ADSA 2017 – Abstracts

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Adriann Smith
Independent Researcher

Pākehā Cultural Identity Performing a Home Land

Kuia, and Māori activist, Eva Rickard, in an interview for the Radio New Zealand Series 'Getting Involved - People, Politics and Protest' (1984), expressed her relationship to the Pākehā (non-Māori, generally of European origin) as one of acceptance and provisional belonging. She said, 'You Pākehā are here now, we'll just have to put up with you'. She was not exactly granting Pākehā a tūrangawaewae, a place to stand, as of right, but she was acknowledging that Pākehā have attained a way of belonging in Aotearoa/New Zealand which is now, for them, a homeland.

Built on hybridity and negotiation, Pākehā is an identity subject to continual adjustment as the cultural mix of Aotearoa/New Zealand changes. Works of art enable cultural identities and their relationship to others/the Other to be truthfully represented. Focusing on four selected works of performance – Chris Blake's opera *Bitter Calm* (1993), Gary Henderson's play *Home Land (2005),* the dance theatre work *Fishnet (2004)* and the songs of Andrew London of Hot Club Sandwich (2005) – this paper considers ways in which such performance idioms represent the elements of the "imagined community" (Anderson 1991 p.6) constituting the cultural identity: Pākehā.

Alexandra Whitham
Unitec

**Biculturalism, Belonging, and Vocal Pedagogy: Experiments in Embedding
Mātauranga Māori into the Voice Curriculum at a New Zealand Acting School.**

At Unitec, all teachers are encouraged to embed mātauranga Māori (Māori knowledge) into curriculum design. This directive results from Unitec's commitment to the Treaty of Waitangi and the government's policy of biculturalism. However, due to my background, my current approach to teaching and learning originates from a tauiwi (non-Māori) world-view.

The Voice Curriculum within the Acting Program at Unitec has been built from the knowledge I have acquired from my training in Australia, the U.S.A. and the U.K. I aim to create a learning environment that fosters the unique identity of each student, and helps them succeed – both within the specific cultural contexts of Aotearoa and on the global stage. In order to succeed within these paradigms, an actor must both experience, and develop the capacity to perform "belonging" within a bicultural, as well as a multicultural, context.

This paper seeks to explore a series of questions that I am asking in my daily practice: How might embedding principles of mātauranga Māori into the Voice Curriculum better prepare students to authentically perform "belonging" within the myriad of cultural contexts they may find themselves as professional actors? What would this approach look like in the classroom? What elements of these principles would best prepare students for evolving local and global media industries still largely oriented around tauiwi texts and practices? And finally, how might these principles be translated in a way that is meaningful for all students, of any ethnicity, and does not resort to mere tokenism?

Ali East
Otago University

Interpretations of the past through a somatic exploration of place and space

On a cold and blustery Central Otago day, three professional dance artists, one baby, a father/photographer and I (an amateur videographer and choreographic researcher) embarked on a day trip from Dunedin city to an abandoned house ruin in the countryside of central Otago. With a brief explanation of the project's aim of aesthetically exploring the space and uncovering its somatic history of occupation, the three artists danced around, with and through the ruin, later reflecting on the experience spontaneously in written form. It was within this context that I began to investigate the notion of somatic improvisation or intuitive movement performance, IMP (East 2006, 2011) as a way of offering new interpretations of place – in this case the fractured spaces of 'home' – as a past, present and future dreaming.

In line with the theme of this conference I ask: what it means to reside, dwell or take up residence; how we might perform our 'belonging' or our alienation; what it might mean to relocate, to rebuild a sense of home; and what remains of this sensory world amongst the ruins that might be uncovered through improvised dance. In other words, I ask how intuitive (or phenomenological) danced engagement with particular space/place can reveal sensuous narratives of the past. Importantly, I make a case for site-based intuitive somatic improvisation as a valid academic practice-based research methodology.

Ali East
Otago University

André Bastian
University of Melbourne

'My Language is Part of Your Country' – Creating a Deeper Sense of Belonging through Two-Way Language Teaching in Process Drama/In-Role Drama.

Youth disengagement has been identified as one of the main reasons for current phenomena of (Islamic) radicalization in Western societies and beyond. Based on this insight, substantial funding is dedicated to so-called 'de-radicalization programs'. One of the landmarks in this area is the Aarhus "De-radicalization Action Plan" (Denmark, 2009). Providing healthcare, support for finishing school, housing and work to 'would-be fighters' in Syria and elsewhere in the Middle East has proven a largely successful alternative to other countries' more punitive approaches. Nonetheless, sustainable success in creating a sense of belonging in liberal democracies needs to start earlier and avoid discriminatory negative assumptions such as those represented in the term of 'de-radicalization'.

The paper introduces a new strategic initiative in the area of Applied Theatre. Based on the emancipatory techniques of Process Drama and In-Role-Drama (Nelson, 2011) and current arguments for 'own language use' in Language Acquisition Theory (Hall & Cook, 2012), the initiative focuses on the two-way teaching of Language(s) in the Drama classroom (and beyond). It takes into account both the pragmatic need for one (or several) official language(s) in order to keep open the sophisticated channels of communication in modern liberal democracies, and the rich cultural heritage, linked to the manifold languages that arrive in Australia and other immigration societies every day. Employability meets reciprocal empathy and shared cultural acknowledgement. Avoiding the common vocabulary of deficiency ('lack of language proficiency', 'need for cultural integration') this paper outlines the great benefits and potential obstacles of this new approach.

Professor Anne Pender
University of New England

Actors, Refugees and the Politics of Belonging in Australia

The Australian actors Henri Szeps and Helmut Bakaitis spent their infant years in refugee camps during the Second World War. Szeps' parents had fled the Nazi invasion of Poland; Bakaitis' family had escaped from Lithuania. Both Szeps and Bakaitis came to Australia as children – as refugees - and faced considerable difficulties. The two actors have made an immense contribution to theatre in Australia, and have found a home and a refuge in the theatre. Szeps has said that his whole life has been a quest to 'adapt and belong'.

Szeps studied acting with Hayes Gordon at his boatshed theatre (North Sydney), went on to become one of the most well-known comic rogue characters on Australian television, and has appeared in a wide range of plays. Bakaitis trained at NIDA, worked with Max Oldaker (Hobart), and worked with George Ogilvie (Melbourne). He has served as head of directing at NIDA.

This paper explores the achievements of the two actors in the contexts of ideas of belonging, displacement, alienation and the European diaspora. It reflects on the styles of acting each actor adopted and developed, during their careers in Australia. The paper also presents a parallel analysis of the ways in which scholarship inscribes belonging, and the responsibilities of scholars to document theatrical endeavours, especially in the current political climate. A presentation of curated public websites that were created for AustLit and offer analysis of the work of a large set of Australian actors will illustrate the paper.

Asher Warren
University of Melbourne

Together, Apart: Contemporary Mediated Community in Tamara Saulwick's *Public*

The increasing private ownership and operation of contemporary public spaces, both actual and virtual, makes inhabiting and sharing these public spaces fraught with complexity. Can performance help us understand the politics and architectures of these pseudo-publics, and offer models to accommodate the varied ways people create community and belonging within them? Performance maker Tamara Saulwick's *Public* was one such attempt to create a 'contemporary community'. Presented as part of the biennial Big West community based contemporary arts festival, this intermedial, site specific event equipped the audience with wireless headphones asked them to disperse amongst the 'general public' in the food court. Led by audio, the work used recorded interviews and live performers with wireless microphones to draw attention to the dynamics and protocols that govern this space and a series of borders between public and private.

Public draws attention to the architectures that govern the pseudo-public of the food court, as well as the ways that technologies intersect and shape the publics who inhabit them, using an exclusive broadcast to unevenly distribute experience and intimacy amongst the 'public' of the food court. This paper examines *Public* in light of contemporary discourses surround socially engaged public art, and considers how a *divisive* dramaturgy that fractures across media and between audiences might offer new ways to approach what it means to share physical and virtual spaces, and what might be shared as common experience across them.

Bree Hadley
Queensland University of Technology

Performing Allydom –
Pranks, Social Performance, and the Claiming of 'Ally' Status

In this paper, I investigate the phenomenon of so-called 'social experiments,' where pranksters perform stigmatised identities in public spaces and places – from breastfeeding mothers, to Muslim women wearing burqas, to disabled people using canes, crutches and wheelchairs – to prompt a response from passersby. I examine examples of social experiments produced by entertainers who do not themselves occupy the stigmatised identity they push their live and online spectators to reflect upon. Instead, these entertainers momentarily claim allydom, to intervene in a dominant cultural discourse about a current topic or controversy. Although these practices are the twenty-first century inheritor of candid camera style pranks, they are still often accompanied by features that frame them as political art protest style pranks, in their language, if not in their affiliation with an actual political group. These entertainers often favour what they perceive to be a greater likeness to life in their prank performance strategies, making them both similar to and different from performances produced by those with a more longstanding affiliation with the political concerns in question. Their performance of protest, politics, and public inclusivity thus draws its theatricality from games culture more than from traditional theatrical protest culture. I ask what style, structure, and social media circulation strategies common to these entertainers' work contribute, or fail to contribute, to the political agendas they momentarily claim affiliation with. In doing so, I identify problems associated with this momentary claiming of 'ally' status in 'social experiments' as a specific genre of interventionalist public space performance.

Chengwen Hao
Shanxi Normal University

Sense of Belonging and Identity in the Virtual Community: A Study of the Three Three-Storied Palace Stages of the Qing Dynasty

During the Qing Dynasty (1644-1911), there appeared in total five three-storied palace stages. Three of them were built during the reign of the Qianlong Emperor (r. 1736-1795), namely: the Pavilion of Flowing Sound in the Palace of Peace and Longevity of the Forbidden City, the Opera Tower in the Palace of Longevity and Peace of the Forbidden City, and the Pavilion of Pure Sound in the Royal Mountain Resort of Chengde. These three-storied palace stages were mostly used for holding imperial ceremonies, receiving foreign diplomats or staging *liantai benxi* – a full-length play of a multiple episodic structure, as shown in the pictures of 'The Battle in the Pacification of Taiwan' (*Pingding Taiwan desheng tu*) and 'The Battle of Pacification against Annan' (*Pingding Annan zhantu*) and also in various other archival resources. Their grand performance space and grandiose structure and layout display the great imperial power of the Qianlong era and also manifest a high level of theatrical sophistication in mid-Qing China. Based on fieldwork/archival/iconographical research on the three three-storied palace stages, this paper argues that the fictional world created onstage through theatrical performance and the real world presented offstage through court ritual performance are integrated into a powerful virtual community in which participants, performers and spectators interact with each other and among themselves, thereby obtaining a sense of belonging and identity.

Chris Hay
University of New England

The Importance of Being Neutral: Challenging Belonging in Actor Training

A group of students at a conservatoire training school are performing highlights from *The Importance of Being Earnest*. So far, so predictable. They begin with their backs to the audience, in separate spotlights, revealing their period dress and bearing. When they turn to face the audience, the spectacle is complicated: we see four students of colour, wearing full white-face makeup, acting up in an exaggerated parody of naturalistic comedy. In frustration, perhaps at forgetting her line, one performer drops a word in a strange language. The other performers pause, looking worriedly at her as if they're been found out as frauds, and continue their pantomime. Gradually, each performer starts delivering more and more dialogue in their first languages, until finally – ripping off their period dress as if freed from the racial expectations placed upon them – they are all performing fluidly and fluently. The presentation ends with the four students facing the audience, wiping their makeup away, having shed their false attempt at belonging in favour of something more authentic.

In this paper, I use the *Earnest* presentation as an example of students utilising performance to challenge assumptions of 'neutrality' in their training. By reclaiming their indigenous heritages and languages as central to their identities as performers, the students challenged the idea of belonging in the training they are receiving and address its implicit prejudices. This mode of two-way communication, which empowers students to critique, represents a way forward for a more dynamic model of twenty-first conservatoire training.

Chunmin Yao
Shanxi Normal   University

The control of the government and the sense of community belonging: a study of the *Yexi* in the village of Qing dynasty

Yexi, or 'night opera', literally refers to opera performance staged at night. It is not only a form of opera performance, but also an activity people engaged in together. In Qing dynasty, villagers gathered at night to enjoy opera performance and left at dawn. From the perspective of local government, it was a revolt against the agrarian society social order. The Qing imperial court had never stopped trying to ban *yexi*. However, the prohibition was in vain. So far, no scholarly research has been found dealing with *yexi*. Opera genres popularized during *yexi* consist of *huaguxi* (flower-drum opera), *kuileixi*(puppet show) and other regional operetta. During festivals, *nuo* opera, *taipinggu* (taiping drum) would also be staged. Nightlong opera performance was likely to cause larceny, gambling, robbery, rape and other issues. In order to reduce this kind of cases, the Qing imperial court and local government tried hard to prohibit *yexi*, but failed. *Yexi* suited the lifestyle of the masses in rural area in Qing dynasty. This paper argues that the nightly theatre flourished as a result of the development of rural economy, the rise in wealth and influence of rural merchants, the spread of commercialization in rural areas, and the powerful support from interested groups including the landed gentry during the Qing Dynasty. It is mainly for this reason, among others, that the Qing court and local governments failed to bring nightly theatre under control.

Claire Coleman
Auckland University

Being one of the DRAMA CROWD – What does that mean?

Belonging, is a concept best explored together. This paper will explore the concept of belonging within our own diverse community of theatre, drama and performance. Locating the drama crowd in different location within society, I will share my own difficulties with membership, its opportunities and compromises. Vital will be the opportunity to find a sense of belonging through shared experience and connection. I specifically address my recent move into academia and how my sense of belonging has been renegotiated and reconceptualised. It will play with the question: Who decides if we belong and do we always want to? Influenced by Luton's (2015) concept of embodied reflection, participants will be asked to explore their own relationship to the Theatre/Drama community this interactive paper will ask participants to be active and curious.

Daniela Cavallaro
Auckland University

Does violence against women belong anywhere? Dacia Maraini's *Hurried Steps* comes to Australia

First performed in Rome in 2005, *Passi affrettati* (Hurried Steps) by Dacia Maraini – possibly the best-known Italian woman writer – was meant to be a one-time only show. Written upon the request of the Institute for International Research on Disarmament of Rome, and inspired by real events reported by Amnesty International, the play consists of several pieces which recount episodes of violence against women – trafficking, rape, forced abortion, domestic abuse, stoning, feminicide – from Europe to Africa, United States and Asia. Because of its limited staging requirements (the play is performed by a group of 5-6 actors, each standing in front of a lectern, with no costumes or props) and its powerful message, *Passi affrettati* was soon staged by many professional and amateur casts, in Italy and abroad. Moreover, Maraini has since written some additional pieces for international performances, so that local audiences will witness stories of violence against women which happen in their own community, and be moved to support the victims and curtail further crimes. In the last week of November 2016, *Passi affrettati* was performed in Sydney, premièring a new piece set in Australia which Maraini has written specifically for the occasion. Drawing on interviews with the Sydney director and producer, in my presentation I will discuss their goals in bringing the play to Oceania, the specificity of the Australian story, as well as the impact that the performance style and content of this Italian play had on the local audience.

David O'Donnell
Victoria University of Wellington

'The place'll own ya': Performing Pākehā Belonging in Contemporary New Zealand Theatre

Since the 1970s, Māori playwrights have become increasingly skilled at articulating Māori concepts of belonging through theatre, making complex performative connections between identity, land (whenua), place and home (tūrangawaewae), genealogy and history (whakapapa), family and community (whanaungatanga). Often this has involved a questioning of Pākehā claims to 'belong' in Aotearoa. For example, in Hone Kouka's landmark play *Waiora* (1997), the sawmiller Steve is presented as a parody of Pākehā claims to indigeneity. Steve insists, 'Ya spend enough time anywhere and the place'll own ya, take ya over. This place owns me and my family,' yet his interest is in exploiting the economic potential of the land. This contrasts with the deep spiritual connection to whenua felt by Māori characters in the same play. Alice Te Punga Somerville questions this Pākehā sense of belonging arguing that, 'The settler claim is never as deep or long or complex as that of the Indigene.' In contrast, historian Michael King argued in *Being Pakeha Now* (1999) that 'People who live in New Zealand by choice as distinct from an accident of birth, and who are committed to this land and its people and steeped in their knowledge of both, are no less "indigenous" than Māori.' So how do Pākehā perceptions of belonging (or not belonging) reverberate in 21st century New Zealand theatre? In this paper I consider this question by analysing scenes and moments in plays that explore tensions between belonging and disconnection for Pākehā characters.

Diane Dupres
Beacon Academy, Jakarta Utara

Broken Borders

How can we explore an abstract idea like belonging in a way that has significance for secondary students - particularly a group who have belonged in the same school for their entire educational experience? Will the use of drama in the classroom make any difference to their social relationships? Referencing the work of Augusto Boal and Jonothan Neelands, I explore how the delivery and choice of subject matter influenced the relationships between students in a drama class and whether the students were able to translate their learning from a specific situation into a wider understanding that the need to belong is a universal human experience.

As part of their year nine IGCSE Drama coursework requirements, students at a private school in Indonesia in 2017, created a performance piece exploring the experiences of Syrian refugees and those who come into contact with them. Through ensemble theatre techniques, I created a learning environment where close physical contact and intense problem solving processes under time pressure were the norm for the group. In my paper, I discuss my observations around if and how the embodied learning required in the drama classroom impacted on the relationships in the class. I will also discuss my observation of any changes in relationships amongst the students towards each other, share the qualitative data I collected, in the form of observations, conversations and questioning, and consider ways this information may help to inform my own practice as a drama teacher in the future.

Edwardo Madril
San Francisco State University
Sewam American Indian Dance

The Native in America, in performance, but not included

What is an Indian? How is this performed?

Performances of the "Indian" have been popularized in film since the advent of motion pictures. This image of the Indian has yet to be transformed into only one representation of the over 560 Native nations in the United States. In Native histories and culture, there is little in respect to performance as a form of artistic expression from an individual artist. What can be described as performance in ceremonies is the observable aspect of culture, but neglects the unobserved preparation, protocols, and purpose of such lifeway. There is an interrelationship between the spiritual and scientific, the community and the individual. For many tribes, or Nations, traditionally, storytelling is paramount in the teaching of knowledge, but not necessarily the performance of "acting". Since the turn of the 20th century Native people have participated in performance either by choice or for survival. How can illegal cultural practices or those deemed inappropriate be protected against by traditional culture keepers?

This paper will examine the how Native people have been portrayed in performance, how Native people have portrayed themselves, and how these have disrupted or empowered the Native today. We will explore how Native people have been observed as primitive while contributing significantly to the world of performance art. Through film, stage, and exhibits we will consider the ways in which many Native people have gone beyond playing an Indian in film to providing critical commentary in film, stage, and exhibitions.

Ellis van Maarseveen
Tusk Theatre Company

To belong or not to belong – rewriting a famous line and not apologising for it: a European artist making theatre in Japan

What bonds us – and what sets us apart – is an important concept for theatre, as it touches upon a core human need for belonging and, concurrently, the fear of isolation. Theatre project 'Kaikin' examines the impact – on both audience and performers – of aspects that create a sense of belonging or isolation. The project challenges the notion that, in this global society, we can belong anywhere, underlining that 'other-culture-absorption' and 'own-culture-venerating' bring up questions about our own identity. This exploration contributes to the understanding of intercultural theatre, while also scrutinizing cultural appropriation within theatre.

A post-modernist English language play by the European theatre-maker involved – reflecting a personal journey into the sense of belonging – was translated into Japanese by its performers, initiating a rehearsal process of investigation into European and Japanese culture, rituals, communication and (communal) history. Japanese audiences were offered concepts of belonging through the storyline and framework of the scenes, including seemingly unrelated stories dealing with rituals, a brothel, folktales, and mythical creatures, questioning how memories are created that unite or divide us. Costume/stage design and music suggest cultural reminders, while encouraging construction of personal meaning.

For the performers, the workshop-style rehearsals highlight the importance of using specific language as a means of communicating 'belonging' and cultural adherence. Post-performance talks and audience-questionnaires connect the performance firmly to 'love' and 'isolation' felt after a deepening perception of 'belonging' – a response emphasizing the importance of tension and conflict, essential to this theatrical experience that gave many food for thought.

Emily Duncan   **Jonathan Marshall**
University of Otago   **WAAPA, Edith Cowan University**

Performing the Site & Heterotopia

Michel Foucault's concept of "heterotopia" is cited by theatre scholars such as Kevin Hetherington, Joanne Tompkins, and Mike Pearson as a way of reading site-specific productions, or alternatively as a way of reading the sites and locales from which a production might be generated. In our paper, we draw on Emily Duncan's recently submitted doctorate *Waipiata: A Practice-Led Exploration of Heterotopic Playwriting* (University of Otago, 2016) to examine alternative uses of heterotopic thinking within contemporary performance—specifically how heterotopia can act as a dramaturgical model with which to script a play which is authored from and about the stories which come out of a particular location (the various institutional histories of the Waipiata tuberculosis sanatorium, borstal and religious community; Duncan), as well as the nature of complex historical sites as those which might generate, in the absence of any performer other than the viewer, a sense of heterotopic performance (Marshall, forthcoming). Marshall and Duncan contend that by conceiving and authoring sites and their dramaturgical relations in a heterotopic fashion, one might stage the fundamentally fractured, traumatic and discontinuous sense of past within the present. Heterotopic and heterochronic characteristics of Waipiata and other dramatic historical sites are aligned here with a conceptual, stylistic and historiographic hybridity, and with a layering of narratives, bodies, actors and sensations. In this time of postcolonial, postmodern and even posthistorical belonging, heterotopic dramaturgy reminds us of both links and fractures, divides and fusions; of a theatrical and sensorial realm defined by both affiliation and caesura.

Emma Dalton
La Trobe University

Indigenous Performances of Belonging in Jane Harrison's *Stolen*

This paper will analyse and discuss Indigenous performances of belonging in the play-text of Jane Harrison's *Stolen*. It will be argued that, within the context of *Stolen*, belonging is indicated to be of great importance – specifically in the context of to whom one belongs. In *Stolen*, Harrison's five central characters, all of whom are stolen children, experience trauma and feelings of displacement after being taken from their mothers and extended families. However, they continue to assert their belonging, to their mothers, to their extended families, and to their culture. Sandy tells the other children in the children's home Indigenous stories that his mother told him as a way of remembering his mother and remembering his culture and sharing those memories with the other children. Furthermore, Sandy speaks in the Indigenous language which his mother taught him. He says, "The yurringa" (Harrison 2007, p. 10) when speaking of the sun. The children are forbidden from speaking in Indigenous languages in the children's home. However, Sandy continues to speak the words his mother taught him. Jimmy continues to ask for his mother, despite the authority figures in the children's home repeatedly telling him that she is dead. Furthermore, his mother, Nancy Wajurri, writes letters to Jimmy, despite never receiving a reply (the letters are never given to Jimmy, but instead shut away in a filing cabinet).

Within the play-text of *Stolen* the Indigenous mother characters and their children are represented as sharing a persisting link, irrespective of the duration of their separation.

Emma Johnston
Free Theatre Christchurch

Searching for freedom with the voice

As a student of opera, I never felt at home within the conventions of classical singing. My voice felt completely alienated from my body. I regarded my voice as a product, rather than as something in process. I felt dislocated.

Through my work with Free Theatre Christchurch, exploring my voice in the context of avant-garde performance, I have come to transgress the conventions of my classically-trained voice, and to understand the containment of the voice as reflecting wider social, political and ideological barriers. The voice has the potential to upset borders and rules by its presence as something that is constantly passing through corporeal thresholds and boundaries. Rather than performing belonging, the voice can be heard to transgress belonging, and embrace dislocation in a search for new identities and ways of expressing. The "experimental voice" explores all forms of human vocal expression, pushing to the extremes, exploring the margins of possibility. Within the frame of avant-garde theatre, these vocalities from diverse localities, these marginal or marginalized voices, can be given context and meaning in search of new ways of belonging.

In this paper, I will discuss the "experimental" voice work of Free Theatre, particularly in relation to *Footprints/Tapuwae* (2001/2015), *The Mauricio Kagel Project* (2015), *Hereafter* (2012) and *Distraction Camp* (2009/2010).

Fei Cao
Shanxi Normal University

Belonging and Alienation: A Study of Folk Entertainers' Performance at Temple Fairs in Late Imperial Shanxi

Folk entertainers played a major role in ritual and theatrical performance during community and temple festivals in late imperial Shanxi of North China. In traditional China, they were treated as outcasts of society and generally lacked a sense of belonging. But they provided entertainment to amuse gods and people at temple fairs and thereby acquired a sense of belonging in religious congregations. They offered services to deities by singing, dancing and acting, and there could hardly be any temple festivals without their performance and participation. They felt isolated and alienated in daily social life, but found in temple fairs an outlet for their pent-up emotions and access to local communities. This study is based on extensive archival research coupled with my years of fieldwork-informed case study of temple fairs in Shanxi.

Dr George Parker
Free Theatre Christchurch

The Circle Run: in search of a sense of communitas on the periphery

In the Free Theatre, we have a foundational warm-up exercise where we run around in a large circle. The aim is to try and move together as one. This doesn't necessarily mean moving in exactly the same way, but moving together, which may also involve different movements as we search for a 'sense of group'. This is the basis to our ensemble approach to theatre, a way of building a sense of company with a focus on a body-oriented notion of theatre, as opposed to the usual head-oriented, 'talking heads' drama. Free Theatre's approach also works counter to the usual social, economic realities of professional theatre, which require actors to work more as individual contractors than develop a sense of a collective ensemble.

This paper considers the circle run as a building block to a theatre practice that seeks to challenge the social, economic and political realities of our society. I am interested in exploring how the strategies employed to more effectively find a sense of group in the circle run, especially a greater than usual focus on peripheral vision, are paradigmatic of an approach to theatre (and life) that aims to take account of the social and political environment via a perspective from the periphery. Considering *Frankenstein* (2016), *Fantasia* (2005/6) and *Murderer Hope of Women/The Philosopher's Stone* (1998), I discuss how the circle-run has served as the basis to developing a peripheral perspective that sees a dismantling of our socially constructed selves and assembling a new sense of belonging.

Graham James Seaman
University of New England

The theatre and the community

A theatre's sense of belonging to the community or communities in which it works is vital to a theatre's success. This paper focuses on the role of the community in relation to Theatre Workshop moving to Stratford East London, on the margins of metropolitan London, and the Q Theatre moving to Penrith on the margins of greater Sydney. In many ways Theatre Workshop at Stratford East London provides a model for the company at the Q Theatre in Penrith. The primary factor was the Q Theatre's relationship with the community. Although London and Sydney are two different places and the distances between the centre and the margins are vastly different, this paper will discuss the similarities and differences between Theatre Workshop and the Q Theatre, Penrith, concerning the relationship of the theatre and the community.

Greta Bond
Free Theatre Christchurch

A foothold for belonging inside the *Distraction* Camp

At the end of Free Theatre's *Distraction Camp* (2009-10), the actors close the doors against the revolutionaries outside and return to dancing together. Contrary to Genet's *Balcony*, the play from which *Distraction Camp* took inspiration, the actors do not take their role-plays up in the outside world; the house of illusions remains sealed. The audience, who have seen themselves reflected in a giant mirror at the back of the stage as they watched, are now invited down to dance as well: to come and partake; to communicate; to exchange; to argue; to dance. There is the possibility of dialogue. The real world, it seems, is inside. Or is it?

Today we find that everything in political life has become a narrative, with events endlessly re-framed. All "alternative facts" being equal, truth as a notion no longer has value. The internet provides the ultimate aestheticization of the political sphere, with every individual building a twitter hall-of-mirrors from their phone. Much of the agit-proppery of modern "political" theatre, providing an easily digestible "message" to an audience who already agree, similarly creates a kind of hermetic virtue chamber that reassures rather than challenges. In this proto-fascist context of "liquid modernity" – or, Artaud's "slippery world which is committing suicide without noticing it" – distraction becomes an excuse to do nothing. This paper asks under what (if any) circumstances theatre – anachronistic, immediate, living, and uncomfortable – might still provide a shared truth-laboratory, a foothold for belonging, in an alienating and alienated post-truth world.

Hannah Joyce Banks
Victoria University of Wellington

Determined to belong: Women devising theatre in New Zealand

> Working without a theatre script is both an exciting challenge and a frightening way to practise theatre… When it is a woman who finds the script, through her own body and in her own words, she has first to find the body, the words and the confidence to speak out… (Aston 1999)

In late 1980s New Zealand, the lack of opportunities for women in theatre pushed practitioners to create spaces where women felt like they belonged. *Hen's Teeth* (1988), and *Not Broadcast Quality* (1990) saw women begin using devised theatre to create work using their own voices. My research illustrates that, in the 21st Century, it remains challenging for women to feel confident to use their own body and words in rehearsal rooms and on stage. To investigate why, I interviewed seven women devisors of different ages, and conducted a survey with over 100 responses. The results indicated that while devising can produce a multiplicity of voices, many women felt their voices were being ignored. They felt that they didn't belong in the rehearsal room.

This paper will outline my creative research: a devising process with five women investigating feminist methodologies, processes and power structures. During this process, we asked questions, such as: How does gender affect a rehearsal dynamic? How can we navigate the opportunity to speak versus the ability to speak? I am determined to find possible solutions, and hope to craft new ways for women to create belonging spaces for themselves in devised theatre in New Zealand.

Hēmi Kelly (Ngāti Maniapoto)
Auckland University of Technology

Te tū ki te whaikōrero

When I think about belonging I think of people and place. I am a member of my *whānau*, *hapū* and *iwi*. I am the property of my tribal landmarks, our mountains, our waterways and *marae*. I belong to them as much as they belong to me. *Whaikōrero* in *pōwhiri* has survived the test of time sheltered by the confines of *marae* but the performance aspect of this art form is not unchanged. The impacts of Christianity, the influence of European culture and the movement of *pōwhiri* from outdoors to indoors have created a more subdued speaker, free of weaponry and limited body movement. In recent years there has been a renaissance among particular groups to revive and teach past ways of performance to younger speakers adept in *whaikōrero*. According to Rewi (2010), there has been an evident increase in the use of a variety of Māori weaponry during *whaikōrero* since the turn of the millennium. These efforts have met both praise and criticism from within the Māori community. Elders have expressed delight in seeing a style of performance they witnessed as children, while others have ridiculed the keen speakers, coining them 'show-ponies', insisting the words are foremost, not the performance. Amongst practitioners, in fact, it is agreed that, if employed correctly, the use of weaponry and movement has the power to enhance the delivery of the speech. I will explore how these aspects of *whaikōrero* enact ideas of belonging to people and place, weaving a thread between past and present generations.

Hilary Halba   **Stuart Young**
Otago University   **Otago University**

The Performance of Belonging in *Be / Longing: A Verbatim Play*

The conference provocation invites us to think about belonging as a construct, as inherently performative, and as a way of understanding our identity through a contemplation of who we are not as much as who we are. Our paper analyses the performance of belonging in a verbatim play that we created and staged first in 2012 and then in a revised form in 2015. The architecture of the play's title points to the sense of "longing to be" as well as of "being per se". Using our particular form of headphone verbatim theatre, *Be / Longing* tells stories, derived from conversations and interviews, of immigration, discovery, settling – and unsettling – in Aotearoa (NZ). Through these stories and their re-presentation, the play examines identity and a tacit interplay between 'them' and 'us': inevitably it turns the spotlight on New Zealand and New Zealanders, on the audience, and indeed on us, the researchers. The structure of the performance event blurred the boundaries between spectator and performer; at times interviewers are represented on stage, sometimes merely listening, sometimes asking questions, sometimes contributing their own experiences.

The play complicates the concept of belonging through both the aggregated interplay of the interviewees' stories and the theatrical strategies used in the stories' re-presentation. Our particular form of verbatim theatre foregrounds a double signification of the immigrant experience. She has two – and sometimes more – voices: that of herself in her original homeland and the 'new' voice within her adopted place of residence.

Dr Paveena Chamchoy
Thammasat University

Dr James Burford
Thammasat University

Rituals of belonging in Thai universities: A case study of the contemporary re-interpretation of *Rab Nong and Wai Khru* rituals

Thai universities, like higher education institutions the world over, are a complex mix of old and new. While the winds of neoliberalism and marketisation increasingly blow in Thailand's direction, our universities continue to hold to values and practices that are older than Thai universities themselves. This paper explores the complexities of enacting two annual rituals of belonging commonly performed in Thai higher education institutions: *Rab Nong* (welcome juniors ceremony) and *Wai Khru* (reverence to teacher ceremony). According to Marshall (2002) ritual practices produce two core outcomes – belief and belonging. He argues that rituals seek to create a sense of identification, integration and cohesion. We view *Rab Nong* and *Wai Khru* as rituals of transition, surrender and renewal. Our paper is a case study that explores our own decision-making and design, as members of a newly established Faculty of Education, who led and participated in these rituals. We describe a syncretic approach of honouring continuities in the values of our learning community as well as trying to ensure rituals are fit for the current historical moment. This is a form of 'tracing back' to affirm a sense of belonging to culture, even as we 'move forward' in congruence with the changing socio-cultural context of Thailand (Chamchoy, 2013; Giordano, 2011). We conclude by commenting on the shared sense of community generated during these performance practices. We observed that taking rituals of the past and interweaving these with contemporary perspectives enabled spaces that fostered belonging and greater inclusion of religiously diverse participants.

James McKinnon
Victoria University of Wellington

Getting Students Back Where They Belong with Dramatic Digital Learning Technology

The rise of electronic media and "distance learning" can feel threatening to theatre educators: where do we belong in a world which no longer acknowledges the necessity to come together in shared learning and aesthetic experiences? But digital learning technology might help students achieve one of the more important objectives of a university education: to develop a sense of belonging to the world beyond the classroom. Classrooms – like theatre – are often conceptualized in opposition to "the real world." Many of us have trouble applying knowledge learned in the former, to lived experience in the other. What if, instead of compelling students to come to a physical place to discuss the world beyond the classroom, lessons blended digital technology and theatrical technique to encourage students to explore the world and develop their sense of belonging in it?

This paper discusses a digital learning project inspired by recent innovations in performance, including Platform's "operatic audio walk" *And While London Burns* (2006), and New Zealand-based Binge Culture's "unauthorized tours" of Wellington. Instead of bringing spectators and actors together in the same place and time, these performances use smartphones and audio files to take participants on self-guided tours of their communities, framed by fictional content. Working with Binge Culture, we are piloting podcast-style self-guided tours which embed curricular content in a semi-fictional framework. These self-guided lessons may help participants develop a sense of belonging in the world outside the classroom as well as of how their disciplinary skills can be applied outside the theatre.

James Wenley
University of Auckland

Finding Yourself Overseas: New Zealand Theatre's O.E.

The O.E, or Overseas Experience, has become a significant rite of passage for New Zealanders who leave to live and travel overseas. It is argued that this has "largely been the result of a young colony's search for a distinctive and separate cultural identity" (Wilson, Fisher, and Moore: 2009). The truism goes that it is only by leaving home that the New Zealander realises their identity. Throughout New Zealand's dramatic history, there is a significant pull for plays from New Zealand to be toured and performed internationally. New Zealand theatre's O.E is also significant in terms of the forging and consolidation of identity and belonging in the nation's dramas. Insecurity around the New Zealand identity encourages this impulse, to test the quality of their work in the global marketplace, and gain legitimacy for the represented identity through international approval.

Theatre that tours from New Zealand can be seen as a declaration to overseas audiences of who "we" are, and what "we" have to say. New Zealand identity is a necessarily broad, fluid and unstable term, containing a multiplicity of identities, and is put under further pressure when placed overseas. I ask what is revealed when performances of New Zealand belonging travel overseas.

Jane Woollard
La Trobe University

"Poisoned to rottenness": Eliza Winstanley, respectability and playing the outsider on the early nineteenth-century Australian stage.

Leading nineteenth-century Australian performer Eliza Winstanley often chose to play female villains and 'outsiders' – envious and vengeful queens, old prophetesses, ancient gypsies and passionate savages. Yet throughout her long career on the stage in Australia, America and England, and in her popular fiction set in the world of the theatre, Winstanley advocated for female performers as skilled and moral professional contributors to respectable society. Mad Mabel, Lady Roskelyn, Isabel of Valois, Queen Emona and Meg Merrilees are women who do not comply with Victorian ideals of feminine appearance and behavior. They live on the outskirts of society and usually die in the final act. This paper will explore the allure of these dangerous melodramatic female characters, and Winstanley's predilection for vengeful, mad and envious female outsiders. It describes how she could have performed these roles, and investigates why a respectable actress was compelled to depict the fictional worlds of angry, damaged outsiders.

Jani K. T. Wilson
Auckland University of Technology

Recalling Tūrangawaewae: Pōwhiri in NZ Fiction Feature Film

Like a number of fundamental Māori rituals and practices, pōwhiri (rituals of encounter) have appeared in New Zealand fiction feature film since silent films through to recent releases. Pōwhiri are multisensory experiences that, for most Māori, recall one's tūrangawaewae - where he or she stands - because a good proportion of pōwhiri are experienced at home amongst one's own community. Here, I am utilising 'recall' in three ways: to reflect karanga, the beckoning call on behalf of the haukāinga (home people), and the call of reply by the manuhiri (visitors); the performance of live pōwhiri and the re-construction of pōwhiri on film, and the problem of re-presentation of sacred rituals; and lastly, the memory of past pōwhiri, where the body haptically remembers pōwhiri, retracing one's loss, trauma and melancholy. This primarily historical presentation critically analyses pōwhiri reconstructed in New Zealand fiction feature film history. It considers the idea that pōwhiri can be seen to have been transferred from the real onto the reel and explores the recurring elements commonly extrapolated from one to the other and perhaps vice-versa. How might the way that pōwhiri has been imagined and re-presented on film be seen to reflect and perhaps even shift, change or challenge ideas about what it means to belong as Māori to Aotearoa now in the twenty-first century?

Janys Hayes
University of Wollongong

Belonging in Time: Australian women playwrights in a changing landscape

This paper considers Time, the way each moment holds in it the seeds of the past as well as hopes for the future. In 2005 Rachel Fensham and Denise Varney wrote *The Dolls' Revolution* as a celebration of women playwrights whose contributions to Australian theatre between the 1990s and 2000s had reshaped Australian cultural perspectives. Yet, in 2012, The Australia Council for the Arts released a report, 'Women in Theatre', documenting the diminished state of the representation and support of women in key creative roles in major Australian theatre companies. Following the recommendations of the report, this paper charts the inclusion of women's plays in a set of major Sydney theatres' 2016 programs.

Given the changing landscape, this paper considers how phenomenological concepts of temporality can contribute to understanding experiences of belonging in a community. The complexity of belonging or not belonging, of being included in or excluded from, of feeling acceptance or rejection, is framed here, with particular reference to the staging of the work of Australian women playwrights, through Husserlian and Heideggerian philosophies. Time for both Husserl and Heidegger is a three-dimensional experience of each 'now', containing the past and the future as well as the present. Unconscious participation in all three in any moment creates a pattern of subjective presence and absence. Belonging is experienced as mind/bodies are 'thrown' into time with pre-existing backgrounds of competency and familiarity shaping expectations of the future.

Jennifer De Leon
Independent Researcher

"Home is Where We Start From"

> *Home is where one starts from. As we grow older*
> *The world becomes stranger, the pattern more complicated*
> *Of dead and living. Not the intense moment*
> *Isolated, with no before and after,*
> *But a lifetime burning in every moment.*
>
> T. S. Eliot, (1963). *East Coker, Four Quartets, p. 203, Collected Poems*. London: Faber & Faber

Tūrangawaewae, belonging – in particular the belonging to do with age and its inevitable, inescapable 'other': ability that is no longer 'peak.' *What* does this mean and what shall I do with it? I hold that <u>belonging</u> and <u>relinquishment</u> are intrinsically linked and that without recognition and embrace of the latter the concept 'belonging' cannot be fully known. My presentation expresses the following: that to which I belong is my 'home,' my centre, my foundation, my springboard. In laying myself bare to this experience of my (old)self – not projecting myself into it but exposing myself to it, I thus "receive myself enlarged by the appropriation of the proposed worlds which my interpretation unfolds" (Ricoeur: 1973). I find that belonging to my age becomes not something that I *do* anything about, but it is a life of its own: *given*. I am participant. Participatory – yet will is relinquished. In relinquishment I "receive myself enlarged"… and may I now enter, explore, appropriate the 'worlds of unfolding interpretation'….?

This is a Performative Presentation: a presentation in words plus a short choreographed dance work – which illuminates, expands upon and 'states' the paper in another dimension and via another seeing.

Jeremy Johnson
Sydney University

The Performance of Belonging during Times of War

The Agitprop theatre of the 1960s was a seminal component in galvanizing a sense of "belonging" for a society in opposition to war (Vietnam) notably amongst the youth and the alternative communities fostering non-hierarchical concepts based on Eastern and tribal philosophies. This sense of belonging to an Ideal of Peace in confronting the horrors of war (Peter Brook's *US* and *Marat/Sade*) were part of an effective alternative paradigm shift in policies regarding Vietnam. In so doing this Cultural Revolution came up against censorship, marginalization and prosecution under the legislative acts of the time.

Almost fifty years later the Meta-narrative of 'belonging' speaks of similar themes with different voices. Much performance work again is devoted to the opposition of policies regarding asylum seekers/refugees/the war narrative/terrorism/drones/climate change/ political corruption etc. from the leading theatre makers: Ivo Van Hove and the Toneelgroepamstdam in the Netherlands, Thomas Ostermeier and Schaubuhne theatre, Ariane Mnouchkine, Simon McBurney, Royal Theatre of Scotland and many others.

The paper will question why so far there has been very little traction in persuading an alteration within war narrative policies. Does 'belonging' have roots in tradition? If the word 'radical' derives from the Latin *radix* – the root, what then is the radical concept of belonging? The paper will pose questions to contextualize what possibilities exist for for a traditional sense of belonging to effectively galvanize against the paradoxical forces of individuality and neo liberalism.

Joanne Tompkins
The University of Queensland

Recovering Places of Belonging from the Past: Visualising Adelaide's Queen's Theatre to Reconstruct Performance in the 1840s

How do we belong to a place that is no longer there—or only barely there? When places of belonging are obliterated through urban development, traces certainly remain, but how might one retain connections to locations of the past? One means is visualisation, the recreation in virtual form of locations that no longer exist, or no longer exist as they once did. This paper addresses the intermedial process of recovering such a theatre venue—the Queen's Theatre in Adelaide—to identify the collectivity and communality that a location of belonging such as a theatre can produce. The virtual recovery of this venue has implications for the site's geographical, civic, and historical location in the city, let alone its theatrical history. The Queen's, the oldest extant theatre on Australia's mainland, is now only a shell, but when it opened in 1841 with *Othello* it held 1000 people, in a population of 10,000 inhabitants. Recreating such a venue in virtual form provides the opportunity to better understand a venue about which *Southern Australian* notes on the 12th of January, 1841: "[n]o expence [sic] has been spared in bringing the arrangements into a state befitting the elegance of this commodious structure" (15). This paper investigates the architectural, theatrical, and social histories of a theatre venue, as they are able to be determined via visualisation, to examine how theatre *creates* belonging (and not simply reflects it).

John G Davies
Unitec

Te Reo Kiriti: When Euripides Speaks Maori
Classical Greek Drama and 'Belonging' in Contemporary Indigenous Performance.

In May 2014, Greek actor and director Yannis Simonides came to Aotearoa. Yannis was welcomed onto Unitec Marae with a pōwhiri. During the subsequent master class he proclaimed whilst referencing the haka: "If you want to understand the true spirit of Greek tragedy, go to the roots of that". Talks emerged around mounting a Maori/Greek production of Euripides 5th century BC play *The Bacchae*. The play involves confrontation between privileged and disenfranchised and can be seen as a dialogue between the old world and the new.

I propose that the power of Greek tragedy is diminished when the performance ethos is based in a metaphorical and naturalistic sensibility. It can be argued that European theatre has no tradition of a credible stylistic behaviour for an actor performing epic poetry. Therefore the matching of Greek tragedy with classical stylised Maori performance – Kapa Haka – creates an opportunity. This has been tested in rehearsal and performance, as we have sought to discover if indeed the abstract and stylised Kapa Haka can embody and communicate the visceral and epic themes of Greek tragedy.

This paper chronicles the process of text translation, of selecting modes of Maori performance genre to match moods and meanings of the text, of ensuring the play is imbued with a 'belonging' to Aotearoa.

Dr Julie Shearer
University of New England

'Festivals as Ecotones of Theatre and Community: A Requiem for the Big West Festival'

The etymology of the word 'ecology' reminds us that it is the study (*logos*) of 'home' (*oikos*). This paper utilises the frames of ecocriticism and cultural geography to explore the impact of the Big West Festival on the diverse community of cultures and artists it served in Melbourne's Inner West, and to consider the consequences of its reckless loss. The 'Mission Accomplished' announcement by the board that the festival is to 'retire' acknowledged that the issue was not so much funding, as the perception that "there are now many active arts organisations in the West that provide diverse opportunities for artists and for communities" ('Statement', bigwest.com.au, 18 July, 2016). This is akin to arguing that because Queensland waters are full of tropical fish, there is no further need for the Great Barrier Reef.

This paper contends, after Baz Kershaw (2007), that festivals such as Melbourne's Big West operate as open ecotones, vital places where two or more complex ecologies meet and interact to mutual benefit and in mutual dependence. Like any ecosystem, the health of performance environments and inner city communities alike can be best judged by the diversity of species, the way they respond to threats, such as gentrification, social exclusion and the relentless commodification of culture, and how they fruitfully hybridise and adapt. Always in process, the Big West Festival was a heterotopic cultural practice and an ecosystem through which diverse artistic and community subjective identities were effectively constituted through being performed.

Yoni Prior   **Kate Hunter**
Deakin University   **Deakin University**

'Doin' it like Marlon': An imitative approach to performance training.

> *Language and culture would not exist without imitation; we learn by looking and copying.* (Rhonda Blair 2007)

Formal, systematised actor training in Western culture is a relatively recent phenomenon, one that replaced what Alison Hodge (2010) describes as the "long history of actor apprenticeship" in which actors learned their craft "by imitating their more experienced colleagues" (Watson, 2001). We propose a contemporised recuperation of the apprenticeship model, using mimesis, imitation and reproduction as a dynamic pedagogical framework for developing key performance skills in a cohort of first year university students.

In this model, students investigate canonical performance texts via the interpretations of 'master' practitioners, by reproducing recorded performances as precisely as possible. The approach harnesses the neurological notion of 'kinaesthetic melodies' – our individual, personal, gestural syntaxes – to extend students' performative vocabularies in relation to physicality, gesture, awareness of breath, use of compositional *s*pace, style and genre. Just as painters have long developed technical and expressive skills by copying the works of others, the process introduces students to techniques that are grounded in physical sensation and embodied attention, allowing them to experience the complex web of interpretive decisions that constitute the creation of a role by 'apprenticing' to master actors. Since the task of reproducing performances recorded on film, or from video-recordings of live performances, involves a reorientation and re-dimensioning from cinematic/virtual space to theatrical/real space, the model also requires acts of translation between material and theoretical paradigms of space and relationship to audience.

Kathryn Kelly
Queensland University of Technology

Belonging on Australian stages since 2009

John McCallum, in his comprehensive survey of Australian playwriting, *Belonging* (2009), proposes the notion of belonging as the underpinning theme and central motif of Australian repertory since white occupation. Glow (2007) suggests that 'staging the nation' has been an infectious preoccupation since the rise of professional theatre in Australia prior to and throughout the New Wave in the 1970s. Yet the canon of Australian theatre has been the preserve of white, middle-class men (McCallum), particularly as it bears on Yuval-Davis's notions of feeling 'at home' or managing 'narratives of identity' within the contemporary Australian theatre industry. Since the publication of McCallum's legacy book by non-academic publishers Currency Press in the late noughties, there has been a storm of heartfelt and industry driven controversy around issues of equity, diversity, representation and identity, particularly in relation to repertory. The rise of this discourse is not new, and can be seen in episodic bursts in the Whitlam years, in the early eighties and through the CCD movement in the 1990s. However, what is distinctive about the latest reforms in industry is the unprecedented use of quotas and other directive measures of administrative and institutional accountability. This paper will survey the plays and performance works that have emerged since the publication of *Belonging* in 2009 to ascertain if the dominant pattern of the Australian repertory and production has finally been shifted into a more nuanced and diverse account of belonging that offers a more complex 'performance' of Australia on our stages.

Kerry Kilner
University of Queensland
AustLit

Performing the Australia of the Past: The Dorothy Project

In 2016, the Ian Potter Foundation funded a modest digitisation and education project at The University of Queensland. A set of largely forgotten plays from 1900-1960 were selected to form the basis for the Australian Drama Archive, a new digital collection plays will become available from 2017 through the major Australian cultural heritage resource, AustLit (www.austlit.edu.au). Some will also be published by Playlab Press. In addition to publishing the plays in digital and print formats, drama students enrolled in the dramaturgical skills development course 'Practices of Performance' are engaged in reviving these plays through performance. The course provides an opportunity to put the theoretical and historical knowledge gained from companion courses in the Drama program at UQ into practice by producing a play under the direction of a professional theatre director. Students also research the life of the playwright and the context of the play developing online exhibitions and support material for the production and publication. In semester one, 2016 an enthusiastic cohort of students produced Dorothy Blewett's (1898-1965) play *The First Joanna*, last performed in 1961, under the inspired direction of Sue Rider. The sell-out season, witnessed by Dorothy Blewett's family, demonstrated that the play was not only a solid piece of theatre, but that it continues to speak to contemporary audiences. This paper will present the project, the students' reactions, and reveal the fascinating story of Dorothy Blewett.

Kerryn Palmer
Victoria University

What About Us? The Place of Theatre for Young Audiences in the New Zealand Theatre Industry

What is the state of Theatre for Young Audiences (TYA) in New Zealand? The 2016 Playmarket Annual focuses on theatre for the young – its place in New Zealand schools and the quality of drama for the young. As Stephen Blackburn notes in 'Respect The Work', TYA in New Zealand veers between "derivative fairy tales" or "didactic educational message work", as "filler" shows for a theatre company, money spinners, or something actors may dabble in before they get a "real" job. Having worked as a Theatre Practitioner for over ten years in the field of TYA, I am kept interested in this work by my conviction that theatre can inspire, educate and entertain children. My belief is that we are following an outdated model of TYA in New Zealand, one that does not reflect the audiences' needs and wants, and also one that does not necessarily correspond to our current educational restraints and funding limitations.

This paper investigates how TYA *belongs* in the New Zealand theatre industry. Drawing on my PhD research, I will discuss methodologies for shifting perceptions around the making and viewing of TYA in New Zealand. These approaches will be applied in two devised theatre productions, as part of an international TYA collaboration, which I will direct in October 2017. My aim is to highlight ethical and effective practices not only that children can experience consistently high quality theatre experiences, but that the field of TYA can legitimately *belong* in the landscape of New Zealand theatre.

Kieran James Reid
The University of the Witwatersrand

Sarah Roberts
The University of the Witwatersrand

(After) *The Flies*: a study in being, performance and belonging

The 2015 presentation of Jean Paul Sartre's *The Flies* in Johannesburg at Wits University serves as our case study for probing issues of performance and belonging through the medium of theatre. Working towards a production with ten final year students enabled us to interrogate the interconnectedness of place and performance, being and belonging. The theme invites addressing on two levels: within the diegetic world of the play and through the process of theatre-making itself. For ideological and aesthetic reasons, we committed to modes of collaborative, or "smudged", authorship through collectively improvised staging. Our paper accounts for how we arrived at a production celebrating the agency of a small ensemble asserting their collective right to claim the stage, audience attention and wrestle ownership of the Orestian narrative from the Western tradition, Jozi style. We interrogate the place of a modernist Western text – in which both alienation and existentialist ideas of self and being are advanced – from South African perspectives. In the hands of emergent young performer/scholars the project became an exercise in dismantling authorial power and traditional discourses.

Keith Johnstone-based improvisation techniques depend on outwardly focused inter-personal encounters. Developing competencies and skills according to Johnstone's formulation of spontaneity served to facilitate collective experiments in playing variations of the text and the politics of belonging within an ensemble. Collective action takes on equivalence with notions of *Ubuntu* and engaged participatory citizenship which are both compelling imperatives of a nascent postcolonial democracy.

Lawrence Ashford
Sydney University

"We're getting too big for our mates": How to make the leap from fringe to mainstage

This study employs rehearsal ethnography to examine how a group of self-proclaimed 'performance making upstarts' sought to make the transition from the fringe performance scene in Sydney, to the mainstages of the city's biggest theatres. Utilising a theoretical framework drawn from the sociology of Pierre Bourdieu – particularly his concepts of *fields, capital,* and *habitus* – this study will examine how theatrical capital is distributed within the fields of the performance scene and the mainstage, and how – through the habitus – an individual may attempt to transpose their capital from one field, to another.

Such an approach makes explicit both the construction, and performance, of belonging, and allows for a comparison of what it means to belong in the fields of the performance scene, and mainstage theatre. Focusing on key moments of interaction within the rehearsal room, this study explores the way in which this company mobilises its capital when faced with one of the many gatekeepers to the mainstage: how the outsiders attempt to force their way in by acting as though they belong. Also examined here are the potential motivations behind such a move, the commonly-cited desires for increased wealth and fame, as well as a more radical proposition: the transformation of the mainstage field itself by redefining what it means to belong.

This work aims to contribute to the emerging sub-discipline of rehearsal ethnography, and captures a young fringe company in the process of a spectacular transition that – if successful – could see them find a home on Sydney's mainstages.

Lillian Jean Shaddick
University of Sydney

Dancing like a Brazilian: Samba performance in Australian popular entertainment

The national dance and music of Brazil is often claimed to be Samba, a genre with deep Afro-Brazilian roots and strong ties with the famous annual carnival parade in Rio de Janeiro. This internationally recognised exotic and energetic performance genre has caught on in Australia as a form of popular dance and entertainment. But, what happens when a performance genre connected to another culture and nation is produced within a country far from its origins? My paper interrogates the motivation of Samba dancers who perform a practice that 'belongs' to a culture that is not their own. I will focus on the way Samba is appropriated and hybridised within western performance practices and explore notions of identity and authenticity in this type of performance.

Lisa Warrington
University of Otago

'Belonging' in colonial Dunedin theatre

This paper examines 'belonging' in the context of mid-19th century Dunedin theatre. In 1862, professional theatre was established in Dunedin (by English performers who arrived via Australia) for the enjoyment of its immigrant population. As was more or less universally the case at that time, actors, plays and notions of appropriate theatre-going behaviour were transplanted from the 'Old Country', giving the populace an enduring sense of still 'belonging' to a home they were no longer a part of, by layering familiar theatre-going conventions onto the rough-and-ready colonial version available to them. This reflects Yuval-Davis' observation that 'belonging is about emotional attachment, about feeling "at home".

Dunedin's first theatre was a horse bazaar by day, and a performance space by night, where the aroma of the stables remained as a clear reminder that this theatre space was tenuously held. Once the theatre was physically in place, colonial residents could act out their memories of audience behaviours in the UK, and imagine that they were still a part of the theatre-going communities of London. In some cases, they could even attempt to follow a new dream of 'belonging' to the theatre itself. In exploring this desire to belong to the theatre world, I will use as a case study the story of William Mumford, a land agent who married a professional actress, Julia Mathews, and consequently fell in love with the notion of the theatre, developing his own connection with it, as a means of finding a new place to call 'home'.

Luwei Wang
Shanxi Normal University

Dancing, Drumming and Belonging: A Case Study of 'Flower-tune Dance Drama' of Zhaoxiong Village in North China

The drum dance known locally as huaqiang gu (literally, 'Flower-tune Drum') originates from an ancient exorcism ritual, and is still prevalent among people in Zhaoxiong Village, Xiangfen County of Linfen City in Shanxi Province, China. The drum-dance festival is held twice a year—in the first and sixth lunar months, respectively, and involves the whole village community. The flower-tune drum is a masked dance drama with both dancers and drummers wearing masks and ancient-style costume. With its plot centered on a centuries-old myth about 'Wugui nao pan' or 'Five Ghosts Disturb the Court of Hell', the ritual dance drama involves six characters— Judge in Hell and five little ghosts, and thirty-eight musicians who beat drums to accompany the dance performance. This paper examines closely the whole process of the community drum-dance festival from its preparation to its presentation. The paper argues that the dominant driving force behind the village people participating actively in the event is their wish for peace, health and happiness and their belief in karmic reward and retribution. The paper concludes that the village festival greatly strengthens the bond between community members and sharpens their sense of belonging.

Madeline Taylor
University of Melbourne
The Stitchery Collective

Performing belonging backstage: behind the scenes collaboration

Theatre is regularly discussed as a collaborative medium (Roznowski & Domer 2009; Cohen 2011; Laing 2015), reliant on multiple people and skillsets to complete a production. Despite this requirement, theatre's hierarchies are strongly delineated and often fiercely patrolled, and these structures are manifest in language and practices that surround theatre production. This paper discusses the way in which "belonging" is performed behind the scenes, in the backstage areas, grids and bio boxes of the theatre. It suggest that just as much a performance is enacted nightly by the theatre technicians as the actors onstage, and posits that this process is in part due to the unstable and often precarious nature of theatre work.

The paper applies Donald Campbell's theory of group entitativity and Henri Tajfel's concept of in-group social identity to provide examples of the way in which "belonging" is negotiated and displayed within the technical team, and how this relates to theatre space and stage dynamics. It further explores some of the tensions that can arise from this practice, including a group conception of "us" and "them" that divides technical and creative to the detriment of the whole, and how this "othering" can potentially be resolved.

Maree Sheehan
Auckland University of Technology

Contemporary popular *waiata* provide a place of belonging

This paper considers how contemporary popular *waiata* play a significant role in promulgating a Māori worldview by expressing identity and belonging. Similarities can be observed between traditional and contemporary *waiata,* in that messages are delivered in sync with the musical, melodic, rhythmic and harmonic motifs. These produce a material representation of a living life force, of *mauri*. This essence is expressed aurally and acts as a source of emotions. That is, a place in which people feel a sense of connection, belonging and commonality is created when either listening or performing contemporary *waiata*. A Māori worldview encompasses the connections to, and understandings of, all things Māori: from histories, traditions, spiritual understandings, *tikanga Māori*, and the use of *te reo Māori* to transmit cultural knowledge. *Waiata* has been a traditional medium and still remains a practice through which Māori knowledge; histories, culture and language have been passed down from one generation to another (Ka'ai-Mahuta, 2010; McLean, 1996; Orbell, 1991; Smith, 2003). This paper explores Moana Maniapoto's contemporary *waiata* 'Tahi' to understand how a Māori worldview and Māori cultural identity can be seen, and heard, to be created through the *mauri* of contemporary popular *waiata* and how this material representation of *mauri* which emanates from *waiata,* can provide a sense of belonging.

Marian McCurdy
Free Theatre Christchurch

Auditioning for a role in *Kafka's Amerika*

Kafka's fragmentary *Amerika*, a novel about trying to belong, was the starting point for Free Theatre's *Kafka's Amerika* (2014). The audience were positioned in the role of the protagonist Karl in the novel and invited to join The Great Nature Theatre of Oklahoma. What followed was forty minutes of queuing, processing and interrogation amidst an environment of sensory overload. What the audience were queuing for, why they were being interrogated, and what they would ultimately be joining was unclear. What was clear is that they were participating in a process that would end in their belonging. And as the Nature Theater of Oklahoma stands in Kafka's novel for America itself, to belong involves auditioning for a role and being accepted for a part.

Kafka proposes that America has become a theatre – an all pervasive, brutally competitive, intoxicating, frightening and oppressive spectacle of entertainment to which we are faced with the expectation of belonging. To be a good citizen and to be accepted into this society is to be a good actor – to successfully play preordained, prescribed and approved roles which are permitted by those in power. Rather than creating theatre in order to be accepted into and to belong to this society, I will discuss the way Free Theatre uses acting in the theatre to expose the acting required in everyday life, to ask questions for ourselves and for our audiences about what it is that we are being coerced into belonging to and why we might desire to resist.

Matt Delbridge
University of Melbourne

Enabling Belonging: Where Performance ends and Conversation begins in the work of Split Britches

In this paper, recent performances from acclaimed ensemble Split Britches (Lois Weaver and Peggy Shaw, USA) are discussed as enablers for generating belonging and community. The works are discussed via a variety of physical, aural and spatial conditions normalized in standard theatre practice, but shifted to accommodate a vital new approach collapsing performance and conversation. Weaver and Shaw's work includes live art, solo performance, feminist and lesbian theatre, performance, conversation and human rights. Both hold a deep commitment to social justice and cultural inclusion, and their work challenges established practices in theatre, prisons, environment and gender relationships. In recent years they have explored vital connections to older audiences via community building whilst still preserving an unceasing quest for global equality in writing, spoken word and performance. Through an examination of Peggy Shaw's *RUFF*, Lois Weaver's *What Tammy Needs to know about Getting Old and Having Sex*, and their most recent work *Unexploded Ordnances (UXO)*, the paper will uncover recent strategies that enable new works to be made, old works to be remounted, and senior artists to continue to perform and generate vital communities of belonging via a mix of performance and conversation.

Megan Evans
Victoria University of Wellington

Passing Straight: Strategies of Belonging in Recent Stage Depictions of Same-Sex Desire in China

In 2016, new Chinese censorship guidelines were issued banning content that 'exaggerates the dark side of society'. This expressly included: same-sex relationships, sexual perversion, sexual assault, sexual abuse, and sexual violence. The new guidelines coincided with the pulling of a popular web series, 'Addicted', which followed four gay high school boys from Chinese video streaming sites. Meanwhile, a 350-year-old lesbian-themed romantic comedy (*Lianxiang ban, Two Belles in Love* or *The Fragrant Companion*) continues in regular rotation at a Chinese opera venue in Beijing, and a spoken drama adaptation of the play has been touring China, even making an appearance at a cultural exchange festival in Taipei. Both productions saw performances in January 2017; both have received attention in state-run Chinese media. The varied treatment is explained in part by the fact that film and broadcast media are governed by China's State Administration of Press, Publication, Radio, Film and Television. Live stage performances, in contrast, are governed in a less systematic way at the provincial and local level. Nonetheless, the standards for what theatre artists can legally do, and what they *should* be doing if they hope to continue working publicly in China are obviously different; the new regulations will complicate the pressures of self-censorship. This paper analyses media reports and critical reception of the two productions, showing how elements of sexual diversity that might establish allegiance to a pro-queer political agenda were downplayed in favour of attention to traditional aesthetics and themes of transcendent 'true' or 'universal' or 'Platonic' love.

Merophie Carr
Monash University.

'Dancing on the Platforms' – a site-specific performance of belonging

> Site-specific art 'works at uncovering and unveiling and revealing
> hidden mechanisms and assumptions.' (Rogoff 2004)

Through a combination of observations, artistic practice, and interviews, I explore the intersections of personal/public, community/contemporary art and resident/outsider inherent in site-specific performance. To do so, I will interrogate the notions as they appear in 'Weekly Ticket' at Footscray Train Station, Melbourne – a fifteen-year performance in a public space. Starting in February 2016 and continuing until 2031, performer David Wells creates a weekly, two hour improvised performance. 'Weekly Ticket' provides a unique opportunity to provoke new understandings of sites of belonging for contemporary performance outside of traditional venues, conventional audiences and familiar time frames. This research is of broad interest in a realm where the 'activation' of public spaces is a stated goal of many Councils, Developers and arts organisations.

Within the liminal 'non-space' (Augé) of a transient commuter/transport hub, the artist states 'I belong here, I am an artist, and I will be here for a long time.' I argue that it is through these repetitions of performance and audience reaction that a narrative of belonging is composed at the station, creating a new sense of space that in turn generates inspiration for a performance that is both permanent residency and ephemeral moment

Michael Metzger
Deakin University

How to Fold a Fitted Sheet

This paper will be presented in two parts. In the first part, I will perform an excerpt from *How to Fold a Fitted Sheet* – a work that is part of my practice-led research project towards a PhD at Deakin University. In the second part, I will discuss the excerpt in relation to writing and performing a character with particular reference to Uta Hagen's acting theory. In the excerpt, Gore is nearing the end of his life. It becomes clear he has recently married his partner – an act that, in the context of the play, performs redemption and forgiveness, and under New Zealand law confers certain rights as spouse. The most important one here is that Gore's husband will have the right to initiate and direct funeral arrangements.

This paper will consider the way in which Gore's performance enfolds the audience, and how familiar rites of passage such as marriage and death enable both character and audience to belong to the same cultural space. The degree of success that the actor (and writer) achieves in creating the sense of a shared experience is central to the intention of the play. The excerpt uses acting structures as a device to bring together the theatre audience with Gore's husband and the hospice staff – the caregivers, nurses, doctors, chaplains – who he envisages as the audience at this his last performance. The intention as a playwright is to have Gore in this moment and to fold the audience into the scene.

Michelle Johansson   **Molly Mullen**   **Rawiri Hindle**
Teach First NZ Ako Mātātupu **Auckland University**   **Auckland University**
Black Friars Theatre Company

Performing environmental identities in secondary school drama: Possibilities, limitations and alternatives

This session reflects on performances of 'environmental identity' in an Auckland secondary school drama class. It includes three papers by researchers involved with *Tuhia ki te Ao – Write to the natural world,* a TLRI funded research project exploring how students and teachers communicate a relationship with the natural world within the secondary school context. The project examines the ways in which school subjects/learning areas inform students' environmental identities, the knowledge, values, feelings and attitudes they hold about the more than human world. A sense of belonging is central to conceptions of environmental identity. We discuss the ways in which a drama unit delivered in the first year of the project did, did not and potentially could enable students to explore and express feelings of belonging to familiar and unfamiliar places in Aotearoa New Zealand. Each paper is followed by an activity illustrating what the ideas discussed might look like in practice.

Michelle Johansson
Teach First NZ Ako Mātātupu
Black Friars Theatre Company

Telling a 'double story'

Tuhia ki te Ao sets out to address the needs of all learners as part of culturally responsive pedagogy which recognises place, environment and sustainability as central to cultural identity and literacy development in Aotearoa New Zealand. I draw on culturally responsive performance pedagogy to reflect on what voices are heard and unheard in this 'double story' of Aotearoa. I consider how cultural issues, representations and identities in the play texts, classroom interactions and students' drama could have been opened up for critique, creating opportunities for students to perform environmental identities embedded in their cultural identities and literacies.

Molly Mullen
Auckland University

Putting Bruce Mason in his place

Drawing from ecodramaturgy, I examine the ways in which different texts introduced in the unit created possibilities for particular environmental identities to be explored, embodied and critiqued. Texts include scripts studied by the students, Bruce Mason's *Pohutukawa Tree* and *End of the Golden Weather,* and teaching materials used in class and on a field trip. I then reflect on how this 'identity work' could be incorporated into final performance pieces, allowing students to express their feelings of belonging and not belonging to Auckland locations that are important to them.

Morgan Batch
Queensland University of Technology

Belonging and citizenship of people with dementia: An examination of Oglesby's *Really Old, Like 45*

The 'ageing population' and the resulting 'dependency ratio' are becoming increasingly significant socially, politically and economically. The very existence of such terms indicates a discord with the Western understanding of a functioning society. Contemporary Western society has developed from the Age of Reason, the industrial revolution, biological reductionism, and the influence of scientific and medical nomenclature. This paradigm has particularly critical implications for people with dementia. The pathology of dementia comprises of cognitive characteristics that undermine personhood as it is constructed in Western culture. As Downs, Small and Froggatt (2006, 194) explain, "dementia undermines those qualities which we in the West consider to be distinctly human – coherent communication, memory, being socially orientated, and having behavioural self-control". The emphasis placed on rationality, memory and the capacity for contribution threatens the citizenship of people with dementia, and affords them characterisation as vulnerable and dependent non-contributors. In light of this notion, where do people with dementia belong in society, and what are the implications for their citizenship? Tamsin Oglesby's *Really Old, Like 45* is a play that directly interrogates the Western societal view of dementia. This paper therefore investigates the citizenship of people with dementia and examines the challenge to existing views in Oglesby's *Really Old, Like 45*.

Natalie Lazaroo
Griffith University

Rekindling the *kampong* spirit: Fostering a sense of belonging through community theatre in Singapore

In postwar Singapore, housing became the first major change as the country began to develop into a modern city-state. The government's solution to deal with the existing slums and squatter settlement was to establish high-rise public housing, thereby moving village dwellers into redeveloped 'new towns'. While this shift meant that a majority of people were provided with a higher standard of housing, the relocation of people seemed to undermine the social fabric of community and the ways people interacted. Citizens bemoaned the loss of the '*kampong* spirit', a colloquial term describing the sense of community and neighbourliness felt whilst living in villages.

This paper considers a recent community theatre project in Singapore that was toured to rental communities living below the poverty line and struggling to afford public housing. The theatre project, which relied primarily on Augusto Boal's Forum Theatre, aimed to reignite the kampong spirit and initiate conversations within the community so as to foster a sense of agency. This research, which is part of a larger project on women in community-engaged arts, draws on archival documents of the community theatre project as well as conversations with the theatre facilitator, audience members, and volunteer artists. Examining these materials through relevant frameworks revealed how the project enabled the community to build and maintain connections beyond the immediate space of the theatre performances, thereby deepening the emotional and affective dimensions of belonging. Belonging becomes a force of agency when 'cultural citizenship' is activated, and the community participants become agents for change.

Natascha Diaz Cardona
Auckland University of Technology

Un-belonging to the Violence: A Case Study from Colombian History

This paper will discuss how Colombian society has built an attachment to violence that feels like belonging, albeit in a way substantially different to what is idealised in other communities. In Colombia, ongoing acts of violence, terror and repression have established a stage where we see each other as "neighbours" or "strangers" (Uribe 2004). I will analyse the case of "The Palace of Justice Siege" (1985), where members of the guerrilla group M-19 took over the building and held 350 people hostage, to see how Colombian society has come to be accustomed to violence, seeing it at once as something dramatic and natural. In seeing the violence in Colombia through the lens of theatre and performance, it becomes possible to imagine alternative scenarios and propose strategies, perhaps, for healing a broken society. That is, if "belonging" to Colombian society is currently defined by our immersion in an environment where murders and acts of terror are common, then how can we stage acts of "un-belonging" to repudiate the violence around us? How might the theatre help us to imagine and embody a peaceful society in Colombia to which we can be happy belonging?

Nate Ridley
Otago University

"When your books and teachers don't make sense, we do": Teaching Shakespeare in the Age of the Internet

The student experience is saturated with digital technologies, from enrolment to timetabling to the writing and submission of assignments. Digital resources for students are so prevalent that one might feasibly complete an undergraduate degree without recourse to a book (or at least to a print edition). As a result of this the modern student of the Humanities belongs in a very different learning environment and community than existed in the past, one that may well be strikingly different from that which their lecturers studied in.

Painting a picture of what this new student experience looks like and what is in the self-developed digital toolkits used by undergraduates studying Shakespeare is an essential project both for understanding how modern students take ownership over their learning and for developing future pedagogical strategies. This paper will discuss the methodology that might be used to produce a 'snapshot' of the digital texts and resources students are actively using and will present the results of early investigation. This is intended to build towards a set of guidelines for effective incorporation of digital resources and texts in the Shakespearian classroom, emphasising an increased understanding and ownership by students of the Digital Humanities and its associated skills.

Nicola Hyland
Victoria University of Wellington

Polyswagger: tagging on a hip-hop kaupapa

> Polyswagg: 1. an aura that emanates from one's being through confident, charismatic, and energetic dance that oozes with ancestral culture and ultra skill, most likely of New Zealand origin. [Urban Dictionary]

Founder of the Hip Hop Theatre initiative Daniel Banks asserts that the origins of hip-hop are rooted in "notions of 'belonging' [existing] on the interstices of colonial and postcolonial history" (2011: 7). Hip hop – as multifaceted, fluid, interstitial, contradictory and re-appropriative – has a distinctive and empowering presence in Aotearoa. This is exemplified by 'Polyswagg', a stylistic expression of glocal youth identity made most famous – and fabulous – by kiwi choreographer Parris Goebel.

This paper explores draws on a recent experiment in counter-canonical practice. Inspired by Goebel's Royal Family and the un-settling vitality of *Hamilton*, I recently staged a version of *Under Milk Wood* where hip hop was applied as both form and kaupapa as a means of asserting youthful agency. As a way of unpacking this process, I will consider the image of 'tagging' as palimpsest, to explore new ways to re-present host texts as bearers of post-colonial concerns. This forms part of a larger project on the development of hip hop theatre incentives as a means of nurturing Oceanic youth 'belonging' in contemporary performance.

Nien Yuan Cheng
University of Sydney

'Don't try this at home': oral history as performance in Singapore

> *I want the whole world to know,*
> *I want to shout it out loud*
> *That this is where I know I belong*
> – Singapore's National Day Parade anthem (2001)

Singapore is a young country, its nationhood and self-determination not directly granted by its British colonisers after World War II but suddenly attained after its separation from Malaysia in 1965. This youth – and the crisis of identity that comes with it – ensures that the state places immense importance on, and resources into, Singaporean history-making to foster an "imagined community" (Anderson 1991). Knowing 'The Singapore Story', the state-sanctioned history, is "part of being a Singaporean," claimed Prime Minister Lee Hsien Loong when it entered the national school curriculum in 1997.

My project tackles one major aspect of this national historiography: oral history-making. Singapore's oral history practice reflects the state's construction and control of heterogenous voices, which are woven into a singular historical narrative. I 'import' the notion of oral history as performance and performative, from North America into the cultural context of my home country. Oral history as performance allows people to "speak for themselves [...] acting for themselves as embodied agents in the world, making decisions, making change, making history"(Friedman 2008). This attitude – a brazen way to question Singapore's top-down, univocal and regimented historiography – is paradoxically not an effective strategy to do so. Can Singaporean oral history turn towards performance *in its own way*, allowing its many different voices to be appreciated, without compromising on the state's idea of national belonging?

Pedro Ilgenfritz
Unitec

Belonging and theatre masks in Aotearoa: Mahuika Theatre Company and the theatre masks of 'Leilani'

The question of fusing the technique of theatre masks with cultural aspects of New Zealand society has been central in the work of theatre practitioners in Aotearoa for over forty years. The arrival of Jacques Lecoq's theatre pedagogy in New Zealand in 1971 through the pioneering work of Francis Batten and his troupe Theatre Action (1971-1977) marked the beginning of a process in which theatre masks continuously negotiate their place in the context of New Zealand theatre and society. Later on, experiments with hybrid forms utilizing theatre masks depicting New Zealand characters were conducted by theatre companies such as Red Mole, Dramadillo, The New Zealand Noh Theatre Company, Theatre at Large, Red Leap, Indian Ink, and more recently Te Rehia, Proud Asian Theatre and Mahuika Theatre Company. The presence of theatre masks in New Zealand is the result of a process of cross-fertilization, exchange, borrowings and collaboration ignited by former Lecoq's students such as Bryan Divers, John Bolton, Tom McCrory, Lisa Brickell, Giovanni Fusetti, and more recently, Philippe Gaulier graduates such as Nina Nawalowalo and Christian Penny, and is an open field for experimentation and research.

This paper discusses the question of belonging and theatre masks in the context of theatre practice in New Zealand and uses Mahuika Theatre Company's production of 'Leilani' as a case study. The company developed an original set of theatre masks depicting New Zealand types for the theatre show and Mahuika's actors will demonstrate their work with the masks during the delivery of this paper.

Peter Falkenberg, with Emma Johnston, George Parker, Greta Bond, Marian McCurdy
University of Canterbury / Free Theatre Christchurch

Free Theatre: How to be free and to belong at the same time.

New Zealanders have a tradition to escape overseas from the narrow confines of their island and its conformist society. Then, sometimes some years later, they come back home again, exchanging their sense of and desire for freedom for the sense of and desire for belonging. Theatre might become a place, where these two desires could be fulfilled at the same time in a precarious balance between art and life. Here members of Free Theatre Christchurch (est. 1979) reflect on the performance of belonging in the ongoing work of New Zealand's longest running producer of experimental theatre.

Wang Qian
The University of Sydney

Tree Imagery in Yuan (1271-1368) Variety Plays: From Ritual and Folk Belief to Drama

Yuan *zaju* (variety play) abounds with images of trees. In Chinese traditional culture, old big trees are rich in symbolic significance: they act as a bridge linking heaven and the earth, symbolise death, rebirth and fertility and also give their owners and growers a sense of belonging and identity, as shown in the *wutong* (Chinese parasol tree) in Bai Pu's (1226-ca. 1306) *Wutong yu* (*Rain on the Parasol Tree*) and the osmanthus tree in Wu Changling's (fl. 1290) *Zhang tianshi duan fenghua xueyu* (Celestial Master Zhang Decides a Romance Case). Yuan playwrights express the sense of belonging and identity associated with tree cults mainly in the following three ways: 1) drawing on folk beliefs and rituals related to holy trees and adapting them to their plays, creating different tree images for different dramatis personae; 2) bestowing on trees the narrative function of estalishing the identity of characters and foreshadowing their ending in the drama; and 3) bestowing on trees new symbolic meanings to refer metaphorically to special relationships between the main male and female characters in the drama. The tree imagery in Yuan drama was not something created by playwrights out of sheer imagination but a product of tree-related rituals and folk beliefs in Chinese culture. The same may be said of Chinese traditional theatare (xiqu), which is also inextricably associated with ritual performances and folk beliefs.

Rand Hazou
Massey University

Belonging Beyond the Prison Bars?

Cellfish is a theatre production and a dark comedy that follows the story of a drama teacher, Lucy, who enters the world of a men's prison to teach Shakespeare. Written by Miriama McDowell, Rob Mokaraka, and Jason Te Kare, *Cellfish* premiered at the Auckland Arts Festival in March 2017. The production explores complex issues regarding incarceration and raises questions about the over-representation of Maori in the criminal justice system in New Zealand. In its portrayal of Lucy, the production depicts a drama teacher who comes into a men's prison to teach Shakespeare, and who is ultimately driven by ulterior motives to exact revenge on one of the inmates. The production also depicts Shadze, a prison inmate and previous gang enforcer who has 'turned a new leaf' by reconnecting with his Māori culture, practices and beliefs. Lucy's pursuit of revenge is contrasted with Shadze's motivation to restore balance, informed by his understanding of the Maori concept of Utu. This presentation considers how the production might be understood as a critique of the punitive criminal justice system in Aotearoa/New Zealand. I argue that the play offers an alternative vision, one that is informed by the Māori principles of Utu and Whanaaungatanga, in order to promote the sense of belonging that prisoners might need to negotiate life beyond the prison bars.

Rawiri Hindle
Auckland University

Home, land and sea

Tuhia ki te Ao investigates ways for cultural and ecological perspectives of Māori to be recognised within secondary school learning areas. I discuss how drama teachers could work with concepts from a Māori world view that hold deep (if implicit) ecological significance and potential for the learning of environmental identities in Aotearoa: Place and environment; The tangible and intangible; The concept and practice of tohu (symbolism); Capturing the essence of being; The relevance of literacy to everyday life.

Dr Rea Dennis   Magda Miranda
Deakin University

I forgot who I am while I remember who I was so I can perform who I am: The making of *Pedaços*

This paper considers three specific moments within the making of contemporary performance work, *Pedaços.* Meaning pieces or fragments in Portuguese, *Pedaços* is an homage to the past, to the selves we always remember. Like a place to belong and to seek consolation past memories, lived moments, anecdotes and artefacts collected over a life, are restored in the place of performance.

A research through practice project exploring the notions of memory and the experience of memory and creative agency when devising for performance. It forms part of a long-term post-doc project with two earlier performance outcomes: Apart of and A Part From (2007) and Train Tracks and Rooftops I, II, and III (2009, 2010, 2011) in which I performed and directed. The current work shifts focus to my work in a directorial role alone. Performed by Magda and informed by her memory.

Robert Pouwhare
Auckland University of Technology

Hui ē! Tāiki ē!
United and ready to progress the purpose

The pōwhiri, or Māori ritual of encounter, has a long history and generates deeper meanings beyond the formal enactment of welcome.What happens when this ritual is transferred into contemporary environments, especially those beyond the traditional marae? In particular, how might the performance of this ritual as adapted to suit objectives beyond its ritual origins be seen, even so, to reconstruct and reinforce the sense of identity, communality, and belonging – who we are and how we come together – that pōwhiri was evolved to engender? I contend that it is the act of performing pōwhiri itself that creates a sense of marae – a kind of 'virtual' or 'alt-marae' – regardless of the actual setting. In enacting pōwhiri, that is, we Māori automatically sort ourselves into the positions of tangata whenua (hosts) and manuhiri (guests) and, in so doing, we delineate and define our roles and responsibilities in order to fulfil our understandings of our traditional imperatives. For this paper, I will use excerpts from my documentary series, *Marae Mata Hou*, in which pōwhiri can be seen to have been adapted to suit modern demands in varying circumstances and environments, including marae, kohanga reo, Parliament, and other ātea (spaces). A kaupapa Māori theoretical framework guides this analysis, but its implications go further. In looking at the performance of pōwhiri beyond the physical boundaries of the marae, I want to see how its ethos can be sustained now, in the 21st century and the aftermath of colonisation.

Robin Dixon **Chris Hay**
National Institute of Dramatic Art (NIDA) **University of New England**

On the Inside: Audience Belonging and *The Comedy of Errors*

Shakespeare's early play *The Comedy of Errors* (ca. 1594) depends on a series of unlikely coincidences, mistakes and misunderstandings brought about by the actions of two sets of identical twins in one small town. There are two compelling hypotheses for the staging techniques employed to realise this play in its original performance context. The first involves a stage designed according to the Aristotelian Unities with corresponding fixity of fictional place/physical space allocation and exits and entrances; the second follows Fitzpatrick's (2012) model for a binary arrangement of exits and entrances according to an inward/outward logic, and a relatively undefined onstage fictional place. In April 2017, we conducted a practice-led research project to test these stagings for how they offered different audience experiences.

This paper explores how the different stagings of *The Comedy of Errors* granted the audience knowledge about the unfolding action in the play, with particular reference to the dual figure of Antipholus. How does each staging position the audience to know who is who when they arrive on stage? How is the comedy enabled and enhanced by Shakespeare's specific use of staging conventions? We contend the consistent use of staging convention enables the audience to be 'in' on the joke; that is, stagecraft creates a comic 'belonging' in the audience. We also consider this advance on Plautus's use of spatial dramaturgy in *Menaechmi* (the source text for *The Comedy of Errors*), suggesting that Shakespeare consciously set out to provide this experience of belonging for his audience.

Sally Richards
Victoria University of Wellington

Engaging with Tūrangawaewae/Belonging through autobiographical solo performance in Aotearoa

Autobiographical solo performance is a powerful theatrical form for exploring tūrangawaewae. Stories of belonging are intensely channeled through the singular figure on stage. How does solo performance express and challenge our tūrangawaewae? What are the most effective creative processes for artists to engage with their own solo stories of belonging?

The solo show is a challenging, immediate and exhilarating form of theatre, and is also an effective teaching tool for actors, directors and teachers, particularly in its autobiographical form. What is the creative and educational value of this for acting/directing students? Creating autobiographical solo performances tests the mettle of the creators, revealing their chosen theatrical territory that is often an exploration of ideas of 'home' – belonging and longing to belong. Much more than a 'show-case of talent', it provides theatre-makers with starting points for generating their own practice and performance. In addition, these stories are often engaging with the performer's political, personal and normative values in both content and form.

I stand before you. Listen up. My story. This place. My tūrangawaewae. Listen and learn.

This research paper will draw on the substantial body of solo theatrical work that reflects the multi-cultural and diasporic nature of Aotearoa. It will survey how student actors and directors engage with solo autobiographical performance within academia, and beyond.

Sarah Courtis   **Ellin Sears**   **Jenny de Reuck**
Murdoch University   **Murdoch University**   **Murdoch University**

Displacement, alienation and hope for a new beginning

Belonging and a sense of community are a powerful and fundamental aspect of the human condition. For a child to grow up with no sense of belonging marks a failure on the part of humanity. *The Toy Box Project* is a Children's Theatre tour aimed at children whose sense of belonging has been taken from them; victims of war, abuse, dislocation and detention. The initial production was presented in April 2017 at the Murdoch University Drama Workshop. After a re-working of the script based off audience feedback, we shall launch an international tour with partners in Malaysia. The production is based off an interactive narrative and set of activities by Dr Audrey Fernandez-Satar, working with young migrant children, developing their ownership of their life-stories through pictorial narrative. Intended to give these children hope and open a discourse on the role of society in raising children and protecting them, we have created a production which allows children of many backgrounds to respond to their situation and the world around them in a positive and honest manner. I shall discuss the development of the project, its history in schools and its future as a tool to create a sense of belonging in those who need it most. I shall also discuss how practise led research can engage with displacement and concepts of alienation through workshops and performance.

Sarah Courtis	Ellin Sears	Jenny de Reuck
Murdoch University	**Murdoch University**	**Murdoch University**

Subverting the narrative: memory and its role in the act of belonging

Belonging is a universal need for human beings: whether it's belonging to a family, a community or an abstract idea of how you fit into the world. What would happen if that sense of belonging was hijacked and everything that makes you who you are was stripped from you in a cruel bid for control? These questions and more are asked in *2084: a Musical* where a global corporation wipes the memories of the entire world population, replacing them with vague notions of loyalty to 'the greater good'. *2084: a Musical* was produced in August 2016 at the Nexus Theatre at Murdoch University as the creative component of Ellin Sears' and my PhDs. I shall discuss the role of memory in society and the individual, and how the loss and subsequent regaining of memory can alter perceptions and create a new sense of community between those affected and those yet to alter their perceptions through an analysis of the performance. I shall also discuss how this taps into the audience's collective memory as they become not just spectators but are challenged to become protestors and create their own community through their reception and either acceptance or rejection of a protest performance.

Sarah Peters
University of Southern Queensland

Belonging in 'Eternity': process, theme, ensemble

Eternity (2017) is an investigation of belonging and identity inspired by the themes of Thornton Wilder's *Our Town* (1938). Written for and with the first year theatre students at the University of Southern Queensland, the play and its development reflect the theme of belonging in diverse ways. In this presentation, I will analyse how the first year students 'belonged' or were involved in the process of the play's development, focusing specifically on articulating the collaborative and verbatim playwriting strategies they participated in. Secondly, I explore how the interconnected themes of belonging, home and identity are explored in the dramatic action and form of *Eternity*, before concluding with a reflection on how this project has contributed to the student cohort's formation as an ensemble.

Sarah Thomasson
University of Queensland

Performing the Past: Dramatising National Belonging in Rona Munro's *The James Plays*

On 18 September 2014, Scottish residents were asked to define their community and sense of belonging in a historic, yet unsuccessful, referendum on independence. One high-profile cultural response to the debate was Rona Munro's trilogy *The James Plays*, which dramatises the succession of early fifteenth-century Scottish monarchs James Stewart I, II, and III. The original production, which headlined the 2014 Edinburgh International Festival (EIF) before transferring directly to London, was a historic co-production between the EIF, the National Theatre of Scotland (NTS), and what was repositioned as the National Theatre of Great Britain. Representative of NTS's mandate to represent Scotland at home and abroad, Munro's trilogy mobilises historical narratives to explore contemporary Scottish culture and nationhood by invoking notions of place and belonging.

The James Plays, which subsequently toured internationally in 2016, exemplify what Trish Reid identifies as a "dynamic tension" in Scottish cultural performance between inward looking towards the past and outward looking towards the world (2013: 59). Often characterised as a Scottish reply to Shakespeare's history plays, Munro's trilogy is part of an established national tradition of staging history to politically intervene in the present (Archibald 2011: 85). As such, I argue that the production deploys deliberate anachronisms within the text and staging to theatricalise its historiography and to underscore its commentary on contemporary Scottish culture and identity. Despite the all-pervasive influence of globalisation, in a post-referendum and post-Brexit world, such questions of national belonging and identity are central once more to the political debate.

Sarah Woodland
Griffith University

Performing Belonging in Prison and Youth Theatre: Reflections on two participatory projects

This paper considers performances of belonging in two participatory theatre projects. The **Traction Youth Ensemble** is an outreach program offered by Queensland Theatre in the city of Logan – recently portrayed in the media as a hub for crime and race "riots". Traction was established to counteract some of these negative stereotypes, to promote social cohesion, and to fill a gap in high quality theatre opportunities for young people there. **Barambah Mission Talk** is a theatre performance being developed with women prisoners in Brisbane Women's Correctional Centre (BWCC). The work is based on Ruth Hegarty's memoir *Is That You Ruthie?* which describes her time growing up in Barambah Aboriginal Mission (now Cherbourg Community) in the 1940s and 50s. Many of the women in BWCC have strong connections to Barambah, as well as other Aboriginal missions around Australia, where their families were forcibly removed and institutionalised as part of the Stolen Generations. Both of these projects generate performances of belonging in often-fraught political and social contexts. **Barambah Mission Talk** contains performances of belonging and not belonging, in carceral sites where there exists simultaneously a strong sense of home, and the anguish of separation and displacement. The **Traction Youth Ensemble** offers fifty young theatre makers in Logan a unique place to belong, developing their voice and identity, and leading ultimately to positive forms of social and civic participation. In both projects, there exists a sense of vitality and hope, generated by the performers' engagement with their own evolving sense of story and culture.

Sharon Matthews
University of Otago

The Boat and the River and ***The Pohutukawa Tree*: Expressing a "Longing to Belong" in the Plays of Bruce Mason and James K. Baxter**

Bruce Mason and James K. Baxter use representations of Māori culture to criticise a New Zealand society characterised as racist, hostile to the creative artist, and emotionally and spiritually sterile. The *homelessness* of Pākehā crippled by feeling "insignificantly remote" (Mason 1962) is contrasted with Māori society "dignified" by poverty (Baxter 1969), and given privileged access to the instinctual and supernatural. Considered in light of recent writing regarding cross-cultural relationships, such representations may be "well-intentioned" but leave these artists open to charges of "paternalism" and "sentimentality," if not "cultural imperialism." Yet a political discussion does not fully account for underlying subjective signifiers; a psychoanalytic reading, focussed on the longing for an impossible or not attained sense of belonging, may be useful. Mason and Baxter's depiction of Māori culture expresses a "longing to belong": a form of projective identification that displaces the artists' own feelings—evidenced in biography and oeuvre—of being personally and artistically rejected into valorising those similarly outcast. The way Māori society is modelled as the source of human connections indicates perhaps an unconscious search for good attachment models to repair painful emotions of alienation and loss. Julie Sanders distinguishes between cultural *adaptation,* versus cultural *appropriation,* insofar as adaptation "signals a relationship", while the latter effects a "decisive" journey away from the original text (2006, 24). The personal conflict worked through by Mason and Baxter might therefore permit these texts to be productively adapted, in turn, within a modern context to mirror the Pākehā subject's own "longing to belong."

Simon Dwyer
Central Queensland University

Performing Belonging: Everyone Has a Part to Play

The original brief for the Sydney Opera House was for two major spaces that would accommodate a range of activities: ballet and dance; chamber music; choral; concerts and recitals; dramatic presentations; opera; lectures; pageants and mass meetings; and symphonic concerts. This encompassing list of requirements indicates that from the outset, it was intended that the city would receive an edifice to reinforce its desire to be Australia's leading city. What rose out of Bennelong Point has become perhaps one of the most famous buildings in the world.

As an icon for the city, and possibly the nation, the Sydney Opera House maintains a special relationship with the city and its people. Despite numerous controversies, and a turbulent history, it is a place *of* and *for* people. Bennelong Point has been a place of gathering and belonging for millennia. This paper focuses on examining the notion of belonging through the various ways in which the people of the city engage with the Sydney Opera House as an example of the built environment and as an active performing arts centre. Utzon's masterpiece of architecture is more than a simple venue, it is a site based on engagement: for patrons, performers, and workers. This engagement is not limited to attending an event, giving a performance or doing a job; it extends beyond the physical borders of the site and embraces communities far and wide to foster a sense of belonging and to allow everyone to engage in a performance of belonging.

Soseh Yekanians
Ara Institute

***The Special Team Elite:* A (Re)Presentation of Displacement and Belonging in the Context of Diaspora through Creative Narrative**

In *Belonging and the Politics of Belonging* (2006), Nira Yuval-Davis observes that, belonging is about emotional attachment, about feeling "at home", and to some extent is a combination of inclusion but also of exclusion. This is connected to an individual's sense of identity and/or desperate need to politically and/or socially belong. Yuval-Davis' observation surrounding the 'politics of belonging' is fascinating; concepts of home, belonging and displacement are concurrent for individuals of diaspora and have been discussed by theorists for centuries. The need for a fixed home or a return to a (imaginary) homeland, although directly linked to belonging and displacement, presents varying qualities. For immigrants who have struggled with identity in ethnic contexts and who regularly feel stuck between two (or more) cultures, belonging is a facet of their identity that they habitually have difficulty accessing and/or representing.

As a Persian-Armenian-Australian, questions of belonging and unhoming are aspects of my identity with which I have struggled for a long time and, therefore, felt an artistic need to express and (re)present through my creative narrative as a director-storyteller. As a result, *The Special Team Elite* emerged in two parts: a children's book and an immersive performance. While, consciously, the rudiments of these projects were generated via the amalgamation of my doctoral research, subconsciously, the initial ideas for the story derived from my real and fantastical experiences growing up as a displaced individual within a world that, at the time, I felt was not accepting of me.

Sue Cheesman
University of Waikato

Using Digital stories as a way of interrogating belonging within an integrated community dance class context

Touch Compass dance company, based in Auckland, New Zealand, runs a weekly integrated community dance class, which aims to enable dancers to discover their own creativity, expression, and self-confidence. What is involved in belonging to this specific class? How critically important is it to build a community including fostering a respectful productive learning environment among participants? How is a sense of agency, accomplishment and inclusion cultivated and what parts do these play in belonging? What specific role does identity play?

Using digital stories as a methodology for practice-based research this paper presents several young people's point of view as to why they dance. It is argued that the stories we tell about ourselves influence our sense of self and agency (Katz (2006), Davis (2004), Bliss (2014) and Manning (2009). For these youth who have attended this dance class for several years, how does their personal dance narrative provide a sense of belonging, agency and empowerment? Though their voices and mine, this presentation attempts to unpack belonging within a specific context by recognising strategies, identifying and unpacking some of the negotiations, issues and challenges these above questions provoke.

Sukanya Sompiboon
Chulalongkorn University

Communalities and Commonalities of ASEAN Traditional-Popular Performances

The history and theatrical elements of traditional Southeast Asian performances are extensively documented to present their origins and sharing elements. Brandon (1967: 27-30) notes that the description written by Marco Polo on the Islamic community Perlak, in northern Sumatra in 1292, is the first account of Islam in Southeast Asia. Arab traders from Islamic countries sailed the waters between the Red Sea and lived in coastal cities of Southeast Asia. Moslem Indian traders began to convert the people of Malay and Indonesia to Islam around the fourteenth century (Zialcita 2003:28). These immigrants brought their own arts, such as music, dance, and theatre with them for religious and recreational purposes (Virulrak 1999: 71); they eventually became distributed to the countries in which the immigrants settled. As a result, the sharing of Muslim and Indian cultures in local theatrical forms led to theatrical communalities in the connections of distinctive and diverse characters in each performance.

This paper takes a socio-historical overview to examine the communalities and commonalities amongst the artistic perspectives and transmission of traditional-popular performances in Southeast Asia. They are bangsawan (Malaysia), kethoprak (Indonesia), jikey (Malaysia), likay (Thailand), yike (Cambodia), lamlueang (Laos), and *Zat Pwe* (Myanmar) which, more or less, were influenced by Indian and Islamic cultures. These performance forms share the same motifs and essential elements, as a result of artistic and aesthetic exchange, synthesis, localization, and transformation. This also means the sharing and close affiliation of "cultural properties" across Southeast Asian countries (Cohen 2013: 60).

Susan Fenty Studham
Western Australian Academy of Performing Arts, ECU

Ochre Contemporary Dance Company: Inviting belonging

Ochre (*Dardark*) Contemporary Dance Company has recently undergone a change in artistic direction that precipitated an evolution in the company's strategic planning, company structure and ethos. Leadership of the Perth-based Indigenous dance company changed hands in 2016 when Mark Howett was engaged in the role of artistic director. Under Howett's direction, the company's identity has shifted, along with its approach to collaboration, which invokes notions of belonging on several levels. The company extends invitations of engagement to artists from various backgrounds to partake in an exchange and collaboration through culture, music, design and dance. Ochre, a professional dance company, is unique in that the fusion created by the diverse group of artists is grounded in Noongar culture in its daily routine, approach to performance and its movement base. The dialogues produced through these collaborations aim to develop a company repertoire "that has its roots in the traditions of aboriginal storytelling and cultural practice" creating a space where artists "feel welcome to develop their skills and ideas and challenge themselves, their colleagues and their audiences" (Ochre website).

This paper interrogates the ways in which Ochre Contemporary Dance invites belonging through community engagement, artistic collaboration and process, cultural exchange and protocols, synthesis and performance. Ideas of belonging will be explored from documented perspectives of the artists, directorial team and production staff invited to participate on the Howett team's first regional development, *Kaya*.

Susanne Thurow
University of New South Wales

I Am Eora: Nation-Building on the Postcolonial Stage

The presentation discusses Wesley Enoch and Anita Heiss' hybrid performance work *I am Eora* (Sydney Festival, 2012). 'Eora' is the name of the Indigenous nation whose lands are largely identical with what is denoted as the 'Greater Sydney Region' – ie, a place in Australia that is among the hardest hit by invasion, colonisation and their attendant social, political, economic and cultural disruptions of Indigenous life. The play aspires to performatively reconcile the socially divided, urban Indigenous community by proposing an identity model that draws on Eora ontologies and performative traditions to articulate and deepen a sense of belonging that can be shared by members of diverse Eora communities.

The playwrights invoke a range of cultural elements, integrating them into a performatively constructed Eora philosophy of connectivity, relationality and social responsibility, seeking to bind local people to place and community. This politically engaged identity model is an ideological touchstone for the community to re-orient itself toward commonalities, to achieve cohesion and to unlock their capacities as a united political entity in the intercultural space of contemporary Australia – a space that continually threatens to override and subsume Indigenous identifications within a streamlined narrative of multiculturalism and urban development.

My analysis critically examines the processes employed and the strengths and exlusions enacted to yield this identity model. I trace the playwrights' engagement with the concept of 'country' and investigate the socio-political foundations of their proposed identity model to analyse the strategies that underpin identity and belonging in the play.

Suzanne Little
University of Otago

Migration, Mobility and Belonging
Zygmunt Bauman has observed that the fear of the global refugee is related to their imagined placelessness as well as to increasing levels of uncertainty in everyday life (Bauman 2002). This has led to heightened border controls, kinetophobic fantasies about invasion, and irrational assumptions that migrants will 'steal our way of life' (Papastergiadis, 2010: 352). However, if the traditional residential and nationalist beliefs surrounding 'belonging' are challenged, it is possible to understand refugees and migrants as 'bridge-builders' that exemplify a particularly dynamic form of mobility that is inherent to contemporary society (ibid 353). Nikos Papastergiadis has called for a new system and understanding of the complexity of mobility that recognises 'movement as an intrinsic part of belonging and vice versa' and one that accommodates the complex feedback systems, changing and emerging networks and relationships, alongside the neither ordered nor random nature of migration (2010: 343-356). In this presentation, I will examine how the mobility and sense of belonging of refugees and/or undocumented migrants is dealt with in the 2009 Young Vic production of Clare Bayley's play, *The Container*. Particular attention will be paid to whether or not representations capture what Craig Martin refers to as the 'turbulent stillness' of undocumented migrant travel (2011: 193), as well as to what extent, if any, their mobility is linked to a sense of belonging.

Dr Te Rita Papesch
Te Wānanga o Aotearoa

Karanga (calling) and Belonging

The ritual of encounter, the *pōwhiri*, begins with the women's voices calling out. This is the *karanga*. It is the first action, the starting point, the signal for everything that follows. It is performed by women of a certain age and stature in the *marae* (gathering place) community. This paper poses the question: How does karanga demonstrate belonging in the ritual of encounter, that is the pōwhiri for Māori, as played out on the marae? Furthermore, how does karanga fulfil its rites of customary practice at the same time indicating ideas of identity, connection, community, commonality and difference? This paper looks at karanga as it is performed in pōwhiri, its place and purpose in the ritual of encounter, as both a traditional practice and a contemporary site of social meanings.

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Finding the intersections: The symbiosis of improvisational choreography and interactive scenography in two creative developments

Dance and scenography have long been intertwined, and in the heavily digitized environment of the 21st century performance space, new methods are required to establish a shared sense of belonging. Through research and practice, the uniquely symbiotic relationship between two subsets of these disciplines – interactive scenography and improvisational choreography – has been explored. By studying the intersections between these two, new understandings of belonging between performer and technology can be reached.

Interactive scenography, in this instance, references objects in the performance environment which co-create through interaction with the human form (performer/audience/user): projected light of all forms and the surfaces on which they play; audio waves; triggers and sensors, both tangible and intangible. Improvisational choreography refers to the creation of movement through scores which allow for open and undetermined performance of the human form. Between these two disciplines, there are three key intersections of theory and practice: real-time responsivity; open systems; and technology as performance.

These three intersections were investigated in two creative developments with Brisbane-based artists at the Gold Coast, Australia, in 2013 and 2014. As scenographer, I collaborated with dance artist and choreographer Courtney Scheu to explore the relationship between our disciplines.

Through a discussion of these developments, I will also suggest ways in which the two disciplines can co-create with openness and playfulness, offering an approach in which technology and performer belong in the shared devising space of the studio. This methodology applies not only to the partnership of dance and technology, but to performance as a whole.

Tiffany Knight
Flinders University

Being Emily: The effects of friendship on the creation of autobiographic performance

Creative collaboration between friends is the source of a vast body of work in the performing arts. Given the comparative lack of financial recompense available to many theatre practitioners, one reward the career offers is the sense of belonging to a community of like-minded people bound in an ever-shifting web of social relationships. While friendship between collaborators ostensibly provides a platform for mutual respect, intimacy and affection, there also lies dormant the possibility for work to be compromised to protect personal relationships. This paper examines my experience as a performer in *19 Weeks*, an autobiographic monodrama written by Emily Steel and directed by Daisy Brown. In 2016, Emily terminated a pregnancy after her baby was diagnosed with Down syndrome. She decided to write her story, and asked me to play the character of Emily Steel. My research examines the performative and ethical concerns in representing another person's experiences, and also the responsibility of doing so as the writer's friend, confidante and witness to events subsequently represented in performance.

Several questions are enmeshed in this tangled relationship. How does friendship between collaborators affect the way roles are negotiated in the creative development process? How much creative agency does the interpreter have when representing another person's experience, particularly when that person is a friend? How can an actor inhabit another person's moral epistemology? My experience as a participant in *19 Weeks* suggests that friendship, mutual trust and intimacy between collaborators is an unrecognised but important element in facilitating this process.

Tony McCaffrey
Ara Institute

I belong in the past or in the future or in the very now . . .
(Isaac Tait, performer Different Light)

Different Light Theatre presents a twenty-minute performance presenting different versions of the seven performers' understandings of and responses to the notion of belonging. Belonging and longing mix in a candid appraisal of what common ideas of *home*, *work, friendship* and *love* mean to people with intellectual disabilities and, crucially, how these notions and networks can be presented in performance. What does it mean to belong to a theatre group composed of people with intellectual disabilities? How can the experiences of the members of the group find any kind of language or symbolic system common to a supposedly intellectually able audience or is something *other* shared in these moments of performance?

The performance draws on a recent trip to PSi 22 in Melbourne during which members of the group had dialogue with members of Back to Back Theatre and other theatre makers and academics and look to a future that needs to be imagined in a Christchurch recovery in which it is unclear who will belong and where they might belong. Above all the performance asks what can be achieved in the *very now* of performance. Does the perception of people with intellectual disabilities in theatrical performance have any impact on perceptions outside the theatre? What might it mean if theatre can become a place of belonging for people with intellectual disabilities: for the performers, and for theatre?

Tony McCaffrey
Ara Institute

Not belonging but becoming: theatre of intellectual disability in a time of intellectual disability.

Different Light Theatre Company is an ensemble of actors with intellectual disabilities who have been performing in Christchurch and internationally since 2004. Their most recent performance *Three Ecologies of Different Light* (2016) was presented at PSi 22 at the University of Melbourne, then in modified versions at an Inclusive Education Summit and at *Everybody In,* a Teachers' Refreshers' Course at the University of Canterbury. Recently members of the group appeared in a 90-minute film: *Many Hats: stories from a theatre company* (Paul McCaffrey, Stuart Lloyd-Harris) – part documentary, part scenes devised by the performers – shown in a short season at a local cinema in Christchurch.

Where does this type of theatrical performance belong? Does it exist only for a specialized, localized audience as the above production history suggests, or can it have an efficacy that embraces a broader, wider audience? On what terms can actors with intellectual disabilities find a place in secondary education and the academy, physical and conceptual spaces from which they are in so many ways excluded? I wish to discuss these questions and investigate whether the radical efficacy of such theatre is in *not* belonging, in being continually unsure of the place upon which it stands, and from which it speaks. In the current political and educational environment being an intellectual seems to be about becoming disabled. What commonality is there in the struggle of the disabled intellectual and the intellectually disabled?

Vahri McKenzie
Edith Cowan University

Jacob Lehrer's *Exposition*: belonging in a complex system

Jacob Lehrer is an Australian performing artist particularly known for his work in contact improvisation, and improvisation in performance. In 2016 Lehrer travelled to Israel with the support of a STRUT Dance Seed Residency to develop a new work, *Exposition*, which aimed to explore contemporary Australian 'brotherhood' through the cultural identities of four performing artists from diverse cultural backgrounds. Lehrer's choreographic method employs an ethnographic approach to exploring themes of intimacy, relationships and history. In addition, I have identified in Lehrer's ensemble art-making evidence of what McKechnie and Stevens call self-organising dynamical systems, noting the similarities between cognitive processes and social exchanges in choreography (2012). These physical, cognitive and social interactions form a complex emergent system that appears to operate via a kind of 'intuition'; however, Lehrer's comfort in the process is supported by skills and expertise that he describes as requiring familiarity with the 'cycles of improvisation' (McKenzie, 2015). Employing a research model in which academic and practice-led research fruitfully interact (Smith and Dean, 2009; McKechnie and Stevens, 2009), Lehrer drew on aspects of my research in the development of *Exposition*. This paper will examine the emergence of *Exposition* over a period of twelve months and critically examine what might have happened, what actually happened, and what is still to come: a complex process of creating physical performance grounded in the human experience of belonging and difference.

Valance Smith (Ngāpuhi, Waikato)
Auckland University of Technology

Tūranga waiata – the place of waiata in extrapolating tūrangawaewae

How can waiata declare and perpetuate one's belonging to place, to tūrangawaewae? Waiata are commonly performed at pōwhiri (formal Māori welcome), following, and, in support of whaikōrero (formal Māori address). Within this context, place is central to waiata. Its purpose is to complement the whaikōrero, ultimately expressing identity, broaching responsibility for, and the significance of place. Place in the form of tūrangawaewae, a place to stand, a purview of the use of language through waiata, contextualizes cultural identity through song. 'E noho Tuheitia' is a waiata from the Waikato region often performed at pōwhiri in support of whaikōrero. This waiata sings of Waikato history and traces the geographical links between many of the tribal areas of Waikato. Why is this song (and songs like it) so beloved and performed widely throughout their regions? Why is this important to place? This paper investigates the significance of waiata in pōwhiri, how the performance of song extrapolates tūrangawaewae, and consequently how waiata can evoke cultural identity. Consideration of the deeper meanings of waiata through its ability to refer to place, and because of this communicate the importance of place, are investigated through three select waiata.

Vanessa Byrnes
Unitec

Directing, 'Fraternity', and Belonging on the Threshold

Sustaining a performing arts career in New Zealand is tricky. Allegiance to any one role or company is rare, and it is more commonplace to inhabit several occupations in the course of a creative career. The paper takes inspiration and provocation from Peter Brook's statement that: 'There is a need to recognise that every director with their individual differences, approach and style – every one of which can be true and totally legitimate – belongs to a shared, international fraternity' (1996).

Without a Director's Guild in New Zealand, and with an articulation by directors themselves of an inherent 'isolation' in the profession, a local (let alone international) fraternity is often invisible. How can we afford legitimacy and connective identity to a profession that is often sporadic and peripatetic by nature? Where and how can directing be afforded a framework for the duality of distinctiveness and 'belonging' in New Zealand? What can be extracted from notions of creative identity and 'reframing' of the self?

This paper takes an ethnographic approach to understand the characteristics of belonging from the perspective of theatre directing as a triptych that is an emic, etic, and 'threshold' activity. This manifold view offers a methodology for building connection and sustaining creativity in practice. It considers praxis as a creative practitioner construct that allows the occupation of many roles. This matrix is offered as a notion for the politics of belonging in New Zealand and beyond. This work draws on an extensive archive of original interviews with selected professional directors.

Xiaohaun Zhao
University of Sydney

Rituals, Beliefs and Sense of Community Belonging: Nuo-exorcism Rites in an Ethnic Community of Tujia in Southwest China

Nuo exorcism is a living tradition in China with a written record in the oracle-bone inscriptions of the Shang Dynasty (ca. 1600-1046 BC). This paper explores the significance and structure of a set of Nuo rituals and Nuo dramas known as *guoguan* or 'passing through the passage' with focus on the dynamic relationships among rituals, beliefs and sense of belonging among community members. I approach this subject from three perspectives: (1) a historical survey of Nuo exorcism in a broad socio-cultural context; (2) a fieldwork-informed case study of the rite of *guoguan* held in a Tujia village in Guizhou Province, Southwest China; (3) and an ethno-anthropological analysis of Nuo rituals as cohesive ties between members of the community. I demonstrate that the relationship between ritual/theatrical performance and sense of community belonging is bidirectional and interactive, and I argue that *wu*-shamanic beliefs and practices generate Nuo rites and are in turn enacted and enriched by them.

Zhifeng Wang
Shanxi Normal University

Belonging and Believing: A Study of Identity Changes of Performers and Participants of Ritual Drama in China

The function of sacrificial ritual manifests itself in the form of ritual drama, which is a liminal zone lying between ritual and drama. In the 1990s, a large-scale research project was carried out jointly by scholars from China's mainland and Taiwan on 'Regional Theatre and Ritual in China', which has resulted in numerous case-study informed fieldwork reports on ritual drama. Based on these fieldwork reports, this paper attempts to explore the sense of belonging and identity of ritual performers and participants in relation to their shared religious beliefs.

Ritual drama integrates ritual and theatrical elements. In the course of fasting, bathing, burning incense and masking, ritual performers transform themselves into theatrical performers, and accordingly, their sense of belonging and identity goes through a series of changes from a ritual performer to a spirit medium to an interlocutor between the character and the spectator to the divine or demonic character they impersonate. This paper examines closely the process of role-type and identity changes of ritual performers and the ritual/theatrical mechanisms behind the changes. The paper argues that role type changes on the part of ritual performers result in the changing of their sense of belonging and identity and of their relationship with audience members, who share the religious beliefs as ritual performers and also undergo identity changes from a spectator to a participant.