>

## Bodymind

Daboo (2004, 8) relates the term *bodymind* to the psychophysical organism as a unified whole, whereas *body-mind* uses the hyphen to indicate that this refers to the relationship between body and mind.

Bodymind is something we all strive for, a way of being through which our embodied awareness unfolds through engaging / embracing our experiencing.” (Hocking, Haskell & Linds 2001, xviii.)

## Case study

Yin (2003, 1) defines that “the case study is used in many situations to contribute to our knowledge of individual, group, organizational, social, political and related phenomena”. See, for example, Denzin and Lincoln 2000, xv; Sturman 1999, 107

## Child/youth theatre and children’s/ young people’s theatre

*Child and youth theatre* mean in this study theatrical practices that are made with children, whereas *children’s and young people’s theatre* are practices where adults are performing for child/youth audiences. For example, in Ireland the term *youth drama* means creative theatrical practices with young people, which are often product-oriented. Cameron (2004, 9) points out that in the US the terms *Youth Drama* and *Youth Theatre* mean “professional theatre for young audiences”. Cameron uses the concepts in both ways and understands youth drama/theatre as “professional specialist theatre companies working for young people” and as creative arts practices with young people.

## Communitas

A feeling of group solidarity, usually short-lived, generated during ritual. According to Turner, “*communitas* comes in several varieties. Normative *communitas* is the sometimes dry and unfeeling display of group solidarity. Spontaneous *communitas* is a sincere outflowing of warmth for others in the group.” (cited in Schechner 2003b, 61, my emphasis)

According to Schechner (2003a, 62) *communitas* signifies “a feeling of group solidarity, usually short-lived, generated through ritual”. The definition of *communitas* is based on Turner (1982).

## Community theatre

*Community theatre* is a worldwide phenomenon that manifests itself in many different guises, yielding a broad range of performance styles. It is united, I think, by its emphasis on local and/or personal stories (rather than pre-written scripts) that are first processed through improvisation and then collectively shaped into theatre under the guidance either of outside professional artists – who may or may not be active in other kinds of professional theatre – or of local amateur artists [...] (Erven 2001, 2, my emphasis)

Etymologically, the term *community theatre* has been around since at least the 1920s, when in upstate New York Cornell University Professor Alexander Drummond used it to refer to his stimulation programme for developing “fine original plays authored by the people of the area” (ibid., my emphasis)

## Community-based theatre practice

A community-based process understood as a “free space” supports an unromantic respect for the abilities and expressive forms of young people highlighting their capacities not their deficiencies (e.g., being at-risk). It also supports young people’s diversity of experience as a type of knowledge that ultimately holds just as much validity as traditional written or academic conceptions of knowledge. Further, principals of both deliberative democracy and public work function to help youth to make connections between what they learn, what they create, and how they live while hopefully maximizing their capacity to demonstrate their competence. Lastly, I want to suggest that these principles support the deprofessionalization of art and production of knowledge. (Woodson 2005a, 9-10.)

## Creative

Courtney (1986, 24) provides several definitions for *creation* and *creativity* in his developmental drama dictionary. In everyday meaning it is “to be original” or “innovation”. In the educational drama context he notices that creation may be “original to individual/group not necessarily to humanity” and it has “high correlation with personality factors”.

## Creative drama

*Creative drama* is connected with spontaneous expression and improvisation and *creative dramatics* with child and youth theatre and in this tradition “storytelling leads to play making and theatre”. (Courtney 1986, 24) In theatre creativity means “artistic originality”.

Dramatic activity that is spontaneous, usually in groups with a leader; commonly used in educational drama but can be with any age and in drama therapy; may also

include expression in other media; overlaps with improvisation and cannot always be distinguished from it. (ibid.)

He continues by defining that creative dramatics is a parallel to creative drama “but limited to elementary school children; often through storytelling; leads to play making and theatre; closely related to children’s theatre.” He gives examples of practitioners such as Dunnington, McCaslin, Siks and Ward from the US who are connected with creative dramatics. These practitioners have worked from 30s with creative drama.

Pusztai (2000) in his doctoral thesis investigates how in Spolin’s, Way’s, Hodgson’s and Richard’s creative training methods are connected with Stanislavskij’s actor training exercises, and used as educational instruments in educational processes. These practitioners may be connected to 60s and 70s.

Contemporary creative drama and storytelling may be seen as a part of community building, participatory democracy and self-expression. Zipes (2004, 65) explains his aim of the creative drama and storytelling project:

Neighborhood Bridges is a comprehensive program of storytelling and creative drama for elementary and middle schools intended to develop the critical and cultural literacy of children and to transform them into storytellers of their own life.

### **Creative processes**

Creative processes: Young people engage in creative processes as they take part in the range of activities involved in making theatre. Creative processes produce fictional representations of the world – the images, ideas, storylines, characters, relationships and atmospheres that make up any piece of theatre – drawn from participants’ own experience and imagination. Youth theatre leaders tend to introduce an idea, issue, story, theatre text or fictional character to stimulate young people’s imagination and then encourage young people to take part in a range of activities – individual and group games and exercises, skills training, devising exercises, performance, rehearsal and production – to develop their ideas. (Hughes & Wilson 2003, 107.)

### **Cultural-aesthetic**

Guss studied children’s play culture as a drama performance and examined “the possibilities and significance of form” (Guss 2001, 7). The term *cultural-aesthetic* was first used in a Nordic context by Rasmussen (2001). It means aesthetic forms of cultural expressions. Guss employed this concept in her research, which compared children’s (from two to seven years) cultural-aesthetic forms of play culture with artistic-aesthetic forms of theatre art. Guss (2001, 298) suggests that the devising process in drama should happen “with the force of child and youth culture”.

### **Cultural identity**

[...] in their cultural identifications people see and feel themselves as members of certain kinds of collectives or communities. Usually, there is a strong sense of mutual solidarity between the members of collectives of communities like these. (Sevänen 2004, 23.)

## **Cultural performance**

The term *cultural performance* was first used by Singer (1959), who categorized it to mean “traditional theatre, dance, but also concert, recitations, religious festivals, and so on”. Singer (1959 cited in Carlson 1996, 16) notices that in cultural performances “the most concrete observable units of the cultural structure” are presented.

## **Devising theatre**

*Devising theatre* is group-based and process-centred way of working from an idea to a product.

[...] creating work collaboratively without the guidance of a pre-existing script, may be taken up for a variety of reasons. Among a host of other possibilities, devising offers theatre artists opportunities to explore issues of personal and local importance; to experiment with stylistic or thematic modes of expression; or to work collectively to make pieces in which all company members have a voice. (Lowe 2005, 121. See also, for example, Bicat & Baldwin 2002; Callery 2001; Dixon 2003; Kerrigan 2001; Kershaw 2001; Oddey 1994; Sawyer 2003 and Taylor 2003.)

## **Embodiment**

The term *embodiment* can be described as the “integration of the physical or biological body and the phenomenal or experiential body” indicating “a seamless though often elusive matrix of body/mind worlds, a web that integrates thinking, being, doing and interacting within worlds.” (Varela, Thompson, & Rosch 1992 cited Hocking, Haskell & Linds 2001 xviii.). See also, for example, Bresler 2004, 7-11 and Klemola 2004.

## **Festival**

The dictionary defines *festival* to be connected to a particular time or specific content of programs. Festival is “a time when people celebrate a special occasion”, “day or season for rejoicing public celebrations”. The programs of festivals are “an organized series of performances (of music, ballet, drama etc.) given periodically”. In the heart of festival time are “joyful events”. The program of festival can represent high or popular culture and, similarly, it can represent cultural democracy and/or democratization of culture. Many contemporary state funded high art festivals have their popular off-stage programs in the back yards of official high art program platforms.

## **Gatekeepers**

The *gatekeepers* are the people who define the limits of the association’s activity. They were in this case members of the EDERED General Assembly.

## **Genre**

*Genres* are “distinctive forms of symbolic action” (Mac Aloon 1984, 258)

## **Holistic**

The term *holistic* refers “to dealing with the mystery of the unknown. In this sense, the word derives from *holy* (“where the invisible can appear” [Brook 1968, 42]. It

also refers to the “complex ways human bodily subsystems [and those beyond] interact with one another” (Davis, Sumara, and Luce-Kapler 2000, 173) and with the “more-than-human world” (Cited in Hocking, Haskell & Linds 2001 xxxiv, my emphasis)

## Identity

Bauman (1996, 18-35) illuminates the fragmented idea of *nomadic identity*<sup>363</sup> (my emphasis). He observes how “the pilgrim” as a metaphor is outmoded in describing identity as something where you have a purpose and means to achieve it. He calls the post-modern successors of pilgrim to be “the stroller”, “the vagabond”, “the tourist” and “the player”:

[...] I work from an understanding of “identity” as a collective process that develops in conjunction with a mental map of the social world and how particular individuals are embedded in that world. (Woodson 2005a, 5.)

Identity is always a temporary and unstable effect of relations which define identities by marking differences”. (Grossberg 1996, 89.)

## Improvisation

*Improvisation*: the skill of using bodies, space, all human resources, to generate a coherent physical expression of an idea, a situation, a character (even, perhaps a text): to do this spontaneously, in response to the immediate stimuli of one’s environment, and to do it à l’improviste: as though taken by surprise, without perceptions.” (Frost & Yarrow 1990,1, my emphasis)

## Intercultural performance

*Intercultural performance* [...] is not one style, not one thing; it is an ongoing process of meeting, cross-pollinating and producing new and relevant work for its surroundings. As long as peoples and cultures meet there will be new ideas, new ways of communicating and creating. (Martin 2004, 4, my emphasis)

See also, for example, Barba & Savarese 1991 and Lo & Gilbert 2002.)

Intercultural: Between or among two or more cultures. Intercultural performances may emphasize the integrative or the disjunctive. (Schechner 2003a, 226)

## Make-believe and make-belief performances

Schechner (2003a, 35) divides performances into *make-believe* versus *make-belief* performances.

The performances of everyday life [...] “make-belief” – create the very social realities they act. In “make-believe” performances, the distinction between what’s real and what’s pretended is kept clear.

## Meta-communication

Bateson (1978, 151-152) suggests that *meta-communication* can be understood as a relationship between communicators. Animals and humans exchange signs

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<sup>363</sup> See, for example, the discussion about “the fragmented self and the constructed subject” by Oinas (2001, 29-34).

or signals which carry messages. As an example of such meta-communicative sign may be winking an eye, which means: “This is play”.

### **Participation**

Although the term, *participation* [...] is principally concerned with “producer” and “active creator” roles in the arts, it was considered broad enough to encompass “receiver”, “consumer” and “audience” roles as well. According to Willis (1990 cited in Hartland et. al. 1995, 3, my emphasis) the processes of “production/making” and “receiving/consuming” can be interrelated to each other.

### **Performance**

Schechner’s (2003b, xvii) fan metaphor spreads out a large field of performative behaviour:

*Performance* is an inclusive term. Theater is only one node on a continuum that reaches from ritualizations of animals (including humans) through performances in everyday life – greetings, displays of emotion, family scenes, professional roles, and so on – through to play, sports, theater, dance, ceremonies, rites and performances of great magnitude. (Schechner’s (2003b, xvii, my emphasis)

### **Physical theatre**

In *physical theatre* meanings are created by non-verbal means with images and movements. Callery (2001, 4-16) offers an introduction to the principles of the work of the 20<sup>th</sup>-century theatre practitioners. She gives structural frame work for working by means of physical theatre and notices that “physical theatre is not codifiable”. According to her the term can be used for many diverse practices. She identifies some characteristics in this tradition:

- the emphasis is on the actor-as-creator rather than the actor-as-interpreter
- the working process is collaborative
- the working practice is somatic
- the stage-spectator relationship is open
- the live-ness of the theatre medium is paramount (Callery 2001, 5)

See also, for example, Barba & Savarese 1991; King 1981; Marshall 2001; Potter 2002 and Zinder 2002)

### **Psychophysical**

Rumohr (2002, 17) defines Michael Chekhov’s technique with the term *psychophysical*. According to him “‘psychophysical’ refers to unification of the body with all that lies within it, though it may appear at times, an indeed it can be true, that the body and soul can be independent of each other. The “soul” is that intangible reservoir within us that acquires experiences: They can be imagined, thought about, or actually experienced. Like a savory stew, the soul acquires ingredients upon which the spirit will work.”

## Stakeholders

The *stakeholders* are in this case the same as in the case of Save the Children. Baños Smith (2006, 157) defines that stakeholders of Save the Children are “those directly involved in, and those that have an interest in our work, including staff, governments, communities, and most importantly children and young people”.

## Summer camp

Mitchell and Meier (1983, 3 cited in Smith 2005) define *summer camp* in following way:

[An organised camp is] comprised of a community of persons living together as an organized, democratic group in an outdoor setting. The related educational and recreational activities are supervised by trained staff so as to meet the personal needs and interests of the participants. The camp program consists of the total of all the experiences or events in the camp, whether structured or not. In as much as possible, however, the activities of the camp program should focus on the natural environment and should take advantage of experiences that are inherent to living out-of-doors. Thus, the natural surroundings should contribute significantly to the mental, physical, social and spiritual growth of the camper.

## Theatrical Event

When we speak about a *Theatrical Event*, we think of someone doing something, ostentatiously enough to be distinguished from everyday life. To mark an event as theatrical, the distinction from other kinds of doings might be more important than its content. The distinction is twofold: on the one hand, there is also someone who does something in a different way than in regular life; on the other hand, there is also someone who sees and acknowledges this difference [...] Theatre becomes theatre by being an event, in which two partners engage in playful relationship. (Sauter 2004, 11., my emphasis)

## Workshop

It was perhaps the English director Joan Littlewood who invented the term *theatre workshop* in the 1950s. Littlewoods workshop was an ensemble, a radical movement and a method of creating entire shows. Half a century later the term *theatre workshop* is used to cover a wide variety of activities happening in many circumstances and in many different time frames. (Dixon 2003, xiv, my emphasis)

## Youth Theatre

*Youth theatre* is a broad term used to describe a wide variety of organisations engaging young people in theatre related activities. Youth theatre takes place outside of formal education, is facilitated by adults (to greater and lesser degrees) and is based on the voluntary participation of young people. The research findings suggest that taking part in youth theatre has a wide range of impacts on young people, positively contributing to transitions from childhood to adulthood.” (Hughes & Wilson 2003, 7, my emphasis)



Hughes and Wilson (2003, 7-8) “identified four models of youth theatre that were used to guide decisions about the range of youth theatres to select to take part in the wider research process. They were:

- i. Theatre/arts – the “reason for being” within this model is to provide access to professional quality drama and theatre processes. Personal and social development outcomes may be by-products of this work but the driving force is to create theatre and performance.
- ii. Community – the “reason for being” is to reflect and represent concerns of specific communities and promote community development through theatre.
- iii. Youth arts – the “reason for being” is to support the personal, social and political development of young people through theatre.
- iv. Applied theatre – the “reason for being” is to address specific issues and deliver non-arts related outcomes using theatre as a tool.

### **Youth theatre leader**

The term *youth theatre leader* refers “to the adult supervising and facilitating groups of young people within youth theatres”. (Hughes & Wilson 2003, 107.) Youth theatre leader has many roles in youth theatre as an instructor, guide, director, manager, “couch”, mentor, facilitator and tutor.

## Appendix B: Basic facts about the EDERED-association

**Name:** European Drama Encounters / Rencontres Européennes de Drama (EDERED)

**The aim of the association:** The aim of the association is the promotion of intercultural work through drama and theatre with children and youth in Europe<sup>364</sup>. This is achieved through:

- the organisation and realisation of international Encounters, theatre workshops, meetings, seminars and conferences.
- the establishment of an international network effecting the mutual exchange of information and experiences.
- ensuring the common good with due regard to public and responsible authorities at national and international level.<sup>365</sup>

### Philosophy:

The Encounters exist for the benefit of the participants and therefore all activities of the organization must always have that focus. To that end these Six Principles of EDERED have been developed and they form the philosophical basis for all Encounters.

1. The Encounter should be open-minded and welcome diverse ways of working in drama/theatre and facilitate diverse approaches in methodology.
2. The Encounter should provide opportunities for sharing these diverse approaches.
3. The environment of an Encounter is non-competitive.
4. The Encounter is a process of listening and inter-cultural co-operation and provides opportunities for children/young people/leaders to share their ideas and experiences in a safe environment.
5. Each Encounter must recognize the unique opportunity provided for the social interaction of children/young people from diverse cultures.
6. It should be fun.

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<sup>364</sup> Europe in this case means citizens coming from member countries of the Council of Europe (CoE). “The Council of Europe is the continent's oldest political organisation, founded in 1949. It groups together 46 countries, including 21 countries from Central and Eastern Europe, has application from two more countries (Belarus and Montenegro), has granted observer status to 5 more countries (the Holy See, the United States, Canada, Japan and Mexico), is distinct from the 25-nation European Union, but no country has ever joined the Union without first belonging to the Council of Europe.” (Council of Europe 2006). The population of Europeans is 800 million, which is about 12% of the total population of the world. (Based on World Population Information 2006).

<sup>365</sup> Statutes of EDERED (1998), # 2.

(Hauger, Piers & O'Dwyer 1999, 1)<sup>366</sup>

**Status:** The Council of Europe has granted the participatory INGO-status (International Non-Governmental Organisation) for the association in 2002.

**Location**<sup>367</sup>: The executive secretariat of the EDERED was in 2001 in Denmark and the administrator of organisation was Thomas Hauger from DATS (Danish Amateur Theatre Organisation), Nygade 15, DK-6300 Graasten, Denmark.  
www-site: <http://www.edered.com/>

### **The Executive Board of the EDERED 2001 - 2003**

President (Chair):	Maire Saure, Finland
Vice President:	Helle Hauger, Denmark
Vice President:	Mary Pears, Ireland
General Secretary:	Kevin Dowsett, UK
Treasurer:	Eyal Ezri, Israel
Substitute:	Sara Norman, Israel
Administrator:	Thomas Hauger, Denmark

### **The Executive Board of the EDERED 2003 - 2005**

President (Chair):	Josef Hollos, Austria
Vice president:	Mary Pears, Ireland
Vice president:	Jacqueline Sottiaux, Belgium
General secretary:	Josette Ciappara, Malta
Treasurer:	Marianna Brazda, Hungary
Administrator:	Jacqueline Sottiaux, Belgium

### **The Executive Board of the EDERED 2005 - 2007**

President (Chair):	Josef Hollos, Austria
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<sup>366</sup> After 20 years of practical work the association articulated the structure and philosophy of the Encounter in *The EDERED Handbook*. The Handbook was written after the evaluation meeting of Vienna in 1999.

<sup>367</sup> Executive secretariat of the EDERED in 2006: Rue des Palais, 42 – 1030 Bruxelles, Belgium, [edered@cocof.irisnet.be](mailto:edered@cocof.irisnet.be). Administrator : Jacqueline Sottiaux-Heyman, Phone: +32-2-800-83.36, Fax:+32-2-800.84.55, e-mail : [sottiaux@cocof.irisnet.be](mailto:sottiaux@cocof.irisnet.be)

Vice President:	Jacques LeMaire, France
Vice President:	Eyal Ezri, Jerusalem
Secretary General:	Marianna Brazda
Treasurer:	Jacqueline Sottiaux-Heyman, Belgium
Administrator:	Jacqueline Sottiaux-Heyman, Belgium

**Honorary President:** Hugh Lovegrove - United Kingdom († 18.6.2002)

## History of the Encounters in a nutshell

The idea of the Encounters grew out of an initiative put forward by the Council of Europe (CE<sup>368</sup>) in a seminar hosted by Sweden in Eskilstuna in 1979 under the title *Children and Culture in Contemporary Europe*<sup>369</sup>. There was a group of active people, who decided to “make something concrete for children”<sup>370</sup>. It was important for the participants of this seminar to arrange an event for the children of Europe, where they could creatively encounter each other and in that way work for tolerance and better understanding in Europe. To achieve unity among European children was to “build bridges” through making theatre/drama with them, to create a positive and fun experience of being together.

In the beginning the practices were developed from one Encounter to the next and it always took some years before it was possible to realize new ideas. The last 25 years of the European Children’s Theatre Encounters (ECTE) and European Youth Theatre Encounters (EYTE)<sup>371</sup> have been organised in different European sites. The first two Encounters were organized only for the children. During the third Encounter 1986 in Vordingborg, Denmark, Hugh Lovegrove from the UK, got the idea to make something for young people. He arranged a preparation meeting in London in 1985 and two years later, in 1987, he was a main organiser of the first EYTE in the UK. From that time an Encounter for children and also young people has been arranged bi-annually.

From 1982 to 2005, members of the EDERED-association have mentored twelve ECTEs and eight EYTES, which the national organisers have arranged, “with an average number of 250 young participants and 50 drama teachers”<sup>372</sup>. This

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<sup>368</sup> Officially the statutes of the CE were signed on 5.5.1949. It is in the document articulated that “the aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realizing the ideals and principles which are their common heritage and facilitating their economic and social progress. This aim shall be pursued through the organs of the Council by discussion of questions of common concern and by agreements and common action in economic, social, cultural, scientific, legal and administrative matters and in the maintenance and further realisation of human rights and fundamental freedoms.” Statutes of the Council of Europe 1949.

<sup>369</sup> Hauger, Piers, O’Dwyer 1999, 1.

<sup>370</sup> Based on the interviews of Hollos (19.7.01) and Saure (12.7.01).

<sup>371</sup> In future I will use the abbreviation ECTE to refer the European Children’s Encounter and the abbreviation EYTE to refer the European Youth Theatre Encounter.

<sup>372</sup> Hauger et al 1999, 1.

means that approximately 5000 young people and 1000 adults from 30 different European countries have participated in these Encounters throughout the years.

The EDERED name was invented in 1990 when a small group of active people decided to establish an international association under Belgian law. The association in 1998<sup>373</sup> changed the official statutes from Belgian law to German law and decided to have a representative Executive Board and General Assembly for the association. In 2002 the EDERED-association received official participatory INGO-status in the CoE. As shown in **Table B1** there have been organised Encounters with many themes throughout years.

**Table B1.** Times, themes, sites and participants of the Encounters

<b>Time</b>	<b>Theme</b>	<b>Town</b>	<b>N<sup>374</sup></b>	<b>Site of encounter</b>	<b>Form &amp; participants</b>
1979	Children and contemporary Europe	Eskilstuna	6	Sweden	Adults Council of Europe Seminar
1982	-	Marlagne	13	Belgium	Children (C) & Adults (A)
1984	-	Neuchatel	11	Switzerland	C & A
1986	Children and everyday life	Vordingborg	15	Denmark	C & A
1987	Stratford-Upon Avon	Stratford	19	Great Britain	Youth (Y) & A
1988	-	Vienna	Not known	Austria	C & A
1989	Discover another country	Bonn	18	Germany	Y & A
1990	Tribes-Bridges,	Echternach	26	Luxemburg <sup>375</sup>	C & A

<sup>373</sup> According to Hauger (Interview 20.7.01) all active members of the EDERED formed a Board until 1998, when it was decided that the association was too big and consequently needed official representatives.

<sup>374</sup> N= Number of participating national partner organisations

<sup>375</sup> All national member and partner organisations brought also deaf children to the Encounter. National member organisation means an organisation which is the member of the EDERED association and national partner organisation is the organisation which may be the partner of the EDERED only for one Encounter.

	and breaking barriers				
1990	EDERED founded <sup>376</sup>	Bruxelles		Belgium	Extra Meetings for Adults
1991	Alivealive-O	Dublin	20	Ireland	EYTE <sup>377</sup>
1992	You see best with your heart	Bekecsaba	29	Hungary	ECTE <sup>378</sup> Y & A
1994	The Ses – A Lifeline	La Valetta	10	Malta	ECTE Y & A
1995	Sanata evet / Yes to art	Ankara	21	Turkey	EYTE Y & A
1996	Nature, technology	Hannover	16	Germany	ECTE C & A
1997	Utopia	Besancon	14	France	EYTE Y & A
1998	Time	Helsinki	21	Finland	ECTE C & A
1999	Evaluation of 20 years	Vienna		Austria	Evaluation Seminar for A
2000	Connect	Jerusalem	16	Israel	EYTE Y & A
2001	Bridges	Viljandi	18	Estonia	ECTE C & A

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<sup>376</sup> In 1990 Jacqueline Sottiaux invited people who had been active before to the meeting in Bruxelles. There she and others had the “idea to make this official association under the Belgian law” (Interview, Hollos 19.7.2001.)

<sup>377</sup> EYTE = European Youth Theatre Encounter (participating young people are usually from 16 to 19 years old (Saure 17.7.01).

<sup>378</sup> ECTE = European Children’s Theatre Encounter (participating children are usually from 12 to 14 years old (Saure 17.7.01) or the age limit depends on the decision of the hosting country. For example Estonia decided to invite children from 12 to 15 years. According to Hollos (19.7.01) in 1984, in Switzerland the age limit for the Children’s Encounter was from 12 to 16 years.

2002	Changes	Budapest	16	Hungary	EYTE Y & A
2003	Journey	Pazin	18	Croatia	ECTE C & A
2004	Space	Vienna	20	Austria	EYTE Y & A
2005	Dreamtime	Cork	14	Ireland	ECTE C & A

## **Appendix C: International network of the 10<sup>th</sup> European Children's Theatre Encounter's national partner organisations**

### **EDERED member organisations<sup>379</sup> of the Estonian Encounter:**

These thirteen national member organisations of the EDERED are closely connected to the persons who are members of the General Assembly of EDERED, because these associations have organised or will organise the Encounter.

**Austria:** Youth Center of Vienna

**Belgium:** Tremplins a.s.b.l. Bruxelles

**Croatia:** Hrvatski Centar za Dramski Odgoj (HCDO) - Croatian Center IDEA-

**Denmark:** DATS, Dansk Amatør Teater Samvirke – Danish Amateur Theatre Organisation

**Estonia:** Eesti Harrastusteatri Liit (EHL) - Estonian Amateur Theatre Association

**Finland:** Finnish Centre of AITA/IATA

**France:** Fédération Nationale des Compagnies de Théâtre et d'Animation (FNCTA)

**Germany:** Bund Deutscher Amateurtheater (BDAT) E.V. Theaterpädagogisches Zentrum (TPZ), Lingen.

**Hungary:** Országos Diákszínházi Egyesület - National Association of Youth Theatre

**Ireland:** National Association for Youth Drama (NAYD)

**Israel:** Department of Arts, Jerusalem Municipality

**Switzerland:** Association Suisse pour le Theatre les Enfants et des Jeunes (SADS)

**UK:** U.K. Centre of AITA/IATA, International Theatre Exchange, c/o Drama Association of Wales

### **Non-member organisations of the Estonian Encounter:**

These five national organisations also participated in the Encounter.

**Czech Republic** = Association of Creative Drama (ARTAMA), Prague. Czech Centre of IATA-AITA

**Faroe Islands** = The Faroese Amateur Theatre Association (MAF)

**Latvia** = Latvian Centre of AITA/IATA

**Lithuania** = Lithuanian Centre of AITA/IATA

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<sup>379</sup> There also are member organisations of the EDERED in Luxemburg, Malta and Turkey which did not participate in the Estonian Encounter and one exceptional member, City of Helsinki, Cultural Office.



## **Russian Federation** = Russian Centre of AITA/IATA

Latvia and Lithuania have many times participated in Encounters, so they were also well aware of the guidelines of EDERED. In both groups at least one of the leaders had experience of the previous Encounter. The leaders from the Czech Republic group informed that they did not have any idea of, what to expect and they did not prepare the children either. The same was the case with the leaders, who came from the Faroe Islands. They did not know what to expect and because of that they could not prepare their group of children for the Encounter. The leaders and the group from the Faroe Islands were happy to be able to participate in the Encounter, but it will probably not be possible in the future. The Faroe Islands do not belong to the CoE, but their amateur theatre association belongs to the AITA-IATA-association. This is the reason why the Estonian organisers sent an invitation to them. According to the statutes of EDERED, only the organisations coming from the member states of the CoE can participate in. The group from the Faroe Islands sent a poem to me and thanked for the possibility to participate in the Encounter.

We Faroe Islanders greet you all!

having the time of our life here in Estonia

together with you all!

You are building bridges to our tiny, tiny country in the Atlantic Ocean

None mentioned, none forgotten. We thank you for this

first invitation to an EDERED Encounter<sup>380</sup>

Some children from the Faroe Islands also have come before to the Encounters as part of the Danish group. The problem with these children, however, is that they do not speak Danish as their mother tongue. In 2001 many children from the Faroe Islands filled out their questionnaires in Faroese.

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<sup>380</sup> Dgl, A Faroese, female group leader (glw3).

**Appendix D:** Program of the 10<sup>th</sup> European Children's Theatre Encounter  
*Bridges,*

8-22 July, 2001, Viljandi, Estonia.

Time-table	Sunday 8.7.	Monday 9.7.	Tuesday 10.7.	Wednesday 11.7.	Thursday 12.7.	Friday 13.7.
8.00	<b>Welcome!</b> Day of Tallinn. MC	Good Morning MC	Good Morning MC	Good Morning MC	Good Morning MC	Good Morning MC
8.30 – 9.30		Breakfast 10.30- 11.30 MC	Breakfast MC	Breakfast MC	Breakfast MC	Breakfast MC
9.30 – 10.00			Warming up, IC Whole Group	Warming up, IC Whole Group	Warming up, IC Whole Group	Tour to Wetland MC
10.00 – 13.00		12.00 – 13.00 OPENING WORK-SHOP IC	1.WORK-SHOP IC	2.WORK-SHOP IC	3.WORK-SHOP IC Outside, Football Ground	
13.30 – 14.30		Lunch Cancelled – Problems with Kitchen MC	Lunch MC	Lunch MC	Lunch MC	

15.00 – 17.00	Train Travel to Viljandi  MC & IC	Town Hall of Viljandi for Adults IC Opening EDERE D in Viljandi 16:30 – 18:30 MC	Market Place (Prepara- tion + opening 17:00) MC	Work in National Groups MC	4.WORK- SHOP IC Outside, forest	
19.00 – 20.00	Dinner MC	Dinner MC	Dinner MC	Dinner MC	Dinner MC	Dinner MC
20.00 – 22.00	Meeting for Lead- ers - Cancel-led MC & IC	Disco for Chil- dren 21.00 Meeting for lead- ers IC & MC Aino Mäenots – Artis- tic Leader	Evening of Na- tional Dances MC & IC	I National Evening MC & IC	II National Evening MC & IC	Free Time Boot Throwing Compe- tition MC & IC Good Night
23.00	Good Night MC	Good Night MC	Good Night MC	Good Night MC	Good Night MC	Good Night MC

Time- table	Saturday 14.7.	Sunday 15.7.	Monday 16.7.	Tuesday 17.7.	Wednes- day 18.7.	Thursday 19.7.
8.00	Good Morning MC	9.00 Good Morning MC	Good Morning MC	Good Morning MC	Good Morning MC	Good Morning MC
8.30 – 9.30	Break- fast MC	9.30 – 10.30 Breakfast MC	Breakfast MC	Breakfast MC	Breakfast MC	Breakfast MC

9.30 – 10.00	Warm-ing up IC whole group	Free Time IC & MC	Warming up IC whole group	Warming up IC whole group	Warming up IC whole group	Beach day of Pärnu IC & MC
10.00 – 13.00	5.WORKSHOP IC		7.WORKSHOP IC	8.WORKSHOP IC	9.WORKSHOP IC	
13.30 – 14.30	Lunch MC	Lunch MC	Lunch MC	Lunch MC	Lunch MC	
15.00 – 17.00	6.WORKSHOP Rehearsal in the Castle IC	SKILLS WORK-SHOP IC	SKILLS WORK-SHOP IC	SKILLS WORK-SHOP IC	SKILLS WORK-SHOP IC	
19.00 – 20.00	Dinner MC	Dinner MC	Dinner MC	Dinner MC	Dinner MC	Dinner MC
20.00 – 22.00	SPORT IC & MC	III National Evening IC & MC	Estonian Movie Night IC & MC	SPORT IC & MC (program cancelled because of thunder-storm)	SKILLS WORKSHOP IC	Free Time IC & MC
23.00	Good Night MC	Good Night MC	Good Night MC	Good Night MC	Good Night MC	Good Night MC

Timetable	Friday 20.7.	Saturday 21.7.	Sunday 22.7.
8.00	Good Morning MC	Good Morning MC	<b>Good Bye!</b>
8.30 – 9.30	Breakfast MC	Breakfast MC	
9.30 – 10.00	Warming up IC whole group		
10.00 – 13.00	10.WORKSHOP IC & MC	REHEARSAL IN VILJANDI IC & MC	

13.30 – 14.30	Lunch MC	Lunch (14.00 – 15.00) MC	Good Bye!
15.30 – 17.00	GENERAL REHEARSAL IN VILJANDI IC & MC	REHEARSAL IN VILJANDI 17.00 IC & MC FINAL	
19.00 – 20.00	Dinner MC	20.00 IC & MC	
20.00 – 22.00	Free time or Work- shop IC & MC	Party and Farewell Dinner in Vana-Voidu IC & MC	
23.00	Good Night MC	Good Night MC	

MC stands for multicultural (groups were divided into national groups).  
IC stands for intercultural (groups were mixed).

## Appendix E: Research consultants in figures

**Table E1:** The national and linguistic qualities of the research consultants.

		Young participants		Group leaders		Workshop leaders	
Countries	Languages	female	male	female	male	female	male
AT	deu	9	1	1	-	-	1
BT	dut <sup>381</sup> , fra	5	5	-	1	1	-
HR	scr	5	5	1	-	-	1
CZ	ces	3	5	-	1	1	-
DK	dan	5	4	1	-	1	-
EE	est	4	5	1	-	1	-
FI	fin, fin-swe	7	3	1	-	-	1
FO	fao	5	5	1	-	1	-
FR	fra	5	5	-	1	1	-
DE	deu	8	2	1	-	1	-
HU	hun	5	5	1	-	-	1
IE	eng, gle	6	4	-	1	1	-
IL	heb	5	5	1	-	-	1
LV	lav	5	5	1	-	1	-
LT	lit	5	5	1	-	1	-
RU	rus	5	5	1	-	-	1
CH	fra, deu, roh	10	-	1	-	1	-
UK	eng	6	4	1	-	1	-
Total (f)		103	73	14	4	12	6
<b>Total %</b>		59 %	41 %	78 %	22 %	72 %	28 %

The country abbreviations<sup>382</sup> on the first column from the left side in **Table E1** intend the following participating countries:

<sup>381</sup>The Belgian participants came from Flemish and French part of Belgium. Flemish users come from the Northern part of Belgium, from Flanders, where the dialect of Dutch is used and called Flemish. Research Institute for the Languages of Finland advises calling Flemish Dutch. Retrieved March, 3, 2006 from <http://www.kotus.fi/inenglish/>  
[http://www.kotus.fi/kielitoimisto/nimisto/usein\\_esitettyja\\_kysymyksiä/flaami.shtml](http://www.kotus.fi/kielitoimisto/nimisto/usein_esitettyja_kysymyksiä/flaami.shtml)

<sup>382</sup> International Organization for Standardization, ISO 3166 list gives abbreviations for different countries and these codes are used in this research to represent the countries where the participants come from. Retrieved March 3, 2006 from

Austria (AT), Belgium (BT), Croatia (HR), Czech Republic (CZ), Denmark (DK), Estonia (EE), Finland (FI), Faroe Islands (FO), France (FR), Germany (DE), Hungary (HU), Ireland (IE), Israel (IL), Latvia (LV), Lithuania (LT), Russian Federation (RU), Switzerland (CH) and United Kingdom (UK).

The language abbreviations on the second column from the left side as shown in **Table E1** are based on ISO 639-2 list (the alpha – 3 code). This list provides codes for the representation of names of the languages<sup>383</sup>:

Croatian = scr, Czech = ces, Danish = dan, English = eng, Estonian = est, Faroese = fao, Finnish = fin, Finnish-Swedish = fin-swe, Flemish (dutch) = dut, Hebrew = heb, Hungarian = hun, Irish = gle, Latvian = lav, Lithuanian = lit, Raeto-Romance = roh, Russian = rus.

**Table E2:** Age of the participants.

Age in years	n	%
12	14	8
13	40	23
14	60	35
15	39	22
16	1	1
20	1	1
<b>Total</b>	155	90
<b>Missing</b>	19	10
<b>Total</b>	174	100

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<http://www.iso.org/iso/en/prods-services/iso3166ma/02iso-3166-code-lists/list-en1.html#af>

<sup>383</sup> International Organization for Standardization, ISO 639-2, updated June 7, 2006. Retrieved August 24, 2006 from <http://www.loc.gov/standards/iso639-2/englangn.html>

**Table E3:** Age of the leaders.

<b>Age bands of leaders</b>	<b>n</b>	<b>%</b>
16-25	4	11
26-35	14	41
36-45	7	21
46-55	7	21
56-65	1	3
<b>Total</b>	33	97
<b>Missing</b>	1	3
<b>Total</b>	34	100

**Table E4:** Participants' theatre/drama experience in years.

<b>Years</b>	<b>n</b>	<b>%</b>
Less than year	9	5
1 – 3	63	36
4 – 6	59	34
7 – 10	19	11
11 years or more	6	4
Never	2	1
<b>Total</b>		91
<b>Missing</b>	16	9
<b>Total</b>	174	100



**Table E5:** Participants' weekly theatre/drama time.

Weekly theatre time		n	%
	1	74	42
	2-3	55	32
	4-5	6	3
	6-7	7	4
	Only periods	3	2
	Very little	3	2
	Never	2	1
	<b>Total</b>	150	86
<b>Missing</b>		24	14
<b>Total</b>		174	100

**Table E6:** A summary of work experience of the leaders in the area of drama/theatre with young people.

Years		n	%
	0 – 5	9	27
	6 – 10	14	41
	11 – 15	3	9
	16 – 20	3	9
	21 – 25	3	9
	Over 25	1	3
	<b>Total</b>	33	97
<b>Missing</b>		1	3
<b>Total</b>		34	100

**Table E7:** A summary of places where young people and leaders make theatre/drama

Place		Leader (n)	%	Partici- pant (n)	%
	Youth theatre	8	24	66	38
	Leisure time center / Cul- ture house / Youth house / House of asso- ciation of crea- tive drama	8	24	14	9
	School	6	18	35	20
	School and culture house / leisure time center / youth theatre	5	14	26	15
	Basic school of arts or school in performing arts			14	8
	More than two places			6	3
	No own group	6	18	1	1
	<b>Total</b>	33	98	161	93
<b>Missing</b>		1	2	12	7
<b>Total</b>		34	100	174	100

**Table E8:** The national and gender distribution of the workshop groups.

Country			Ws <sup>384</sup> 1		Ws 2		Ws 3		Ws 4		Ws 5		Ws 6		Ws 7		Ws 8		Ws 9	
	f	m	f	m	f	m	f	m	f	m	f	m	f	m	f	m	f	m	f	m
AT	9	1			2								2		2		1	1	2	
BT	5	5					1	1	1	1	1	1	1	1					1	1
HR	5	5	1	1									1	1	1	1	1	1	1	1
CZ	3	5	1	1	1	1		2											1	1
DK	5	4			1	1				1	1						2		1	1
EE	4	5	1	1	1	1			1	1		1			1	1				
FI	7	3	2		1	1			1	1	1	1	2							
FO	5	5	1	1	1	1									1	1	1	1	1	1
FR	5	5	1	1			1	1			1	1	1	1					1	1
DE	8	2	1	1			2				2				2		1	1		
HU	5	5					1	1	1	1	1	1					1	1	1	1
IE	6	4			1	1			1	1					1	1	1	1	2	
IL	5	5			1	1	1	1	1	1			1	1	1	1				
LV	5	5	1	1			1	1	1	1			1	1	1	1				
LT	5	5			1	1			1	1			1	1	1	1	1	1		
RU	5	5	1	1			1	1			1	1	1	1					1	1
CH	1	-			2				2		2				2		2			
0																				
UK	6	4	1	1			1	1			1	1	2				1	1		
Total	103	73	11	9	12	8	9	9	10	9	11	8	13	7	13	7	12	8	12	8

<sup>384</sup> Ws = workshop group.

**Appendix F:** Instructions to group leaders regarding how to fill out the questionnaires.

Group leader questionnaire 1.

I hope you could help the children to fill out the questionnaires and that is why I am asking you answer in the same way to obtain the validity for the research work.

Could you fill out two questionnaires together with the children. The first on 14.7.2001 and the second on 20.7.2001. Please read the questions beforehand and if something is unclear for you, make sure that you help the children to understand the questions.

Give the questionnaires to the children.

Give them 30 minutes to answer the questions

Please write down how they reacted to the questions. Which questions were unclear? How did you explain them? Were the children concentrated when they filled out the questionnaires?

## Appendix G: Descriptive summary of the research material

**Table G1:** A summary of the collected participant questionnaires.

	Workshop participants		Q1p <sup>385</sup>		Q2p		Q3p	
Gender	fema- le	male	fema- le	male	fe- male	male	fe- male	male
<b>Ws 1</b>	11	9	11	8	8	8	9	6
<b>Ws 2</b>	12	8	10	8	10	8	8	7
<b>Ws 3</b>	10	8	9	8	8	8	7	5
<b>Ws 4</b>	10	9	10	8	9	8	10	7
<b>Ws 5</b>	11	8	10	8	9	6	8	5
<b>Ws 6</b>	12	8	12	7	11	7	8	4
<b>Ws 7</b>	13	7	12	7	12	6	11	4
<b>Ws 8</b>	12	8	12	8	12	7	12	6
<b>Ws 9</b>	12	8	11	8	11	7	11	4
<b>Total</b>	103	73	97	70	90	65	84	48
<b>%</b>			94 %	96 %	87%	89%	82%	66 %

**Table G2:** A division of the survey text in different workshops.

	Three question- naires	Two question- naires	One questionna- ire
<b>Ws 1</b>	10	9	-
<b>Ws 2</b>	12	7	1
<b>Ws 3</b>	9	6	2
<b>Ws 4</b>	15	4	-
<b>Ws 5</b>	8	10	1
<b>Ws 6</b>	10	9	1
<b>Ws 7</b>	14	4	2
<b>Ws 8</b>	18	1	1
<b>Ws 9</b>	9	11	-
<b>Total</b>	105	61	8

<sup>385</sup> The abbreviation Q1p stands for the first participant questionnaire, the abbreviation Q2p stands for the second participant questionnaire and the abbreviation Q3p stands for the third participant questionnaire.

**Table G3:** A summary of the collected leader questionnaires and diaries.

	Workshop and group leaders		Q1wl and Q1gl <sup>386</sup>		Dwl & Dgl <sup>387</sup>		Reflection of the performance	
Gender	fema- le	mal e	fema- le	mal e	fema- le	mal e	fema- le	mal e
Workshop leader	12	6	11	6	9	3	6	2
Group leader	14	4	13	4	9	1	6	
<b>Total</b>	26	10	24	10	18	4	12	2

**Table G4:** Interview material of the young consultants.

Name	Gender	Age	Work-shop	Nationality	Language	Seduction 1.-2. ws	Theme and Form Work 2.- 6. ws	Devising 7. ws	Shaping 8.-10. ws	Playing <i>Bridges</i> and Evalua- tion of the Per- for- mance
<i>Timo</i>	m	15	5	FI	Fin	1	3	1	3	1
<i>Pentti</i>	m	14	4	FI	Fin	1	3	1	2	2
<i>Julien</i>	m	15	5	BT	Eng	1	3	1	2	1
<i>Nathalie</i>	f	15	5	CH	Fra	1	3	1	2	
<i>Maelle</i>	f	-	5	BT	Eng	1	5	1	4	1
<i>Niina</i>	f	12	1	FI	Fin	1	3	1	2	1
<i>Monica</i>	f	13	6	FI	Fin-Swe		1		1	1
<i>Nelli</i>	f	-	5	FI	Fin	1	3	1	2	1

<sup>386</sup> The abbreviation Q1wl stands for the first workshop leader questionnaire and Q1gl for the first group leader questionnaire.

<sup>387</sup> The abbreviation Dwl stands for the diary of the workshop leaders and Dgl stands for the diary of the group leaders.

<b>Yulia</b>	f	12	5	RU	Rus	1	2	1	3	
<b>Per</b>	m	13	5	DK	Dan	1	3		3	
<b>Me- lanie</b>	f	15	5	CH	Deu	1	3	1	2	1
<b>End- rik</b>	m	13	5	EE	Est	1	3	1	2	1
<b>Total</b>						11	35	10	28	10

In the gender row m signifies male and f signifies female gender. In the first column “seduction”, “theme and form work”, “devising”, “shaping” and “playing *Bridges* and evaluation of the performance” refer to the working phases in the workshop which is analysed in the chapter Theatrical Playing, where the creative process in the workshop is in the focus. The abbreviation 1.ws stands for the first workshop and so on.

**Table G5:** A summary of the raw data.

	Participants	Workshop leaders	Group leaders	Board members	Video documen- tation
Q1p	167				
Q2p	155				
Q3p	132				
Drawings	129				
Q1wl		17			
Q1gl			17		
Dwl		9 (59 p.)			
Dgl			10 (39 p.)		
Performance reflection	74	8	6		
Interview	32 p.	61 p.		57 p.	
Performance text					21 hours video material / 72 p.

## Appendix H: Video extracts of theatrical playing.

**Video extract H1:** Performance based on pre-planned improvisation, role play made by the participants about the theme *Love*.

### *Love*

Performers and roles:

Melanie<sup>388</sup>: a bread-seller and Queen of England

Zsuzsanna<sup>389</sup>: Princess of England, Jason's sister

Yulia<sup>390</sup>: Anna, a poor girl

Tamas<sup>391</sup>: Jason, Prince of England

#### **1. A poor girl asks for bread**

Action of the scene: A bread-seller sells bread in her bread shop and a poor girl, Anna, comes in and asks for bread. The bread-seller does not want to give bread without money.

Bread-seller: (sits in her shop)

Anna: Please, give me some bread!

Bread-seller: Here you are! (gives bread to Anna, both look at each other) // Can I have the money?

Anna: I // I haven't any money //

Bread-seller: Then you cannot have bread // (takes away bread) // Sorry //

Anna: Please, I am very, very hungry //

Bread-seller: You are out // (points out her with finger)

Anna: // But //

#### **2. Prince buys bread and falls in love**

Action of the scene: Jason, Prince of England comes to the shop and pays bread. Prince gets to know the name of the poor girl, Anna. They hug and kiss each other. A sister of Prince, Princess of England sees the situation.

Jason: (comes to the shop) Here is your money // We need bread //

Bread-seller: Ok! (Jason and Anna go out together)

Jason: Here is your bread.

Anna: Thank you!

Jason: What's your name?

Anna: My name is // Anna.

Jason: My name is Jason. I am from // England. (Laugh from audience. Jason and Anna hug and kiss each other. A sister of Jason, Princess of England sees the situation.)

#### **3. Princess gossips to Queen about love affair**

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<sup>388</sup> A 15 -year old Swiss girl [pg29ws5]

<sup>389</sup> A 14 -year old Hungarian girl [pg38ws5]

<sup>390</sup> A 12 -year old Russian girl [pg96ws5]

<sup>391</sup> A 12 -year old Hungarian boy [pb39ws5]



Action of the scene: Princess gossips to Queen, how Jason hugs and kisses the poor girl and how he laughs with her and gives out money to her.

Princess: I saw my brother with a poor girl // with a dirty poor girl // It's terrible. We must do //

Queen: What do they?

Princess: They are talking, they are laughing //

Queen: With a poor girl //

Princess: // With a poor girl

Queen: Show me the way //

Princess: Yes

#### **4. Princess and Queen find the lovers**

Action of the scene: Princess shows to Queen, where Jason and Anna are. They find Jason and Anna hugging and kissing each other. Queen gets angry at Jason and brings him back home.

Queen: (interrupts hugging and pulls Jason away from the girl) Jason // What are you doing?

Jason: Why?

Queen: With a poor girl //

Jason: I love her //

Queen: You don't know what love is // Ok!

Jason: But I love her //

Queen: Come with me to your room //

Jason: I can't // I go with her // (Queen hits Jason and pulls him away from his ear) (Applauses, but Princess shows that the performance is not yet finished)

Princess: Not ready yet //

Krista: Sorry //

#### **5. Jason tells his mother about his love affair**

Action of the scene: The royal family go to sleep in their castle. Jason tries to talk with her mother about his love affair, but mother does not want to discuss about it and wants to sleep.

Queen: What are you thinking [of]?

Jason: But I love her if she is poor or not.

Queen: It's not so easy (laughs) // that you say so. Now // we talk tomorrow, we go sleep now.

Jason: Ok //

#### **6. Jason and Anna escape**

Action of the scene: When Princess and Queen are sleeping, Jason stands up from his bed and escapes from the castle. He meets Anna outside the castle and when Queen moves in her sleep they together escape away from the castle.

(Video recording 11.7.01)

### **Video extract H2: Press conference of the performance *Love*.**

Performers and roles:

Melanie: A bread-seller and Queen of England

Zsuzsanna: Princess of England, Jason's sister  
Yulia: Anna, a poor girl  
Tamas: Jason, Prince of England

### ***International press conference of the performance "Love"***

01 Krista: Now performance Love. There a poor girl and Prince go away  
02 Melanie: They go away and love [each other] to death (Laughs)  
03 Krista: // and love to death. Ok.  
04 Melanie: // and we are standing in the castle  
05 Tamas: // and crying //  
06 Melanie: // Yes //  
07 Endrik<sup>392</sup>: [He says Estonian magazine-name] ... Did Latin-American soap – operas influence your play?  
08 Andrew<sup>393</sup>: What did he say? (An Estonian guide beside him answers to him.)  
09 Grace: Did Latin-American // Do you understand Latin-American? (workshop participants nod with their heads) soap – operas influence your play? Do you watch Latin-American soap-operas?  
10 Melanie: (laughing) No, no.  
11 Grace: No, no, no. Ok. I think it was more a fairy-tale than soap-opera. Ok // Irish Times, Your prince // what country?  
12 Tamas: England (all laughing)  
13 Grace: England? Ok.  
14 Tamas: Prince of Wales  
15 Grace: Prince of Wales // You are Jason // Prince of Wales, very interesting and I just wanted to ask, why there is a poor girl in your country. Are you not doing your job properly, Prince? Why is this girl poor?  
16 Andrew: // But, that // that's not a royals, that's governmental // you know //  
17 Grace: Shhhh!  
18 Andrew: Autss!! //  
(The performers are confused. They have difficulties to find out an answer.)  
19 Grace: Why is this girl poor, Prince?  
20 Tamas: // because this is a story, a drama for a // (The performers negotiate and whisper with each other ) She has not enough money and they are bad girls.  
21 Krista: Bad girls? Aa //  
22 Tamas: Yes // and Prince don't know it //  
23 Krista: Latvia Diena // This girl was from // she lives in her own country  
24 Performers together: Yes.  
25 Krista: So she is also English.  
26 Performers: Yes //  
27 Krista: //and mother, mother // and father was there.  
28 Performers: Yes //  
29 Tamas: And she is my sister.  
30 Krista: Sister? So she is a princess //  
31 Performers: Yes.  
32 Krista: Yeah // and you?  
33 Melanie: Queen //  
34 Krista: Queen // royal family with one beggar // now I understand. (Laughing) Thank you!  
35 Grace: Anything else? // Irish Times // Princess, why did you tell the Queen about

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<sup>392</sup> A 14 –year old Estonian boy [pb94ws5].

<sup>393</sup> A 15 –year old British boy [pb34ws5].

their love?

36 Zsuzsanna: (Negotiates first with others) Because, I am very bad. (Laughing)

37 Krista: Latvia diena // What is this // in performance // What century it is?

Nowadays or //

38 Tamas: No // It is the 15<sup>th</sup> and 16<sup>th</sup> century.

39 Krista: 15<sup>th</sup> – 16<sup>th</sup> century //

40 Tamas: Yes, yes.

41 Krista: Ahaa! Thank you. Yes.

42 Andrew: I am from Sun // Do you // do you wanna show // like in a play that classes matter within your society?

43 Grace: āfdkrifgm, please // (Laughing). I didn't understand //

45 Andrew: Are you trying to show in your performance that classes matter in society? (Others do not understand what Andrew asks and Andrew looks confused.)

46 Grace: Do you understand? //

47 Krista and Grace together: (Thinking aloud, how to explain) No // Ok // (Confusion, how to explain) // Classes, were classes // society, upper class, aristocrats, rich and poor // classes

48 Grace: So the question was // Are you showing that classes matter // Are classes important in your society?

49 Performers: Yes

50 Grace: Yes // Ok // Do classes divide? Do they separate? (Circulates with hands and arms)

51 Performers: Yes

52 Grace: Ok.

53 Krista: Latvia Diena // Is it so that after // at the end // you said that they continued // they lived together all life until death happy [they happily lived together until they died] // she become // became // Princess of Wales?

54 Performers: No.

55 Krista: No? How is it possible?

56 Melanie: They go away //

57 Krista: Running away //

58 Zsuzsanna: // Escape //

59 Krista: // So he is not any more Prince and you are becoming Princess //

60 Performers: Yes.

61 Krista: Ahaa // Now I understand // More questions? // No.

(Video recording 11.7.01)

**Video extract H3:** Workshop action where the ‘bridges’ of space, me and actor are worked out.

01 Krista: Before you start, try to listen // all the sounds // please stand and just listen all the sounds // please and just listen // (all participants are in their places, on the sides of the room)

02 Grace: You are breathing // into the nose out of the mouth (showing in the same time, the sound of deep breathing can be heard in the room.

03 Grace: You begin to come alive. // (participants start a slow “Indian movement”)

04 Krista: Strong (whispering) // you must fight for yourself // every muscle must be strong, every muscle strong.

05 Grace: Walk 1-2-3-4-5-6-7-8 shape // 4-5-6-7-8 // 1-2-3-4-5-6-7-8 // 1-change directions-2-3-4-5-6-7-8-1-2-3-4-5-6-7-8-1-2-3-eyes-4-5-6-7-8-1-2-3-4-5-6-7-8 hold – 1-2-3-4-5-6-7-8-1-2-3-4-5-6-7-8 freeze // freeze // Now everybody // the audience is down there // I want you just // Keep your character // I want you to turn your head and engage with somewhere on that wall // yes // when I say go

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## **Appendix I: Basic facts of five performances.**

### ***Rainbow***

#### ***Basic facts***

Duration: 5, 14 min.

Participants: thirteen girls and seven boys<sup>394</sup> from Austria, Croatia, Estonia, Faroe Islands, Ireland, Israel, Latvia, Lithuania and Switzerland.

Leaders: female French and male Finnish workshop leader.

Languages in use: Croatian, English, Estonian, Faroese, German, Hebrew, Latvian, Lithuanian and Raeto-Romance.

Theme (pre-understanding): contacts and conflicts in human interaction.

### ***Beginning***

#### ***Basic facts:***

Duration: 7, 15 min.

Participants: twelve girls and eight boys<sup>395</sup> from Austria, Czech Republic, Denmark, Estonia, Faroe Islands, Finland, Ireland, Israel, Lithuania and Switzerland.

Leaders: female Belgian and male Croatian workshop leader who did not perform in the performance.

Languages in use: Czech, English, Estonian, Faroese, Finnish, French, German, Hebrew and Lithuanian.

Theme (pre-understanding): identity and community construction.

### ***What the crystal ball told us***

#### ***Basic facts:***

Duration: 7,15 min.

Participants: ten girls and eight boys<sup>396</sup> from Belgium, Czech Republic, French, Germany, Hungary, Israel, Latvia, Russia and UK.

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<sup>394</sup> Eleven girls and four boys reflected on the performance and answered the questions in the questionnaires.

<sup>395</sup> Nine girls and seven boys reflected the performance and answered to the questions in the questionnaires.

Leaders: female Danish and Faroese workshop leaders who did not participate in the performance.

Languages in use: Czech, Dutch, English, French, German, Hebrew, Hungarian, Latvian and Russian.

Theme (pre-understanding): encounter of two life styles (travellers and farmers)

## ***metAMOURphoses***

### ***Basic facts:***

Duration: 7,03

Participants: eleven girls and eight boys<sup>397</sup> from Belgium, Denmark, Estonia, Finland, Hungary, Ireland, Israel, Latvia, Lithuania and Switzerland.

Leaders: female British and male Austrian workshop leader who did not perform in the performance.

Languages in use during the workshop process: Danish, English, Estonian, Finnish, French, Hebrew, Hungary, Latvian and Lithuanian.

Theme (pre-understanding): you become stronger with others

## **Sild on armastus<sup>398</sup>**

### ***Basic facts:***

Duration: 4,35 min.

Participants: eleven girls and eight boys<sup>399</sup> from Belgium, Denmark, Estonia, Finland, France, Germany, Hungary, Russia, Switzerland and UK.

Leaders: female Irish workshop leader Grace and female Latvian workshop leader Krista who did not perform in the performance.

Languages in use: Dutch, English, Estonian, Finnish, French, German, Hungary and Russian.

Theme (pre-understanding): love, communication and nonverbal contact

The creative workshop process of this performance is more closely examined in the chapter where theatrical playing is examined.

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<sup>396</sup> Eleven girls and four boys reflected the performance and answered to the questions in the questionnaires.

<sup>397</sup> Eleven girls and four boys reflected the performance and answered to the questions in the questionnaires.

<sup>398</sup> *Sild on armastus* (in Estonian) “The bridge is love”.

<sup>399</sup> Eight girls and five boys reflected the performance and answered to the questions in the questionnaires.



At a time when the public spaces of childhood seem seriously diminished and the consumption of adult narratives greatly increased, safe sites for examining personal and cultural identity are needed. The overriding aim of this thesis is to deepen the understanding of meaning making in an intercultural creative drama process by examining it in the context of the 10th European Children's Theatre Encounter Bridges. In this research physical theatre is viewed as a communicative practice for meaning making. The outcome of Aaltonen's research suggests that intercultural creative drama processes may offer an arena for holistic, civic and intercultural education. The symbolic creativity of young people in everyday life is performative. It is expressed through the body and also through music and visual culture. The symbolic expressions of young people carry cultural significance. The language of physical theatre is based on body images, movement and music. Through the embodied language of physical theatre it is possible to express the feelings and experiences of young people, because meaning making in physical theatre is close to their own everyday symbolic language. In an intercultural context, where the verbal languages are secondary, physical theatre offers an embodied language for communication.

This research suggests that it is possible, by means of physical theatre, to construct symbolic worlds, where questions about intercultural identity and multilingual community are examined and where provisional answers are constructed in social interaction. Aaltonen's conclusion is that communities create structures of feeling which are possible to examine in community-based theatre practices. The site also offers a space for the construction of personal identity.

Heli Aaltonen's thesis is a valuable contribution to the research of education and learning. Her central theoretical concepts of agency, empowerment, dialogue and web of connections are indicative of the turn towards a culturally contextualized, participant-centered philosophy in drama educational studies.

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