

1999 ADSA Conference: Abstracts

Keiryn Babcock (Queensland University of Technology Academy of Arts)

Challenging epistemologies: Aboriginality and performance departments [Paper]

This paper explores reasons why Aboriginal performance does not comprise a significant component of the teaching practices of most Australian Performance Academies. It contends that a certain regime of truth operates to characterise academic discourse, and that this discourse privileges Western ways of knowing. The paper outlines what currently constitutes Australian Performance Studies. It then employs Foucault's notion of subjugated knowledges to explore the current absence of Indigenous performance from the discipline. Furthermore, it suggests that if Performance departments begin to embrace Indigenous epistemologies then there exist the possibilities of aiding intercultural understanding, of providing new insights into performance, of promoting cultural continuity, of establishing relations between communities and of generating critical discourse.

Keywords: Michel Foucault ; Aboriginal performance ; Indigenous epistemologies ; intercultural understanding

Michael Beh (Artistic Director, City Theatre)

A city discourse, a new phenomenon, a positive future, another way? [Paper]

This paper will discuss the development of City Theatre to date, exploring the staging of City Theatre's first productions in November 1998. In these productions City Theatre worked with QUT's Academy of the Arts (Drama) and professional Brisbane production houses (La Boite Theatre, QTC) and theatre support organisations (Metro Arts Centre) to develop and stage the productions of David Williamson's *Third World Blues* and Clive Williams' group devised *Pauline the Musical*. The production of *Third World Blues* was centred in the Academy, being directed by Theatre Studies staff member and director, Mark Radvan. *Pauline* was created in the world of industry.

What occurred was an interesting synthesis of ideas from both worlds of theatre creation, posing the suggestion of a very real possibility for the development of a theatre that is the child of industrial relations, centred on the definition of a city discourse in Brisbane 1999.

Keywords: David Williamson ; Clive Williams ; Mark Radvan ; City Theatre ; La Boite Theatre ; Queensland Theatre Company ; Metro Arts Centre ; Third World Blues ; Pauline the Musical

Shaaron Boughen (Queensland University Of Technology Academy Of Arts)

Putting text in its place: *Bleeding-A-Part At The Seems!* [Paper]

This paper connects with the performance on Tuesday 6th July in the Woodward Theatre of *BLEEDING-A-PART AT THE SEEMS* by Shaaron Boughen

My paper raises issues around the creation of a textscape to accompany existing movement material and discusses the process of research through performance that I have undertaken. I have been influenced by the work of Heiner Goebbels, Ensemble Modern, Frankfurt and DV8 Physical Theatre, London and am investigating the inclusion of text in the process of creating meaning. *BLEEDING-A-PART* is dance theatre work due for completion at the end of 1999. The dance work started with a solo in 1997, a duet in 1998 and a development period in early 1999 which created the bedding for this variation of *BLEEDING-A-PART*. As audience feedback has been an

essential part of the creative process to date, conference participants will be invited and encouraged to contribute their responses which will be used in the next stage of the work's development.

BLEEDING-A-PART is choreographed with Brian Lucas and Avril Huddy, two of Queensland's leading dancers. The work examines the changing nature of love, desire, manipulation and obsession. The impact of early work has been described by Olivia Stewart (The Courier Mail) as

"a visceral highlight constructed with a powerful simplicity conveying a dark and menacing tension"

and Jacquie Pascoe (Dance Australia)

" an impressive treatment of the politics of need, desire, gender and power portrayed with spare foreboding and raw simplicity".

My intention at this stage was to investigate the viability of creating a textscape which did not merely duplicate or reinforce the meanings in the movement. Working with a dramaturg, writer and composer, we sought instead to counterpoint the movement and textual languages to create dissonance, paradox and ambiguity. The variation of *BLEEDING-A-PART* prepared for performance at this conference will last approximately 30 minutes.

Avril Huddy is appearing by kind permission of Dance North, Townsville.

Keywords: Heiner Goebbels ; Brian Lucas ; Avril Huddy ; Olivia Stewart ; Jacquie Pascoe ; Ensemble Modern, Frankfurt ; DV8 Physical Theatre, London ; Dance North ; Woodward Theatre ; Bleeding-A-Part At The Seems ; research through performance

Howard Bradfield (Western Australian Academy of Performing Arts)

Working partners [Paper]

Where does "The Academy" fit in the "Industry Led Training" strategy of Government?

What challenges and solutions are available for both industry and the academy ? It may be that common ground is only possible through performance.

Can the potential of partner arrangements provide working models?

The Western Australian Academy of Performing Arts had made a decision to foster partner strategies thereby enriching students' programmes and better managing financial outcomes. Funding from State and Federal Arts bodies, coupled with sponsorship (in kind and fiscal), strategic alliances with local companies and the commitment to forge new and ongoing relationships with industry have led to invigorated outcomes.

The recent work of skadada - Electronic Big Top, performed at the Sydney and Perth Festivals was accomplished directly as a result of partner arrangements with the WAAPA a significant member. I will discuss the working relationships that WAAPA has developed with industry with particular reference to the performance of Electronic Big Top by skadada.

Delivery will include discussion, video interviews and video clips from the Perth Performance in February this year.

Keywords: skadada ; Sydney Festival ; Perth Festival ; Electronic Big Top ; academy ; industry ; government ; partnership

Shannon Bradford (The University of Texas at Austin)

On becoming a hybrid - or - the perils of practicing what I teach [Paper]

Distinctions between research and practice have pervaded virtually every aspect of my journey toward crafting a career in performance. While I have experienced these concepts as indistinguishable, I have been told repeatedly that they are different from each other. I have been encouraged at many crossroads to preference one over the other, to specialize. My attempts to straddle the imaginary fence between being a practitioner and being an academic have raised key questions: How can one develop a career unhampered by restrictions? Am I complicit in creating and maintaining boundaries between the communities involved? How might I work to encourage a merging of research and practice?

This paper will examine tensions between the academic and professional communities as they impact the exchange of ideas and knowledge, with emphasis on crafting an identity within the field of performance. With material drawn from field research experience with professional theatre companies in both the USA and Australia, as well as from my experience as a director/choreographer, I will argue that the status quo distinction between research and practice results in missed opportunities for the mutual benefit of the communities concerned.

Keywords: research ; practice ; performance

Ian Brown (Queensland University Of Technology Academy Of Arts)

"Showing a clean set of heels": a performance by lecture by E.C. (Ian) Brown [Paper]

Showing a Clean Set of Heels is the second part of the performance trilogy *Three to the Valley*, written and performed by E.C. Brown. The trilogy is a component of a doctoral thesis investigating autobiography in performance. It is comprised of three thematically-linked solo performances of one hour's duration each. The performances are also theoretically integrated. This doctoral work relies largely on Performance as Research for its methodology. The trilogy comprises half of the full thesis, the other half being submitted as an introduction of some 15 000 words (which also contains a Performance as Research component) and a concluding exegesis of some 35 000 words.

The trilogy is being produced in collaboration with the Merivale Program of the Queensland Performing Arts Trust. The first part - *Reading Patrick* - will be performed at the Merivale Studio on Monday, Tuesday and Wednesday evenings at 8pm, whilst the final part - *Live at Ric's* - will be performed upstairs at Ric's Bar, Brunswick St. Mall, Fortitude Valley, on Thursday and Friday evening at 6.30pm.

Keywords: E.C. Brown ; Queensland Performing Arts Trust ; Merivale Studio ; Ric's Bar ; Three to the Valley ; Showing a Clean Set of Heels ; Reading Patrick ; Live at Ric's ; performance as research

Tom Burvill (Macquarie University)

***The Seagull in Surry Hills: a case study in academy-industry relations* [Paper]**

In January-March 1997 I undertook a production and reception study of the Company B Belvoir Street production of *The Seagull* directed by Neil Armfield. In addition to observation of rehearsals, interviews with cast, director, production staff etc, I conducted various forms of audience response research with groups and individuals. The 'Seagull in Surry Hills' production/reception project itself aims to trace the processes of meaning-production from the design stage through rehearsals and performance to the audience reception by groups ranging from Belvoir subscribers to NIDA students, and retired theatre enthusiasts in suburban U3A discussion groups. The production of meaning is contextualised as an intercultural process of Australianisation of the Russian text, following leads provided by Keir Elam's 'processual poetics' and cultural studies audience work.

Using the *Seagull* project as a case study the paper outlines some of what was observed and attempts to reflect on the various kinds of industrial and ethical and methodological relations which are traversed and improvised and pragmatically embodied in such processes. How does one achieve the necessary ethnographic balance between 'critical distance' and 'mutual knowledge'?

Keywords: Neil Armfield ; Keir Elam ; Company B ; Belvoir Street Theatre ; The Seagull ; Production and reception study ; audience response ; processual poetics

Vanessa Byrnes (Programme Manager: Cultural and Theoretical Studies, Te Kura Toi Whakaari O Aotearoa: New Zealand Drama School)

Constructing the stuff that dreams are made on: 'bi-cultural' processes of investigation and training at Toi Whakaari: New Zealand Drama School [Paper]

New Zealand theatre is embracing the challenge of what its role may be in an increasingly bi-culturally aware environment.

Within this arena, Toi Whakaari: New Zealand Drama School is the national training facility for acting and production professionals. Dedicated to excellence in training and maintaining the high standards that the industry has come to expect, Toi Whakaari fundamentally acknowledges the Treaty of Waitangi, and as such, has an active and long-term objective to explore the significance of "bi-culturalism" for the drama profession.

The processes of "bi-cultural" investigation and training which are employed at NZ Drama School warrant scrutiny, because they are simultaneously difficult and beneficial processes. The "bi-cultural" constructions of ethno-centric, academic, pragmatic, physical, theoretical and creative discourses within the training will be discussed with view to highlighting the proven and potential benefits of training practitioners in such ways.

This session considers the question of how practical training and theatre-making benefits from an awareness and employment of identity and performance.

Keywords: Toi Whakaari: New Zealand Drama School ; bi-cultural ; physical training ; theatre-making

Maryrose Casey (Department of Theatre and Drama, La Trobe University)

Interrogating Australian theatre history [Paper]

Who benefits when theatre histories valorise some practitioners and their contributions at the expense of others ?

The critical record, in both academic and popular media forms, has extraordinary power in discussions of an ephemeral art form such as theatre, especially in a country like Australia where publication is limited. Current historiographical practice, research methodologies and interpretative procedures have challenged many received orthodoxies. This ongoing process requires a re-evaluation of those materials upon which our assumptions are based. By not revisiting the history of critical reception, questioning stated 'truths' about previous productions, we maintain a past subjectivity within the present.

In Australian theatre history of the last 30 years one voice is constantly valorised. It's often a bit of a yobbo carrying a can of beer or lately a glass of Chardonnay, a bit left wing, definitely male and Anglo-Celtic. He was there at the beginning of the New Wave with the Pram, and Nimrod. He proves there is an Australian voice. He is the Australian

voice. He is heavily represented in every mainstage season, either as he was then or as he is now. The constant reinforcement of this version of the Australian theatre artist, as actor, writer or director, and this version of the history of Australian theatre practice denies the other voices that were instrumental in the creation and practice of Australian theatre both then and now.

This paper will examine some of the problematic issues related to the task of interrogating the myths and reinstating the contributions, traditions and history of other voices.

Keywords: Pram Factory ; Nimrod ; Australian theatre history ; New Wave

Michael Coe (The Centre for Drama and Theatre Studies, Monash University)

Making theatre / creating possibilities: a comparison of practices utilised in a regional theatre company and those of a university environment [Paper]

On graduation from The University of Wollongong's School of Creative Arts in 1983, I took a position with Theatre South, the Regional Theatre company of the Illawarra. Until 1996 I worked for the company in various modes: actor, director, designer, lighting designer, stage manager and (by default) production manager.

The company created many new pieces of theatre, premiered new overseas works, performed other extant contemporary Australian works and toured extensively all over Australia, particularly with our Theatre for Young People program; and never during that time did we engage with rigorous reflection and analysis for we were far too busy making theatre!

While our work had (and the company continues to have) an impressive quality and energy, the company did not engage with any new ways of interpreting theatre practice. The major reasons for this deficit in adventure are those continuing economic problems in combination with a small and conservative audience base. As an exploration of performance methodology since renewing theatre study, I would like to discuss *The Decameron Project*, a work devised by myself in concert with students of The Centre for Drama and Theatre Studies at Monash. I will outline the project's exploration of form, style and content and the reasons it could not have been undertaken by a regional theatre company with a traditionalist approach to theatre making; and reason why such professional companies should benefit from a relationship with academy.

Keywords: School of Creative Arts, University of Wollongong ; Theatre South, Wollongong ; The Decameron Project ; regional theatre ; academy

Peter Copeman ; Rod Wissler (Queensland University of Technology)

Having your cake and eating it too? Towards an industrially responsive, academically rigorous performance-as-research paradigm [Paper]

The authors will draw on their performance-as-research experiences in the QUT Academy of the Arts with the stage adaptation of Brian Castro's *After China* (Peter Copeman as writer, Rod Wissler as dramaturg, director and producer) to propose a paradigm of performance as research which aims for:

- Professional public performance outcomes of new work via university-based development processes more extensive and elaborate than those usually available in purely professional contexts, thus diminishing some of the risk usually associated with professional productions of innovative projects, and
- Methodological rigour, based on action research methods developed from participant observer ethnography, which meets university-level research expectations,

and may thus have the potential to straddle the continuum between theatre studies and professional practice, and to engender and consolidate mutually beneficial links between industry and academy.

Keywords: Brian Castro ; Peter Copeman ; Rod Wissler ; Queensland University of Technology, Academy of the Arts ; After China ; performance as research ; theatre studies ; professional practice

Sharon Cottrell (Theatre Studies, Griffith University Gold Coast)

An examination of a journey from ethno-drama to professional standard group devised theatre [Paper]

The focus of this paper is to outline the practical and pragmatic questions involved in producing theatre as a performance in a tertiary institution.

Initially I will outline the examination of my journey of research-based discovery from the Ethno-Drama process through to Verbatim Theatre; Oral History and Documentary Techniques; and Playbuilding - to the final product, a professional standard theatre production based on the Group Devised theatre process.

This is based on research into these types of theatre practices and from previous experience with both ethno-drama and group devising processes. A primary aim is to establish the relationship between these styles and the relevance to present day community theatre practices, particularly focusing on my recent production of *Lost and Found: The Adoption Triangle*. This was a group devised performance with second year theatre students studying Stagecraft, a subject in the theatre major within the School of Arts at Griffith University - Gold Coast Campus.

The primary aim of this paper is to present the process involved within the development of the production and reflect on the practical work used within a tertiary institution. Through this I will outline the educational/learning process as it happened; limitations of such a production; the research skills; acting theory involved and how this affected the students involved in the production.

Keywords: Lost and Found: The Adoption Triangle ; verbatim theatre ; oral history ; documentary techniques ; ethno-drama ; playbuilding ; group devised

Clay Djubal (Queensland University Of Technology Academy Of Arts)

Selling ourselves short? Reflections upon the Australian commodity musical [Paper]

One question that has risen frequently in regard to the Australian theatre industry is "why haven't we been able to write the 'smash-hit' Australian musical?" This paper will explore one area which motivates my current post-graduate research into Australian commodity musicals - that of the implications which stem from the misappropriation of the term "musical" - implications which may well continue to play a part in subverting or negating positive perceptions of local commodity musicals by the Australian popular culture.

The application of a cultural studies perspective to industry practice suggests that any form of music theatre which is promoted as "a musical", invites comparison by Australian popular culture to the historic traditions and generic expectations formed in relation to the dominant form - the American musical. Should theatrical productions which utilise music as a dramatic element, however - including tribute shows, plays, and theatre which has its points of relevance located in the ideology and tastes of a sub-culture - be considered "musicals", or should they instead be allocated sub-genre nomenclature? This paper will question the use of "musical" as a marketing strategy

which attempts to appeal to potential consumers through a connotative process. Does it in fact layer a carpet of suppression over attempts to create and produce Australian musicals to rival the success of foreign-written productions? And to what extent have academics and critics either helped or confused the public's and industry's understanding of the musical?

Keywords: Australian musical

Lowanna Dunn (Queensland University Of Technology Academy Of Arts)

Who's talking to whom: theatres, teachers' notes and young audiences [Paper]

This paper will critically examine the role of teachers' notes as a pivotal link that connects young schools audiences to the industry and the performance event. It will examine some recent examples of teachers' notes to consider how they assist young audiences in accessing productions, and what the stakeholders want from the notes in creating this access. The key players in this three way intersection include the commissioning theatre body, the teacher/artist writing the notes, and the young people themselves. Several questions are raised through this examination including: who are the teachers' notes attempting to serve, who do they serve, what is the role of this type of formal pedagogy in the theatre event and how does it help young people understand the theatre industry and its product?

Keywords: teachers' notes ; young audiences ; schools

Peter Eckersall (School of Studies in Creative Arts, Victorian College of the Arts)

Performing from the academy: theory and revitalising contemporary Japanese theatre [Paper]

This paper will investigate possibilities for connections between academic theory and performance practice. The site of this investigation will be Japanese contemporary theatre (*angura*), although I am interested in both the specificity of this site of investigation and its possibilities as a model for reflecting on a more general set of problems.

Angura has been the dominant mode of new theatrical expression since the 1960s. The paper will review the history of the movement, briefly commenting on *angura*'s problematic relationship with theories of subjectivity and selfhood discourse in its first phase. I shall point to the probable appropriation and commodification of *angura* by establishment culture during the 1980s, a trend that undermined the possibilities for *angura* to continue to work in a radical and culturally interrogative mode.

If an historical method and political analysis of state and society allow scholars to identify such trends in *angura* performance culture, then the reverse is also evident in 1990s Japan. Recent performances demonstrate a gradual acquaintance with theory and collaborations with theorists that have opened a space for a new radical theatre project in the 1990s. Analysis of work by Gekidan Kaitaisha, Daisan Erotica and others will demonstrate a shift in cultural politics away from the idea that imagination alone could be the site of cultural liberation and towards an understanding of theories of power. Such theory can intervene in and subvert dominant constructs of Japanese social reality and unlike the 60s liberation ethos is less able to be appropriated by mainstream cultural institutions.

The paper will therefore conclude that in breaking down theory-practice divides, theatre can find renewal and escape from an apparent elite marginality and political conservatism.

Keywords: Gekidan Kaitaisha ; Daisan Erotica ; *angura* ; Japanese contemporary theatre

; power ; commodification

Lynn Everett (Department of Theatre Studies, University of New England)

From Paris with love: the Lecoq influence on George Ogilvie's directing [Paper]

The Ecole Jacques Lecoq is an international theatre school in Paris that was founded by Lecoq in 1956 and has been under his direction since its inception until his death in January 1999. Primarily concerned with the movement of the body in space, the Lecoq pedagogy is physically based. The school's central aim is 'the search for a Theatre of Creation' and this is reflected in the curriculum by the large portion of work which is allocated to the creation of dramatic pieces by students for solo or group performance. Improvisation is employed heuristically as both the performance medium for all student devised pieces and as the teaching method in all acting classes. By these means, students study a variety of new and traditional theatrical styles including melodrama, pantomime blanche, Greek tragedy, commedia dell'arte, bouffon and clown. These theatrical forms are used to engender new creative works.

The Lecoq school has had a significant impact on Australian theatre. Since 1965, there have been approximately fifty Lecoq graduates who have lived and worked in Australia as actors, directors and teachers across many areas of the theatre industry from mainstream to fringe, street theatre, festival theatre, community theatre, television, documentary and feature film.

In this paper I would like to focus on the work of one of these Lecoq graduates: director, George Ogilvie. I will discuss how Ogilvie's training at the Lecoq school has influenced, informed and supported his professional performance practices, indicating how theatre-making in Australia has benefited from the practical application of Lecoq's rigorous and creative training regime.

The material for this paper is derived from my Ph.D. research into the influence of the Lecoq school on Australian theatre.

Keywords: Jacques Lecoq ; George Ogilvie ; Ecole Jacques Lecoq, Paris ; training ; Australian theatre

Rachel Fensham (Centre for Drama and Theatre Studies, Monash University)

Secret actors' business - commerce and the sacred in live theatre documentation [Paper]

This paper will present findings about the use of video archives in theatre and performance research in the United States and Britain by the theatre industry. It will compare these structures with current projects underway in Australia to store and document dance through video and film. Returning to the field of theatre studies, it will sketch the current policies of various theatre companies and in particular the role of Actors Equity (MEAA) in policing the representation of actors in video documentation.

In conclusion, I will argue that the industry of Australian actors still regards performance in the theatre as 'secret business' in terms of the law, a discourse which collides notions of protecting the sacred with exploitation for commercial gain in curiously ambivalent ways. In protecting their performances, actors do not gain further power over their images rather they remain increasingly vulnerable to the power of the market to determine the construction of contemporary theatre. Instead of holding on to some pre-modern conception of their magical powers, Australian actors need to negotiate agreements of collective ownership and public access to the recordings of their work if they are to survive.

Keywords: Actors Equity (MEAA) ; video documentation

Tim Fitzpatrick (Centre for Performance Studies, University of Sydney)

Ignoring the Elizabethan theatre industry: implications for theatre history and performance studies [Paper]

Academic researchers have been slow to explore in depth and examine the ramifications of the practical aspects of Elizabethan Theatre production. This was a highly organised industry, with companies performing on a daily basis and turning over plays in a rapid repertory system very different to our twentieth-century practice. It is significant that we know much more about the work and production processes of the London printing houses than we do of the playhouses and the acting companies, and this imbalance has led to a particular slant on textual editing and on our understanding of the import of textual features. I will argue by example that the texts themselves throw not inconsiderable light on such playhouse practices, offering us insights not only into the performance conditions in which the playwrights expected their work to be seen, but also into the constraints upon the processes which would generate these performances. I suggest that in addition this attitude to professional practice both reflects and conditions attitudes among scholars to contemporary professional work, and that much more scholarly attention needs to be given to professional theatre production processes, both mainstream and alternative.

Keywords: Elizabethan theatre ; professional practice

Mike Foster (Theatre Studies, Griffith University Gold Coast)

All the world's a research stage and all the men and women practitioners merely paradigms of reflexive discourse [Paper]

Intelligent Alternative theatre implies a continuous reflective/reflexive component in the theatre making process. In Australia several groups claim a research prerogative as central to their work. On the one hand variously named 'performance studies' centres attached to academic institutions exist solely it would seem, to experiment with new forms. Essential to their process is a continual, rigorous and scholarly analysis of all aspects of their theatre making.

On the other hand are professional, community based, alternative, non-mainstream theatres whose research usually is less theoretically driven being grounded firmly in the practice, the real world of attracting audiences and maintaining funding while attempting to advance their art form. This genuine grounded theory/action research paradigm is elemental, I will argue, to the theatre making praxis of most significant non-mainstream theatre companies.

The focus question of this paper is "How does your practice benefit from rigorous reflection and analysis?"

As part of my doctoral studies I have sought responses to this and other questions in an attempt to define the practice of what I have termed Radical Group Theatre in Australia since 1975.

Groups and individuals interviewed include Sidetrack Theatre, Legs on the Wall, Urban Theatre Projects, N. Y. I. D., Melbourne Workers' Theatre, Melbourne Women's Circus, Zeal Theatre, Neil Cameron Productions.

Keywords: Sidetrack Theatre ; Legs on the Wall ; Urban Theatre Projects ; N.Y.I.D. ; Melbourne Workers' Theatre ; Melbourne Women's Circus ; Zeal Theatre, Neil Cameron Productions ; grounded theory ; action research ; alternative theatre ; Australian theatre ; radical group theatre

Richard Fotheringham (English Department, University of Queensland)

Comedy is a funny business: some notes on surveying performance laughter [Paper]

This paper draws on a survey undertaken during Cracka Theatre Troupe's production of *Schoolies!* for year 12 students in July 1998. It uses as raw material audience reactions (laughs, groans, and other audible/visible reactions noted during different performances across a two-week season), and speculates as to why different audiences react differently. In theorising this issue the paper considers Klaus Jensen's distinction between interpretative communities and interpretative repertoires, and suggests that we also need to think of audiences as performers, bringing to the theatre event pre-learned communal behaviour (as a performing community) and learning and performing a repertoire of appropriate (or inappropriate) reactions. The paper will conclude with some practical suggestions on what the crucial factors are which enable or hinder consistency of communication and reaction.

Keywords: Klaus Jensen ; Crack Theatre Troupe ; Schoolies! ; audience ; comedy ; communication ; interpretative communities ; interpretative repertoires

Richard Fotheringham (English Department, University of Queensland)

When a girl from community arts meets a boy from Las Vegas Inc: some occupational safety issues in the Tetu case [Paper]

This short paper considers the recent judgment in the Supreme Court of Queensland concerning Heather Tetu, the former Circus Oz performer who was tragically injured while performing in a commercial show at Jupiter's Casino on the Gold Coast. The undisputed facts in the case show that serious problems arose, and could well arise again, if current stage management and stagecraft practices are not significantly revised. I also look at training which should be given to all acrobatic, circus, and physical theatre performers in questions they should ask and documentation they should seek before agreeing to work in performances that require them to rely on technical equipment and technical expertise.

Keywords: Heather Tetu ; Circus Oz ; Jupiter's Casino ; Supreme Court of Queensland ; injury ; acrobatics ; circus ; physical theatre ; training

James Garner (Drama Department, University of Newcastle)

Technology and human agency in the theatre [Paper]

The increasing use of computers in the creative process has raised questions concerning their appropriate role, and has led to some resistance to their presence on the part of creative artists and theatre workers. If the set or lighting designer's tools can be important participants in the creative process, does this imply 'machine creativity' depriving humans of agency? This is a debate concerning the nature of human thought as much as that of computers.

Resistance to the use of computers in art arises partly from the prosaic image of them as adding or accounting machines. Computers have always dealt with deterministic processes, leading to the fear of sterility in any artistic endeavour heavily influenced by them. Creativity is usually considered the essence of that which is not mechanical. Yet creative acts have been seen by some as mechanical and having their explanation in the workings of the brain.

What we are really seeing is transferred agency from humans to computers via the programming and operating processes. The operator is the sole agent in the creative process - the program is a utilitarian object which aids visualization, speeds up the design process and helps communicate ideas to others. Even if the user finds that the program suggests design techniques that would not have occurred otherwise, this too is

a transfer of agency from the programmer, not the computer. As directors, set designers and lighting designers contribute to a production design using theatrical design tools such as *Stager*, the program is acting to facilitate a confluence of creative agency between human beings. It provides none of its own. Much resistance could be alleviated if it is made clear that no contrary claims of computer creativity are being made.

Finally, computer programs can assist the collaborative nature of theatre, by facilitating communication of ideas between the stage designer and the director, or the director and the actors.

Keywords: Stager ; computers ; design ; creativity

Steve Gration (Freelance Director, Actor, Writer, Theatre Studies, Griffith University Gold Coast)
An exploration of training and development possibilities for actors and the creation of original work by actors in the context of the professional industry and training institutions
[Paper]

This paper focuses on audition and rehearsal structures which provide opportunities for performers to continue training and development as a natural process and the role of directors in this process.

I will reflect on personal experiences as a tutor at training institutions and as a professional actor, director and writer. I will explore the function of "teaching-artists" in supporting and celebrating individual artists' potentials and their power within an ensemble atmosphere.

I will draw upon Eastern and Western performance histories to illustrate the close relationship between training and professional practises. These practises are often ignored by training institutions and major performing arts organisations and thus their politics of representation are often suspect.

I will promote 16 starting points for the creation of original or independent works which may inspire artists-in-training and professionals to create their own work rather than waiting to be "cast in a play". And finally, I will examine the elements and popular appeal of live sporting and musical events which may be applied to the performing arts in an effort to win new audiences.

Keywords: training ; teaching-artists ; professional practice

Peter Hammond (Centre for Performing Arts, University of Tasmania)
Career trajectories: launching theatre trainees from Tasmania [Paper]

Most theatre workers are sustained in their aspirations for employment more by optimism and vision than frequency of opportunity. In a profession where the notion of ensemble training has given way to utilitarian and limited-term contracts, performers frequently lack the opportunity for on-going learning experiences within a supportive and familiar context. In previous eras this was provided by the sense of continuity of employment. In the 1990s their desired career paths are intercepted and frustrated by multifarious economic and social factors.

Centre Stage, the on-campus Theatre Company of the University of Tasmania, conducts a unique apprenticeship system that has successfully launched several theatre careers over its 10 years of operation. The training program equips awardees with a broad range of vocational and multifaceted survival skills. Such skills secure them a foothold in the profession and save them from the dispiriting realities offered by external agencies.

Drawing on 5 case studies of interview transcripts, this paper plots the early careers of Centre Stage awardees, their reflections upon the apprenticeship scheme, their preparedness for the profession, a dissection of the program itself and benefits gained by the university, the community which it serves and ultimately the awardee. The examination reveals illuminating perceptions about the training system and the way it provides the link between undergraduate studies and the profession.

Keywords: Centre Stage ; vocational skills ; training

Brad Haseman (Queensland University Of Technology Academy Of Arts)

Lepage, Le World and Le Festival Industry: *The Seven Streams of the River Ota's* relations with industry and art [Paper]

After a visit to Hiroshima, Japan in 1993 the French-Canadian director Robert Lepage and his company Ex Machina decided to create a monumental work - a seven hour piece of theatre in seven parts. First performed in 1994, *The Seven Streams of the River Ota* has been reworked and transformed many times during its five year life. This paper examines the innovative form and production context of this work, one of the most successful artistic products of the decade to be created specifically for the global festival industry.

Keywords: Robert Lepage ; Ex Machina ; The Seven Streams of the River Ota

Jules Holledge (Drama and English, Flinders University)

Ritual translocations: warlpiri yawulyu and the taedong kut [Paper]

This paper on ritual translocation is part of a wider study of women's intercultural performance. It considers a performance tour of four Australian cities by the Korean shaman and spiritual leader Kim Kum hwa; and ritual performances in these same four cities, by indigenous women from the Central Australian Warlpiri clan. In both these accounts the artists' motivations for performing ritual in an intercultural context are contrasted with the responses of their urban Australian audiences. The paper argues that the Korean performances were consumed as a form of personal spiritual enrichment and the Warlpiri performances as symbolic gestures in the creation of national identity.

Keywords: Kim Kum hwa ; ritual ; national identity ; intercultural performance ; Warlpiri

Richard Hunter (University of Sydney)

Awards and disputes: Australian performing artists and Australian industrial relations [Paper]

I am the co-author of the article on industrial relations in the Currency Companion to Theatre in Australia, which came about as a result of research I was doing for an MA in 1985 supervised by Philip Parsons. The thesis was going to be called "Acting as Work: a socioeconomic study of the performer in relation to the structure of the entertainment industry in Australia from 1900 to 1955". The research involved a close look at the early history of Actor's Equity using Commonwealth Arbitration Reports and Equity archives. I had to put the research on hold due to work commitments but Philip asked if the work I had already done could be incorporated into the Companion. My work was edited and elaborated on by Katherine Brisbane but they still gave me a credit in the book.

The work commitment was at the Sydney Opera House, where I was employed for 12 years, including a stint as a Union delegate for the ATAFA (now a part of the merged

MEAA). I also co-ordinated a conference on industrial relations in the performing arts in the late 1980's. I left the Opera House earlier this year and now work at the University of Sydney. I have also taken the opportunity to return to study and am about to complete a coursework MA at the School of Theatre Film and Dance at UNSW.

I would like to kick start my past researches into the industrial conditions of performing artists and to this end I would like to propose a paper around the subject of the interaction between Australian performing artists and the formalised processes of Australian industrial relations, the setting of industrial awards and the mediation of disputes in the Commonwealth Arbitration Court and its successors. How has the main acting award evolved and been interpreted over the past 75 years and what can this tell us about how the work of the performing artist has been perceived by the community in the past and in the present?

Keywords: Philip Parsons ; Katharine Brisbane ; Actor's Equity ; Media Entertainment and Arts Alliance ; Commonwealth Arbitration Court ; Sydney Opera House

Darriel Jeffree (The Centre for Drama and Theatre Studies, Monash University)
Is Artaud practically history? [Paper]

The stage of Antonin Artaud is much more than a metaphysical one. By further exploring some facets of Artaud's writings it becomes clear that his stage has a physicality and consists of a practical performative space. This Artaudian space is defined in his essays and letters. The historical Artaud has been practically neglected.

To understand more fully the extent of this physicality of the Artaudian stage one needs to revisit Artaud's earlier writings and not the life of the man himself in his last desperately lucid years. It is possible to construct an Artaudian space: not as defined by, or through, claims of influence but as defined by Artaud himself.

The Antonin Artaud we generally know is the Artaud of a misinterpreted history, an essentially potted 'oral' history demi-mythical in nature. This 'oral' history focuses more on the later man rather than on his earlier theatrically prescriptive writings. The orally constructed Artaud is a theatrically implausible figure whose thoughts are generally interpreted as interesting yet impossible, at least impractical, to stage in any meaningful way; the historical or written Artaud prescribes a practical theatre space in which happenings can indeed happen.

The historical Artaud is still important to today's stage, whereas the demi-mythical Artaud is, as ever, implausible.

Keywords: Antonin Artaud

Barbara Joseph (The Centre for Drama and Theatre Studies, Monash University)
Careering into comedy: making a place for live comedy in the academy [Paper]

Stand-up comedy is a performance form that doesn't fit comfortably in 'theatre' or 'industry' and in some ways sits uneasily within the parameters of this particular conference topic. In the sense that there is no formal training available, nor any recognised place to practice the craft, a comedians apprenticeship is self-created and their art refined with little or no mentorship of any kind. Yet an industry is developing in Australia, much as it has done in America, around stand-up comedy. Performers are seeing potential career paths open up as producers, directors, and cable and free-to-air television networks scout festivals and comedy clubs looking for the next big act, the next local comedy 'star'. This paper examines the implications for the performance of live stand-up comedy that arise when a previously unrewarded apprenticeship has the potential to lead to a lucrative career in another medium. As the performer moderates the

performance for an imagined audience, the audience/performer dynamic central to live comedy is ruptured by the real or imagined presence of the invisible mass audience.

For the academic engaged in the study of comedy questions arise as to the object of study. Distinctions need to be made between live and recorded performance, between performer and persona, between the jokes and the social and cultural meanings being exchanged. Where does the academic position themselves in relation to the performance? Are they merely the observer restricted to criticism of the socio-cultural issues raised by the performer and the performance, or is it possible to transcend these limitations and offer something else?

Keywords: stand-up comedy

Veronica Kelly (English Department, University of Queensland)

Alfred Dampier as performer of late colonial Australian masculinities [Paper]

Alfred Dampier as a respected and influential performer of predominantly middle-class constructions of masculinity made a considerable, long-sustained and I believe under-examined impact on colonial Australian culture. Like other actor-managers, Dampier occasionally positioned his work amidst the missionary project of bringing popular audiences into the ambit of great culture, while simultaneously using the rhetoric of moral persuasion to entice bourgeois audiences into the ambit of popular performance. A male performer, by virtue of his social identity as performer, already strays into the feminine-loaded symbolic territory of theatre, with its associations of display, seduction and inauthenticity. In the case of a cultural worker such as Dampier, it is interesting to speculate whether his social reading as 'actor' was an enabling or a disabling factor in his theatrical projections of acceptable and legible masculinities. The evidence seems to indicate that theatrical labour in his case empowered the cultural and artistic labour of transference, creation, negotiation and embodiment of modes of late colonial masculinities.

I have studied Alfred Dampier's Australian repertoire from his arrival in Melbourne in 1873, when he performed and stage-managed at the Theatre Royal, to the point of his return there to manage the Alexandra Theatre in late 1888. During the 1880s Dampier enjoyed protracted periods of management of two Sydney theatres, the Gaiety and the Royal Standard, during which he maintained a rapid turnover of repertoire and commissioned new plays to suit the audience of these relatively small-capacity houses. His roles traversed the character actor, the low ruffian, and above all the 'manly' hero. It is his performance and creation of significations of a renovated and domesticated, while still heroic, late-colonial 'manliness', which forms the topic of this paper.

Keywords: Alfred Dampier ; Theatre Royal, Melbourne ; Alexandra Theatre, Melbourne ; Gaiety Theatre, Sydney ; Royal Standard Theatre, Sydney

Joanne Loth (Queensland University Of Technology Academy Of Arts)

Presentation of improvisation and workshop in Suzuki Actor Training Method

[Demonstration ; Workshop]

Presentation of Movement Improvisation and its application in the rehearsal process.

This presentation will demonstrate a new approach to movement improvisation based on The Suzuki Actor Training Method (and its application in a rehearsal process). The presentation will be interactive, and will involve a questionnaire and forum to discuss the possibilities this form of Improvisation may hold.

In 1997 and 1998 I was able to observe the training and rehearsals of the Suzuki Company of Toga, and (the newly formed company of) the Shizuoka Performing Arts

Centre. The movement Improvisation work I saw during the training was exciting and completely engaging. Here were actors with awe-inspiring expressive abilities and physical responsiveness, whose skill in movement improvisation produced arresting viewing.

Since Frank Productions' return from Toga in August 1998, the company have been developing their own style of improvisation under the guidance of directors Jacqui Carroll and John Nobbs. My own form of this improvisation has developed from my observations in Japan, and my training with Frank Productions.

Background Information: The Suzuki Actor Training Method develops a strong foundation for movement improvisation. In the 1960's, the Japanese director Tadashi Suzuki began to develop the Suzuki Method, utilizing the methods and approaches of the traditional Japanese theatre of Kabuki and Noh. The Suzuki Method is designed to develop a highly focused ensemble of actors, to strengthen and unify the body and voice, and to develop an expressive and engaging physical presence. The exercises are physically demanding, but are designed to develop a powerful, energised calmness rather than overt physical energy. Over an extended period, the training develops the listening body which is physically heightened, expressive and aware.

Workshop on The Suzuki Actor Training Method

Workshop leader: Joanne Loth from Frank Productions, the Austral Asian Performance Ensemble.

The Suzuki Actor Training Method develops expressive, powerful, and focused actors with united bodies and voices. This workshop will provide an introduction to the basic exercises and principles of The Suzuki Method and its long-term benefits as an approach to actor training. Participants will train in the exercises of the Suzuki Actor Training Method, and will need to wear comfortable clothes, and bring a pair of thick socks.

In the 1960's, the now Internationally renowned director Tadashi Suzuki began to develop the Suzuki Method, utilizing the methods and approaches of the traditional Japanese theatre of Kabuki and Noh. The Suzuki Method is designed to develop a highly focused ensemble of actors, to strengthen and unify the body and voice, and to develop an expressive and engaging physical presence. The training develops performers' physical confidence, spatial awareness and vocal strength, and consists of simple (and often extreme) repetitive actions invested with power, energy and focus. These exercises work to ground the body on the earth and in the space.

The Suzuki Actor Training Method is a long-term Eastern approach to actor training. Over an extended period, the Suzuki Method develops the 'listening' body that is responsive to the energy of the group; and is physically heightened and aware. During the Workshop, there will be short demonstrations of the training by members of Frank Productions (who have trained with the Suzuki Company of Toga in Japan). These demonstrations will clarify the purpose of each exercise, and display the long-term results of the training.

Keywords: Tadashi Suzuki ; Jacqui Carroll ; John Nobbs ; Suzuki Company of Toga, japan ; Shizuoka Performing Arts Centre ; Frank Productions ; Suzuki Actor Training Method

Debra MacAuslane (Queensland University Of Technology Academy Of Arts)
The ethical police ... classifying artistic practice under human experimentation [Paper]

This paper addresses the benefits of ethical guidelines in research experiments to create a culture of social responsibility and accountability in the performing arts. On the other

hand, there are concerns in reconciling the organic and evolving nature of researching and developing new artistic practice with the rigidity of working within specific approved guidelines. This paper deals with the paper war and long months of negotiations which help to refine the ethical considerations of performance research but which also serves to frustrate the arts practitioner in the process. An overview in light of a personal research story.

Keywords: research ethics ; performance research

Debra MacAuslane (Queensland University Of Technology Academy Of Arts)

Actors in the theatre audience ... looking at sport to create a new public domain [Paper]

In response to calls for new theatre form at the end of the 20th century, this paper will look at the progress of my PhD research which is looking at developing a different way of making theatre a more 'authentic' experience for Australian audiences. I will attempt to reinforce the argument that live performance is one of the few places left where a physical experiential dimension is available to individuals to explore and communicate, and for this reason, that theatre should not be seen as the exclusive domain of conventional theatre practitioners.

As part of my research I have drawn upon the popular and experiential dimension of sport as a model framework for developing an audience-inclusive performance practice called Tribo-Phenomenal Theatre. Tribo-Phenomenal Theatre (TPT) is defined as a friction driven environment, in which audiences can assert their presence and perform themselves to play out extra-ordinary experiences within the framework of a fictional model of reality. Sport is linked to this idea of TPT because sport is an authentic experience, it is unpredictable in nature, it operates in a 'real life' context and participants rely on 'self' to act out a struggle for space. I am proposing that these elements of sport potentially offer the possibility for turning a theatrical environment into an event which is not rehearsed but is really taking place.

The paper outlines the location of TPT in the performance field and the theorists and practitioners who have informed the evolving framework for practice, including Jerzy Grotowski, Richard Schechner, Peter Brook, Eric Morris, Eugenio Barba and Augusto Boal. Each of these practitioners have sought ways to create a more authentic experience for audiences and have acknowledged the creative potential of individuals who draw upon 'self' as a primary source of performance.

The issues of the research question the possibilities (benefits and problems) of audiences entering the performance arena; of playing with 'self' in a fiction and of creating a public domain where an open licence to perform potentially can change a theatrical fiction into a faction. In order to redefine an 'authentic' theatre experience, I argue that such a task is only possible if audiences subject themselves to the experiential dimension of performance and judge for themselves.

Tribo-Phenomenal Theatre practice will be presented and road tested in October and November 1999.

Keywords: Jerzy Grotowski ; Richard Schechner ; Peter Brook ; Eric Morris ; Eugenio Barba ; Augusto Boal ; Tribo-Phenomenal Theatre (TPT) ; sport

Paul Makheam ; Judith McLean (Queensland University Of Technology Academy Of Arts)

Blurred: A performance for young people collaboration between QPAT and QUT [Paper]

THIS IS A COMBINED PAPER/PRESENTATION WITH EXCERPTS FROM THE PRODUCTION OF *BLURRED* - a QPAT/QUT co-production, written by Stephen Davis, directed by Judith McLean.

"Our children have ironically, already made their move. They are leading us in our revolution past linear thinking, duality, mechanism, hierarchy, metaphor, and God himself towards a dynamic, holistic, animistic, weightless, and recapitulated culture. Chaos is their natural environment." (Rushkoff, D. 1996:269)

The journey of *Blurred* concentrates on the first two phases of the Schoolies' rite of passage: the 'separation' and the 'transition'. The characters' discoveries occur as an integral part of leaving home and getting to their destination on the highways/pathways to the Gold Coast. Almost immediately they leave their familiar surroundings, home, school, part time jobs - opportunities for new insights about themselves and others begin to emerge. It is the characters' journey to their destination rather than the week of Schoolies itself that the performance engages with. What ostensibly begins as a straightforward drive, train, car, bus trip to the Gold Coast quickly 'blurs'. As is often the case, the greatest learning occurs within the process of 'getting there' rather than 'being there'.

In the performance text *Blurred* the audience is introduced to six different narratives using four different forms, drama, movement, sound/music and screen media. This is in keeping with the ideas outlined above that suggest that young people are already acquainted with new languages, new ideologies and very different ways of processing information. The makers of *Blurred* ask audiences to connect and bring "a broader attention range and a shorter absorption time" (Rushkoff, 1996:51) to the theatrical event to find the patterns within the chaos of images presented on stage. The artistic goal for *Blurred* is to create an 'open work' (Eco, 1979:58); to present audiences with forms that offer multiple readings of the performance. As each form unfolds to encourage the audience to become part author and part artist - to make space for their own stories as well as those seen and heard from the stage.

Keywords: Stephen Davis, playwright ; Judith McLean, director ; D. Rushkoff ; Umberto Eco ; Queensland Performing Arts Trust ; Queensland University of Technology ; Blurred

Jacqueline Martin (Queensland University Of Technology Academy Of Arts)
The Academy as seeding ground for performance as research [Paper]

This paper aims to investigate how Performance as Research can be used to consolidate links between industry and academy. It is equally interested in how the theoretical discourses of post-colonialism and interculturalism can take into account the pragmatics of production, as much as investigating how the professional theatre should be concerned with the politics of representation.

The contemporary efforts by federal governments to bring about reconciliation with the Aboriginals have been a determining influence on my decision to make a new translation of Strindberg's *Miss Julie* (1888) and to read it through a post-colonial and intercultural lens, whereby the predominating themes of the play - power struggle, domination and class struggle, translate to culture clash and discrimination, and as a result dispel many of the myths which the anti-assimilationists still hold dear.

A second site for research is related to exploring an anti-naturalistic acting style. For this reason *Miss Julie* was the perfect vehicle, as the rules for naturalistic acting were outlined in the author's Preface.

This paper follows the journey which I have made as translator, adaptor and dramaturge, together with Mark Radvan as director and acting instructor, in our efforts to transcribe this play and to bring it to professional performance and peer review as an example of Performance as Research.

Ian Maxwell (Centre for Performance Studies, University of Sydney)

Towards a reflexive sociology of theatre production [Paper]

It is a commonplace to suggest that rehearsal is a 'hidden world', difficult for the theorist to access for a number of reasons: the nature of the work is, in the first instance, often regarded as highly personal, and requiring of a certain isolation of the participants from 'outsiders' of any kind. Further, considerable methodological difficulties confront the researcher attempting to 'capture' (if I may be allowed this problematic metaphor) the fleeting moments of rehearsal process.

Recent work, borrowing from a range of disciplinary sites has gone a long way towards documenting and analysing the various processes of rehearsal, with methodologies ranging from linguistic analysis, through semiotics, ethnography and phenomenology.

However, analysis of the place of rehearsal can only ever hope to offer a partial account of what it is to create theatre. In this paper, I want to borrow from Pierre Bourdieu's reflexive sociology to start to develop an understanding of the practical, lived context within which rehearsal takes place. In effect, I want to add another frame to the theatrical event, seeing rehearsal not simply as the pretext to performance, but as itself an end product of a vast mass of work, arguing that without an understanding of the field within which theatrical production takes place (including the phenomenology of the theatre worker - the lived experience of being an actor / director / writer, gossip, relationships, shared work histories, genealogies, networking and 'schmoozing'), we are not really understanding the process of making theatre at all.

This paper will take as its point of departure the derailing of one particular professional rehearsal process, tracing through this one episode the density of the field of theatrical production, and in the process, raising acute methodological and ethical questions.

Keywords: Pierre Bourdieu ; rehearsal ; reflexive sociology ; theatrical production

Ian Maxwell (Centre for Performance Studies, University of Sydney)

***StageStruck*: Puppet theatre in the age of electronic reproduction** [Paper]

StageStruck is an interactive CD-Rom, produced as part of the Federal Ministry for the Arts' Australia on CD initiative in collaboration with the National Institute of Dramatic Art, Opera Australia, The Australian Ballet, the Sydney Opera House Trust, and the University of Wollongong's Interactive Multimedia Learning Laboratory.

StageStruck's media release invites users "to take on the ultimate challenge-direct your own show". Selecting your favourite genre, and choosing between a "large number of creative elements available, include dialogue, singing, music, movement, dance, backdrops, scenery, props and colours", the disc provides "plenty of scope to spend hours perfecting your scene and comparing it with other versions ... See how creative you can be in the rehearsal process, working with performers on scripts and choreography."

In addition to this gaming dimension, *StageStruck* claims to provide "a wealth of information on Australian cultural activities of broad, popular appeal . . . [allowing] you to access key data about the Australian entertainment industry."

While recognising this as a pitch to the educational market, this paper offers a critical reading of *StageStruck* in the context of this Conference's thematic concerns with "the pragmatics of professional production", the relationship between theatre history and practice, and the politics of representation.

I will argue that *StageStruck* constructs a model of contemporary performance practice that is alarmingly selective in its historical and sociological purview, and which not only grossly misrepresents the range of performance in contemporary Australia, but, in attempting to digitally model the process of putting on a show, misapprehends what it is to make performance at all.

Keywords: National Institute of Dramatic Art ; Opera Australia ; The Australian Ballet ; Sydney Opera House Trust ; University of Wollongong ; StageStruck

Gay McAuley (Centre for Performance Studies, University of Sydney)

Work practices in contemporary theatre: the actor and the spectator [Paper]

Reflecting on the theatre at the end of the 20th century, a period that began with claims that the theatre as an art form was dead and ends with theatre unashamedly proclaimed as an industry, my paper looks at the situation of the actor and the spectator in contemporary theatre practice. I see the actor and the spectator as forming what can be called the primary couple, without which there is no theatre, and I argue that both are in trouble in the theatre of this *fin de siècle*. The actor is increasingly disempowered, not only in the commercial domain of the mega-musical, but also in the production line system of the state subsidised companies and in "directors' theatre" in which the creative agency is that of the director/author and the actor's function is to serve that vision. The situation of the spectator is equally threatened by conventions of theatre design and lighting that impose a kind of inertia and reduce the social experience, as well as by postmodern performance practices that deny the central spectatorial experience of denegation.

Henri Lefebvre claimed in *The Production of Space* in 1974 that "...any revolutionary project today, whether utopian or realistic, must, if it is to avoid hopeless banality, make the reappropriation of the body, in association with the reappropriation of space, into a non-negotiable part of its agenda". Live performance provides one of the few sites left in our over-mediated cyber society where the demands of such a project can be explored and my argument in this paper is that, unless practitioners and spectators resist the tendencies I have outlined, theatre will have failed its most potent social challenge.

Keywords: Henri Lefebvre ; The Production of Space ; actor ; spectator ; directors' theatre ; live performance

Robyn McCarron (Arts Program, Edith Cowan University)

Regional Performing Arts Centres and community productions: the amateur/professional nexus [Paper]

Bunbury, Western Australia, is a major regional centre with a community-owned performing arts centre. In the ten year existence of the Bunbury Regional Entertainment Centre it has been central to major changes in the social and cultural life of the city which include urban design programs which have changed an industrial harbourfront into a lively cultural and tourist inner-city precinct.

This paper examines the nexus between the professional concerns of the management of the centre to ensure its economic viability and high level of service with the strongly expressed desire of the community for the centre to actively support community performing arts. The creative outcome of this interaction has been a series of 'community productions' done in collaboration with local performing arts organisations or individuals. These productions have been major successes in terms of audience appeal. However, the demand for a highly polished 'professional' outcome can lead to perceptual differences between the largely amateur (volunteer) cast and crew, and the professional technical and managerial staff and highlights the role of the volunteer in

sustaining performing arts in regional communities.

Keywords: Bunbury Regional Entertainment Centre ; regional ; performing arts centres ; professional ; amateur

Jan McKemmish (English Department, University of Queensland)

Collision: Love and War: the adaptation for performance of two prose texts by writers Elizabeth Smart and Joan Didion, at the same time [Paper]

The paper will discuss the theoretical, industrial, literary and political issues raised in writing a particular script for performance, *Collision* (for radio and live performance). The script is based on research and takes into it the developments in the field of research as performance. It is also a script that is based around adaptation and collision of forms and writings and times, and is a script that deals with the themes of love and war and the personal, the biographical, as well as the iconic, the heroic and the tragic.

This paper will take the form of a presentation of the initial exercise in adaptation outlined below:

The Performance Script

This is a major new writing and research project called *Collision: Love and War*, the adaptation for performance of two novels at once: *By Grand Central Station I Sat Down and Wept* (BGCSISDAW), by Elizabeth Smart (1946); and *Democracy*, by Joan Didion (Chatto and Windus, London, 1984).

This project is based on several strands of knowledge:

- experimental theatre work as produced by the ensembles The Wooster Group, the Sydney Front and Carbone Quatorze (Quebec) where existing texts (novels, plays, court transcripts, written history etc.) are combined to make a performance script and a performance,
- my work and interest as a novelist in formally stylised contemporary prose fiction,
- my desire to write for performance again - both a radio script and a theatre piece.

This will proceed in stages, with workshops and readings at each stage to test the work and to advance it to the next draft.

Keywords: Elizabeth Smart ; Joan Didion ; ; The Wooster Group ; The Sydney Front ; Carbone Quatorze ; *Collision: Love and War* ; *By Grand Central Station I Sat Down and Wept* ; *Democracy* ; writing ; performance

Andrew McNamara (Queensland University of Technology, Academy of the Arts)

Dwelling in ruins: after the demise of culture as we once knew it [Paper]

The ideas that have justified the role of the university have also played a significant part in justifying the role of culture in general. These ideas are now widely regarded as losing their capacity to explain the roles of both universities and culture. This paper will examine these grounding ideas. It will discuss some analyses both of the decline of these justifications and the ramifications of this development. In particular, it will examine the propositions of Bill Readings who argues that the university is in ruins. What are these ideas in ruins? How does one dwell among the ruins? What alternatives are available to us today? Such a debate is not only of relevance to academics, it is essential to contemporary art practice.

Keywords: Bill Readings ; university ; culture

Julian Meyrick (Department of Theatre and Drama, La Trobe University)
The meaning of tragedy: literary patterns vs performance form [Paper]

A discussion of the difference between the understanding of genre, style and form in literary discourse, and that advanced in the mode of live performance.

The paper is structured around a production of Barry Collins' monodrama, *Judgement*, staged as part of La Mama's 1998 Carlton Courthouse season. A brief description of the play and its self-conscious 'tragic form' is given. Observations are then made on how director, actor and designers came to an understanding of the play over an extended rehearsal process (one year), and how this translated into performance terms. Contrasted with this is a discussion on the meaning of tragedy put forward by the UK journal *Aesthetics* in a number of articles appearing over the same period. A phenomenological model is applied to the material to highlight the gap between two understandings of tragedy: literary and performative. The status of affective communication; the role of the live actor; the impact of the physical environment; these performance elements are shown to be not an extension of tragic literary pattern but another dimension entirely, within which the true meaning of 'tragic form' may be found.

The paper concludes with remarks on the 'ideas thick' nature of rehearsals and the care which must be taken by those versed in 'concept-rich' academic discourse not to dismiss the methods and values of customary performance processes.

Keywords: Barry Collins ; La Mama ; Carlton Courthouse ; Judgement ; Aesthetics ; tragedy ; literature ; performance

Paul Monaghan (School of Studies in Creative Arts, Victorian College of the Arts)
Performance management meets Dionysos: the Greeks knew better

The Performance Management system is eating away at the fabric of the arts and education in Australia. This system, which may appear harmless or even useful, is by definition deeply antithetical to the nature of artistic endeavour, and to the positive placement of the arts within the wider community.

The only way that measurements can be taken within this system and correlated to others is to make them on increasingly meaningless quantum. In addition, the increasing emphasis on "managing" is directly proportionate to the diminishing emphasis on "doing". The very notion of the arts as "industry" and as "profession" may well be feeding into this destructive paradigm.

The ancient Greek idea of a theatre was considerably more sophisticated. While performed in an environment of civic pride and ordered classification, Dionysos, the god of theatre, was a god of duality and indefinability, of the tension between forces and faces. Greek theatre challenged the established order in fundamental ways. Performance Management systems could never cope with Dionysos, yet the Greek concept carries within it critical information about the very nature of the arts.

Performance Management is one more weapon (whether consciously wielded or not) in the attempt by conservative forces in society to regulate and limit culture. We know what happened to Pentheus when he tried to regulate Dionysos !

Keywords: performance management ; Dionysos ; Pentheus

Michael Morrell (Faculty of Arts, University of Southern Queensland)
What industrial relations: let's cut the 'B.S.' and talk about facts [Paper]

A personal introduction to myself as an academic and theatre professional This will be in the form of anecdotes and facts.

I do not propose to answer the questions on

- What is The Academy?
- What is The Industry?
- Does dialogue ... constitute a type of intercultural exchange? ... as I believe this is a backwards move.

I cite

- 'Best Industry Practices'
 - 'Countless Proposed Modules'
 - 'Industry Competency Standards'
- and the kilometres of paper I have boxed away, gathering dust, is the reason for not going down this path.

I will however strongly present my assessment in the following areas.

Area 1 - Suspicion

I am convinced that industry practitioners have an inherent distrust in academics and their ability (or lack of) to adequately provide required industry training.

Area 2 - Links

The major consistent link between industry and drama training institutions is through secondments and this still does not dispel the above as it is primarily in the area of production secondments not creative secondments.

Keywords: industry ; academy

Alan Palmer (Performing Arts School, Northland Polytechnic, New Zealand)

Workshop: Spontaneous Theatre: Is it worth the risk? [Workshop]

Alan Palmer is currently undertaking a Master of Arts (Visual and Performing Arts) through Charles Sturt University He has been researching the developments in improvised theatre over the past 30 years. It appears that during this time improvisation has been largely confined to two methods, devised rehearsed theatre and spontaneous improvised response a la Theatresports, playback et al.

Alan Palmer has worked with a group of actors and developed a method of improvised spontaneous theatre by introducing a director who improvises with the actors without interrupting the performance. In this workshop Alan will outline the method he has developed and discuss with the participants its potential to create 'meaningful' theatre and it's use as a training tool for developing actors.

Alan Palmer graduated from The Guildhall School of Music and Drama in 1975. His most influential tutors during his time at Guildhall were Ben Benison and Rick Morgan who were at the time both members of Keith Johnstone's Theatre Machine. Since leaving Guildhall Alan has worked as a professional actor throughout the UK.

Whilst on a working holiday in New Zealand in the mid 80s Alan founded Northland Youth Theatre which has endured to the present as NZ's first professionally produced youth theatre company. In 1993 he returned to NZ and he is currently Programme Manager for the performing arts school at Northland Polytechnic.

Please be prepared to actively participate in this workshop.

Keywords: Ben Benison ; Rick Morgan ; Keith Johnstone ; Guildhall School of Music and Drama ; Theatre Machine ; theatresports ; playback ; spontaneous theatre ;

Bruce Parr (English Department, University of Queensland)
Sweetmeats as space of desire [Paper]

Rock'n'Roll Circus's 1998 Brisbane production of *Sweetmeats* follows its earlier work such as 'The Dark' which established the company's reputation in Australia for idiosyncratic physical theatre with an acute awareness of its erotic potentiality and appeal. This paper provides a close analysis of the construction of desires, not only sexual, and erotic energies in *Sweetmeats* to illustrate how the study of sexuality is also the study of what may appear to be non-sexual, and to suggest that the division between 'majority' and 'minority' sexualities, in a space where multiple desires and sexualities interact, is a false one. Interactions are a key to an appreciation of this form of physical theatre, whether they are between body and body, human and apparatus, sexual and non-sexual, desires and anxieties, and straight and queer. Lines of demarcation are blurred and superfluous.

My analysis of *Sweetmeats* makes use of Peta Tait's investigation of sexed bodies in physical theatre, and Elizabeth Grosz's (re)conceptualisation of lesbian desire and its generation through contact between surfaces. Grosz's approach is particularly applicable to a form of theatre which relies on the energy of physical contact between performers, and between performer and apparatus. Awareness of touch and sensuous response is heightened through actions of sustained contact in physical theatre, and the play of surfaces extends to the erotic energies sparked by the contact between both skin and skin, and skin and object or material. The latter is effectively exploited in *Sweetmeats* such that a circulation of multifarious, strange desires (and anxieties) permeates the production, in some sense 'queering' it.

Sweetmeats defies simple sexual classification, and extends an understanding of what sexuality is and how it might be examined. I argue that the recent work of Rock'n'Roll Circus provides a model for theatre that self-reflexively explores the sexualising of theatre space, with a keen awareness that the arousal of audience desire(s) is an important factor in the appeal (and survival?) of theatre itself.

Keywords: Peta Tait ; Elizabeth Grosz ; Rock'n'Roll Circus ; Sweetmeats ; The Dark ; physical theatre ; sexuality ; desire ; physical contact

Susan Pfisterer (Sir Robert Menzies Centre for Australian Studies, Institute of Commonwealth Studies, University of London)
Performing Australia in the heart of the 'Empiah' [Paper]

It is impossible to discuss the reception of Australian theatre in London without also considering perceptions of Australian identity, and how these have been shaped by imperial notions of what exactly 'Australian' is. This paper explores some early examples of performing Australianness on the English stage, and questions the degree to which colonial constructions of Australia's possibilities persist in contemporary English thought. Exploring these ideas in a current context, the aim of this paper is to examine the recent work of the Blue Tongue Theatre Company. Blue Tongue, devoted to performing and profiling Australian dramatic talent, has had several successful performances during 1999, including Hilary Bell's *Wolf Lullaby*. What works and what doesn't, and why? Is Australian theatre parochial? What do directors do with the Australian idiom/landscape/character in a professional environment that is not necessarily receptive to difference? Strategies for the potential development of Australian theatre to make a niche for itself in the heart of the 'Empiah' are considered in conclusion.

Keywords: Hilary Bell ; Blue Tongue Theatre Company ; Wolf Lullaby ; Australian

Judith Phippen ; Joseph O'Connor ; Sue Benner (Metro Arts, Brisbane)

Exploring the links between theatre scholarship and professional theatre practice

In the 1990's Brisbane began finally to address the residential needs of its arts organisations. New hope now exists for the traditionally poorly-serviced artist in the shining new sites at 381 Brunswick St, The Powerhouse and (perhaps) the Empire. In the midst of these glossy new structures sits a hundred year old building that has served the arts for 23 years in the heart of the city. How does it fare in the new scheme of things'?

How does it 'stand' up in a rationalist economic environment? How does it 'rate' socially, culturally and economically?

And - should we be asking these questions? Or should we shut up and let progress happen?

In this presentation we will visit some critical moments of Metro Arts' social history and argue for the continued inclusion of the building and its function in Brisbane's cultural planning and industrial life generally.

This will involve exploring Metro as a place for work on the margins, for off-beat experimentation; as the 'fire stair off the cultural corridor', for quick escapes from the slow-burning funding rounds. It will involve dreaming a future of activities with an accent on collaborative projects, performance praxis and critical reflection.

We will raise the question: can you have a State funded and State sanctioned arts space that is truly independent, truly subversive, in a way that speaks to, enlivens and builds the deepest artistic vision in our contemporary culture?

Keywords: Metro Arts, Brisbane ; 381 Brunswick St ; The Powerhouse ; The Empire

Mark Radvan (Queensland University of Technology, Academy of the Arts)

Three frames: the creativity of the actor, the physical body, the classic text [Paper]

The Central Question: How do you go about enhancing the physical language of performance in order to illuminate rather than compete with the text?

This paper reports on a Creative Arts Development Project exploring methods for stimulating the physical creativity of the performer. Mark Radvan was the director, Graeme Watson the choreographer/movement specialist, the text was Strindberg's *Miss Julie*, newly translated and adapted by Jacqueline Martin. The starting point was road-testing Jeremy Whelan's 'Tape Technique'.

The findings? Still work in progress at this stage, but we think most movement approaches discipline the body into a state of obedience that works against physical creativity. The need for training remains but the Body has to be free to tell its own stories, and to enter into a Dialogue with other bodies.

Keywords: Mark Radvan ; Graeme Watson ; August Strindberg ; Jacqueline Martin ; Jeremy Whelan ; Miss Julie ; physical creativity

Meredith Rogers (Department of Theatre and Drama, La Trobe University)

Design for a found space - twice

The Carlton Court House, managed by La Mama in Melbourne, is effectively a found theatre space. Subject to a national trust embargo on any change to its built fabric, its past as a Magistrate's court generally overwhelms its present use as a theatre space.

Designing for this awkward and pre-determined space twice in the same year - in May as a venue for a departmental production of Brecht's *Caucasian Chalk Circle* and then in June for a production of Barry Collins' 70s classic *Judgement* - has led me to reflect on the role of the designer in these situations as a kind of spatial dramaturge negotiating between the production and the venue's past lives and present difficulties.

As an exercise in the interface between the academy and the profession, two very different projects with much in common may also serve to illustrate some ways in which such an interface can be of practical advantage to each party.

Keywords: Bertolt Brecht ; Barry Collins ; La Mama ; Carlton Court House ; Caucasian Chalk Circle ; Judgement

Shay Ryan (Queensland University of Technology)
Red Jam Spreads [Paper]

The Red Jam company of older women players grew from Shay Ryan's Masters (Research) Degree from QUT in which she used an ADSA document, Performance as Research / Research as Means of Performance (July 1995) by Alison Richards to help her through an investigation of an essentially woman-friendly process for a group-devised performance. The shape of the study was rhizomic, like couch grass, with no trunk but many networks. Three of its main stems were her personal experience as an older woman, her drama teaching experience and feminist methodology.

The collage-cabaret show Pots of Red Jam grew from this study. Its themes included menopause, body perceptions, sexuality, spirituality, rituals, media images of older women and feminism.

In this paper Shay will discuss how the rhizome spread, how the company moved from academe to industry acceptance; the Brisbane Festival, the Edinburgh Fringe Festival, QPAT, ACT and conference work. She will reflect on how her role has changed, how much the ensemble adapted to the pragmatics of professional production and what they will not compromise in their playmaking process.

Shay will finish with a discussion of Red Jam's 1998 work Stained Glass Ceiling in which the women of the company tell their stories about their working lives.

Keywords: Shay Ryan ; Alison Richards ; Red Jam ; Brisbane Festival ; Edinburgh Fringe Festival ; Queensland Performing Arts Trust ; Pots of Red Jam ; Stained Glass Ceiling ; performance as research ; playmaking ; feminist ; older women

Edward Scheer (School of Theatre, Film and Dance, University of New South Wales)
Violence, Performance, Responsibility [Paper]

This paper examines these issues through a focus on the piece *All that flows* an important early piece from Open City addressing the male body: its inner tides and moods; its hard contours and soft articulations; its screams and murmurings; its silence and responsiveness, and considers the politics of the abject body in performance. How can such an irresponsible textual approach do justice to cultural demands for the perfect body and historically, to the fury of the custodians of this body when confronted with its impossibility? Consider the freikorps' fantasies that Theweleit describes: 'the fascist has 2 distinct and different masses in mind, 2 masses that stand in mutual opposition. The mass that is celebrated is strictly formed, poured into systems of dams. Above it

there towers a leader (Fuhrer). To the despised mass, by contrast, is attributed all that is flowing, slimy, teeming.' (Theweleit vol.2 p4) The fascistic fear of all that flows is an interior realisation projected explosively onto the other. Open City's work opens a question that contemporary Australia needs to answer... if we are to become responsible: 'She'll be right. She'll be right. Maybe you did it. Maybe you bumped me off! It all falls into place. Not the women. Not the Asians...you! The enemy's on the inside. Mate versus mate. You're opening the floodgates...'

Keywords: Klaus Theweleit ; Open City ; All that flows ; male body ; abject body

Rebecca Scollen (Queensland University of Technology Academy of Arts)

Understanding new audiences: an audience reception study of 'non-theatre goers' attending La Boite Theatre Company's 1998 season [Paper]

The primary aim of the project was to expose audience perceptions of La Boite Theatre's 1998 season; secondly, to test and refine the methodology; thirdly, to discover the reasons why participants do not regularly attend theatre productions.

La Boite Theatre is a professional company seen to be positioned between the larger State company and smaller professional and amateur companies in Brisbane. It is a theatre-in-the-round and so its spatial dynamics are conducive to audience participation and close involvement with the drama. In 1998 La Boite Theatre's season of plays was as follows: *The John Wayne Principle*, *Emma Celebrazione!*, *The Conjurers*, *Speaking in Tongues*, *X-Stacy*, and *A Beautiful Life*.

The 1998 La Boite Theatre audience reception study contained three groups of twelve participants. All were non-regular theatre goers. In each group there were two of each gender in the 20s, 30-40s, and 50+ age groups earning a variety of incomes.

An outline of this study, its success as an industry collaborative venture, and some results will be presented.

Keywords: La Boite Theatre, Brisbane ; La Boite Theatre, Brisbane ; The John Wayne Principle ; Emma Celebrazione! ; The Conjurers ; Speaking in Tongues ; X-Stacy ; A Beautiful Life. ; audience reception

Georgia Seffrin (Queensland University of Technology, Academy of the Arts)

Intimate relations: the working environment of the Merivale Street Public Programming Unit [Paper]

This paper focuses on the working environment of the Merivale Street Public Programming Unit of the Queensland Performing Arts Trust, which is currently curating the Stage X Festival, a multi-art form event for young people.

In my research role as observer it has become obvious that the model employed by the team is one based on a democracy of ideas and practice whereby concepts are freely generated, shared, reworked, and made concrete. This is in opposition to a traditional festival model in which the Artistic Director chooses and shapes product in accordance with a specific artistic vision.

The democratic model is highly appropriate for the nature of the Stage X Festival which focuses on young people aged between 12 - 25 years of age who have largely been marginalised or constructed conversely as "victim" or "threat" by mainstream culture. The Festival, located in the infrastructure of a core mainstream arts organisation, is the perfect tool by which "to encourage young people's participation in public and cultural life and cater for their arts related interests" (Stage X Discussion Paper).

Furthermore, this democracy of process is passed onto those artists whose work is commissioned for the festival: the entire working process is driven by a belief that the artists and the audiences "own" the event, with the Festival team acting as consultants and supporters, so that the social justice issues associated with youth arts are underpinned with an accessible and appropriate aesthetic framework.

The paper will be a case study through which to map the working process from the inception of ideas, through the commissioning of artists, to the final stages of rehearsal, as the event is staged after the conference closes.

By critically analysing the process as applied to 5 to Midnight, one of the Festival's key events, an effective model can be presented which will be of mutual benefit to the Merivale Street team, and other arts organisations.

Keywords: Merivale Street Public Programming Unit ; Queensland Performing Arts Trust ; Stage X Festival ; T to Midnight ; festival ; young people ; democracy

Christine Sinclair (School of Contemporary Arts, Deakin University)

Playing to learn: developing reflective practice in emerging artists. A university-industry partnership [Paper]

This paper considers the construction of a pedagogical framework within the University which supports the development of practical, artistic and reflective skills in students of the performing arts through engagement in supervised project-based learning in a community/industry setting.

For four years the drama strand at Deakin University has guided a collaboration between the School of Contemporary Arts at Deakin and Theatreworks, a professional theatre company located in St. Kilda, Melbourne, to create an annual two day performance event in the Melbourne suburb of St.Kilda. Drama, dance, media and visual arts students have participated in all aspects of the performance, from conception to performance and promotion, in partnership with University and Theatreworks staff.

In the months which follow each of these events, through the link established with the theatre industry and a specific arts community (in St. Kilda) or as a result of newly acquired skills and confidence, students and new graduates frequently move on to other projects with a professional profile. It is clear that the pedagogical paradigm which facilitates student readiness for this progression is critical, and it is the purpose of this paper to consider how this framework is constructed, implemented and refined for future applications. At the centre of this articulation of pedagogy is the drive towards the creation of reflective artistic practitioners, who are capable of theorising on their experience and of working both artistically and practically within the performing arts industry. In other words, artists with insight who can survive in the real world.

Keywords: School of Contemporary Arts, Deakin University ; Theatreworks, St Kilda ; university ; industry ; partnership ; collaboration

Peta Tait (Department of Theatre and Drama, La Trobe University)

Acting control / disciplining emotion [Paper]

Chekhov's Three Sisters delineates how the female characters monitor their emotions and admonish others to self-control. Is this social disciplining of emotions (Lutz 1990) as it is acted in theatre also the performance of gender difference? This discussion has implications for all industry practice that perpetuates a paradoxical belief that emotions are culturally neutral. Clearly, the emotions that are performed in realist theatre as those of a social self.

In her study of Paxton culture Benedicte Grima finds that women re-tell stories and perform the language of Paxto as a public discourse of honour and the "performance is found in emotions of sadness, grief and suffering" (Grima 1992:1). Emotions are defined through social interchange. They are expressed in "cultural performances of an appropriate self" (Grima 1992:7).

With Stanislavski-derived realism in theatre that attempts to mask the artificial construction of theatrical identity in an apparently seamless life-like delivery, the actor is paradoxically assumed to reproduce his or her inner emotions in the performance of an appropriate social self. While this theatre has been interrogated since Brecht, even his writings nominate theatrical feeling as instinctive (1986: 37).

Keywords: Anton Chekhov ; Lutz ; Benedicte Grima ; Constantin Stanislavski ; Bertolt Brecht ; Three Sisters ; emotion ; acting

Joanne Tompkins (English Department, University of Queensland)
Marketing and the arts: the 1998 Adelaide festival poster [Paper]

This paper analyses the 1998 Adelaide Festival Poster controversy in order to address the confusion of discourses (including multiculturalism, interculturalism, artistic license, artistic autonomy, and the representation of women's subjectivity) that emerged when the poster raised the ire of several groups. Robyn Archer adapted an image of the Virgin Mary to sell her festival but this choice was greeted with outrage by the Greek Orthodox Church and Labor politicians, among others. The poster controversy exemplifies how ownership of culture can become entwined with proprietary control over the body of the woman in the image. It also illustrates that in the hierarchy of discourses that can be mobilised to object to anything in the social sphere, the guarding against perceived cultural insensitivity now rates higher than eliminating misogyny in the public imagination. Multiculturalism became the weapon with which to denigrate Robyn Archer for representing a threat to existing power bases. The poster and the debate that it sparked provides an opportunity to identify some of the difficulties in representing women interculturally and in establishing cultural sensitivity in a multicultural society.

Keywords: Robyn Archer ; Adelaide Festival ; multiculturalism ; interculturalism ; artistic license ; artistic autonomy ; women's subjectivity

Barbara-Rose Townsend (Drama Department, University of Newcastle)
Death defying theatrical practice: staying alive and funded

Death Defying Theatre has turned 18. It is no longer called DDT nor does it resemble the street theatre company established in 1981. DDT is just one example of how theatre practice is not solely determined by practitioners. There are various powerful constraints operating on theatre companies in terms of cultural policy, audience demographics and funding availability. The latter one, inevitably, plays one of the major roles in determining practice.

There are two pertinent moments in DDT's history that clearly delineate where funding policy has influenced and strongly directed artistic practice. By reading the signs of funding decisions in an intelligent and resourceful manner and being aware of the implications involved for theatre companies with these financial policies, the company was able to obtain funding earmarked for particular types and styles of performance. This meant that the company has moved through various incarnations and altered artistic practice to ensure its own survival.

Keywords: Death Defying Theatre ; theatre company ; arts funding

Rod Wissler ; Christine Comans (Queensland University of Technology, Academy of the Arts)
Brink Visual Theatre: A case study of innovation in theatre form and drama education

This joint presentation will report on two Australia Council funded residencies by Brink Visual Theatre at QUT Academy of the Arts. The collaborative creative process of this multi-art form company will be showcased against a background of recent policy frameworks. Spinoffs in the domain of arts education and secondary curriculum development will be discussed. This arts education partnership is posited as an important model for industry rejuvenation in terms of both form and outreach.

Keywords: Brink Visual Theatre ; Queensland University of Technology Academy of the Arts ; academy ; industry ; collaboration ; partnership

Stewart Young (Department of English, University of Auckland)
Two tribes

"Theory" shares the same Greek root as "theatre", yet, ironically, it signifies a sharp divide between theatre practitioners and academicians. Indeed each group speaks a different discourse. I am conscious of this in two respects: my research on theatrical practice and performance in Britain and New Zealand, and my teaching of Drama and Theatre Studies in a university.

For the student, theory is of course extremely seductive, especially in the domain of gender and sexual identity. As the exemplary site of both representation and transformation, theatre is ideally suited to express those theoretical conceptions. However, theatre is a notoriously messy art, in which practical considerations, coincidences and accidents conspire to frustrate the purely conceptual. It is salutary for the academic to be reminded that the business of theatre-making involves a series of fundamental, pragmatic questions.

In Auckland, where theatre is remarkably fragile, it is especially important that the worlds of academy and industry intersect. And it is important for the academic to acknowledge responsibility toward the profession: to recognise the limits of theory, but also to challenge, for example, those who take refuge in feeling and (pseudo-post modernist) style as a substitute for meaningful theatrical statement.

Keywords: theory ; theatre ; academy ; industry

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