

Down the Rabbit-Hole:
Excavating Applied Theatre

A thesis submitted for the
Degree of Doctor of Philosophy

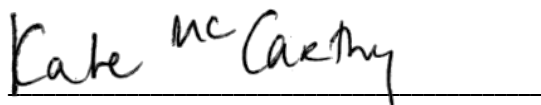
2018

Kate McCarthy

Declaration

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Kate McCarthy

Summary

From drama in education to applied theatre, naming practice in the field of drama and theatre education has created significant tension and debate. In examining these debates, the study reveals that one of the challenges in discussing practice is the inconsistent and interchangeable use of terms. The multiplicity of terms creates a terminological knot and suggests a field with a more fragmented than unified identity. Emerging in the 1990s, applied theatre is increasingly dominant in the literature and presented as an umbrella term for some commentators, but, for others, it is contested as a term for drama and theatre education.

Firstly, the study examines the family resemblances between DIE, TIE, and applied theatre. Then, using a mixed methods methodology that employs a systematic review, interviews and philosophical inquiry, it investigates terminology and the use of applied theatre as an umbrella term for practice in drama and theatre education, and considers what this term suggests about the identity of this field in a globalised and neoliberalist landscape.

The investigation reveals considerable unity in the field, built around the core concepts of drama, theatre, and education. The study concludes that drama and theatre constitute the field's core identity. Ultimately, the study argues that the field must remain in control of the language it uses to describe practice and does not acquiesce to new terms which may compromise its identity. The study recommends the use of the term drama and theatre education as an overarching, quasi umbrella term, which reflects the core identity of the field, serving to unite rather than fragment.

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Chapter One: Introduction

1.1 Introduction and rationale

A diverse range of terms in the field of drama education and theatre education denote the intent of practices where pedagogic and aesthetic intentions converge, intersect and overlap. For example, terms such as child drama, drama for understanding, drama in education (DIE), process drama, educational drama, drama education, educational theatre, and theatre in education (TIE) identify related practices that use drama and theatre in formal education to bring about change. Increasingly, the term applied theatre occupies some of the space formally ascribed to DIE and TIE. While applied theatre shares its “roots” with “the pioneering days of educational drama and creative dramatics”, as well as TIE (Jackson and Vine, 2013, p. 2), there remains unresolved tensions as to the use of the term applied theatre for drama education and theatre education practice.

Therefore, this study considers the value in using applied theatre as a term for practice in drama education and theatre education, and what its use suggests about this field’s contemporary identity. One of the challenges in writing this thesis concerns how to describe practice without adding further tangles into a conversation already knotted with terminology debates. While recognising that labeling the practice of others with terms they do not use contributes to the debate and may further dichotomise the discourse, the study uses the phrase the field of drama and theatre education to frame and discuss the practice of drama and theatre in formal education.

Progressivism and modernism influenced the language of the early drama pioneers (Abbs, 2003). Concepts such as sincerity, spontaneity and self-expression manifested in the child-centered curricula of Harriet Finlay-Johnson and Henry Caldwell Cook. This emphasis on the language of child-centered learning and self-development continued into the practice of the mid-twentieth century, as suggested by the publication titles of Peter Slade’s *Child Drama* (1954) and Brian Way’s

Development Through Drama (1967). Peter Abbs (2003, p. 55) recognises the emergence of a new arts education paradigm in the 1980s, which is indicated, he argues, by the subtle shift in terminology from the preposition ‘through’ to ‘in’, which heralds a terminology shift in the field towards DIE. The balancing of the relationship between drama and theatre, and the pedagogic and aesthetic, as espoused by Dorothy Heathcote (1971; Johnson and O’Neill, 1984) and Gavin Bolton (1985) begins to clarify core concepts that continue to shape the field’s contemporary identity.

However, tensions in language constitute one of the symptoms of the paradigmatic shift in the 1980s. As Abbs (2003, p. 48) describes:

As old words are used in different ways, as new words are invented or coined, as emerging words are adopted, used in ambivalent or even self-contradictory ways and then further differentiated or simply dumped, communication across the lines becomes hazardous. The frontier between old and new becomes a semantic war zone.

This description paints the field of drama and theatre education in the 1980s as a tense landscape out of which unhelpful dichotomies emerged from the “bitter” terminology debates (O’Connor, 2015, p. 370), which have impacted on the identity of drama and theatre education. In naming this identity, the challenges created by labels, terms, and definitions within the field has caused much debate, as will be discussed in Chapter Two.

Emerging in the late 1980s (Balfour, 2009) and early 1990s (Nicholson, 2014; O’Toole and Bundy, 2010) applied theatre was, relatively speaking, a new term, initially recognised as a way to capture the diversity of practice (Ackroyd, 2000; Nicholson, 2011). The term gained momentum in the field, filtering through conferences, journal titles and articles, a number of specifically titled book publications, and in the titles of numerous undergraduate and postgraduate programmes worldwide highlighting applied theatre as a specialisation. Since the turn

of this century, a notable body of literature and practice has emerged that testifies to applied theatre's perceived currency and usage as a term. In taking a family resemblances approach (Wittgenstein, 2009), the study argues that applied theatre shares a complex, yet close, relationship with DIE and TIE, as many DIE and TIE techniques are used in applied theatre practice and these practices share similar philosophical underpinnings (O'Toole, 2009; Wooster, 2016). However, the dominance of the term applied theatre, and particularly its positioning as an umbrella term, prompted significant contention concerning the relationship between applied theatre and DIE (Ackroyd, 2007; Howell and Heap, 2010; Schonmann, 2005).

Despite the problematic relationship suggested by the terminology debates, John O'Toole and Madonna Stinson (2009, p. 195) question whether "the future of drama education is to be found in applied theatre". This question reflects an undercurrent in the field that drama education needs to locate its identity with, or under, the term applied theatre in order to survive. Language is a central concept in understanding (Vygotsky, 1978). Therefore, as Kelly Freebody (2015, p. 252) suggests: "language is powerful, and how we define our work is key in our shared understanding of what we do, and why". Thus, the study examines whether the survival of drama education, as suggested by O'Toole and Stinson (2009) above, is bound up with how language, and terminology in particular, is used to describe practice.

The relationship between language, practice and identity is further complicated by the increasing pressure faced by the field to speak the 'right' kind of language. Matt Omasta and Dani Snyder-Young (2014) urge the field to speak the language of policy and policy-makers, so that research continues to be funded. Learning to speak a language that "legislators and sponsors...understand and respect" (Omasta and Snyder-Young, 2014, p. 19) suggests a need to conform to the language of 'real efficacy' that Clare Bishop (2012a) critiques, and to which the term applied theatre is

aligned. Indeed, the word applied signals an instrumental notion of learning ushered in by the neoliberalist agenda in education, more generally, as will be explored in Chapter Two.

It is important to recognise that the range of terms used by the field to describe practice reflects the diversity of contexts, pedagogic and aesthetic approaches, and intentions at work. Robert Landy and David Montgomery (2012, p. 10) view the proliferation of terms as evidence of the broader and deeper understanding of praxis, and they welcome the “wonderful hybridity and variations within the field”.

Recognising the rise of interdisciplinary and transdisciplinary work, Alastair Martin-Smith (2005, p. 7) argues that the new forms suggested by new terms “could signal...a new energy at the margins of traditional boundaries as these boundaries become blurred”. In a world of “faded disciplinary boundary lines” (Kincheloe and Berry, 2004, p. 53), the field remains concerned with finding a commonality through language amongst such diversity:

What are the common tenets of language that bind together disparate aspects of practice and research within an increasingly diversified applied drama and theatre community? (Finneran, 2014, p. 3).

Therefore, this study sets out to examine the terminology in use by those working in drama and theatre education in order to explore what commonalities of language, if any, exist and whether the dominant umbrella term, applied theatre, can unify them.

This study explores the claim that the field of drama and theatre education has re-invented its identity through terminology and continues to sway between one term and the next without reaching consensus (Landy and Montgomery, 2012). O’Toole (2010, p. 282) acknowledges this lack of cohesion when he questions “Are we drama or theatre? This year, are we applied drama or applied theatre?” This study examines whether the lack of consensus surrounding terminology, compounded with an

interchangeable use of terms in the field, complicates the ability to find commonality in the language used to describe practice. The interchangeable and inconsistent use of terms in the discourse suggests a field that has, perhaps, a more fragmented than shared identity, and suggests that the relationship between terminology, practice and identity constitutes an important area of inquiry which remains as of yet, an unresolved matter in the field.

As tensions in language signal a paradigmatic shift (Abbs, 2003,) then it is important to examine whether the terms used to describe practice challenge or conform to prevailing ideologies. In focusing on terminology, this study seeks to examine not only how the field describes its work, and contributes to its identity, but considers how dominant ideological conditions impact on that terminology. Recent calls “to interrogate, question and regenerate the philosophy and purpose of applied and social theatre practice and research” (Carklin *et al.*, 2017, n.p.) reflect a desire to consider how such practice might respond to the prevailing socio-political discourses and a variety of other challenges imposed by “public policy, arts practice and academic structures” (Carklin *et al.*, 2017, n.p.). The search for coherence in the face of fragmentation remains, as Carklin *et al.* (2017, n.p.) question whether there is “scope for developing a coherent shared direction? Or will we become more ‘diffuse[d] and fragmented”? The study will explore whether in responding to changes in society more broadly, the field reinvents terminology in order to justify practice and remain current. On the one hand, these shifts may constitute a means of survival with shifting terminology acting as a mechanism for currency; however, the continual renewal of the language used to describe practice may lead to further fragmentation into individual categories, thus challenging the field’s shared identity and language, and inadvertently reinforcing individualisation typically associated with neoliberal ideology.

The tensions surrounding terminology and the naming of practice remain unresolved in our field, and are, according to the literature, contributing to fragmentation, thus complicating what Roy Connolly (2013) describes as the field's contemporary mission. O'Toole (2010) questions whether the terms drama, theatre, drama education, or applied theatre, describe the field's current identity, suggesting that the field tends to use these terms interchangeably, without any clear consensus on whether they are interchangeable or not. This is an issue on which our field is relatively silent, and there is a dearth of evidence exploring the synergies or synonymy of many of the commonly used terms in our field. This study will examine the major terms in use in the field, tracing these to their origins, and looking for evidence of similarities and differences as presented in the available literature. Awareness of the influence of key socio-cultural, political and ideological factors in wider society will be taken into account in tracking the historical development of the field, and the language through which it describes itself. Attention will focus particularly on whether the popular term applied theatre clarifies the tensions surrounding terminology, offering the field an opportunity to move forward in a unified manner under its banner. In addition, this study seeks to elicit the voice of practitioners and how they describe their practice, inviting them to identify the term(s) which they use when referring to their work. In using a mixed methods approach complemented by philosophical inquiry to gather data from academics, teachers and practitioners working in drama and theatre education, the study seeks to make an original contribution to the discourse in terms of methodology and findings.

1.2 Research questions

The over-arching research question at the core of this study is: Does the term applied theatre unify the tenets of drama and theatre education? The related sub questions emerging from this question are:

- (a) What terminology(ies) does the field of drama and theatre education use to describe itself?
- (b) What is the relationship between the field's nomenclature and the practice it denotes?
- (c) What is applied theatre, and what are its shared histories?
- (d) In what ways, if any, is an umbrella term helpful?
- (e) Is applied theatre considered an umbrella term in the field of drama and theatre education?

These questions will be addressed through a focused and in-depth study of the literature in the field relating to how practices are described and how terminology emerged and changed throughout its relatively short history. Structured interviews with practitioners who predominantly work in the field of drama and theatre education in formal settings will offer a unique opportunity to explore their perspectives on terminology and language use, and on their opinion of applied theatre as a potential umbrella term in the field.

1.3 Contextualising the thesis title

The title of this thesis is: "Down the rabbit-hole": Excavating applied theatre. The first part of the title comes from Lewis Carroll's (2010) *Alice's Adventures in Wonderland* and this, in addition to one of Alice's encounters in Carroll's (2010) sequel, *Through the Looking Glass*, reflects two aspects of the study. Firstly, Alice's encounter with Humpty Dumpty in chapter six of the sequel offers a conversation that deals with

language, word play and puns in its discussion of meaning. When Alice enquires as to the meaning of the word “slithy” in the poem *Jabberwocky*, Humpty Dumpty replies, “You see it’s like a portmanteau –there are two meanings packed into one word” (Carroll, 2010, p. 198). Applied theatre is also described as “a capacious portmanteau term” (Gieseckam, 2006, p. 91); however, although applied theatre is used as one term, it remains as two distinct words each of which have multiple meanings.

The words ‘applied’ and ‘theatre’ suggest that the term applied theatre describes practice that has both an instrumental and an aesthetic intention. In using these words the term also signifies the instrumental-aesthetic dichotomy which frames discourse and intentions in the field (Jackson, 2007). Such intentions are not exclusive to applied theatre, as Philip Taylor (2002, p. 3) observes:

From the Aboriginal dreamtime, to the medieval mystery plays, to the political theatre of today, theatre has often been used as an instrument to teach and to raise issues of cultural interest.

Striking a balance between aesthetic and instrumental intentions has long been a concern in both DIE and TIE (Nicholson, 2014; O’Toole, 2009), and is, arguably, an aim that underpins the shared histories and practices of DIE, TIE, applied theatre, and theatre practitioners such as Brecht and Boal. Indeed, the necessity for the field to re-engage with its aesthetic dimensions constitutes a critical direction in more recent scholarship (Bishop, 2012a; Prentki and Pammenter, 2014; White, 2015).

Revealing what applied theatre means is a complicated task, partly because of the similarities it shares with practices in drama and theatre education i.e. drama in education (DIE), theatre in education (TIE), and community drama and community theatre. The idea of going down the warren or burrow symbolises the interconnected histories and approaches of practices in the field. The idea of the burrow also aligns with the topographical and ecological imagery of mapping, landscapes, and borders.

The image of the warren also captures Nicholson's (2011, p. 241) description of the term applied theatre as "rhizomatic". A rhizome is defined as "a horizontal underground stem...[where] at regular intervals, adventitious roots and new aboveground shoots are formed" (Fortin, 2007, p. 61), thus increasing an organism's opportunities for growth and survival, evoking themes of generation and re-generation (Carklin *et al.*, 2017).

In addition, the roots and shoots network echoes Ludwig Wittgenstein's (2009, p. 36) concept of family resemblances in language-games where "the various resemblances between members of a family...overlap and criss-cross in the same way". As a concept, family resemblances forms an important part of the study's theoretical framework as will be discussed in Chapter Two. Jenny Hughes and Helen Nicholson (2016, p. 3) draw on Isabelle Stengers' concept of "an ecology of practices", a concept that "hold[s] divergent and critical perspectives in conversation, enabling connections to be found", which speaks to the rhizomatic, interconnected, and complex practice, which the study seeks to excavate. Continuing with the metaphor of ecology, George Monbiot (2017, p. 79) evokes the concept of "thick networks" in describing the means of creating "wider social revival" via participatory culture. The family of practices under investigation has a vital role to play in providing participants with the tools to carve out a new story to challenge the current neoliberal narrative (Monbiot, 2017), but the terminology used in its telling requires clarity.

The question of clarity in terminology use provided the initial motivation for undertaking a study in this area. As a relatively young academic in the field, I felt confused and frustrated by the plethora of terms in use in both the scholarly literature and by colleagues at conferences and professional events. It seemed as if people used terms interchangeably, and when asked to clarify if there was a difference between them, they were largely unable or unwilling to discuss the relationship(s)

between terms. Whilst there appeared to be something of a silent consensus amongst those who worked in the area of drama and theatre education, i.e., we all knew what we were talking about when we used a particular term, or so we let on, it was more problematic when discussing work with colleagues from other disciplines. Discussions about terminology and name changes seemed to generate confusion and were a distraction from the core concerns of engagement, participation and collaboration, within and outside of the field's boundaries. On numerous occasions, I participated in regional or national meetings and conferences where groups of people purportedly doing the same job, introduced themselves using a range of terms from drama specialist, to applied theatre practitioner, to theatre worker. Those from outside the field were both perplexed and curious about these descriptions, and it has been my experience that we are not confident or comfortable in delineating either the shared similarities between the practices denoted by these terms, or in differentiating between them. All too often those external to the field have uttered that what we describe seems to denote the same or very similar practices, and they fail to understand why we label what we do differently. Acknowledging that every field has sub-sets of related practices, which generally coalesce under a broader banner term or discipline such as Architecture, English or Medicine for example, requests to name our discipline or identify a banner term result in confusion and lack of consensus.

Thus, the genesis of this study was born out of an effort to explore terminology in the field, aiming to determine if the popular term applied theatre could be a unifying force as has recently been suggested in the literature. It is hoped that this journey down the rabbit hole will help excavate the layered and overlapping meanings between the major terms associated with the field, such as DIE, TIE, process drama, and the more recent and dominant term, applied theatre.

1.4 Organisation of chapters

Chapter Two: Locating DIE, TIE, and Applied Theatre within Wittgenstein's Concept of Family Resemblances.

Chapter Two is theoretically framed by Wittgenstein's (2009) concept of family resemblances. Overall, the discussion in this chapter explores the core concepts underpinning drama and theatre education as a family of practices in order to begin to explore whether the term applied theatre unifies the tenets of drama and theatre education. Taking up Connolly's (2013, p. 239) concept of "disciplinary inheritance", this chapter examines the terms and concepts used by key practitioners, focusing on the emergence of DIE, TIE, community arts, and applied theatre and how they each challenge, respond or, perhaps, conform to dominant ideologies and cultural shifts.

The discussion in Section 2.3 considers the influence of the progressive education movement and emerging theories of play, charting the rise of the early drama pioneers who foregrounded spontaneity and self-expression in their classrooms, later maintained in Slade and Way's work. The discussion then considers the work of Heathcote and Bolton wherein a common language begins to emerge. Significant signs of change in practice and in terminology are evidenced in their work as a result of shifting educational philosophies and cultural discourses, including a strong engagement with theatre to bring about social change (Eriksson, 2011; Davis, 2014; Uştuk, 2015). Before briefly returning to discuss the emergence of the term process drama and its relationship to previous terminology, the discussion examines the emergence, development and subsequent decline of TIE (Wooster, 2007). The discussion unpacks how the encroaching neoliberalist agenda challenged TIE practitioners in the 1980s and beyond, adversely impacting on TIE as both a term and a practice.

Although not a direct descendant of drama and theatre education, community drama and community theatre practice formed part of the landscape of drama

education practice and conferences (Heikkinen, 1997) during the 1990s. The discussion focuses on the shifts in language with regards to these terms. For example, Baz Kershaw (2016) argues that the term applied theatre displaced (and replaced) community theatre and community arts. This part of the discussion offers an opportunity to reflect on the decline of terms with significant histories in the latter decades of the twentieth century, exposing the problematic relationship between practice, terminology, and ideology as a result of an embedding neoliberalist agenda.

Section 2.4 begins with a discussion of applied drama and its family resemblances with its predecessors. As the literature evidences the dominance of the term applied theatre, the remaining part of this section explores its emergence and attempts to draw out the shared histories, philosophies, and characteristics as they relate to the family of practices already discussed in Section 2.3. As applied theatre continues to be proffered as an umbrella term for practices that take place both within formal education and outside of its institutional walls, the study is interested in exploring whether it continues to draw on DIE and TIE practices, in particular. Locating a conclusive definition of the term applied theatre, or its constituent words, is not the aim of this study, as to do so would conform to an essentialist view of words and meaning (Fleming, 2012), and counteract the nature of the language 'game' (Wittgenstein, 2009) as will be presented in Section 2.2. However, the discussion explores context, intentionality and change, and aesthetics in evaluating whether the term constitutes more than just a name change from existing practices in drama and theatre education.

The discussion in Section 2.5 turns to the terminology debates that have beleaguered drama and theatre education since the 1980s onwards. This section explores whether the inconsistent use of terms and the re-naming of practices gave rise to the new terminology debates concerning applied theatre. The concurrent

emergence of applied theatre and the social turn (Bishop, 2006) constitutes an important contribution to the discussion in considering the role the terminology in our field plays, however inadvertently, in conforming to the ideological currents that terminology must navigate. The chapter closes with a return to Wittgenstein's (2009) concept of family resemblances as a way of framing the synergies and divergences discussed heretofore.

Chapter Three: Methodology

Broadly situated within the interpretive paradigm, the study embraces an exploratory mixed methods design, which allows the collection of both qualitative and quantitative data. The design provides an opportunity to blend one data set with another, particularly in the design of data collection methods and subsequent analysis (Creswell, 2008). There are two primary research methods utilised in the study: the systematic literature review and structured interviews. The analysis of data from the systematic literature review draws on word counting as a quantitative method (Leech and Onwuegbuzie, 2007), however thematic analysis is also used as will be discussed in Chapter Three.

The one-to-one interview is utilised as a research tool to survey responses from a diversity of participants (Creswell, 2008). One hundred and twenty-four participants at seven international and national conferences and events in the field were interviewed. This is the first study in the field to collect data specifically on terminology from academics, teachers and practitioners. While a quantitative approach is applied to some of the structured interview questions, the analysis of the open-ended questions draws on a number of models, which share similar steps in their approach to the qualitative analysis of data (Mertens, 2005; Miles, Huberman

and Saldaña, 2014; Wellington, 2000). The data are analysed using a blend of computer-aided coding and manual coding, which provides an in-depth examination.

Philosophical inquiry (Burbles and Warnick, 2006, p. 491) is used as a complementary research method throughout the analysis. This method is defined as the analysis of “a term or concept, showing its multiple uses and meanings, for the primary purpose of clarification”. The use of this method is not adopted in order to uncover applied theatre’s “proper use” (Burbles and Warnick, 2006, pp. 491-492), instead the conceptual mapping involved will help to explore the interchangeable use of terminology in the field constituted by the “different subconcepts and variations”. The final sections of the chapter discuss the analysis and interpretation of data, bias, validity and reliability, and ethics.

Chapter Four: Presentation of data

This chapter presents the results from the systematic review of literature and from the interviews. With regards to the latter, the discussion presents an analysis of the participants’ demographics before analysing their responses to questions. The interview data deals with three broad areas: terminology, umbrella terms, and applied theatre. To support the discussion, a number of detailed tables and figures are available in the Appendices to the study, and referred to in the main text.

Chapter Five: Discussion

Taking the key findings from Chapter Four forward, this chapter offers a discussion of the three major themes to emerge from the analysis of findings: the relationship between terminology and practice, which includes discussion of drama and theatre as core terms, and the impact of ideology on practice, terminology, and identity; maintaining diversity and the desire for unity; and, applied theatre as an umbrella

term. This chapter considers the findings in relation to the discussion presented in Chapter Two and the research questions.

Chapter Six

This chapter offers a conclusion to the study in light of the research question and related sub-questions proposed. In focusing on the implications of the research, the chapter offers some recommendations, and discusses how this study contributes new knowledge to the field, its practices and to policy. Finally, the challenges of the study and opportunities for further research that emerged from the findings are also discussed.

1.5 Conclusion

The literature points to a field that has a more fragmented than unified identity, and the use of new terms offers an opportunity to consider drama and theatre education in a contemporary light. Based on the suggestion of interchangeable terminology in the field, this study is motivated by a desire to explore the reasons for such shifts in terminology used to describe practice. The study examines the impact of shifting cultural and socio-political values on how terminology has developed, paying particular focus to the 1990s and the influence of neoliberal discourse on contemporary terminology and the impact of that ideology on practice, terminology and identity. Ultimately, the study is concerned with whether the term applied theatre unifies the tenets of drama and theatre education in theory and in practice, and explores the implications of using applied theatre as an umbrella term.

Chapter Two: Locating DIE, TIE, and Applied Theatre within Wittgenstein's Concept of Family Resemblances

2.1 Introduction

The coining of new terms to describe practice in drama and theatre education has a chequered past as this chapter will evidence. Within a relatively short history, a diversity of terms has been used to describe practice in the field. This study is concerned with one of the latest terms: applied theatre. Invoking the adjective “rhizomatic” to describe its haphazard growth “to fill a gap in the lexicon”, Nicholson (Schonmann, 2011, p. 241) implies that the emergence of the term applied theatre was an attempt to name practice that was already in existence. This suggests that existing terms were no longer fit for purpose in a changing social, cultural, economic, and political landscape.

In taking a chronological approach, the discussion in this chapter explores these shifting landscapes; however, this approach is not undertaken to suggest the linear development from DIE to applied theatre, but is necessary to chart the locations of this family of practices. Instead, the chapter explores the relationship between DIE, TIE, and applied theatre within a family of meanings (Sluga, 2006; Wittgenstein, 2009 [1953]). While the term applied theatre may have been initially coined to describe work that took place outside of formal education, the term is currently being used to describe practices previously aligned with the terms DIE and TIE, and with educational settings (Freebody *et al.*, 2018; Heap in White, 2015; Snyder-Young, 2013). This has caused significant concern and debate in the field (An E-debate in 2004; Ackroyd, 2007; Howell and Heap, 2010).

The discussion evidences that since the early drama pioneers onwards, the field has shifted its emphasis and, as a result, its terminology in an effort to sustain its survival in a neoliberal and globalised world. The chapter begins with a short discussion on Wittgenstein’s concept of family resemblances, which is used to theoretically frame the enquiry on names and terminology in the field, and which is

returned to again in the conclusion. This is followed by a discussion of the development of DIE and TIE, which is broken down into its major developmental milestones, starting with the early pioneers and the influence of progressivism on their practices, and then focusing on the work of Heathcote and Bolton in particular, through to process drama. Influenced by Brecht's concept of change and theorising of the purpose of theatre, the discussion examines their contribution in clarifying the relationship between drama and theatre, process and product, and pedagogic and aesthetic intentions –core relationships within drama and theatre education. Then, the discussion critiques the demise of TIE against a rising neoliberalist backdrop, which is particularly reflected in subtle name changes. The discussion argues that the impact of ideology on terminology can be mapped through the shifts in terminology in drama and theatre education, and that these shifts constitute more than just a name change. Following this, the sections on applied theatre explore the relationship between applied theatre, applied drama, and their predecessors, unpacking the core elements of applied theatre. In discussing its emergence, and the subsequent terminology debates that arose from the inconsistency in terminology, the latter sections of this chapter explore whether applied theatre constitutes a new concept, or a re-naming of the contemporary identity of drama and theatre education.

Finally, the study acknowledges a Western bias in this discussion, owing to the difficulty of accessing relevant material from other traditions, and the context in which this study is located. Additionally, this chapter makes use of some of the data analysed as part of the systematic literature review, the methodology of which is fully explained in Chapter Three.

2.2 Family resemblances

Wittgenstein (2009) argues that the meaning of a word can be understood in the way that word is used in language, which opposes an essentialist view of words and meaning (Fleming, 2000). In his exploration of language and meaning, Wittgenstein (2009, p. 9) suggests to:

Think of the tools in a toolbox: there is a hammer, pliers, a saw, a screwdriver, a rule, a glue-pot, glue, nails and screws. The functions of words are as diverse as the functions of these objects. (And in both cases there are similarities.)

In considering the comparisons of such objects, which are similar in function, but not in physical appearance, Wittgenstein (2009, p. 36) draws on the idea of games including board-games and ball-games, questioning their similarities:

What is common to them all? Don't say: "They *must* have something in common, or they would not be called 'games'" but *look and see* whether there is anything common to all. For if you look at them, you won't see something that is common to *all*, but similarities, affinities, and a whole series of them at that.

Opposing the 'classical theory' of concepts, which claims that every concept has a set of features which must be individually and jointly shared to satisfy the definitional features of a concept, Wittgenstein argued that it is not possible to individuate a set of necessary and sufficient conditions for some concepts, such as games for example. Rather, he suggested, these concepts share a network of family resemblances – "a complicated network of similarities overlapping and criss-crossing: similarities in the large and in the small" (Wittgenstein, 2009, p. 36). Similarities in the small refer to obvious similarities, while similarities in the large refer to relevant affinities and similar ways of fitting in (Ma and van Brakel, 2015).

The application of family resemblances to the world of art is not a new phenomenon. Wittgenstein's theory played an important role in the 1950s in the debate on defining the concept of art (Frixione, 2011). Eluding classical definitions which sought to identify a central core or *essence* of art, Weitz (1956) posited that art

must be an open concept to allow for new developments in the future. However, others critiqued this notion of a family resemblance and sought (ostensibly failing) throughout the second half of the twentieth century to define what is common between all works of art. For example, Danto (1964) and Dickie (1974) argued for a *hidden essence*, much like the genetic characteristics of family members who may not obviously share the same features. This was further developed through studies in neurocognition, neuroaesthetics and neuro-art history in recent times by theorists such as Zeki (1999), Ramachandran and Hirstein (1999), Zaidel (2005), Onians (2008) and Dutton (2009) who explored the idea of a *neural essence* of art. However, Frixione (2011) questions whether the areas of the brain which are biologically implicated in responses to art can be mechanistically determined, arguing that the essence of art cannot be reduced to cerebral processes remote from cultural contexts. The overlapping similarities of detail in a family resemblances concept suggest a certain fluidity of boundaries in the field which facilitates socio-cultural and historical differences between diverse arts practices and the same practices in different regions and across time.

Wittgenstein's theory may be useful in this study in that what he sought to determine was that all instances of an entity to which we apply a common name need not possess any one feature in common (Mandelbaum, 1965) but be recognisable owing to the complexity of criss-crossing of similarities between them. This would allow for the evolution of practices which arguably is necessary in art education, thereby not constraining practitioners and theorists alike who want to create new forms of engagement and audiences for their practice. However, while Wittgenstein suggested that we do not hesitate to recognise bridge, tennis, chess and wrestling, for example, as games, Mandelbaum (1965) argued that Wittgenstein did not consider the difference between the literal and metaphorical sense of the

notion of family resemblance. Therefore, an angry struggle between two children might resemble a wrestling match in many shared features, but it is not a game.

Mandelbaum (1965) suggests that there may be 'something further' which unites entities under a family resemblance, a genetic ancestry of sorts, which Wittgenstein (2009) did not rule out in his writing. It differentiates the entities as members of a single family rather than what Richman (1962) calls the problem of 'the wide-open texture' of concepts. Here, "the notion of family resemblances may account for our extending the application of a given general term, but it does not seem to place any limit on this process" (Richman, 1962, p. 829). This echoes concerns by drama education theorists, cited later in the chapter, about applied theatre. Mandelbaum (1965) locates this evidence in the original German text, which he argues was lost in later translations. Wittgenstein's writings suggest that he was not interested in a rule book approach which would only tell someone *how* to play a game, rather than explore their *interest* in playing a game and their *understanding* of what constitutes a game. He recognised the difficulty of using common terms and names to fix meanings, and advocated instead for an approach where the question of family resemblances must be decided by an attempt to 'look and see' where resemblances, if any, lie. Therefore, by using family resemblances as a theoretical backdrop to the discussion in this chapter, it is hoped that the detailed investigation (or Wittgensteinian approach of 'look and see') will explore the shared understandings and common characteristics between the terms in use in the field of drama and theatre education, searching for a common ancestry. This search begins with the ideals of progressive education at the turn of the twentieth century.

2.3 The development of DIE and TIE

2.3.1 Progressive education and its influence

The influence of philosophy and psychology on twentieth century educational theory contributes an important perspective on how and why DIE and TIE developed. Fleming (2012) and Nicholson (2011) explore how Romantic ideals of childhood and developmental theories of play interlinked towards the end of the nineteenth century creating a social and educational context in which the progressive education movement flourished. This movement became the single most influential factor in education in the early part of the twentieth century. Building on the work of Rousseau, Dewey (2008 [1916]) extended the concept of active learning to a 'learning by doing' approach. Emphasising the role of the teacher in helping students to use their imaginations in creatively responding to curricular content, learning for many theorists during the first half of the last century became inextricably linked to play (for example, Vygotsky, Issacs, and Piaget). These broader innovations in educational theory supported the connections between active learning, creativity and effective teaching, which greatly influenced the very early pioneers in DIE.

Entering a world where theatre was the dominant discourse, Finlay-Johnson's book *The Dramatic Method of Teaching* (1912) uniquely signifies the pedagogic function of the art form of drama in its title. While Finlay-Johnson (1912) uses theatre terminology in her text, she is very clear that she did not "teach stagecraft" (p. 107). Her focus on using drama to develop the child's self-expression aligns with progressive ideals as indicated in her teaching philosophy: "A child learns, and retains what he is learning, better by actually seeing and doing things" (Finlay-Johnson, 1912, pp. 6-7). The use of drama as a teaching and learning method and her view of the relationship between teacher and student as that of "companion [...]"

and fellow worker” (Finlay-Johnson, 1912, pp. 9-10) paved the way for Heathcote’s later cross-curricular use of drama (Nicholson, 2011; Urian, 2000).

In keeping with Romantic constructions of childhood and Dewey’s influence, Caldwell Cook’s *The Play Way* (1917, p. 38) reflects an interweaving of aesthetic and instrumental intentions that becomes a core feature of the work discussed in this chapter. Although he does not use the term theatre to describe his work, referring to terms like “playmaking” (Caldwell Cook, 1917, p. 185), like Finlay-Johnson, he draws on theatre and drama terminology to theorise his pedagogical intent. His colleague Thomas Percy Nunn further advanced the ideals of child-centred education which was a reaction to the mechanical practices of ‘traditional’ education (Aldrich, 2009). Percy Nunn (1920) proposes the growth and development of the child through active learning and play, and acknowledges “the use of the dramatic method” in teaching across the curriculum as an “application of the play-principle” (Percy Nunn, 1920, pp. 91-92). Reflecting the ideas of Rousseau, Froebel and Montessori, these early proponents of imagination, play and drama in the classroom devised radically new approaches to teaching and learning that challenged the prevailing discourses of their time.

Whilst progressivism heralded a new way of seeing and understanding child development influencing educational policy at that time, the pace of change with regards to arts and education was considerably slower. Policy documents at that juncture equated arts and education with utilitarian skill-building and employment options, highlighting that the value placed on the arts remained largely disconnected from ideas of social reform and pedagogic innovation. The language of educational policy reports during the 1930s referred to:

...the value of the arts subjects [was] often seen in relation to their practical value and their contribution to skills development.

(Fleming, 2012, p. 66)

The early pioneers did not explicitly explore the relationship between aesthetics, art education and pedagogy. They were singularly focused on improving classroom practices, and did not appear to delineate between learning in or learning through the arts, or specifically between drama and theatre nomenclature and practices, using both almost interchangeably. Although wider developments suggested exciting changes in education, the tentative seeding of drama and play as effective approaches to teaching and learning continued to remain on the fringes of mainstream educational practice during most of the first half of the twentieth century, a position which began to change during the second half of the century.

2.3.2 Drama and theatre: a lop-sided story

Following the Deweyian 'art as experience' approach, drama in the classroom continued to be associated with play, child-centred and holistic approaches to learning, and progressive education ideals. Slade (1954) espoused a form of practice which emphasised the role of theatre as an art form, and again he echoed the interplay of aesthetic and pedagogic approaches (Sansom, 2008; Henry 2010; Fleming, 2012). Identifying the child as a theatrical artist, Slade was "ready to play with theatrical forms for the educational benefit of young people" (Turner, 2010, p. 4), but he cautioned against imposing concepts from adult theatre on children preferring instead the language of drama to reflect his pedagogic and developmental orientation (Bolton, 1998). Extolling the virtues of child drama, Slade (1995, p. 5) posited that the freedom of creative movement cannot be experienced in the traditional theatre space:

As of theatre itself, once you have acted in space and had the fascination of journey, using all the child drama shapes on the floor, I don't know how one can ever really enjoy working in the proscenium form again.

Such distinctions gave rise to a false perception that his work separates drama and theatre. Fleming (2012, p. 102) argues that Slade was not “anti-theatre but saw theatre as the culmination of a development process”, and therefore more suited to older age groups. Bolton (1998) re-interprets the ‘anti-theatre’ perception, emphasising Slade’s contribution to the understanding of the relationship between DIE and theatre. It would suggest that it is not so much of a separation between drama and theatre for Slade, but rather that he, like his predecessors, appears to understand drama as being more explicitly oriented to education than formal theatre practices, and therefore more suited to formal educational settings. In using the term drama to identify his practice, it lends weight to the theory that he equated theatrical terminology with theatre product thereby supporting a process/product dichotomy, which in later years beset the field with controversy and debate. Jackson (2012) has called for a re-evaluation of the relationship between drama and theatre in Slade’s work, a call which could usefully be extended to the early pioneers also in search of greater clarity and understanding about the origins of using the term drama to describe practice in formal education settings. It is acknowledged that this is predominantly a limited Eurocentric conception and does not feature as strongly in other historical traditions where child theatre rather than child drama prevails.

The dominance of progressive ideas into the 1950s and 1960s continued to influence the development of DIE. For instance, Way’s *Development Through Drama* (1967) furthered the importance of the development of the whole person through drama. O’Toole (2009b, p. 78) describes “the gathering avalanche of drama for learning, or drama-in-education” at this time, which emphasised the role of drama across the curriculum. Way’s practice continues the emerging tradition in this field of aligning with the “learning through” approach (Fleming, 2012, p.68) in which drama was used as a method of teaching, emphasising a greater pedagogic rather than an

aesthetic orientation. Way (1967, p.6) separated education from theatre as the following quote attests:

By pursuing professional theatre conventions...the point may be missed altogether, the activity reduced to one of interest only to a few...and all quite outside any fundamental aspect of general education.

He, like Finlay-Johnson and Slade, was concerned about a theatre that represented “exhibitionism, staginess and artificiality” (Fleming, 2012, p. 101), which would inhibit the holistic development of the child. This tension between process and product, and formal and informal uses of the art form fuelled a perception that DIE was something distinct from theatre.

Thus far, the discussion demonstrates that there are more similarities than contradictions, or opposing views, in the theories and practices of the early pioneers in this field. The influence of the progressive education movement permeates their work in its child-centred approach to education foregrounding active learning approaches that encourage ‘learning by doing’, creative expression, and imaginative play in drama. Drama is the term that remained constant in the field as evidenced in publication titles. Despite the ground gained by these practitioners, Bolton (1985, p. 154) critiques the over-emphasis on self-expression found in the progressive approach, which he argues was too reliant on exercises, forsaking “the power of the symbol” inherent in the art form of drama. John Somers (2015, p. 365) similarly recognises the potential harm and imbalance being done to the art forms of drama and theatre which was occurring up to the late 1960s through a one-sided emphasis on the role of drama in self-expression and development of the child. However, Heathcote and Bolton’s work attempted to establish connections between drama as an art form and drama as a teaching method from the late 1960s and 70s onwards.

2.3.3 Finding a common language: Heathcote and Bolton

Whilst the work of the early pioneers skirted around the relationships between drama, theatre and education and prioritised personal development and self-expression, Heathcote and Bolton's work further explicates the relationship between drama, theatre and education, and prioritises social rather than individual change. Their work evidenced the rise of a new arts paradigm where "the arts were not seen primarily as acts of self-expression and psychological adaptation, but as fine vehicles of human understanding" (Abbs, 2003, p. 56). The desire "to bring about a change in understanding" (Bolton, 1979 p.11) aligns their practice with a dialectical materialist Marxist perspective of drama as "an agent of change" (O'Toole, 2009b, p.109). While progressivism and child-centred education remained an important influence on DIE, practitioners were further informed by modernism and Marxist ideology expressed in the theory and practice of Bertolt Brecht and Augusto Boal and there was a "gradual blending" of progressive ideals with more radical socialist concepts (Fleming 2012, p. 102).

Throughout the late 1960s, '70s and '80s, the emergent new arts and education paradigm saw practitioners and teachers such as Bolton and Heathcote articulate how the pedagogic and aesthetic intentions interconnected in their approaches. This conception of the role and value of DIE reflected a wider societal preoccupation with 'knowing' and 'truth, and despite its modernist lens, the development of 'drama for learning' ultimately fell into the popular trap of rationalisation and utilitarianism. In her article on *Drama in Education* (1967), Heathcote acknowledges that "Drama is becoming 'respectable' in our schools" (Johnson and O'Neill, 1984, p. 44) because it has practical value as a teaching method. However, similar to what happened in the early part of the century, this new lease of life was again short-lived and subject to the vagaries of economics and changing educational priorities. Abbs (2003) attributes

what he terms as the aesthetic turn as an indicator of a paradigm shift that moved education away from progressivism and modernism. For a few short years, it seemed that the new arts paradigm would prevail, however, its potential became “[...] lost in an educational system which has a very different set of purposes” (Abbs, 2003, p. 58), largely focused on assessment of skills and outcomes-based approaches to teaching and learning.

Heathcote’s writings recognise the challenge faced by practitioners to legitimise drama in schools, which Bolton (1985, p. 151) described as the “struggle[e] for universal acceptance”. Heathcote identified this challenge as being compounded by the interchangeable terminology used to describe practice. She (1969 in Johnson and O’Neill, 1984, p. 56) challenged the perception that child drama and theatre were “seen as being in opposition”, instead regarding them as relational concepts. She argued that the “paucity of adequate generally accepted vocabulary to order the thinking, has caused much confusion” (1969 in Johnson and O’Neill, p. 54) suggesting that the emerging language and terminology within the field failed to clarify the relationships between key concepts.

There is evidence in her early writings to suggest that her use of the term DIE was an attempt to provide an expression that could signify the pedagogic orientation of the work and the integrity of the art form of drama. However, even DIE became fragmented early on, and was subject to partisan interests:

Drama in education can be sub-divided *ad infinitum* depending upon how many persons happen to be discussing it at any one moment and what interests they profess to. The terms are only too familiar –the precise meaning too vague. I refer to divisions such as improvisation, role-playing, dance-drama, socio-drama and so on. These are all conventional sub-divisions of a larger field. (Heathcote, 1971, p. 42)

At this time, a plethora of interchangeable terms were being used, for example, improvisation, DIE, child drama, drama for learning, drama for understanding,

educational drama, and drama (Taylor, 1996). Heathcote (1971) herself also refers to the terms educational drama and drama, thus suggesting an interchangeable use of these terms in describing DIE and a failure to adequately establish an accepted nomenclature in the field around which practices could be built.

Although Heathcote acknowledged the increasing visibility of drama in schools in 1967, in 'Drama as a Challenge' (1973) she notes that drama "has not yet become established as a teaching aid in our schools", supporting the view that the value of DIE was linked to its pedagogic function. She regarded the lack of understanding of "how to apply the medium to a child's development" (Johnson and O'Neill, 1984, p. 80) as a contributing factor. Arguably, this lack of understanding may have emerged due to the inadequate language and available research base identified early on by Heathcote (1969, 1973) through which to discuss DIE. A degree of clarity emerges later on, when both Heathcote and Bolton acknowledged that their practices were based on high quality engagement with an aesthetic process but directed towards educational ends, thereby clarifying the significance of the word 'in' in the term DIE. However, it is noteworthy that less attention was paid at this time to the relationship between drama and theatre practices with an assumption being made, but never explicitly stated, that DIE uses elements of theatre in furthering its educational aims to use high quality artistic experiences to explore educational content in formal educational settings.

In *Towards a Theory of Drama in Education*, Bolton (1979) uses the term DIE to conceptualise the relationship between drama, theatre, and education, and how DIE achieves a balance with regards to the pedagogic/artistic or instrumental/aesthetic aims. As previously discussed, Heathcote's writings also explore the relationship between the pedagogic and the aesthetic, and that between drama, theatre, and education, appearing to arrive at a similar conclusion to Bolton. In his seminal work,

Bolton (1979) identifies exercises (type A), dramatic playing (type B), which emphasises a more immersive experience, and theatre (type C) as the three ways drama is experienced by children and college students, arguing that drama for understanding or DIE emerges from the intersection of these types (type D).

Bolton (1979, p. 36) prioritises the collective group “sharing”; “congruency” of action and feelings, and “ascendancy of the collective over the personal level of subjectivity” as characteristics needed to create a drama experience. The drama experience happens only if these features are present and the drama work is “primarily concern[ed] with change in appraisal, an affective/cognitive development...or Drama for understanding” (Bolton, 1979, p. 38).

Bolton (1979) defines theatre (Type C) as the ‘sharing’ of work with an audience. Inviting the children to behave ‘as if’ they are an audience to each other’s work constitutes an essential concept in DIE, however participants’ roles are much more interactive and engaged than in a traditional conception of theatre audience. Other criteria discussed by Bolton (1979, pp. 8-9) as to what constitutes theatre in the classroom are as follows:

Clarity in speech and action; meaning...conveyed via the action; drama skills are evident; commitment and co-operation; strengths and weaknesses are apparent; the sense that this is an event; work geared towards the ‘end-product’.

Similar to Slade, Bolton conceptualises the outcome of the process i.e. the sharing or the product as one of the defining features of theatre. However, this is not to suggest a process/product binary in his work, as the product is regarded as the culmination of the process, and an extension of the ‘drama for understanding’ experience.

Bolton’s conscious use of theatre terminology in the identification of the characteristics of drama for understanding or DIE is similar to the early pioneers and suggests that the elements of theatre have been present in DIE from the beginning. Bolton often used the term ‘drama’ to describe what he intended as DIE practice,

without realising that he was inadvertently contributing to a degree of confusion around terms in this field. Nevertheless, one of his unique contributions is in formally acknowledging and explicating the interconnectedness between drama, theatre, and education to a practice he most commonly referred to as DIE.

This relationship between drama, theatre, and education is also clearly explored in Heathcote's (Mantle of the Expert [MoE]) approach (Heathcote and Bolton, 1995), which can be applied to the whole curriculum. As Lev Vygotsky's (1978) theories espouse, the teacher plays an important part in structuring the experience for the students and making them aware of their learning processes. In order to scaffold the students' learning, Heathcote and Bolton (1995, p. 53) propose that once the teacher adopts the role they "use the dramatic present" to give instructions "with a subtlety that is both theatrical and reassuring". The teacher moves in and out of role where through "talk and actions" the latter "foreshadows the adventure and power of the drama" (Heathcote and Bolton, 1995, p. 30). It is evident that similar to Finlay-Johnson, Caldwell Cook, Slade and Way, both Heathcote and Bolton place the same emphasis on education and learning in and through elements of the art form of theatre, but use the language of the art form of drama to describe their overall practice in schools and educational settings.

Bolton (Heathcote and Bolton, 1995, p. 30) acknowledges that Heathcote "is working in theatre". Both Heathcote and Bolton liken the students' immersion in their role over time as comparable to the character development undertaken by an actor. The similarities between how the teacher signifies the role and the actor's character development is recognised in the MoE approach as both consider the use of the voice, physicality, space and gesture. It is key that the teacher has an understanding of theatre as an art form, "for it is the power of theatre that brings meaning to these

signs” (Heathcote and Bolton, 1995, p. 181). The multi-layered concept of audience present in MoE work is also acknowledged (Heathcote and Bolton, 1995).

Despite the many similarities between theatre and the MoE approach, Bolton queries that if “only intermittently does it look like theatre...how useful is it to insist that theatre is what it is” (Heathcote and Bolton, 1995, p. 191). Heathcote’s response is key in establishing the relationship between theatre as an art form and how it is used in DIE. She states that MoE uses “the laws of theatre expression” (Heathcote and Bolton, 1995, p. 195), but explains that the laws of theatre are shaped differently in formal theatre practices than in DIE. While MoE offers a high quality engagement with the art forms of drama and theatre, it retains an educational orientation in how the teacher structures the practice in supporting the students’ learning experience. Placing both art forms at the core of the encounter, Heathcote (1984, in Johnson and O’Neil, p. 177) argues that “There can be no useful impact on society if these laws are ignored or not understood”. Heathcote’s teaching philosophy and her use of drama and theatre in the classroom is strongly connected to bringing about change in our society. This mirrors DIE’s socially oriented agenda where change in understanding is central to the definition of DIE, and both Heathcote and Bolton use elements of theatre to realise this ambition in what they describe as a drama rather than theatre experience.

2.3.4 The influence of Brecht on DIE as an agent of change

As discussed, the emphasis on the pedagogic function and the structuring of the participants’ experience through drama and theatre in order to bring about “a change in understanding” (Bolton, 1979, p.11) is strongly evidenced in DIE. O’Toole (2009b, p. 109) argues that DIE manifests “a very strong social, and socialist, imperative, as an agent of change”, acknowledging “the gigantic influence” of Brecht and post World War Two theatre. There are many parallels between Heathcote and Brecht’s work,

particularly with regards to the concept of distancing (Muir, 1996; Eriksson, 2011; Bolton, 2007), which is first developed in the *Lehrstücke*, or learning-plays (Balme, 2008; Mumford, 2009).

Brecht stated that with the learning-plays:

... the stage begins to be didactic...The theatre becomes a place for philosophers, and for such philosophers as not only wish to explain the world but wish to change it.
(Silberman *et al.*, 2014, p. 324)

Crucially, Brecht upheld the importance of the aesthetic in relation to these plays: “For theatre remains theatre even while it is didactic, and as long as it is good theatre it is also entertaining” (Silberman *et al.*, 2014, p. 325). This demonstrates that in creating a radical theory and practice of theatre, Brecht saw pedagogic and aesthetic intentions as relational, in the same vein that Heathcote and Bolton later describe the intentions in their work.

Mueller (2006) argues that significant misinterpretation of Brecht’s intentions with the *Lehrstücke* stems from a confusion as to the relationship between Marxist theory and Brecht’s work, a position also explored by Silberman *et al.* (2014). Reiner Steinweg’s work in the late 1970s challenges this misinterpretation, concluding that the plays are “to be understood not as ‘recipes for political action’, but as the teaching of dialectics as a method of thinking” (Mueller, 2006, p. 107), which further evidences the pedagogical intention inherent in the *Lehrstücke* and emphasises the importance of critical thinking about the world in which we live, which has been challenged throughout the previous century and which the current neoliberal system continues to deny in today’s society.

In the *Lehrstücke*, Brecht developed the concept of *verfremdungseffekt*, or the alienation effect, as way of creating critical distance (Eriksson, 2011), wherein participants come “to understand that society is not immutable but can be changed”, which informs the development of Epic Theatre, and foreshadows Boal’s

“emancipatory pedagogy” (Balme, 2008, pp. 184-185). In wanting “to shake the reader out of the conventional view of the curriculum”, Heathcote (1980, in Johnson and O’Neill, 1984 p. 127) draws on Viktor Schlovksy’s concept of “making strange” in which she advocates for an experience of art that de-familiarises ordinary experience, awakens the senses and thus, the ability to “see” the world. The concept of making strange strikes a similarity with Brecht’s theories of de-familiarisation and distancing, underlining the critical and reflective thinking and making espoused by DIE.

In DIE, distancing is used to offer the participant protection into role and in the role, and “protection into emotion” (Bolton 1984, p. 128). Bolton and Heathcote (1995) further developed Brecht’s idea in the concept of frame distancing, similarly used to provide a critical lens on the unfolding drama. However, while both Brecht and Heathcote use distancing as a strategy, Davis (2014) argues that their intentions manifest differently. Significantly, he contends that Heathcote’s move towards frame distancing marks a significant shift in DIE. Davis (2014, p. 28) proposes that in the 1970s and 1980s Heathcote’s approach shifts from “direct experienc[e] from within the event to increasingly valuing how perception could be sharpened from outside the event”, culminating in the use of drama in “serving the curriculum” as Heathcote’s MoE approach might suggest. However, Heathcote’s intentions go beyond impact in the classroom. She argues that when the “art of teaching and the art of drama” intersect, the encounter culminates in “the service of a process for change” (Heathcote, 1984, in Johnson and O’Neill, p. 199). While Heathcote clearly identifies her context as the classroom, the pedagogic and the aesthetic intentions are to the fore, not only in the pursuit of knowledge, but in pursuit of change within and beyond the classroom.

Davis argues that the emphasis on a distancing approach in DIE ushered in the dominant use of conventions that have a “Brechtian flavour” (2013, p. 30). He (2013, p. 31) critiques Brecht’s concept of distancing as keeping the audience on the outside, “in a relationship to the events where they have, or rather are manipulated into having, the high moral ground”. Instead, Davis (2014, p. 132) argues for the “immediacy of the relationship with the event”, which he perceives in Edward Bond’s and in Bolton’s practice. This immediacy aims:

to involve the audience in the story, engage them in a feeling way with the problems that the characters face, but also enable the audience to observe what is happening at the same time: being in the stream with them, not outside looking on.

Inverting this inside/outside binary, Bolton (1985, p. 154) argues that Heathcote created encounters where children “must look outward before they can look inward”, suggesting that the common thread between Brecht, Heathcote, Bolton, and Bond is the invitation to participants to inhabit “a metaxical space” (Aitken, 2009, p. 513). Inhabiting this space provides opportunities for critical reflection, which Davis (2014, p. 43) argues provides “the possibility of reworking the ideology that has entered us”. In interweaving drama and theatre, process and product, pedagogic and aesthetic intentions in a DIE framework, Heathcote and Bolton contributed a means of reworking and rethinking this ideology in formal education.

Monbiot (2017, p. 54) uses the word alienation to describe the dominant ideology of neoliberalism, wherein people experience, amongst other things, a “loss of connection with community and society”. Arguing in a similar vein to Prentki and Pammenter (2014) and O’Connor and Anderson (2015), Monbiot (2017, p. 56) argues that education systems contribute to a negative kind of alienation effect, for the “narrower the curriculum –and the closer it is tailored to the expectations of

commercial employment – the more children it will fail”. If the greatest impact of neoliberalism is on the minds of young people, then DIE constitutes a vital form of resistance that can engage participants in critical reflective thinking about the world in which they live (looking outward) in order to bring about a change in their understanding (looking inward). This resonates with its earliest ideals in the work of Finlay-Johnson and Caldwell Cook.

2.3.5 Theatre in education (TIE)

The emergence of TIE corresponds with the development of DIE from Heathcote onwards. It is widely recognised that TIE principally began with British theatre company The Belgrade Theatre, based in Coventry in 1965 (Jackson, 1993; Wooster, 2007; Nicholson, 2009; O’Toole, 2009a; O’Toole 2009b; Jackson and Vine, 2013; Wooster, 2016). The combination of progressive education and educational philosophy with the desire for “a more egalitarian approach to education” (Wooster, 2016, p. 15) contributed to the development of TIE. This approach manifested in a “volatile mix of progressive and constructivist educational philosophies, and Marxist and liberatory ones” evident in TIE and DIE during the 1960s and 1970s, and also in theatre practice (O’Toole, 2009a, p. 483).

The necessary re-invigoration of theatre during the 1960s as a medium of social change reflected the mood of the post-war period (Jackson, 1993; Nicholson, 2009; Jackson and Vine, 2013). Therefore, the relationship between DIE and TIE is cemented by the same philosophical underpinnings derived from changes in the philosophy of education, the emergence of more experimental theatre forms and more politically-driven content such as agit prop and community theatre, the influence of Brecht, and a methodology that shares tools and techniques (Wooster, 2016; O’Toole, 2009b).

TIE emerged as a “response to the needs of both theatres and schools” (Jackson and Vine, 2013, p. 5). The perception that theatre could help to regenerate society is evident in the description of the opening of the Belgrade Theatre in 1958 as “a symbol of civic and cultural renewal” (Turner, 2010, p. 4). In collaboration with Anthony Richardson (the artistic director of Belgrade Theatre at the time), George Vallins sought to further re-imagine the relationship between theatre and the young people of Coventry, capturing this intention in a company memorandum entitled *Theatre and Education* (Turner, 2010). Subsequently, Vallins changed the title to *Theatre in Education*. The addition of the preposition, and the subtle shift in language, reflects the intention and context of Vallins’ work “as an educational resource within the school system” (Jackson and Vine, 2013, p. 18), and serves to further connect theatre and education as relational concepts (Turner, 2010).

The ‘classic’ TIE model emerged throughout the 1970s (Jackson and Vine, 2013). This model provided participants with opportunities for direct engagement and the “responsibility to investigate, interrogate and make decisions that had repercussions for the characters” (Jackson and Vine, 2013, p. 26). Similarly, Wooster (2016, p. 20) argues that the critical reasoning encouraged by this classic model invited children “to ‘muse’ upon possible futures, to conceptualise problems and envisage solutions”. The discourse of social change is evident in such aims, as is the desire to provide children with the tools to participate and to imagine what could be different. The classic model suggested opportunities for critical reflection and participation in using “theatre as a learning medium and as a vehicle for social change” (Nicholson, 2009, p. 19). These core ideas echo those present in DIE practice as previously discussed.

The emphasis on using drama and theatre for the purposes of social change emerges as a shared characteristic of both DIE and TIE. In addition, Heathcote’s work was a key influence on the pioneering TIE practitioners who adopted her praxis

in the creation of the classic TIE model (O'Toole, 2009a; Wooster, 2007; Gillham, 1994). Engaging participants through good quality art remains a constant in the literature of both DIE and TIE (O'Toole, 2009a). Working in a meaningful aesthetic experience serves "to reinforce a central learning objective" (Anderson *et al.*, 2006, p. 81). The development of the actor-in-role as one way of achieving this objective in TIE, for example, was influenced by Heathcote's concept of the teacher-in-role (Gillham, 1999).

However, it is the use of the role of the teacher in DIE, and the role of the actor-teacher in TIE where divergences emerge. Unlike the role of the teacher in DIE, TIE employs the term actor-teacher to bridge the combination of 'roles' i.e. teacher, facilitator, and actor (Cooper; 2013; Wooster, 2007; Hennessey, 1998). The actor-teacher facilitates the participation (Cooper, 2013). The use of a term other than teacher is important in distinguishing DIE and TIE, and underscores the TIE experience as "a performance by visiting actors...not an experience with a classroom teacher" (O'Toole, 2009a, p. 481).

TIE practitioners benefitted from Heathcote's work on role and framing, yet the use of role in TIE is distinctive because the "'frame' or 'holding form' is often determined prior to the involvement of the children" (Wooster, 2007, pp. 11-12). Heathcote (cited in Johnson and O'Neill, 1984, p. 165) problematised the use of role in early TIE practice, critiquing the use of role signifiers such as costume, for instance, which puts children in the domain of representation out of which they must then de-role when working outside the action. While the concept of role in TIE has since developed through framing that "enable[s] the participants to bring their whole selves" to the experience (Cooper, 2013, p. 46), the time and resource limitations placed on TIE impact on the "under-use" of the actor-in-role in classroom settings (Cooper, 2013, p. 52).

The changing funding situation of the UK in the 1980s largely due to the encroachment of market-driven forces on education, society and culture effected the unique participation format that had developed within the original TIE framework (Jackson and Vine, 2013, Allen *et al.*, 1999). This has significantly impacted contemporary practice. The move away from the more immersive classic TIE model to “performance-only pieces” supported by a once-off workshop or discussion reflects the creeping effects of globalisation and neoliberalism (Jackson and Vine, 2013, p. 29). When compared to DIE’s emphasis on reflection, TIE was engaging children merely on a superficial level at once-off events. As a result, some practitioners experienced frustration at the limitations placed on their practice, realising that effecting social change needed more time than one TIE workshop would allow (Jackson and Vine, 2013).

It is concerning that TIE is perceived as being “synonymous with well-known patterns and repetitive methodologies” (Nicholson, 2009, p. 41), and that a one-size-fits-all approach seems to have emerged (Jackson, 2005). Describing contemporary practice as “mere trumperies” and “glitz without substance”, Wooster (2016, p. 22) locates such work within applied drama and applied theatre, suggesting some of the projects aligning to these terms draw on an “impoverished” use of DIE and TIE that tells children what to think instead of scaffolding a meaningful engagement that seeks critical thinking and reflection, more akin to the original intentions underpinning the development of both TIE and DIE (Wooster, 2016, p. 23).

The desire to move beyond a superficial engagement and, significantly, the introduction of Boal’s practice in the field prompted other participation formats that fused reflection-on-action with performance (Jackson and Vine, 2013). These formats presented new opportunities to work in contexts outside of formal education blurring the boundaries between TIE and other theatrical forms allowing for new audiences

and contexts. In some quarters, this heralded a subtle shift in terminology from TIE to theatre education. Removing the preposition introduced by Vallins (Turner, 2010) and re-naming TIE as theatre education constitutes “a direct reflection of the ways in which theatres have diversified their practice” (Ball, 2013, pp. 155-156). This diversification extends to other educational contexts such as early childhood contexts, continuing and professional development, and cultural centres (Jackson and Vine, 2013).

The removal of central funding for TIE has prompted practitioners to seek other funding streams and sponsors (O’Toole, 2009a). There is evidence to suggest that more formal theatre companies and activities for young audiences have garnered the attention of national Arts Councils in a number of countries. For example, the South Korean government sponsored a TIE programme entitled *A Big Blue Whale’s Dream* in 2005 responding to the need for more inclusive schools (Kim, 2009). Politically-driven funding streams are also used by theatre companies. For instance, Birmingham’s The Play House produced *Tapestry*, a TIE programme which explored radicalisation, funded as part of the UK’s counter-terrorism Prevention Strategy (Winston and Strand, 2013).

Additionally, across the literature, TIE is increasingly discussed in tandem with the term applied theatre (Uştuk and İnan, 2017; Greer, 2011; O’Toole, 2009a). Prendergast and Saxton (2009) cite TIE as one of the historic roots of applied theatre practice. As one of the predecessors of applied theatre, Jackson and Vine (2013, 16) perceive the use of the term to describe TIE as a positive alignment, yet they acknowledge “the loss of the term TIE [as] sometimes accompanied by a loss of knowledge and the disappearance of specific practices”. What is not discussed is the impact of the loss of these practices on the core aspiration of TIE as originally

intended: to encourage dialectical thinking, critical dialogue and reflection among young people and to effect social change.

The discussion above charts the evolution of TIE and its relationship to DIE, both of which were responding to changes in society in the 1950s and '60s. However, it is apparent that in widening its base from TIE to Theatre Education over time, and in distancing itself somewhat from the immediate context of formal educational settings, has resulted in some benefits and arguable disadvantages. Coming in under the umbrella of applied theatre has allowed the form to reinvent itself and survive savage funding cuts over the last thirty years, but at what cost to the integrity of the experience in formal educational settings? Several subtle name changes over the years (and evolutions, such as theatre in health education, educational theatre programmes, theatre in prisons), and a broadening of its base has allowed the concept of TIE to be experienced by a much wider cohort in society, but its presence in formal education has all but died away in Western societies. The question remains to be considered: what impact, if any, has a change in name had on TIE and related practices in the formal educational sector? This will be returned to in a later section.

2.3.6 Neoliberalism and its impact on community arts

The decline of the term TIE finds parallels with the decline of the term community theatre as a subset of community arts. The comparison reveals that the rise of neoliberalism from the 1980s onwards substantially impacted on TIE and community arts practices in terms of language and the role of the arts in society. Whereas a policy of Keynesian Fordism and social democracy had shaped much of the 20th century economic and political ideology in the West, supporting progressive policies which were reflected in education and the formation of DIE and TIE practices, by the 1980s however, the landscape was radically altered. Stagnation in inflation, as a result of high costs from the Vietnam War and the oil crisis of 1973, were re-shaped

by conservative thinkers as a failed socio-political and economic narrative which had run its course. Blaming the existing policies of state and social regulation driven by political concerns and committed to social welfare (embedded liberalism) for crippling the market, neoliberals sought to re-name and re-label history (see Hicckel, 2017).

Cutting the links between governments and market regulation, subsequently led to rampant privatisation and extreme levels of social inequality not only in the West, but also in the postcolonial world (Hicckel, 2015). Scholars attribute the widespread race to the bottom in many sectors of society, as a direct consequence of this neoliberal phase of globalisation (see Harvey, 2006; Stiglitz, 2010). In a world where 50% of the world's population control only 1% of its wealth and the wealthiest 85 people had accumulated more wealth than 50% of the world's population (3.6 billion) (Oxfam, 2015), the impact of neoliberal policies has been felt sharply since the early 1980s across all aspects of life, including health and social welfare, education, affordable housing, social and cultural programmes, and people's mental health and wellbeing. Strategic and blanket restructuring and adjustments were a hallmark of this period, which led to extensive cuts and a dilution of democratic society. All sectors were hit, but arts in education suffered a significant blow from which it has yet to recover. In a policy of widespread divide and conquer, the re-naming of practices in a bid to survive savage cuts, arguably resulted in more than a name being changed. The wealth of accrued practices in the field of arts in education quickly dissipated in the so-called 'progress narrative' of the last 40 years. Hicckel's (2017) analysis that the link between 'crisis and change' is poorly founded and his suggestion that radical change to social democratic activities at a time of perceivable crisis does not lead to a more just and sustainable society, heralds a warning bell for those of us in DIE, TIE, community arts and theatre if/when considering further name changes.

Owen Kelly (1984, p. 2) argued that the community arts movement “has no clear understanding of its own history”, a view supported by Matarasso (2013). However, scholarship by Alison Jeffers and Gerri Moriarty (2017) contest such claims and contextualises the history of this movement within cultural democracy. In the early years, Jeffers (2017, p. 48) argues that community artists used play “as a gateway to the wider community and into more direct action and potential social impact”. The blending of this pro-social agenda with radical theatre practice through the 1970s and early 1980s required community artists “to find...new language to describe what they were doing” (Jeffers, 2017, p. 51), which suggests that the terminology at that time was not fit for purpose.

However, “the ideological baggage” (Jeffers, 2017, p. 42) of government policy of the early 1980s forced hierarchical structures on a movement that was built on the foundations of collaboration and democratic modes of working. This resulted in “internal pressures” amongst community artists leading to disagreement about the *raison d'être* of the movement, which eventually led to fragmentation in the 1990s (Jeffers, 2017, p. 40). The term community arts, in particular, suffered considerably in this regard with van Erven (2015, p. 407) suggesting that it “carries different meaning in virtually every place around the world where it is uttered”. Matarasso (2013, p. 1) also finds that current iterations of the term have “locally-specific meanings with diverse connections to the original theories and methods”. Arguably, a diversity of practices constituted the early years of the movement, as Kelly (1984, p. 1) defines community arts as a broad range of “cultural activity which the practitioners recognise as having common features but whose precise boundaries remain undrawn”. Indeed, Jeffers (2017, p. 141) acknowledges the dearth of research that investigates “the theoretical base of community and participatory arts” and its roots.

However, community theatre did have a clear sense of its roots, and it evolved as an artistic process responding to local sociocultural conditions from the 1920s onwards (Gard and Burley, 1959). In keeping with the tradition of embedded liberalism, Robert Gard and his colleagues Stevens and Drummond had a vision of a democracy, which included capturing culture as understood and represented by all her citizens, and not just as recorded by society's gifted artists (Gard, 1955). With a particular interest in theatre arts, Gard was committed to helping all people fulfil their talents, and from the mid 1940s onwards, he developed cultural programmes in the state of Wisconsin, which made the finest arts experiences accessible to all, encouraging all people to write and create art experiences which mattered to them (Gard and Burley, 1959). Associated with both terms, community theatre and grassroots theatre, Gard's career in this area mirrors the founding principles underpinning the progressive and sociocultural work in DIE and TIE.

While Judith Ackroyd (2000, p. 1) argues that not all practices existing under the term applied theatre were "familiar with...or even aware of those with whom they huddle", Kelly (1984) suggests that not all practitioners would consider their range of activities as community arts, thus pointing to the complex identities at work in the term. Gard's early work does not in style or substance reflect later iterations which began to spring up throughout the world from the 1960s onwards (Kuftinec, 1996), but its essence remained intact. Emphasising local and personal stories, in which communities performed their own narratives and realities, its initial improvisatory quality led to a diversity of performance styles during which communities and community artists shaped and performed the social and aesthetic possibilities of their lives (Jeffers, 2017). The search for common or core practices in DIE, TIE and applied theatre is similarly of concern in this chapter.

In constructing a version of the history of community arts, Kelly (1984, p. 10) proposes that it “was concerned with taking art ‘into the streets’ and ‘giving it back to the people’”. He draws on the policy paper published by the community arts advisory panel of the Greater London Arts Association, which identified “the use of art to effect social change and effect social policies” (Kelly, 1984, p. 2) as a key characteristic of the work, thereby aligning the movement with other pro-social post-war practices. Like those working in DIE and TIE during the 1960s, ‘70s and ‘80s, community artists sought to empower participants and aligned with the “principle that it was everybody’s right to participate in the shaping of the world in which they lived” (Kelly, 1984, pp. 21-22). Therefore, the community arts movement at one time did constitute “a coherent body of practice with broadly agreed principles” (Jeffers, 2017, p. 42) that met its demise at the hands of market-driven forces and language.

The movement’s philosophical underpinnings contrasted with the aims of community arts as espoused by the Arts Council of Great Britain, and later, the Association of Community Artists. Constrained by funding cuts and combined with the imposition of values, aims and language from the top-down. For example, the Arts Council’s publication *A Great British Success Story* (1985) “used the language of product and customers rather than art and audiences” (Jeffers, 2017, p. 144) in an effort to communicate in a language that government would understand. Practitioners adopted the received terminology in funding applications and “the language of bureaucratic community work, in which ‘the disadvantaged’ who have ‘no chance to enjoy the arts’ are encouraged to overcome their passivity for ‘their own good’” (Kelly, 1984, p. 23). This chimes with Bishop’s (2012a, p. 14) argument that in the contemporary landscape, “the 1960s discourse of participation, creativity and community...no longer occup[ies] a subversive, anti-authoritarian force”, instead these concepts are appropriated to serve the market forces. Similarly, Matarasso

(2011, p. 6) argues that the word community was used “to rebrand policies” and, as a result, “the idea of community was becoming rapidly discredited by an ascendant neoliberal ideology”. Community arts “became known as a kind of ‘social provision’; the artistic end of community work” (Kelly, 1984, p. 24). This changed the purpose of practitioners, who “were arriving more and more, not as activists, but as quasi-employees of one or another dominant state agency” (Kelly, 1984, p. 30). As a result, by the end of the 1980s, the growing vulnerability of community arts “where artists were less able to stand up to funders and other outside bodies” brought an end of this national movement (Jeffers, 2017, p. 60).

Despite extraordinary attempts to subvert instrumentalism during the 1980s and ‘90s, community arts, community theatre and TIE practitioners all faced the reality of a ‘no pay packet’ syndrome. They repurposed their work to survive in a raging depoliticised cultural tradition which reduced and sanitised their art through acts of renaming, re-mapping and measuring their outputs (see Pritchard, 2016a). In cautioning against the appropriation of practices by hungry neoliberals who command the conservatively run arts and cultural institutions, Pritchard highlights the divide and rule mentality which has resulted in community arts scurrying from the margins to the centre where they ‘deliver’ newly appropriated and depoliticised practices. van Erven (2015) expresses concern about terms such as socially engaged arts and collaborative arts practices which arose almost phoenix-like from the ashes of community theatre and community arts. The shift away from the pre-fix community to socially engaged arts and participation during the 1990s reflected practitioners’ desires to distance their practice “from forms that had begun to feel dated and out of touch” (Jeffers, 2017, p. 138). Therefore, the sublimation of such radical practices into the core institutions is attributed to subtle and intentional shifts in labels and language.

Drawing from Marcuse (1972) and Rosler's (1994) warnings about the effects of Western neoliberalism in society to build his argument, Pritchard (2016a, n.p.), suggests that

The aim of this (capitalist) game is to conquer everything whilst retaining individual words, emptied of their original meanings: meaningless words. ... I mean the words have been subsumed then repurposed by the Art World; by the Establishment. This is not new. THEY have always appropriated radical art practices in this way. ... THEY steal the words and depoliticise the practice.

He (Pritchard, 2016b) poetically expresses his concerns about the impact of language change in the area of socially engaged art:

THEY killed it.
Killed another word.
(Three words actually.)
Death by Art.
Slowly.
Slowly, THEY killed some words:
A slow process.
Drowning by "Culture".
THEY killed socially engaged art.

Socially engaged art was
An EASY target.
Art is always an easy target.
The process?
Slowly subsume ...
Label, demean, reject, define, include, standardise, institutionalise, integrate,
"reach out", educate, celebrate, award BIG prizes, exclude.
(End Game: DEPOLITICISATION.)

The decline of the term community arts, and its close relatives, community drama and community theatre evidences the impact of ideology on language use, which effects the purpose and intentions of practice. van Erven (2001) identifies what he

calls 'generic connections' between community theatre and DIE, TIE, youth theatre, theatre for development, and adult and informal education, recognising the significance of the artistic processes through which participants give voice to their interests, concerns and aesthetic lives. It is interesting that several of the projects and people involved in his discussion of six community theatre case studies, are also regarded as key figures and organisations in the world of DIE and TIE, such as Maria van Bakelen (founder and President of the International Drama, Theatre and Education Association, IDEA), Beng Santos Cabangon, Bong Billones, Mel Bernardo from the Philippines Educational Theatre Association (PETA,) Opiyo Mumma, Susan Adhiambo Odongo, George Ochieng Anang'a and the Kenyan Drama in Education Association (KDEA). The Third World Congress of IDEA in Kisumu, Kenya is acknowledged as the site in which many of the contributors to van Erven's (2011) book on community theatre came together to work on the text and on video footage of each other's practices (which he describes as community theatre and which were simultaneously presented as DIE and TIE practices at the same world congress). Commonalities and synergies of practices is a core focus in this study, but so too is the similar fate which related drama, theatre and education practices suffered under a neoliberal agenda for the last forty years.

Thus, while the terms TIE, community arts and community theatre began to fade in the late 1980s and early 1990s, the latter largely due to the fragmentation of community arts practice (Jeffers, 2017), new terms such as applied drama, applied theatre, and process drama quickly emerged to fill the void. These are discussed in the following sections.

2.3.7 Process drama

The term process drama began to appear in the late 1980s and was presented as being "synonymous with the term drama in education" (O'Neill, 1995, p. xv). Closely

related to “educational drama, creative drama, developmental drama, informal drama, [and] role drama” (Taylor and Warner, 2006, p. 36), process drama attempted to bridge the divide between theatre and drama which had beset the field in the 1970s and ‘80s, and which remained largely unresolved. Recognising its currency as a ‘new term’ in contemporary practice (Cooper, 2013; O’Toole and Stinson, 2009), Bolton (cited in Taylor and Warner, 2006, p. 3) refers to it as a “pedagogical approach”, acknowledging its disciplinary inheritance reaching back to Slade and Way. Given its legacy and claimed synonymy with DIE, it is worth exploring the range of practices it encompasses and whether process drama is a genuine innovation and brings something new to the field or is simply the outcome of a renaming survival exercise to remain current and ‘on trend’ with wider socio-political policy shifts at that time.

Taylor and Warner (2006, p 6) describe the characteristics of process drama as follows:

Separate scenic units linked in an organic manner; thematic exploration rather than an isolated or random skit or sketch; a happening and an experience which does not depend on written script; a concern with participants’ change in outlook; improvisational activity; outcomes not predetermined but discovered in process; a script generated through action; the leader actively working both within and outside the drama.

What is new and different from DIE is the reference to scenic units, scripts, and leaders (rather than teachers): language more akin to theatre form. However, emphasis on a “change in outlook”, on thematic exploration, and on reflection both in and on action typifies practices in DIE. Change is foregrounded as a key concept, aligning process drama with shared historical and philosophical approaches evidenced in DIE, TIE, and in the works of Brecht and Boal. The explicit emphasis on process and open-ended outcomes differentiates it from typical theatre practice, and serves to clarify the relationship between process and product in this work. It

explicitly stakes out a middle ground laying claim to the elements of drama and theatre in the service of high quality educational experiences.

Process drama engages participants in a deeper understanding of the world by creating an experience through aesthetic engagement in collaboration with the teacher/leader and the participants. In order to create a drama experience, the basic elements of drama and theatre must be present, and Johnson and O'Neill (1984, p. 13) draw attention to Heathcote's focus on "time, tension, sign and symbol" within DIE, which are transferred to process drama. Through the use of drama techniques that foreground these elements, the teacher can provide participants with a way into different experiences and perceptions of the same event.

The role of the teacher remains central in process drama (O'Neill, 1995). The students and the teacher collaborate to create a drama event, which is structured by the teacher's deliberate selection of strategies. Teacher is used to denote either a classroom teacher or a workshop leader in a non-formal educational setting. Similar to Heathcote's use of stimuli in MoE, pre-texts are used to engage participants directly in the drama. The selection of the word pre-text cements the relationship between drama and theatre practices in process drama. The narrative within the drama serves as a reflective framework with various techniques such as ensemble work, freeze frame and discussion used to question underlying values and beliefs, allowing points of tension and contradiction to develop, creating a multiplicity of meanings for participants and teacher alike. Therefore, the relationship between the teacher and the students can be described as dialogical, aligning process drama with DIE and Freire's concept of the dialogic as central to "raising critical consciousness" in an active teaching and learning approach (Freire, 2005, p. 40; Jackson, 2005).

In the term, the word process signifies the importance of immersive engagement over the product; however, this is not to imply a binary opposition, because the

practice does not deny the presence of theatre within that process. Indeed, quite the contrary. Although the creation of a finished 'text' is not the focal point, the episodic nature of process drama deepens and extends the experience of this text for the participants, allowing for "the same coherence, complexity and singularity" that is characteristic of aesthetic events (Taylor and Warner, 2006, p. 9). Process drama is a mode of working, which comes "from the same dramatic roots and obey[s] the same dynamic rules that shape the development of any effective theatre event" (Taylor and Warner, 2006, p. 26). O'Neill affirms the connection between process drama and theatre in that the dramatic strategies share their characteristics with "a theatrical canvas" (Taylor and Warner, 2006, p. 15), a philosophy that maintains the relationship between drama, theatre, and education.

O'Neill's (1995) more explicit theorising around the relationship between drama, theatre and education moved the field forwards and advanced our understanding of DIE. While the evidence would suggest that its roots lie firmly within the family of practices of DIE, its unique contribution has been to openly confess the relationship between drama and theatre in our practices, and lay claim to the bridge between them in creating high quality aesthetic experiences for children and young people. Process drama continues to be used as a term in the field, sometimes interchangeably with DIE. It reflects a particular mode of working that maintains a strong connection with Heathcote's work in that it invites an immersive experience for participants in which they can reflect both in-and-on-action.

A strong relationship between process drama and Brecht has been proposed by numerous commentators (Bolton, 1985; O'Toole, 1992; O'Neill, 1995; Eriksson, 2011; Uştuk, 2015) who suggest that process drama uses many of the same characteristics which DIE and TIE share with Brecht. As well as the use of distancing, Uştuk (2015) considers the episodic structuring found in Brecht's plays and in

process drama as a shared characteristic, and argues that the role of the teacher is similar to that of the commentator, further building a bridge between DIE and theatre practice. However, the popular “Brechtian distancing influence or flavour”, has been strongly criticised by Davis (2014, p. 30) as inadvertently distancing spectators from reflecting on the socio-cultural and political dimensions of the work they are creating and possibly contributing to the neoliberal, sanitising regime discussed above.

It remains unclear in the literature as to whether the coining of the term process drama was to reflect a greater clarity and precision around practice, or as O’Toole and Stinson (2009, p. 139) suggest a desire to “... discover if in fact what we were working with was effectively a new dramatic form or genre”. The shift in language from DIE to process drama prompts reflection, and as has been shown above, there is no substantial difference between DIE and process drama. The words do however, signify a semantic difference. DIE denotes its practice and philosophical underpinnings as linked to education, giving it a broader orientation. The preposition signifies the context of the practice. Process drama does not capture the educational underpinning of the practice in quite the same way. Therefore, the term could be construed, perhaps, as more utilitarian than its predecessor. This is set against a rising neoliberal background and a fight for survival in the 1990s when “work in drama education...was segueing more and more into areas of therapy, often under the new term applied theatre” (O’Toole and Stinson, 2009, p. 92).

There are conflicting views on the relationship between process drama and applied theatre. Several commentators such as Howell and Heap (2005, p. 59) describe process drama as a “genre of applied theatre”, with O’Connor and Anderson (2015, p. 31) going one step further and positing that applied theatre “embraces a diversity of theatrical forms including community theatre, theatre in education...participatory performance practices and process drama”. Davis (2014, p.

43) utterly rejects the relationship and does not subscribe to the construction of applied theatre as an umbrella term in either formal or non-formal educational contexts. This is further explored in the sections below.

2.4 Applied theatre

2.4.1 Innovation or subjugation?

Into what could only be described as a hot bed of debate about DIE, TIE, community theatre and process drama in the 1980s and '90s, arrives another newcomer, applied theatre, to potentially further crowd an already overflowing stage. With severe pressures on resources at national level in many countries in the 1980s, following significant periods of civil unrest, and industrial action as a result of the liberalisation of trade and economic planning (OECD, 1961), hard-pressed governments in the West were looking to make savings wherever they could (Bew *et al.*, 1989). As had happened in the 1960s, cash-starved and conservative Arts Councils and arts organisations looked to prioritise a small number of 'core' activities, and unfortunately, the generic arts debate (O'Sullivan, 1994) proved less kind to DIE, TIE, and community theatre, than to what were seen as more traditional and well-established practices such as musical theatre and opera. In addition, as the differences between practices in the arts and education area were not strongly drawn (or arguably understood), they were easy targets to new policies supporting 'creative arts', where it was argued (falsely) that to teach one art form or creative area was to teach them all, as they are all from the same genus or root (O'Sullivan, 1994). This led to the demise of many separate arts departments in schools and in third-level institutions in countries like the UK, with Drama Departments being particularly badly hit, from which they have never recovered.

Whether planned or not, the emergence of applied theatre seems to have coincided with this move to condense and reduce. Overarching umbrella terms

became popular at a time of increasing competitiveness internationally, and this was particularly evident in education which became more centralized and standardized than ever before. The Global Education Reform Movement (GERM) heralded sweeping policy changes internationally in the name of educational reform (Sahlberg, 2011). These resulted in increased testing and greater emphasis on literacy, numeracy and the sciences, and had a devastating impact on creativity and innovation in the formal educational sector. Arts education in formal education was deemed a luxury (Klempay DiBlassio, 1992), and pedagogies were reduced to focusing on what became known as 'the core curriculum'. It is not surprising then that applied theatre began to emerge at this time as a potentially unifying construct in the field of drama and theatre education. Applied theatre is acknowledged by some (Kershaw, 2016) as having displaced (and replaced) community theatre and community arts, a movement with a significant history. Therefore, it is important in this discussion to understand the concept of applied theatre and its relationship to its predecessors in DIE, TIE, community theatre and process drama. This section will explore and unpack applied theatre's constituent elements and whether they are unique to applied theatre or are shared with other practices in the field. This will be followed by an examination of the emergence of the term, and an exploration of the terminology debates as connected to the arrival of applied theatre in this field. As the term applied drama also features in the literature, it will be discussed below initially in order to understand its relationship to applied theatre.

2.4.2 Applied drama

It is suggested that applied drama and applied theatre share the same philosophical underpinning and orientations, and share their disciplinary inheritance with progressive education, DIE, TIE, "theatres of the political Left ... and community or grassroots theatre" (Nicholson, 2014, p.10). In comparison to the proliferation of

writing on applied theatre, particularly since the turn of the twenty-first century, applied drama is used less frequently as a standalone term. The interchangeable use of applied drama and applied theatre suggest that there are negligible differences between them, yet it is interesting that applied theatre has become the dominant term.

Nicholson's (2014 and 2005) *Applied Drama: The Gift of Theatre* and Prendergast and Saxton's (2013) *Applied Drama: A Facilitator's Handbook for Working in Community* are two of the few book publications to specifically use the term applied drama in their titles. Nicholson (2014, p. 5) suggests that the differences between applied drama, applied theatre and applied performance "are moot", however applied theatre remains the dominant term as new publications testify, for example, the Bloomsbury *Applied Theatre* series. On the one hand, the word 'moot' implies uncertainty and room for debate; yet, on the other, it suggests that the different inflections suggested by these terms may be irrelevant to practice. As this study is centrally concerned with language and terminology as a way to develop "our shared understanding of what we do, and why" (Freebody, 2015, p. 252), understanding the relationship between terminology, identity and impact on practice is important, as it may have a bearing on the field's survival in the longer term.

The systematic literature review conducted as part of the study offers a quantitative perspective on the use of terms that evidences an interchangeable and/or over-lapping use (see Chapter Three). In relation to use of the terms applied drama and applied theatre, it revealed quite unusual inconsistencies. For example, although Jennings (2016) uses applied drama in the title of his article, he only refers to applied theatre, educational drama and drama throughout. Similarly, Dickenson (2015) uses applied drama consistently throughout her article, but refers to herself as an applied theatre practitioner. In another example, Chinyowa (2009) uses applied

drama and applied theatre as a singular term without justification or explanation.

Furthermore, these articles were published in *Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)*, which does not include the term applied drama in its title. Somers (2015, p. 368), reflecting on the twentieth anniversary of *RiDE*, uses two terms to acknowledge that “*RiDE* has flown the flag for educational and applied drama”. What these examples suggest is an openness and flexibility, and even more than that, it hints at a shared practice and history operating within and across related terms which describe our practice. An interchangeable use of terms suggests that these terms may operate within “a family of meanings” (Wittgenstein, 2009, p. 41) in that they share similarities.

Nicholson (2014) and Prendergast and Saxton (2013) describe applied drama as dramatic activity. Their descriptions indicate that the relationship between the participants and dramatic activity, informed by the intention or purpose of practice, is different to more conventional theatre practice in that the processes used are participatory in nature. Grady (2003) identifies applied drama as an umbrella term where diverse practices exist at varying degrees of comfort. For Grady (2003, p. 67), the term applied drama “shelters some in the drama and theatre for youth field quite comfortably and others less so”. Identifying DIE, creative drama, and Boal’s work as approaches that frame her practice, Grady (2003) draws similarities between these practices and applied drama, acknowledging improvisation, self-expression, active learning, and participation linked to the curriculum as shared characteristics.

In identifying the core concepts of applied drama, Prendergast and Saxton (2013, p. 2) consider: communication, co-operation/collaboration, concentration, commitment, and caring, and “critical consciousness” as important features. As a key concept in Paulo Freire’s (2005) writings, “critical consciousness” (p. 48) foregrounds ideas of agency, as participants are facilitated “with the collaboration of the educator”

(p. 43) to address oppression through dialogue in an active learning process.

Reflection is a key part of this experience in becoming “consciously aware of [the] context and [the] condition as a human being as Subject” (Freire, 2005, p. 48). For Nicholson (2014, p. 47) the “relationship between creative participation and critical reflection” is a key concern of both applied drama and applied theatre, and this relationship has long been a key concept underpinning DIE, TIE and Freirean theories of education (Freire, 2005), also aligning with theories of reflection in and on practice as espoused by Schön (1983).

Laura McCammon (2007, p. 946) describes applied drama and applied theatre as “designed specifically to make a change...to be transformative”; however, the way in which each term deals with change suggests a distinction. For McCammon (2007, p. 946), a significant difference emerges between applied drama and applied theatre in that applied drama signifies process-based work that is performed for the participants of the work only, whereas more overtly performance-based work (i.e. “storytelling, puppets and devised plays”) is categorised within the applied theatre domain. Similarly, Saxton and Prendergast (2016, p. xx) emphasise the role of “theatrical performance to an audience” as a core distinction between applied drama and applied theatre. Taylor (2002) also proposes a similar distinction. It is perhaps unsurprising that these commentators reflect the same orientation as their predecessors Heathcote and Bolton did in relation to the art form of drama being perceived as more classroom oriented than its sister art form of theatre. However, such distinctions can create unhelpful and unintended divisions between process and product, which are not borne out in practice. Andrea Baldwin (2009) and Alistair Martin-Smith (2005) each propose a process-product continuum, as a more useful construct reflecting a nuanced understanding of theatre and performance in the classroom, as similarly espoused by Heathcote, O’Neill, Bond and Davis, for

example.

In the second and updated edition of Nicholson's (2014) *Applied drama: The gift of theatre*, she states that she uses applied theatre (instead of applied drama or applied performance) because it is the more frequently used term. In the revised edition, applied theatre simply replaces applied drama, suggesting that these terms are synonymous in her mind. Justifying the term, Nicholson (2014, p. 13) argues that applied theatre "does not announce its political allegiances, community commitments or educational intent", which allows the term to function more flexibly. This flexibility is reflected in the broader literature where applied theatre is used in very diverse contexts by theorists from other disciplines who have experimented with the form in their own fields (see Appendix One, Table 1 List of peer-reviewed journals).

While Nicholson perceives the flexibility of the term applied theatre as a positive attribute, she acknowledges that the word applied raises other concerns. In considering the relationship between drama, theatre, performance, and pedagogy, Freire's educational philosophy appears throughout the 2005 edition. Although not excluded from the revised edition, Nicholson (2014, p. 57) focuses more on the influence of performance management on applied theatre which is "dictating the ways in which creative practitioners are expected to work and so are undermining their role as artists", demanding demonstrable and measurable outcomes for each project. This subtle but significant difference between editions highlights the impact of a neoliberal ideology at work in our field. Nicholson's work invites reflection on the impact of the adoption of the word applied which appears to have, inadvertently, been subsumed and appropriated by that ideology. This is of central concern in relation to the term applied theatre which is at the heart of this study, and whether it is sufficiently of the same family of practice as DIE and TIE to function as an umbrella term in the field.

While Nicholson (2014, p. 13) recognises that funding and scholarship “have ensured the respectability of applied theatre in the academy”, there is also a need to consider the quest for an identity within the academy in conforming to the managerial ethos within a neo-liberalist system. As Connolly (2013, p. 238) has argued: “Assuring the subject’s legitimacy has inevitably meant conformity with dominant discourses”. The field has orientated itself towards funding agencies, to outcomes, to the ‘applied’ in order to survive, but whether this has served the field well remains to be determined.

2.4.3 The emergence of applied theatre

Emerging in the late 1980s (Balfour, 2009) and 1990s (Gieseckam, 2006; Kershaw, 2016; Nicholson, 2011), the term applied theatre describes a range of practices that offer “a multitude of intentions, aesthetic processes and transactions with its participants” (Prentki and Preston, 2009, p. 11). Originally associated with an academic context (Nicholson, 2011), O’Toole and Bundy (2006) attribute the coining of the term to Mike Foster, a drama lecturer at Griffith University, Australia. Bolton (2007) also connects the term with Griffith University and other course offerings at the University of Manchester. Applied theatre might be described as an intentional, participatory form of practice in a specific context that seeks to engage participants through action and reflective dialogue in effecting some kind of social change.

Returning to the discussion of whether applied theatre constitutes a new genre or dramatic form in the field, Ackroyd (2000, p. 2) suggests that “it is the term which is new” and not the practice of theatre as an educative medium, a view which is generally upheld in the literature (Fischer-Lichte, 2014; Jackson, 2007; Taylor, 2002). In a similar view to Ackroyd (2000), Schonmann (2005, p. 31) states: “It is as if we have been speaking the language of applied drama and theatre for twenty-five years”, albeit under different terms. These arguments appear unequivocal in claiming

that applied theatre does not usher in new forms of practice, but the impact of a new term in the field is less clear.

Reasons for its emergence and dominance in the field are attributed to funding and economic issues (Nicholson, 2011; Balfour 2009; Schinina 2004); the need for practitioners to work in community and educational contexts due to funding constraints (Nicholson, 2011); the justification of drama practice as research within the academy (Bowell and Heap, 2010); the professionalisation of community arts (Nicholson, 2011; Kelly, 1984); the scholarly attention paid to drama (O'Toole, 2010); market-led conditions (Balfour, 2009); and the field's response to the changing landscape of higher education (Ackroyd, 2007). Indeed, the perceived value of the term lies in its assumed neutrality – without allegiance, or indicative context, or purpose (Nicholson, 2014). It is significant that the term originates in an academic context, suggesting a shift in terminology coming from the academy rather than practitioners, unlike some of the other terms previously discussed. This may have a bearing on how it developed and its characteristic features.

2.4.4 Applied theatre: defining characteristics

It is of interest to the discussion here to consider the elements or key characteristics of what is understood as applied theatre. Neelands (2007) contends that there is consensus in the literature in this regard. Characteristics such as the following are recognised as being among the criteria used to identify practice as applied theatre:

- the intentionality of the work (Ackroyd 2000; Balfour, 2009; O'Connor and Mullen, 2013; Sinclair and Grindrod, 2007; Taylor, 2003);
- aesthetics (Jackson, 2007; Prendergast and Saxton, 2009; White, 2015);
- transformation (Pauluth-Penner, 2010; Taylor, 2003; Waite and Conn, 2011);
- efficacy (Thompson, 2009);

- social change (Neelands, 2007), or “socially-committed work” (Prendergast, 2011, p. 60);
- the participatory role of the ‘audience’ (Prendergast and Saxton, 2009; Ackroyd, 2000); and
- its context-specific nature (Nicholson, 2014).

On analysis, these defining characteristics are not exclusive to applied theatre and overlap with DIE, TIE, community arts practice, and the work of theatre practitioners such as Brecht and Boal. Hughes and Ruding (cited in Prentki and Preston, 2009, p. 218) regard applied theatre as “a continuation of youth, community, educational and social theatre practices that have a long history in the UK”. Similarly, Neelands (2007, p. 306) relates applied theatre to “other marginalised pro-social and efficacious theatre movements”, referring to DIE, TIE, theatre for development, and Boal’s *Theatre of the Oppressed* (1979). Kevin Bott (2007) does likewise, outlining the trajectory of philosophical underpinnings from Dewey, Winifred Ward, and Slade to Freire and Boal, further emphasising the shared histories, philosophies, and characteristics of practices in the field, and supporting Ackroyd (2000) and Schonmann’s (2005) arguments that it is the term, and not the practice that term describes, which is new. What is of interest in this study is whether adopting new names to describe existing and similar practices makes a difference to the position and security of drama and theatre education. As previous sections have attempted to do, this section on applied theatre aims to establish if there is an identifiable core at the centre of our work?

The discussion so far has historically located a remarkably similar set of pioneering practices and intentions from the early origins of DIE which define our work. These appear to have remained constant over time, albeit described in new terms to reflect new advances in our knowledge bases, and socio-cultural, political

and economic changes at each point in time. The issue of identity as a social category is intrinsically bound up in the naming of practices, and this is all the more pertinent in the arts, social sciences and humanities disciplines (Erikson, 1968; Brubaker and Cooper, 2000). Identity as a social category is simply understood as a group of people marked by a label and guided by rules deciding membership, with characteristic features and attributes (Fearon, 1999). Concepts of identity are bound up in our ordinary language use, and Fearon (1999) accepts that in the construction of identity, language can have quite a powerful influence in terms of our beliefs, values, attitudes, motivations about what we do and why, and how we present, refine and redefine ourselves professionally and personally. This is an important point of consideration in this study which is interested in exploring how people working in drama and theatre education in formal educational settings identify their practices, and whether applied theatre is identified as a unifying term by them. Exploring the language used by practitioners and academics is not an intellectual exercise with no bearing on reality. Rather, it is widely acknowledged that professional identities have symbolic, political and policy implications, resulting in material benefits and disadvantages (Caza and Creary, 2016). It is hoped that a greater understanding of how people identify their practices will serve to throw light on the usefulness (or otherwise) of applied theatre as an umbrella term which has come to dominate the field in academic discourse since the 1990s. Applied theatre has been presented by the academy as the current, 'on-trend' term to describe our work. The discussion below is interested in exploring whether applied theatre is a radical new conceptual innovation by the academy, building on and further developing existing practices in the field such as DIE, TIE process drama and community theatre, or whether it is a desperate attempt to re-badge and rename what at best remains unchanged, or at worst has become appropriated by popular culture.

While the nature of professions and professional identity has broadened to reflect flexible working patterns in modern society where people may occupy multiple roles simultaneously (Sliter and Boyd, 2014), as can be the case in the arts, a professional social identity is simply understood as a community of people who share a common approach to a particular type of work (Caza and Creary, 2016). As our professional identity affects our attitudes and behaviours in work settings and beyond (Slay and Smith, 2011) and how we communicate to others outside of our field, it is of relevance to this study to understand the commonalities in practice that make up our professional identity in drama and theatre education in formal educational settings, and how we communicate these within and beyond the field.

As will be discussed further towards the end of this chapter, Wittgenstein's (2009) concept of family resemblances is a useful concept in acknowledging the shared similarities between applied theatre and other practices in the field (Ackroyd, 2000; Chamberlain, 2006; Fleming, 2000; Rasmussen, 2000). Locating a conclusive definition of applied theatre is not the aim of this study. To do so would counteract the very nature of the language 'game', as theorised by Wittgenstein (2009, p. 36) where "we see a complicated network of similarities overlapping and criss-crossing: similarities in the large and in the small". Wittgenstein's networked system is reflected in Hughes and Nicholson's (2016, p. 4) description of applied theatre as operating within "an ecology of practices", a concept emphasising its complex and "continually shifting" existence as it responds to diverse contexts with multiple (and multiplying) identities, which may be contributing to the fragmentary identity of the field. The constituent characteristics of applied theatre as listed above are interconnected in a tightly-woven network of overlapping concepts shared with drama and theatre education. The following discussion explores some of the key concerns relating to the criteria underpinning the ecology of the system in which applied theatre is used to

describe practice.

2.4.5 Context

The context in which language is used provides meaning and it is the changing context which provides alternate meanings (Wittgenstein, 2009). Therefore, practice is “differently and appropriately nuanced” according to that context (Hughes and Nicholson, 2016, p. 4). Fleming (2000, p. 39) proposes that “Languages and language games can only be properly understood in particular contexts and not in isolation from the functions they serve”. Therefore, the intersection of context and the efficacious function of practice purported by those working in applied theatre constitute an important relationship in understanding applied theatre (Etherton and Prentki, 2006).

In contrast to DIE, practitioners in applied theatre work with a broad range of participants. For example, the local community in their capacity as audience; the prison community; the university student community; the LGBTQ community; and, the online community. This brings the term applied theatre into diverse contexts where it is frequently used as an umbrella term. Such contexts include: theatre in health education, theatre for development, prison theatre, community-based theatre, museum theatre, and reminiscence theatre (Prendergast and Saxton, 2009; O’Connor and Mullen, 2011).

Even though applied theatre is positioned, and “generally, if hesitantly, accepted” (O’Connor and Mullen, 2011, p. 134) as an umbrella term, the term does not appear specific enough as its use necessitates further categorising of practice. The diversity of contexts “undermines any attempt to fix definitions into a coherent framework” (Balfour 2009, p. 349), and while fixing definitions is not the aim of this study, without the internal consistency provided by a framework (Balfour, 2009), practice has fragmented across a wide range of contexts and the term applied theatre

encompasses an ever-growing range of practices.

Increasingly, the term has been used to describe practice within formal education settings. For example, Snyder-Young (2013, p. 4) proposes that applied theatre constitutes an umbrella term for “Theatre of the Oppressed (TO), classroom drama, TIE, political theatre, social theatre, educational theatre, engaged performance, and Theatre and Social Change [capitals in original quote]”. Indeed, key stakeholders in the field subsume TIE under applied theatre (see Jackson and Vine, 2013), question the distinctions between applied theatre and TIE (O’Toole, 2009a), and connect applied theatre with TIE and DIE (Neelands, 2007). O’Toole and Bundy (2006) recognise the role applied theatre occupies in fulfilling a purpose in education. Reflecting the encroachment of the term in formal education, O’Toole and Stinson (2009) invite consideration as to whether the future of drama education is with applied theatre.

Additionally, while the title of one of the key conferences in the field i.e. IDIERI (The International Drama in Education Research Institute, 2012) emphasises DIE, the use of the subsequently added backslash in the descriptor –“the premier drama education/applied theatre research institute”, makes visible the implied synonymy between drama education and applied theatre (Ackroyd, 2006; Howell and Heap, 2010). Similarly, the title of one of the seminal journals, *Research in Drama Education: The Journal of Applied Theatre and Performance*, latterly announces (via the semi-colon) that researching in drama education is synonymous with applied theatre. It is apparent that applied theatre has been added to the nomenclature in DIE in recent years, but what is less clear is why, and whose interests are being served by this move? Exploring the impact of context may contribute to understanding these changes. While there is some suggestion that the term “strip[s] away overt political allegiances” (Balfour, 2009, p. 349; Nicholson, 2014), it would

seem from the list of contexts in which it is practised, that there is a desire to identify with a particular intention i.e. theatre as an educational medium, and within a clearly identifiable context, for example, theatre for development or prison theatre. The diversity of contexts contrasts with DIE and TIE, which have been shown here to be associated with formal educational settings and generally practised with children and young people.

2.4.6 Intentionality and change

The intention of practices ascribed to applied theatre is “to create dialogue and creative exchange in communities where this has been either lost or stolen from citizens” (O’Connor and Anderson, 2015, p. 35). However, the term ‘applied’ evokes a type of socially-orientated and efficacious purpose where theatre practices are used to solve problems. We need to be careful in the arts and in education not to fall into the trap of neoliberal idiom and doxa, which have hijacked many common terms in our vocabulary (Massey, 2103), imbuing them with instrumental value and a sense of consumer identity, that ‘we can have it all’. When translated into practice, this neoliberal ‘common sense’ discourse, of which arguably applied theatre shares several traits, would appear to support a very narrow and instrumental way of engaging with and understanding the world. It suggests that problems can be fixed, and this is a quite a reductionist approach to arts and in particular, to theatre praxis. It resonates with some of the critique of Boal’s practice (Davis and O’Sullivan, 2000a and 2000b).

In keeping with the semantics of Boal, Ackroyd (2007, p. 8) describes the intentions at the heart of applied theatre as “designed to strengthen communities, transform specific groups, and give participants the chance to find their individual and collective voices”. Aligning with ideas of empowerment, citizenship, and transformation, these intentions manifest, for example, in empowering women in the

context of theatre for development (Skeiker, 2010), to bringing marginalised communities together in community-based theatre (Houseal *et al.*, 2013), to offering a self-reflective space to explore identity in prison theatre (Kuftinec and Alon, 2007; Watson, 2009). However, the social change agenda is not limited to contexts in non-formal education alone. As previously mentioned, Snyder-Young (2013) explores applied theatre within the classroom context.

The social change and transformation discourse contrasts somewhat with the social democracy and social justice undertones in DIE, TIE, process drama, and community theatre discussed earlier. These correspond to socially engaged art (SEA), where the practice involves “taking a critical position on a given issue without necessarily proposing an alternative – no answers, just new questions” (Helguera, 2011, p. 59). In Helguera’s transpedagogical approach to socially engaged practice, informed by Freire’s critical pedagogy, the positioning of learning through the arts as a form of democratic praxis is closer to social justice than to social change (Bishop, 2012a). The latter having been accused of being emptied of impact and value. Bishop’s (2012a; 2012b) use of the phrase ‘social turn’ has elicited concern that SEA now prioritises forms from social life above its own art practices. Increasingly, there is concern that SEA appears to be appropriating the work of professionals from other disciplines (such as social work), and losing its own sense of identity (Francis, 2014).

In an exponential surge in the 1990s of artistic interest in participation and collaboration (which is not to deny that artists have always been socially engaged and responsive to their environment), art responded to the changing political shift at that time, which resulted less in artist as producer and audience as ‘viewer’, and more of artist as collaborator and audience as co-producer or participant. It is likely that applied theatre which also emerged at that time, manifests the same post-Marxist tradition designed to place pressure on artistic production and consumption

under capitalism. However, this has never been adequately discussed or explored, possibly because the term emerged from academia and was under-theorised in relation to praxis. It is noteworthy that these participatory art projects did not always work as well in practice as they did theoretically (Bishop, 2012a). The private and public funding model may have contributed to greater compliance than social disruption, with appropriation into the mainstream cultural and public sphere being the outcome for many such projects.

While there has been considerable critique of SEA (Bourriaud, 2002; Francis, 2014; Rasmussen, 2015; Kester, 2015 and 2017), particularly around notions of passive participation and a lack of reflexivity and criticality which can result in instrumentalisation (Helguera, 2011), there has been little discussion of this in applied theatre. *Critical* SEA (the word critical having been added more recently) works in social ecosystems not just for the advancement of humanity and to support the ethical principles of social justice, human dignity and moral values, but to use art to problematise them, create tensions, set up different points of view, form challenges and ironies, etc. in order to stimulate reflection (Helguera, 2011). These are core characteristics of DIE, TIE, process drama and community theatre as the review in earlier sections revealed. Perhaps there may be a further iteration of critical applied theatre in the future. Although it has been suggested that applied theatre is very similar to its predecessors, there is a qualitative difference in the language it uses, and social change and transformation presage a different experience and potential outcome to that in DIE, which is predicated on the concept of deepening or changing understanding rather than leading to social change and transformation through engagement with the art form.

Referring to the cathartic plays of Greek drama and the medieval mystery plays, Ackroyd (2000, p. 1) argues that “It is the term which is new”, and not the “functions

of theatre”, which use the art form as a catalyst for change. In constructing the relationship between applied theatre and theatre as a continuum, Ackroyd (2000) suggests that while the terms at either side have distinctive characteristics, the elements in-between share characteristics from each side and with other elements along the continuum. Martin-Smith (2005) also proposes a model that plots the instrumental and aesthetic intentions, the process-product emphasis, and the entertainment-education focus. The continua proposed by Martin-Smith (2005) and Ackroyd (2000) offer a way of mapping the different kinds of applied theatre, and the choices inherent in its intention(s) when it comes to transformation and participation.

However, there is some debate in the literature with regards to the perceived relationship between theatre and change that is concerned with how the aesthetic impact of the work may be “eroded” or “diluted” in its efforts to serve the social agenda that particular contexts demand (Balfour, 2009, pp. 350-351). Balfour (2009) contends that the relationship between the practitioner and what Ahmed (2007, p. 209) identifies as “the donor agenda” can be compromised if practitioners “become too close to the powers [they] may want to question” in their efforts to meet project outcomes and the efficacious functions their working context requires. In having to use the language of bureaucracy in completing project report forms, practitioners may struggle to articulate these questions through the required language.

In addition, the concept of transformation can be “too easily loaded with the values and political objectives of the practitioner” (Aitken, 2009, p. 509), which can be revealed through critically reflective practice in-and-on action (Schön, 1983; Taylor, 2003; Prendergast and Saxton, 2013). In offering a critically reflexive account of his practice, James Thompson (2003, p. 168) demonstrates the ethics of practice required when working in different contexts with our values as practitioners, for each context “has its own contested values and stories before we even meet a group of

people living and working within it". In a similar vein, Balfour (2009, p. 353) problematises the concept of "the useful artist", calling for a consideration of the "ideological tensions" (p. 354) at work in diverse social and geographic contexts.

McDonnell (2005, p. 72) argues that the discourse surrounding applied theatre assumes "that a workshop programme can inaugurate seismic and paradigmatic shifts in ways of thinking and acting". Constructing the relationship between theatre and social change in this way can lead to "facile assumptions" (Jackson, 2007, p. 8), which can leave "participants vulnerable to the dissatisfactions that arise when they can do nothing with their newly acquired state of consciousness" (Prentki and Pammenter, 2014, p.11). As previously discussed, TIE practitioners were conscious of the inadequacy of a once-off workshop in facilitating change. Similar criticism of Boal's work has been made (O'Sullivan, 2001; O'Sullivan and Davis, 2000; Davis and O'Sullivan, 2000b). O'Connor and Anderson (2015, p. 35) uphold a similar critique, remaining unconvinced that theatre "will transform the worlds in which the marginalised live". However, through careful framing and reflection, arguably, drama and theatre can bring about a change in understanding at the individual level, which may ripple throughout the group and beyond.

Claims about transformation should be "tentative and fragile" (Mackey and Fisher, 2011, p. 359); otherwise, intentionality and transformation form the basis of judgement. The danger here is that, similar to what happened in the community arts movement, the practice is evaluated based on "reasons which were tangential to its real purposes" (Kelly, 1984, p. 24), creating binaries relating to process-product, active/passive spectatorship and good/bad authorship (Bishop, 2012a). The discourse has shifted towards "sociological discourse" (Bishop, 2012a, p. 17) in order to provide evidence of how practice achieves its intended outcomes. It is noteworthy that Schonmann (2005) identifies a sociological-cultural orientation in the field, which

not only supports Bishop's (2012a, p. 18) argument, but the continuum creates a distance between "more positivist terms" and culture i.e. aesthetics, which is discussed in more detail below.

Although a detailed discussion of impact and assessment is beyond the scope of this study, evaluation is inextricably linked to intentionality. Thompson (2003, p. 174) concludes that applied theatre "impacts in ways that are diverse, situation dependent and perhaps unconnected to the particular issue", pointing to the complexity of intentionality and assessing practice, and to the importance of context. Contributing to the debate concerning intentionality is the problematic framing of participants as "objects who are asked to 'do'" (Shaughnessy, 2006, p. 209). Instead of casting participants in this way, Prentki and Pammenter (2014, p. 11) advocate for a "co-intentionality between the facilitators and the participants" where purposes are shared, and dialogue is to the fore.

Further building on the idea of dialogue that co-intentionality suggests, McDonnell (2005, p. 73) recalls Brecht's (1978, p. 197) statement that: "the smallest social unit is not the single person but two people. In life too we develop one another". Engaging in meaningful dialogue through the art form addresses ideological tensions, and supports the development of critical consciousness, as championed by Freire (2005). This consciousness raising is crucial in developing an understanding of the world in which we live, so that we may then begin to take the first steps together to change it. This subtle phasing of activities and intentionality prioritises *understanding* of our world first and foremost as the ideological and philosophical intent underpinning practices in DIE, process drama, and TIE. Any movement towards change is built on an understanding of the universal and the particular (Heathcote in Johnson and O'Neill, 1984), and change is interpreted as a change in understanding. This is in contrast with the language of change and transformation that appears to characterize

applied theatre as its dominant feature without explicit reference to understanding. It locates DIE and TIE at the nexus of dialogism on Freire's (1973) spectrum of verbalism to activism.

As discussed, in bringing about change, reflection becomes a necessary concept. Drawing parallels from DIE and TIE, applied theatre practices across geographically diverse contexts evidence Schön's (1983) concepts of reflection-in-action (reflecting in the moment of action) and reflection-on-action (reflecting after practice to evaluate). For example, reports of applied theatre projects note that participants engaged with reflection-in-action during freeze-frames (O'Connor *et. al.*, 2006), or during the role on the wall convention (Houseal *et. al.*, 2013); participants engaged with reflection-on-action during group work (Watson, 2009), or the performance itself prompted a reflection on action (Alrutz, 2011; Kuftinec and Alon, 2011; Snyder-Young, 2013). Schön (1983, p. 17) observes that "Practitioners are frequently embroiled in conflicts of values, goals, purposes, and interests", thus it is vital for practitioners and participants alike to engage with reflective practice. While it is clear that reflection in DIE and TIE claim to lead to a change in participants' *understanding*, it is less clear whether the purpose of reflection in applied theatre is the same or oriented towards social change and transformation.

2.4.7 Aesthetic concerns

The aesthetic is a central concept in drama and theatre and one that is "complex, culturally situated, and forever renegotiating the expectations and boundaries of previous work" (Greenwood, 2011, p. 47). In considering the aesthetic approaches employed by practitioners who use the term applied theatre to describe their work in diverse cultural contexts, a range of "practical identities" (Hughes and Nicholson, 2016, p.4) emerge. These identities manifest as participatory forms of practice and such participatory strategies include, but are not limited to: hot-seating (Chipatiso,

2013; O'Connor *et al.*, 2006); freeze frames (O'Connor *et al.*, 2006); mime (Tanyi-Tang, 2001); indigenous expression such as dance and music, or “social storytelling” (Skeiker, 2015, p. 115); improvisation (Schininà *et al.*, 2011); mask work (Watson, 2009); devising (Houseal *et al.*, 2013; Kuffinec and Alon, 2007); Boalian approaches (Snyder-Young, 2013); and, whole group role-play (Napp Schindel, 2002).

Dave Calvert (2010, p. 526) observes how the chosen aesthetic approach “not only serves to engage, attract or inspire participants but also can be more central to the facilitation of social impact”. Balme (2008) and Taylor (2003) acknowledge the link between audience participation and efficacious intentions in applied theatre, with Taylor (2003, p. 101) arguing for “the artfulness of the theatre form” as key in bringing about change. As evident from the literature, the aesthetic approaches in use range from culturally situated appropriate practices to Boalian approaches to those approaches originating with DIE and TIE. Credited as one of the key figures of applied theatre (Neelands, 2007), Boal’s influence on practitioners, in the UK in particular (Thompson, 2003), contributes to a prevalence of his methods across many contexts. Haseman and Winston (2010, p. 470) state that the spect-actor (Boal, 1979) constitutes “one of the field’s key emancipatory strategies and aesthetic approaches”. In applied theatre, Boalian, DIE, and TIE approaches forge a connection between the aesthetic and the instrumental in a desire to bring about change; these practices are also connected via Brecht’s philosophy of theatre.

Schonmann (2005, p. 37) refers to “three interrelated orientations in the field...the artistic-aesthetic, the pedagogic-instrumental, and the sociological-cultural”. In a call for a re-balancing “between the instrumental function and the artistic-aesthetic function” (Schonmann, 2005, p. 31) reminiscent to a degree of earlier calls in relation to DIE (Hornbrook, 1986; 1991), Schonmann proposes that the field’s focus on the more instrumental function is “at the expense of [its] aesthetic and artistic roots” (p.

36). Thereby suggesting that in adopting applied theatre, practice has moved away from a long-held value that the aesthetic and the intentional are inextricably linked, a position underpinning the work Brecht and of key theorists in DIE and TIE such as Heathcote, Bolton, O'Neill, Gillham, Grady, McEntaggart, Davis and Bond. As noted above, the effect of this imbalance is that "art enters a realm of useful, ameliorative and ultimately modest gestures" where the artist forgets to write about the project "as art" (Bishop, 2012a, p. 23 and p. 17). This leads to aesthetic concerns functioning as secondary in the relationship between the artist, the participant, and the intention of the work (Bishop, 2012a). Bishop (2012a, p. 25) argues that the "denigration of authorship allows simplistic oppositions to remain in place", and calls for a re-engagement with aesthetics, which is supported by recent scholarship in the field (Thompson, 2009; White, 2015).

Although Gareth White (2015) does not explicitly make the connection, his concerns echo those articulated above in relation to SEA practice losing power and agency when art becomes secondary to social concerns. This concern was also evident in Hornbrook's (1991) critique of DIE, directed at what he perceived as an over-emphasis on pedagogical and educational matters. White's (2015) argument centres on re-focusing the discussion in the field towards a language of aesthetics. It is suggested that it is the context and the intention that "indicate that applied theatre is an exception to what theatre usually is" (White, 2015, p. 2); however, White challenges this, acknowledging that many practitioners value the artistic and the intention equally in both the process and the product. This reflects Heathcote's approach in DIE. When using terms such as applied theatre in interviews with practitioners, Shaughnessy (2015, p. 7) found that practitioners emphasised that their practices should be discussed as art, valuing both the artistic and the intentional aspects of their work.

Bishop (2012a) has argued that the focus on intentionality in SEA sustains binary oppositions in practice. As previously mentioned, a series of continua exist in the discourse on DIE and in applied theatre. For example, Martin-Smith (2005, p. 5) refers to the process/product binary as “a false dichotomy”, and suggests a process-product continuum to counteract the dichotomy. This had been advocated by Heathcote, Bolton, O’Neill and Davis in the 1980s and ‘90s. More recently, Baldwin (2009) frames her work within a process-product continuum. In discussing how the cultural context of her research, which utilised forum theatre in a health promotion context in Papua New Guinea, impacted on participation, she draws on process drama and improvisation. She considers these techniques as moving the process towards the participant-oriented side of her proposed continuum in contrast to forum theatre, which moves towards the performance/product-orientated side, more reminiscent of Schechner’s (2002) continuum.

In proposing an efficacy-entertainment continuum, Schechner (2002) suggests that the function of the work defines whether one side of the continuum dominates more than the other. He argues that if the purpose of the performance is transformative then certain qualities such as audience participation and collective creativity are prioritised (Schechner, 2002). If the entertainment side dominates, then qualities such as audience appreciation and individual creativity, where “virtuosity [is] highly valued” (Schechner, 2002, p. 71) are more evident. However, Jackson (2007, p. 2) challenges the framing of the field within the efficacy-entertainment continuum because it suggests that “social and aesthetic functions cannot be equally at work in the same performance at the same moment”. A view also held by White (2015) and Brecht (1978), for example, who insist that drama and theatre can effect change only when the instrumental and aesthetic functions are folded together. As such, these arguments somewhat challenge the continua put forward by Ackroyd (2000), Baldwin

(2009), Martin-Smith (2005), Schechner (2002), and Schonmann (2005) because, in practice, the process and product and the artistic and instrumental are linked in a much more interconnected and complex way, than the straight line of the continua belies.

Like Ackroyd (2000) and Taylor (2003), Fischer-Lichte (2014, pp. 165-170) argues that "Theatre has always taken aesthetic experience -regardless of how it is defined - as a means to a specific end", referring to the concept of "transformative aesthetics" in explaining the interaction of aesthetic and intention. Recognising the transformative potential of catharsis in Greek theatre, Goethe and Schiller's emphasis on the lasting effect of performance, the rise of transformative aesthetics in avant-garde work of the 20th century, Brecht's learning plays, and the emergence of pageantry (as an early form of community theatre), Fischer-Lichte (2014) returns to the argument that the term applied theatre focuses on instrumentalist outcomes at the expense of aesthetics, an argument supported by Bishop's (2012a) work on socially-engaged practices, which will be discussed in more detail below. Although Harvie (2013, p. 20) recognises that applied theatre constitutes socially-engaged practice, she does not include an analysis of applied theatre practice in her work preferring theatre practice where the "social 'agenda' is...more ambiguous or at least more open than applied theatre tends to be". Her comments compound the impression that the term applied theatre prioritises the instrumental effect of the work.

On the one hand, the value of the term applied theatre seems to lie in its ability to reach into new cultural contexts. But on the other hand, while there are occasional examples where indigenous expression is embraced, applied theatre mostly tends to prioritise aesthetic forms drawn largely from Boalian, DIE, and TIE practices. The many contexts of applied theatre provide an opportunity for a multitude of approaches, intentions and cultural contexts to co-exist; yet, applied theatre is

critiqued as a term that “has become too expansive: so loose a definition as to become meaningless” (Thompson, 2009, p. 3). This is a risk identified in relation to contemporary SEA projects (Kester, 2015; Bourriaud, 2002). There is also the question of artistic innovation and the extent to which new forms of expression which are culturally sensitive and appropriate have been developed in applied theatre. Despite claims that the term excludes other terms from its narrative such as DIE (Ackroyd, 2007; Howell and Heap, 2010), the literature reveals that applied theatre draws heavily from practices in DIE, TIE and community theatre.

Having explored the origins and key characteristics of applied theatre and its relationship to its predecessors in the field, the sections below begin to unpack and examine in greater detail some of the reasons behind the emergence of the term applied theatre, its current dominance in the field referred to above, and the impact of language in this terminology debate.

2.5 Debates and terminology

2.5.1 Drama, theatre, and education: dividing lines

During the 1980s and 1990s, DIE faced a period of significant criticism, manifesting in turbulent relations between drama, theatre, and education. Despite evidence of the relationship between drama, theatre, and education, DIE was heavily criticised, most notably, by David Hornbrook (1985; 1986; 1991; and 1998), as a practice which significantly dumbed down the art form of theatre. As a result, the opposition between drama and theatre caused significant fragmentation in the field at that time and led to a series of unhelpful dichotomies. It is noteworthy that Hornbrook (1985 and 1986) sets out his critique in *New Theatre Quarterly*, a well-known journal of theatre scholarship, which does not primarily focus on the educational remit of practice, suggesting a desire to align educational drama with theatre as a discipline.

Hornbrook (1985 and 1986) uses educational drama as a term more frequently than DIE, thus, the discussion below uses this term when referring to Hornbrook's work.

Hornbrook (1985 and 1986, p. 16) positions educational drama within progressive education highlighting its growth from nineteenth century Romanticism and liberal assumptions stating that the movement gave rise to a form of "educational naturalism", evidenced in a child-centred approach as discussed. Hornbrook (1985, p. 352) argues that the emphasis on self-expression, sincerity of feeling, and 'mistrust' of theatre, which he sees in Slade's (1954) work, for example, is detrimental to the development of DIE. In focusing on the development of the child, Hornbrook (1985) contends that Way's work drives a further divide between drama and theatre.

In summary, Hornbrook argues that this divide focuses primarily on instrumental objectives (drama in the *service* of education) at the expense of a subject-based understanding (an *education in drama*), or disciplinary knowledge. For Hornbrook (1998), the instrumental focus, as he saw it, divided the artistic and pedagogic aims so that drama became more of a teaching methodology separated from its own traditions, practices, and terminology than a subject in its own right.

In the preface to Hornbrook's (1991) *Education in Drama*, Abbs (1991, p. ix) summarises that "the new developments in the field excluded any significant reference to actors, theatre and plays...the three conceptual outcasts". He makes this statement despite the clear, albeit infrequent, use of theatrical terminology in the writings of the early drama pioneers, and the considerable use of theatre-based terminology in the later work of Bolton, Heathcote and O'Neill, which as discussed above, evidences that their work is rooted in theatre. While their orientation is decidedly towards education, their arguments prioritise a position where quality educational experiences in the classroom are contingent upon quality engagement

with the art forms of drama and theatre. Furthermore, the critique does not consider that “drama is itself a performative act, even when the work does not lead to a conventional theatrical performance” (Nicholson, 2005, p. 46). The interplay of drama and theatre challenges the process/product and drama/theatre binaries with which Hornbrook and Abbs’ critiques are concerned. As a performative act, the process utilises formal elements of expression to provide participants with an immersive experience through which they can explore ideas, meaning and, ultimately, their understanding of their world and their relationship to this world and the people who inhabit it.

In support of this view, O’Farrell (2011, p. 256) posits that there is an “implicit consideration” of formal expression evident from the pioneering work of Finlay-Johnson and Caldwell Cook onwards. O’Farrell (2011) draws a distinction between the use of formal expression, as he terms it, in a drama classroom and the “teaching [of] aesthetics or techniques of theatrical production” in a theatre classroom. Here, O’Farrell (2011) draws attention to the role of context in how formal expression manifests in practice. In the drama classroom, while the participants engage with formal expression, they might not “necessarily learn how to use these components to affect an audience” (O’Farrell, 2011, p. 255), thus the intention of the work also manifests differently in that context. This echoes Heathcote’s perspective that the “laws of theatre expression” (Heathcote and Bolton, 1995, p. 195) are shaped differently in DIE, but theatre is undeniably present in the practice nonetheless.

In working in and through the art forms of drama and theatre to build and change understanding, DIE has a dual function with both pedagogic and aesthetic objectives that equally serve the worlds of education, drama and theatre. Just as Heathcote and Bolton explicated the integration of pedagogic and aesthetic objectives within their practice, Schonmann (2005) also recognises the shared concepts between drama

and theatre. These concepts include: the symbolic use of time and place; the participants' development of role; and the use of voice and physicality to communicate character. Invoking the concept of family resemblances (Wittgenstein, 2009), Fortier (2016, p. 9) argues for drama, theatre and performance as a set of:

related activities...One way of thinking of the relationship is to see drama as a part of theatre and theatre as a part of performance in the wide sense...To discuss drama is to discuss a part of theatre.

Despite these synergies, the preoccupation with binary oppositions in the field (e.g. drama/theatre, process/product, participant/audience) gave rise to much tension and debate on the perceived separation of drama and theatre. For example, O'Connor (2015, p. 370) refers to the "extraordinary bitterness" of the debates centring on such dichotomies. Drawing on Wittgenstein's philosophical approach to language, Fleming (2000, pp. 34- 35) argues that false dichotomies "derive from a particular misguided view of the way language has meaning" in that words themselves do not have an inherent meaning. Meaning is communicated and derived from the use of the word in context, thus allowing for different understandings to manifest. Attuning to the context provides an opportunity to consider the multiple uses of formal expression, for example. While the idea of drama as a learning medium emerged largely through the work of Heathcote and Bolton, they, and others such as Courtney (1989), and O'Neill (1995), evidence the elements of theatre in their work. Learning about the aesthetic, learning through the aesthetic, and embodied learning are interrelated domains of DIE practice (Greenwood, 2011).

Although the drama/theatre debates "are lost and largely forgotten or unknown in a wider and more socially engaged field of performance practice" (O'Connor, 2015, p. 370), their implications led to a "restricted approach" and "conceptual confusion" (Fleming, 2000, p. 35) within DIE. As previously discussed, Davis (2014) argues that

the dominance of distancing techniques in contemporary practice, such as the use of framing in role, obstructs an immersive and reflective experience for participants, thus denying them an opportunity to see beyond “their ideologised eyes”. Arguably, the conceptual confusion could result from unresolved tensions concerning language and terminology stemming from the drama/theatre debate. As demonstrated earlier, as the field moved through the 1990s, the use of the word ‘education’ diminished with the emergence of terms such as process drama and applied drama. One reading of this shift in terminology might reflect a desire to create distance from heavily-critiqued terms such as DIE. On the other hand, the movement away from the word education towards language such as ‘process’ and ‘applied’ could be described as opportunistic at a time when market driven educational policies, austerity plans and sweeping reform heralded a survival mode in many disciplines, which has continued to date. With a global reforming education system in a constant state of flux and crisis since the 1980s, it is hardly surprising that drama and theatre education suffered a similar fate to most other subjects under a neoliberal agenda [e.g. Maths (Valero, 2016); Science (Rahm and Brandt, 2016; Smith, 2011); language education (Flubacher and Del Percio, 2017); Music (Leon, 2014); visual arts (Watts, 2017); drama (Lambert *et al.*, 2015); primary school assessment (Pratt, 2016)]. Whether the demise of DIE, TIE and community theatre at that time can be singularly attributed to a transformation of the relations between government, private enterprise and society (Giroux, 2013), or whether the ongoing internal debates within the field weakened it and contributed to their demise is unclear. What is evident is that all subject areas and disciplines endured the same intense pressures when the commodification of education first began, but the impact has not been as dramatically felt. This was also true in other arts subjects, apart from dance education which arguably suffered from a similar identity crisis as drama and theatre education (see Tanham, 2015). In the sections

below, the impact of the ongoing debates around inconsistencies in terminology and naming of practices will be further explored.

2.5.2 Inconsistencies in terminology

Undertaking an analysis of the main international conferences in the field and Courtney's (1987) *Dictionary of Developmental Drama*, Schonmann (2005, p. 32) concludes that "the terminology used...is not precise". Nicholson (2005, p. 4) recognises that this imprecision found in DIE (Anderson, 2004) also permeates the discourse in applied theatre and applied drama where terms are "used quite flexibly and interchangeably". She (Nicholson, 2010, p. 152) acknowledges that "Terminology does not, of course, stay still", and as different practitioners and theorists conceptualise the field, they do so using the language of their predecessors, developing relationships between concepts, as well as coining new terms. With regards to DIE however, there seems to be a significant amount of movement with regards to terminology and it can be challenging for insiders, not to mind those outside of the field, to determine whether we are talking about the same set of practices, or not. There is considerable evidence in the field of drama and theatre education of a lack of consistency when writing and talking about our practices. Consistency in language use is a separate issue from the development of new ideas and new practices which enrich any field.

Although narrow definitions of drama as an art form gave rise to much tension and debate, the term drama *in* education became a frequently used title due to the work of Bolton and Heathcote and constitutes a term central to scholarship within the field. However, the term drama education is also frequently used as organisations such as IDEA and journals such as *RiDE* evidence. Ackroyd (2006) uses drama education in *Research Methodologies for Drama Education*, but the authors within the edited collection refer to other terms interchangeably, even within the same chapter,

seemingly to denote the same practice. The term drama education is also used by key stakeholders (Anderson, 2011; O'Connor, 2010). It appears that DIE is making room for the term drama education, the latter historically signifying a greater focus on studying drama as a subject in its own right rather than using drama in the study of other subjects. These examples attest that terminology is constantly mobile, and provide an opportunity to consider what contemporary terminology suggests about the current position of the field.

For a period of time, it seemed that the term applied theatre was used to describe practice that occurred outside of the formal educational context, thus providing a rationale for its use. Since the early twenty-first century however, the lines have become increasingly blurred. Applied theatre appears to have moved into the ascendancy, signified by its use as an umbrella term for process drama (Heap, 2016) or classroom drama (Snyder-Young, 2015); the identification of Heathcote and O'Neill, for example, as "applied theatre practitioners" (Lazarus, 2012, p. 67); the encroachment of applied theatre on DIE (Ackroyd, 2007); and the displacement of terms such as community theatre in favour of applied theatre (Kershaw, 2016). These examples strongly suggest that a re-naming of practice has occurred in the 2000's. The following discussion explores these developments.

2.5.3 A new terminology debate

While descriptions of practice changed throughout the twentieth century, the emergence of the term applied theatre has caused the greatest debate in the field. Waite and Conn (2011, p. 117) observe "the spate of recent literature [as] testament to its conceptual emergence". Etherton and Prentki (2006) acknowledge the increasing volume of academic writing in the definitions debate since the introduction of the term. As a debate it is "exhaustive (and exhausting)" (Balfour, 2009, p. 348), and McCammon (2007, p. 953) notes that "pinning down descriptions can...be

maddening”. One of the reasons for this frustration, perhaps, may relate to a lack of understanding as to what the term signified in the early years of its emergence.

In ‘Applied theatre/drama: An e-debate in 2004’ (2006, pp. 90-95), prompted by an email on the SCUDD (Standing Conference of University Drama Departments) mailing list, academics in the field describe applied theatre as follows:

a label; a term; a marketing term; theatre practice; a drama approach; a discipline; a disciplinary title; a tool; an exercise; and an umbrella term.

This list demonstrates a lack of consensus as to how applied theatre was understood during its early years. It is interesting to note that a number of the contributors to this debate (Chamberlain, Nicholson, Thompson, Jackson, 2006) attribute the term’s emergence to the academy which has been mentioned earlier. Arvanitakis (2008) describes it as a movement, Martin-Smith (2005) as an art form, and Thompson (2003) describes applied theatre as an attitude. Suggesting that the term offers a type of a middle ground, White (2015, p. 257) refers to applied theatre “as a discursive compromise rather than a coherent discipline”. This understanding may be a contributing factor to the emergence of applied theatre as an umbrella term which is widely discussed (see Ackroyd, 2007; Balfour, 2009; Nicholson, 2010; O’Connor and Mullen, 2011; O’Connor and O’Connor, 2009; Prentki and Preston, 2009; Taylor, 2003; and, White, 2015).

Identifying and naming practice is a complex and sometimes divisive process, as was evident in the earlier DIE debates. Indeed, naming is risky and can be destructive, as Bolton (1979) reflects. Yet, arguably, taking the risk is necessary if a field is to develop and respond to changing circumstances in its environs. Therefore, not only is there a terminology debate gathering speed again in the field, within the larger question of whether applied theatre may be useful as an umbrella term, but there is also debate about what applied theatre might signify for contemporary

practice in the field of drama and theatre education in the early decades of the twenty-first century.

2.5.4 Re-naming practice according to context

There is agreement that context is a key factor in the evolution of applied theatre and broadening its base from formal educational settings, typically associated with DIE and TIE, to diverse contexts appears to have provided the motivation and stimulus for the development of applied theatre as an appropriate title to capture a wider range of contexts. However, as previously noted, what is less clear is the extent to which the term denotes new forms of practice or is a re-branding of existing practice (Thompson and Schechner, 2004). While the diversity of contexts makes it difficult to navigate a shared direction (Carklin *et al.*, 2017), the evidence in the earlier part of this chapter suggests the latter, identifying close parallels with its forebearers DIE, TIE, community theatre and process drama. In addition, there is also evidence to suggest that the term has to a degree enrobed itself in existing aesthetic practices and encroached on their territory without significantly altering it. For example, Kershaw (2016, p. 16) identifies applied theatre as an umbrella term that has “generally displaced ‘community theatre’”. Similarly, Dennis (2004) suggests that applied theatre is a re-naming of community-based theatre and performance.

Consideration of applied theatre as an umbrella term is further complicated and contested by geographical location and cultural traditions. In their discussion of social theatre, Thompson and Schechner (2004, p. 11) observe that in the Anglophone context the practice ascribed to social theatre “has a diverse and bewildering nomenclature” of which applied theatre is but one term used to describe social theatre in UK and Australian contexts. Kershaw (2016) develops the idea that there is a relationship between the use of terms to denote practice and their geographic

context, and he proposes that the term applied theatre is particularly linked to a UK context as Thompson and Schechner (2004) suggest.

The re-naming of one of the key journals in the field, *Research in Drama Education*, to *Research in Drama Education: The Journal of Applied Theatre and Performance* in 2009, constitutes a significant shift in drama education. Nicholson (2006, p. 2) cautioned against a “narrow conceptualisation of drama education” calling for the flexible use of drama education as a term. She argued that the key terms of the original journal title – research, drama, and education, did not fully reflect the range of drama and theatre work in various contexts occurring at that time. As a result, a newly-designed cover for the journal in 2006 included the terms “‘drama’, ‘performance’ and ‘theatre’” (Nicholson 2006, p. 2), which visually signalled a diversity of practice that embraced these terms, even though its title remained unchanged for a further three years.

Although the understanding of applied theatre and performance was still emerging, both terms made their way into the title of the journal in 2009. The term applied drama did not, possibly suggesting that this term was already in decline, however it does feature in the journal’s aims. The editorial team’s decision to re-name the journal was presented as a way:

to offer a space for energetic dialogue between scholars and practitioners who are interested in applying drama, theatre and performance practices to cultural engagement, educational innovation and social change. (Nicholson, 2008, p. 273)

This is reminiscent of the discussion on socially engaged practice earlier. Gallagher (2010) highlights the boundary crossing illustrated in the journal’s content, and within applied theatre theory and practice in general to which the revised title speaks. The move to re-name reflects the contemporary mission of the field and appears to reflect a field moving with the times, whilst attempting to remain connected to its shared histories.

Nicholson (2010, p. 152) calls for vigilance, cautioning against finding a one-size-fits-all definition of applied theatre that may “lead[s] to one, homogeneous set of practices rather than an informed understanding of its pedagogies and principles”. While this is a genuinely laudable sentiment, it fails to consider the implications of not charting its trajectory, of failing to explicate how it works, and of allowing confusion to continue vis-à-vis how applied theatre explicitly relates to DIE in particular. Arguably, it is the same group of people in formal education who align themselves with both DIE and applied theatre interchangeably, and who despite having initially embraced applied theatre, continue to use DIE at the same time, further fuelling rather than abating confusion in the field.

Thompson (2009, p. 3) expresses this risk slightly differently when he cautions against using the term applied theatre to denote a particular set of techniques, which might allow for “almost any cultural act [to become] applied theatre when a particular context determines that it has a social impact”, thus rendering the definition of the term meaningless. Echoes of the dangers inherent in flying too close to the banners of social change and transformation as discussed earlier in relation to socially engaged art’s (SEA) appropriation of social work practices are evident here in relation to how applied theatre is developing. And this is not unique to the arts or to education. Re-naming of places and practices is strongly implicated in the wider neoliberal project. Appropriation, dispossession, dismantling, accumulation and enhancement are the tools of a neoliberal trade, and as it moved towards the ‘roll out’ phase (Peck and Tickell, 2002), embedding neoliberal governance and regulation across all aspects of society, the act of naming and re-naming got “caught up in the (re)production of wider processes of fetishisation that efface the social relations of dispossession” (Berg, 2011, p. 13). Re-naming in other disciplines has led to becoming caught up in the dialectic of forgetting elements that represent

(in)convenient truths and eliding the true purposes and character of a landscape of practice (Berg, 2011).

In the continued onslaught of neoliberalism and globalisation nearly two decades into the 21st century, there has been a lack of examination of its impact on our practices in drama and theatre education, particularly in relation to our identity construction. Of specific interest to the present study, is its impact on the evolution of terminology and the re-naming of practices in our field. The constant mania and excitation associated with semiocapitalism where a transformed capitalism of code, signs, images, semiotics, data and knowledge has crept into all aspects of our lives, could unwittingly or otherwise be connected to an overworking of the term applied theatre. The implications of the adapt and reinvent mentality in semiocapitalism (Berardi, 2011) are well understood in other fields, but to date, have not been considered in drama and theatre education. What appears to be at stake is fundamental to the essence of DIE, TIE and applied theatre. It is suggested that the Enlightenment project of progressive civilisation is finally coming to an end (Berardi, 2011). Financial capitalism and deregulation are sweeping away social systems and subjectivities, and with them related concepts of trust, relationships, ethics, equality, spaces of freedom, autonomous society, human community, solidarity, social justice, etc. (Dupuy, 2014; Lazzarato, 2014). Berardi (2011, p. 163) calls for a radical disengagement and 'active withdrawal' from the infosphere and digital matrix, encouraging the 'cognitariat' to reclaim "their knowledge as researchers". He points to practices that reflect a modernist conception of society where artists, philosophers, academics, thinkers, and creative citizens re-embody, connecting their detached brains to their bodies to re-build links to actual human communities for the betterment of all. These exhortations reflect the progressive philosophy of the early pioneers,

and in particular the critically reflective pedagogic, artistic and embodied principles of DIE, TIE and community theatre.

The following section explores the role of cognitive or academic capitalism and the cognitariat (Gorz, 2011; Bishop, 2012a) in the evolution of applied theatre.

2.5.5 Applied theatre and the academic context

As a term, applied theatre is popular with the academy, funding bodies and practitioners alike (Nicholson, 2005; O'Connor and O'Connor, 2009). The prominence of applied theatre as an umbrella term is also evidenced in the title of undergraduate and postgraduate programmes worldwide (Ackroyd, 2007; Nicholson, 2010; Kershaw, 2016) (see Appendix One, Table 2). The term was first used by UK universities in the development of new MA and PhD programmes (Nicholson, 2010), wherein there has been particular growth (Kershaw, 2016). The range of programmes on offer, primarily in Western and Anglophone contexts, demonstrates that there is an appetite for specific applied theatre programmes in these regions. Additionally, Carklin *et al.* (2017) recognise the relationship between applied theatre and educational settings, as well as prompting reflection about the role of tertiary education in the community.

As previously noted, the literature suggests that applied theatre seems to have emerged in an academic context, and Nicholson (2014, p. 13) attributes the “respectability of applied theatre” to the academy. The term’s emergence in academia is unusual (Nicholson, 2010; Nicholson in Schonmann, 2011), as other terms in the field originated with practitioners, and Thompson and Jackson (2006) comment that its emergence in academia is problematic as a result. Furthermore, Howell and Heap (2010) support the view that it is the academy who is driving the term applied theatre and its sole use in almost half of the academic programme titles appears to support this perspective (Appendix One, Table 2).

Ackroyd (2007, p. 5) sees the move to the term applied theatre as “reflect[ive] [of] a heightened sensitivity to the current trends in higher education and adapting to what is required”, for example, life skills, the link between education and economic prosperity, student recruitment, and funding requirements. It seems that the term did not originate from a need to create suitable terminology to describe new practices; the common core concepts in the family of practices appear to remain largely the same, as previously discussed. The prevalence of the term applied theatre in programme titles, used perhaps as “a marketing term...[that] marks a difference from the connotations of educational drama” (Chamberlain, 2006, p. 94), suggests that in the competitive higher education context the term applied theatre advocates the usefulness of practice and research in drama and theatre education, which chimes with the rise of evidence-based discourse in education more generally as will be discussed below.

The popularity of applied theatre impacts on the use of other terms. Howell and Heap (2010, pp. 580-581) perceive the vanishing of the term drama from discourse, as a result of “a perception that drama is viewed as non-serious and playful” by the academy. However, the use of drama, DIE and drama education in almost 30% of the programme titles reviewed for this study demonstrate that drama and DIE maintain a presence in the academy. Ackroyd (2007, p. 3) critiques applied theatre as a term stating that:

...applied theatre has created its own discourse to articulate itself and now masquerades as something neutral and democratic. Yet it emerges as a restricted, even an exclusive, theatre form.

The re-naming of practice such as theatre for development “under the fashionable name of applied theatre” (Prentki, 2006, p. xiv), and the gathering together of TIE, theatre for development, Boal and Heathcote’s work “under the broader label of

“Applied Theatre” (Bolton in Bresler, 2007, p. 56) suggests that the re-naming of the field happens at the expense of terms with an established history in the field.

These arguments reveal a tension in the field surrounding the naming of practice. Howell and Heap (2010, pp. 580- 581) posit “the enthusiastic adoption of contemporary theoretical jargon, or even the altering of an accepted terminology in order to score points”. They suggest that the use of new terms is more about survival and justification within the academy rather than innovations in practice. Ackroyd (2007, p. 4) suggests a similar view as she speculates that what is at work “is an assumed status distinction between drama in education and applied theatre” and, thus, using applied theatre as a term somehow elevates the value of the practice. Although Ackroyd (2007, p. 4) emphasises “status hierarchies”, she queries whether the term developed because of a need for diversification, or to account for the diverse range of practices reaching out into various communities. What has not been considered by Ackroyd or other theorists, apart from Davis (2014) to a degree, is the question which besets studies in higher education more generally, notably how is knowledge generated, controlled and managed in the new public sphere? Savage funding cuts, unequal allocation of resources (e.g. medical programmes receive almost ten times more funding), increased bureaucracy and administration, the de-professionalisation of academics through reduced promotional opportunities, minimal CPD, and the casualisation of staff through temporary contracts and the employment of academics with inadequate qualifications and experience to save money (Currie, 1996; Clegg, 2003; Hargreaves *et al.*, 2007; Bangs and Frost, 2012), all of these factors are contributing to an insecure, volatile and extremely anxious higher education environment. It is probable that these wider distal factors contributed to the development of the term applied theatre within the academy as a way to stave off job losses and other funding cuts, as happened in disciplines in higher education

(Crimmins *et al.*, 2017; Filippakou, 2017). Changes in language use are associated with this movement where technocratic and technical terminology yield lucrative results. The previous language of open-ended outcomes, of discovery, exploration and experience reflected in DIE and TIE, has been replaced by language associated with practical utility. It is suggested that such terms can be managed, changed and controlled in a search for ever-increasing profit by an ever decreasing number of people (Newfield, 2010). The question must be asked as to the extent of influence of the all-pervasive neoliberal ideology on the identification of the term applied theatre at a key moment in history.

The period in which the term applied theatre emerges is significant as it also coincides with “the social turn” (Bishop, 2006, p. 178) in contemporary art practice as referred to earlier. Given that the meaning of a word derives from its use in context, the sections below consider neoliberalism as the macro context in which all other contexts, terms, and practices function.

2.5.6 Applied theatre and the social turn

Bishop (2006) uses the phrase “the social turn” to describe contemporary art work that emphasises process and participatory modes of engagement where dialogue is fostered. Arguably, the social turn describes a significant shift located in the field of contemporary art practice. In writing about socially turned art and performance, Jen Harvie (2013, p. 1) acknowledges TIE as an example of an “applied performance context” wherein audience participation is to the fore. As previously mentioned, she distinguishes such applied work from socially-engaged practices because in her view, applied theatre “emphasise[s] socially meaningful (and usually ‘positive’) processes, sometimes more than artistic outcomes”, whereas in socially engaged theatre and performance, the focus remains on the artistic (Harvie, 2013, p. 20). However, this definition is problematic, and seems predicated on oppositions of

process and product (outcome) and efficacious and artistic. As the discussion in this chapter thus far has argued, practices such as TIE can only be meaningful when the aesthetic and artistic outcomes are bound up with the social.

Bishop (2012a, p. 3) argues that the development of socially-engaged art in the late 1990s constitutes “a return to the social”. This echoes the argument put forth by Brecht (1978), Ackroyd (2000), Taylor (2002), Jackson (2007), and Fisher-Lichte (2014) that, at its core, theatre is a socially-engaged art form. However, this recognition has not precluded new terms, such as socially-engaged performance, theatre for social change, and participatory performance emerging instead of applied theatre (see Jeffers in Harpin and Nicholson, 2017). This would subscribe to the neoliberal ideology discussed above, and weaken the case for overarching terms which the field sought to impose via applied theatre.

In critiquing New Labour policy of the late 1990s and early 2000s, Bishop (2012a, p. 13) sees participation as “an important buzzword in the social inclusion discourse”. She (2012a, p. 14) argues that in promoting social inclusion via the arts, government policy appropriates terms such as participation, creativity, and community, therefore, these concepts can “no longer occupy a subversive, anti-authoritarian force, but have become a cornerstone of post-industrial economic policy”. This echoes a familiar pattern when compared to Kelly’s (1984) narrative about the decline of the community arts movement. Arguably, terms such as community drama and community theatre constitute the first casualties of such policies. In this era of neoliberalism, policies that seemingly support creativity in schools do so in order to “create[s] submissive citizens who respect authority and accept the ‘risk’ of responsibility of looking after themselves in the face of diminished social services” (Bishop, 2012a, p. 14), and the privatisation of education, health, and other public services (Prentki and Pammenter, 2014).

The rise of socially-engaged theatre stems from Nicholas Bourriaud's (2002, p. 14) concept of relational art practices, which prioritise "the realm of human interactions and its social context". The viewer's experience constitutes the art work, which creates a dialogue between artist and viewer, offering "ways of living and models of action within the existing real", thereby empowering the viewer (Bourriaud, 2002, p. 13). Therefore, new terms such as relational aesthetics and socially-engaged practice are coined to describe such practices, presumably because existing terms are deemed insufficient.

What is striking is that the philosophical underpinning of these terms strongly relate to the radical theatre work of Boal and Brecht. Bourriaud (2002) argued for the relationship between artist and viewer, which echoes Boal's work in challenging the spectator/actor divide. In developing Brecht's ideas, which sought "an actively intellectually engaged audience, rather than one that passively sought feeding with theatre primarily as a form of entertainment" (Plastow, 2009, p. 295), Boal offers the audience a participatory experience through approaches such as Forum Theatre, for example, which offer a model of action (Bourriaud, 2002) that seems to define socially engaged work.

However, critiques of Bourriaud's approach concern the type of practices he describes as socially-engaged, which align participation more with "the entertainment market" (Harvie, 2013, p. 8), thereby injecting a binary opposition between art as entertainment and art as efficacy (Schechner, 2002). In order to address this unhelpful binary "participation...must be carefully framed" to raise "a consciousness of the workings of a larger political, economic, psychological framework" (Morgan, 2003, p. 24). Such consciousness raising directly aligns with the work of Freire, Boal, and Brecht. Indeed, the role of framing in the work of Brecht, who influenced Heathcote, and she in turn influenced TIE practitioners, constitutes a vital element in

bringing about a change in consciousness, a change in understanding. If this is what socially-engaged theatre seeks to achieve, then there is a great deal to learn from the family of practices in the field of drama and theatre education, and practitioners ranging from Brecht to Boal, for example. What seems to prevent this dialogue from happening is terminology, in particular the implications of the “applied context” with its social agenda, which Harvie (2013, p. 20) finds too loaded.

Bishop (2012a, p. 16) critiques contemporary arts-based discourse, which evidences a propensity towards an assessment of participatory arts, not based on aesthetics, but “driven by demonstrable outcomes” that articulate the social agenda. In other words, government arts and education policies require a justification of the work in terms of outcomes, which takes precedence over the aesthetic. In addition, this justification is literally made on their terms, using the language of state authorities. Bishop (2012a, p. 19) is concerned that this imbalance creates “a tacit hierarchy [where] aesthetic experience is ‘simply’ offered compared to the implicitly more worthwhile task of ‘real efficacy’”. This hierarchy polarises experience in the field in binary oppositions, which the various continua, as previously mentioned, challenge, yet also uphold. Crucially, she (Bishop, 2012a, p. 12) argues that “the aesthetic doesn’t need to be sacrificed at the altar of social change, because it always already contains ameliorative promise”. In other words, the aesthetic and instrumental are folded together, which constitutes a core philosophy when using drama and theatre to bring about change.

In addressing these tensions, Bishop (2012a, p. 18) is concerned with “finding a more nuanced language to address the artistic status” of artwork created by and with participants. Without this language, she argues “we risk discussing these practices solely in positivist terms, that is, by focusing on demonstrable impact” (Bishop, 2012a, p. 18). This argument challenges that put forward by Omasta and Snyder-

Young (2014, p. 18) who suggest that if we are to “become fluent in the bureaucratic languages of legislators and sponsors...we must communicate in a language they understand and respect”. Their argument continues to emphasise that learning to speak the language of policy constitutes a survival tactic in terms of research funding and programme evaluations.

Hughes, Jackson and Kidd (2007, p. 680) argue that societal change causes “practices and philosophies in such agenda-driven fields... [to] undergo constant revision, adaptation, and metamorphoses”. Therefore, the emergence of applied theatre during the rise of neoliberalism merits consideration for:

considering the different ways in which terminology has been used [which] not only offers insights into how history has been constructed, it also raises questions about the significance of new and contemporary terms.

Nicholson (2010, p. 150)

Thus, an examination of the use of terminology can help to reflect on the field in its contemporary identity, and offers an opportunity to explore the terminology left behind and what is gained (and lost) by moving forward with new terms.

Referring to the position of drama in the university, Connolly (2013, p. 238) argues that “the discipline has been living under a false consciousness about its own radicalness”, evidenced by conservative work with “little real impact on either society or the individual” – what Bishop (2012a, p. 23) refers to as “modest gestures”. Connolly’s (2013, p. 238) critique extends to the legitimacy of drama in the academic context, which has “meant conformity with dominant discourses”. It seems that in learning to speak the language of bureaucracy, there is a tendency to forgo the language of aesthetics. The need to engage with aesthetics constitutes much of White’s (2016) argument and, similar to Bishop (2012a), Prentki and Pammenter (2014, p. 9) support an aesthetic turn in the field “to counter the crude, instrumentalist approaches that [have] come to dominate the genre” of applied theatre. These

arguments suggest that in counter-acting the neoliberalist agenda, which usurps concepts such as participation, community, and creativity in the ‘masquerade’ (Ackroyd, 2007, p. 3) – or the “mere trumperies” (Wooster, 2016, p. 22) of inclusion and equal opportunities, this study’s examination and consideration of the role language plays in upholding “part of the ideological apparatus” (Connolly, 2013, p. 232) constitutes an important contribution to the field. It is timely to ask if applied theatre is contributing to what Erikson (1968) termed an ‘identity crisis’ in our field where a conceptual innovation has been appropriated by the dominant neoliberal ideology? Drawing from the advice of George Orwell, Brubaker and Cooper (2000, p.1), they suggest that “The worst thing one can do with words is to surrender to them.... If language is to be ‘an instrument for expressing and not for concealing or preventing thought’, one must ‘let the meaning choose the word and not the other way about’”. The term drama in education emerged over time from deep roots in progressive education and critical pedagogy where, as Orwell suggests, the intent behind the practice and nature of the approaches suggested the words. The evidence regarding the emergence behind the term applied theatre suggests the converse.

2.6 Language-games

For Wittgenstein (2009, pp. 14-15), the diversity of language use is unfixed: “new types of language, new language-games, as we may say, come into existence, and others become obsolete and forgotten”. As has been mentioned already, it is the context in which language is used that provides meaning and it is the changing context that provides alternate meanings. Fleming (2000, p. 39) also reads Wittgenstein’s remarks on context in this way: “Languages and language-games can only be properly understood in particular contexts and not in isolation from the

functions they serve". Therefore, both the context of practice and the context in which new terms emerge are interlinked.

The concept of family resemblance is referenced throughout the literature (Ackroyd, 2000; Chamberlain, 2006; Fleming, 2000; Rasmussen, 2000) as a way of describing the shared similarities between applied theatre and other terms. Sluga (2006) argues that there are two concepts involved in the idea of family relationships: kinship and similarity. In the case of kinship concepts, which suggest descent, family membership does not necessarily have to follow biological similarities. Therefore, "similarity and dissimilarity have nothing to do with [it]" (Sluga, 2006, p. 15). Kinship terms "have no formal definition because we cannot say, in advance, who will in the future be considered a kin" (Sluga, 2006, p. 18). However, kinship terms map causal and generational connections despite the fact there may be no similarities between members. In this way, kinship terms, such as art and culture, Sluga suggests, are open-ended and seek to reveal connections and influences, but cannot impose definitions because it is not possible to determine what may be considered art and culture in the future.

Although the concept of family resemblances are also open-ended, they oppose the linearity suggested by the family tree, "open up new ways of seeing things" (Sluga, 2006, p. 20), and make new connections. Therefore, family resemblances evoke the metaphor of the rhizome (Deleuze and Guattari, 2005) and the ability of a term to make new and multiple connections. The new varieties introduced beget "new types of language" as Wittgenstein (2009, p. 14) states, and these create new language-games out of which new terms emerge. This study argues that applied theatre can be understood as a family resemblances concept because it shares considerable similarities with practices in DIE and TIE. As a philosophical concept, Ebersole (see Mosedale, 2010) interprets family resemblances as sharing common

features or collections of common features. This underscores the search for meaning in this chapter across the history of drama and theatre in formal education settings in the West in the last century to date. It facilitates what Wittgenstein advocated for: a close 'look to see' approach to identify if the concepts under scrutiny have features in common or share similarities. Referring to Wittgenstein's family resemblance concept, Ebersole (Mosedale, 2010) suggests that meaning is expressed in relation to features and characteristics, and a word or a concept's name does not provide much information on its own terms. This supports the investigation undertaken in this chapter in order to determine if DIE, TIE, process drama and applied theatre share common features and characteristics. This becomes highly relevant in the exploration of whether applied theatre constitutes an umbrella term or whether it could be more accurately described as a relation of or indeed, a subset of DIE. Conclusions in relation to the complications concerning terminology arising from the over-lapping nature of practices in this field will be presented in the section below. Family resemblances will also be used as a construct in interpreting the data presented later in this study. It may help to consider not only how terms make meaning but suggest a way of framing the synergies and divergences of practices and terms in the evolving field of drama and theatre education, particularly in formal educational contexts.

2.6 Conclusion

Throughout the twentieth century, the diversity of terms describing very similar concepts could be indicative of a new field finding and honing a language to describe itself as accurately as possible. This finding points to a pattern which has characterised the field since its earliest inception in the late 19th and early 20th centuries. The variety of terms in a relatively young field also suggests that as each generation of practitioners come to the fore, they demarcate it in new ways using

new terms to denote their contributions. What is at issue somewhat from the evidence presented in this chapter is whether these developments sufficiently constitute new and radically different forms of practice to justify new labels. There is also a concern in our field that in developing new terminology to identify and label practices, the existing terms remain, thus having the effect of adding to the nomenclature rather than replacing redundant or, arguably, out-dated terms.

As society evolves and changes, it places greater demands on education, which is universally called upon to respond and innovate to meet new challenges and opportunities in the twentieth and twenty-first centuries. Typically, this has entailed greater blurring of boundaries of traditional subject divides, and an explicit encouragement within the academy of inter-and-transdisciplinary practices and research. It is indicative of the field's close ties and links with education that DIE and TIE have responded along similar lines to reconceptualising and understanding education in its broadest sense. The shifting terminology identified in this review of literature perhaps speaks to a field trying to refine the language it uses to describe practice as it works within and across disciplinary boundaries.

In mapping the relationship between DIE, TIE, and applied theatre a strong family resemblance emerges in that these practices share largely the same tools and techniques, orientation, and philosophical underpinnings rooted in a progressive approach to education. Notwithstanding its name, and obvious innovation to connect with a wider base of participants across the full spectrum of society, applied theatre appears to continue to draw from many of the same core activities and practices as DIE and TIE, and to espouse key educational and artistic objectives as its *raison d'être*. Like other innovations in the history of the field, there is evidence to suggest it does make a unique contribution to the field. This contribution can best be captured in its sociological orientation –although this tendency towards the sociological is

critiqued by Bishop (2012a) and others. Its ability to make new connections across a range of boundaries, as Finneran (2014) has argued and its conscious attempts to unify the elements of drama, theatre, education, and performance as they play out across a wide diversity of communities and settings are responses to debates and challenges which have characterised and beset the work of its predecessors.

Despite a lack of consensus in the early years of its emergence, the term applied theatre grew to become somewhat of an umbrella term in the field, which is signified particularly by its use in the academic discourse. Whilst not fully appropriating Neelands' (2007) description of being a new sub-field of western theatre and performance, there is evidence to suggest that it does appear to occupy a new sub-field within the family of practices ascribed broadly to drama and theatre education. Before the sub-field has time to establish itself more fully, and because, perhaps, the boundaries of the sub-field are fluid and seek out new connections, it seems that terminology is on the move again as versions of the term socially-engaged performance begin to appear more frequently in the discourse surrounding applied theatre, and in the discourse of participatory arts more generally (Bishop, 2006 and 2012; Shaughnessy, 2015; Hughes and Nicholson, 2016; Harpin and Nicholson, 2017). This would seriously contest its position as an umbrella term.

The emergence of the term applied theatre during 'the social turn' (Bishop, 2006) is significant, for it provides another reason for the wider reach into society beyond the (unwritten) former boundaries of 'educational contexts' with which the field was associated. Although the reach into other disciplines and forms of practice is welcome, there is evidence in the literature reviewed here that applied theatre continues to be beset by definitional and other problems. Despite discussion in the literature about naming and renaming the field and the negative associations of this

debate on practice, the case has not yet convincingly been made that there is a need or an appetite for a new unifying term under which all other practices might sit.

On one reading, the literature points to a field that ostensibly has a more fragmented than unified identity. The interchangeable use of terms and the shifting terminology appear symptomatic of internal fracturing leading to survivalist tendencies in which the terminology of our field is inextricably linked. However, the application of Wittgenstein's theory of family resemblances in a 'look and see' approach presents not one but several shared features in this field which Mandelbaum (1965) interprets as necessary conditions for being of the same family: the 'something further' element. The fall-back position in our field for some has tended to be towards 'a hands up in the air' defeatist mentality when faced with the suggestion of fragmentation, as if everything would be fine if we could only sort out who and what we are. This study finds evidence to the contrary, that there is considerable unity in the field of drama and theatre in education in formal settings. The previous debates of the 1970s and '80s, leading principally to the critique of Hornbrook have been answered, and his critique was just that: a critique. It had considerably greater impact than perhaps originally intended owing to a lack of critical debate and response at that time (or since) to his stated concerns. As the field has grown and developed in many parts of the world, with many more players increasing the extent and scope of scholarship, and with a notably stronger presence in university courses, it has expanded and evolved to reflect wider societal changes. However, as this review demonstrated, the core and common characteristics remain intact. Applied theatre reflects the same basic principles, practices and underpinning philosophies as the work of the early pioneers. These can be summarised as aesthetic and pedagogic intentions in the use of drama, theatre and education; deepening understanding, critical reflection and critical consciousness about the

world in which we live; the use of dialectics as a method of learning and enquiry; and, social and collaborative participation and engagement. Dangers and risks remain as highlighted in the sections above with regards to the impact of neoliberalism on all aspects of life, but there is evidence to suggest that applied theatre's continued allegiance (and alignment) with DIE and TIE in particular, is serving to strengthen rather than weaken its practice.

What the review has less favourably drawn out is that the impact of neoliberalism and market economics was possibly the strongest determining factor leading to the dominance of applied theatre as an umbrella term from the early 2000s to date. However, there is evidence to support a shift again away from applied theatre to newer forms of discourse as they are being beguiled by market forces. The nomenclature of 'participation' and 'participatory' is profitable and commercially attractive, and may yet invade the drama and theatre education pitch in the future but based on the evidence presented, this study proposes that the roots, whether rhizomatic or horizontal, are solidly supported in the shared philosophies, principles and practices of drama, theatre and education reaching back to the early part of the twentieth century.

Having responded to the research questions theoretically, the following chapter describes the methodological process of engagement with participants working in the field of drama, theatre and education in formal settings. As people working in the field, their opinions on terminology, umbrella terms and their understanding of applied theatre will be sought. Chapter Four will then consider whether, in their opinion, applied theatre constitutes an umbrella term, and whether there is a desire for cohesion in the field of drama and theatre education under this (or any) umbrella term.

Chapter Three: Methodology

3.1 Introduction

This chapter describes the research paradigm and research design, and contextualises a mixed methods approach within drama and theatre education.

Moving onto research tools, the chapter discusses the use of the systematic literature review and structured interviews in gathering data. Finally, the chapter considers the method of data analysis followed by a discussion of bias, validity and reliability, and ethical practice.

3.2 Paradigms and data types

According to Usher (1996 in O'Donoghue, 2007, p. 8):

Paradigms are frameworks that function as maps or guides for scientific communities, determining important problems or issues for its members to address and defining acceptable theories or explanations, methods and techniques to solve defined problems.

The field of drama and theatre education operates between two paradigms, interpretivism and critical theory. Interpretivism asserts knowledge creation and theory generation through social interaction (O'Donoghue, 2007), and critical theory destabilises knowledge as researchers undertake social critique “to improve the quality of human life” (O'Donoghue, 2007, p. 10).

In relation to the dominant paradigms in the field of drama, theatre and performance, McConachie (2007) categorises the principal theorists informing the field as poststructuralist, psychoanalytical and neo-Marxist. The influence of the qualitative paradigm and critical theory as a lens within that paradigm in determining, addressing and solving problems in the field of drama, theatre and performance is evident in that field's research (McConachie, 2007). Research in the field of education aligns with “problem-orientated and decision-orientated research” (O'Donoghue, 2007, p. 4), and O'Donoghue argues that educational research is, in the main, reform-driven. Influenced by both traditions, research in drama and theatre

education tends to prioritise qualitative and theoretical approaches such as the case study, narrative inquiry and performance ethnography (Ackroyd, 2006), as well as a range of other critical theoretical approaches, such as semiotic and feminist approaches (Grady, 1996), in an effort to focus attention on the necessity of change.

Although interpretive and/or critical theory lenses are employed in the analysis of research in drama and theatre education, the literature evidences use of mixed methods approaches. For example, Vuyk *et al.* (2010) investigated audience reception and explored the impact and effect of a community-based theatre programme on Turkish migrants living in the Netherlands. Their findings, which integrated qualitative and quantitative results, indicated that empirical investigation can “lend support” (Vuyk *et al.*, 2010, p. 357) to research; however, they concluded that the research instruments available needed further consideration. This position develops McConachie’s (2007) argument concerning the need to reconsider current approaches in qualitative research and embrace empirical data, which can provide a wider variety of instruments with which to collect data.

One such example of empirical data in research pertaining to drama and theatre education relates to the use of meta-analysis as a quantitative research method (Gjærum, 2013; Omasta and Snyder-Young, 2014; O’Toole, 2010). Meta-analysis constitutes the analysis of primary studies by the researcher in which they numerically assess the results (Creswell, 2008). For example, in their meta-analysis of the impact of the arts on participants, Newman *et al.* (2003) evaluated project reports that used empirical approaches to assess the impact and effect of arts projects. Their literature survey identified seven reports that met the inclusion criteria. Using meta-analysis, Newman *et al.* (2003) uncovered a diverse range of methods used to assess project impact. One of their findings pertained to the sole use of quantitative data, in that it is not “always sufficient to capture the collective, as well as

the individual impact, of an artistic experience” (Newman *et al.*, 2003, p. 319). This finding recognises the complexity of human situations and relations that exist in our field and supports the need to draw on complementary approaches to elucidate research problems. It also suggests that blending the interpretative and the empirical can enhance the thematic interpretation of the findings (Wright *et al.*, 2006).

O’Toole’s (2010) analysis of eighty-six conference abstracts at IDIERI 6 reveals that only three abstracts pertained to research that used quantitative data, a finding which attests to the propensity towards critical and literary theories in our field. Omasta and Snyder-Young’s (2014) research, which considered the implications of the dominant research paradigms in the field and aimed to address O’Toole’s (2010, p. 286) call for “useful and usable metrics about what is actually happening and not happening, and how people in large numbers think and feel or don’t think and feel” provided further support for this study’s design and use of a mixed methods approach in data collection. Referring to the usefulness of quantitative data, O’Toole (2010) suggests embracing approaches from the less dominant paradigm, thus echoing McConachie’s (2007) view. Mixed methods design embraces both quantitative and qualitative data and offers alternative tools of researching within the field.

3.3 Research questions

The over-arching research question at the core of this study is: Does the term applied theatre unify the tenets of drama and theatre education? The related sub questions emerging from this question are:

- (a) What terminology(ies) does the field of drama and theatre education use to describe itself?

- (b) What is the relationship between the field's nomenclature and the practice it denotes?
- (c) What is applied theatre, and what are its shared histories?
- (d) In what ways, if any, is an umbrella term helpful?
- (e) Is applied theatre considered an umbrella term in the field of drama and theatre education?

3.4 The use of mixed methods in this study

A mixed methods design allows for the emphasis of one type of data over another in different phases of a project (Creswell, 2008). The first phase of the study involved a systematic literature review, or a type of meta-synthesis (Walsh and Downe, 2005), which formed the bedrock of the literature review, but was also an intrinsic part of the research design. Researchers within the interpretivist paradigm, have an "interest in understanding the meaning behind something" (O'Donoghue, 2007, p. 10). The systematic literature review gathered qualitative data in order to understand the concept of applied theatre. As a method, the review incorporated quantitative analysis using word-counting as a data analysis technique (Leech and Onwuegbuzie, 2007). However, as the aim of the systematic review was to explore the concept of applied theatre it does not present its findings in a formal meta-analysis, but is more interpretive in nature (Ryan, 2010).

The second phase of the research design used structured interviews employing a questionnaire-type instrument (Grix, 2004). As a research tool, the one-to-one interview surveyed responses from participants in the field (Creswell, 2008). In its design, the interview gathered both qualitative data through open-ended questions, and quantitative data through scaled and closed questions. The analysis emphasises

the qualitative data; however, the blending of data allows for a more complete analysis of the research question (Tashakkori and Teddlie, 2003).

While one set of data can provide a particular type of analysis and illuminate concepts in a different way, Bryman's (2007, p. 21) study of the integration of qualitative and quantitative research amongst social science researchers concludes that mixed methods research is not about testing one dataset against another, but "about forging an overall or negotiated account of the findings that brings together both components of the conversation or debate". Creswell (2008, p. 552) emphasises the integration of both types of data in "a single study to understand a research problem".

The mixed methods approach to data collection is also known as sequential form because of the process inherent in the sequencing of data (Mertens, 2005). This approach is helpful in addressing issues pertaining to educational or social contexts (Mertens, 2005). In using two phases, this study uses an exploratory mixed methods research design. The emphasis on qualitative data over quantitative data, the sequencing of data collection from qualitative to quantitative data, and use of quantitative data analysis to extend the analysis of qualitative data constitute features of exploratory mixed methods design (Creswell, 2008).

Priority of data given to the different phases of this design

Informed by the notation system developed by Morse (adapted in Creswell, 2008), Figure 3.1 illustrates the priority of data within both phases of the data-gathering schedule. The use of uppercase letters e.g. QUAL indicates the priority given to that type of data in that particular phase of the study. The + sign shows "the simultaneous collection" (Creswell, 2008, p. 555) of both data types. The arrow symbol in phase

two shows the movement from quantitative data to “the sequential collection” (Creswell, 2008, p. 555; Mertens, 2005) of both data types.

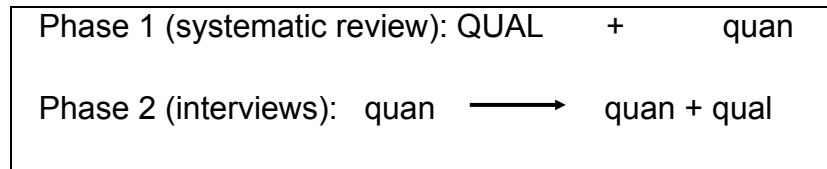


Figure 3.1 Priority of data in research design

In this study, the analysis of the dataset created by the systematic literature review prioritises qualitative data using thematic analysis to understand applied theatre. As will be explained in the methods section, keyword searching and word-counting were applied to the same data set to create quantitative data. The frequencies of key terms presented in the literature informed the design of the interview questions. The interview design used a number of question formats to collect non-biased, valid and reliable data that had both qualitative and quantitative aspects to it.

Disadvantages of the design

The practical disadvantages associated with this design mainly relate to the length of time required to undertake it, and the variation between different data types that may occur. Creswell (2008, p. 561) observes that one of the advantages is that “measures [are] actually grounded in the data obtained from study participants”. In this way, the results are generalisable to the sample under research.

3.5 Research methods

This study uses two methods of data collection: the systematic review and the structured interview.

3.5.1 A systematic review

The literature prompted an opportunity to consider the nomenclature used by the field (O'Toole, 2010). In 2011, a systematic review of the literature was undertaken in order to explore the question: What is applied theatre? There are comparable approaches at work in this study and in Omasta and Snyder-Young's (2014) research, which also utilises a meta-analysis approach. Using databases to collect a data set of articles, and keywords to search these articles, they applied a content analysis to categorise each article in relation to the research methods, modes of analysis used, the type of results reported, and to examine the geographic location of the authors. However, their approach used key terms to elicit sources, whereas this study investigates how the literature uses these key terms to describe practice, and examines the use of the term applied theatre in particular.

What is a systematic review?

According to Gwen Ryan (2010, p. 1), "a clearly formulated question" guides a systematic literature review. The open-ended question posed at the outset of this review was: What is applied theatre? In the unpacking of this question however, the lack of clarity as to what applied theatre as a term and concept denotes emerged as a challenge to its exploration. Mapping the concept of applied theatre, in order to construct a narrative of its emergence and develop an understanding of its place within the field and its relationship to other practices, required a thorough and systematic review of the literature. The aim of this review, therefore, was "more hermeneutic" in that it aimed "to understand and explain phenomena" (Walsh and Downe, 2005, p. 204), which is appropriate considering the dominance of the interpretive paradigm in the field, as discussed above, and the research question at hand.

Considering the increasing pressure to evidence direct impact (Allen, Allen and Dalrymple, 1999), it is unsurprising that the systematic review method rose to prominence as the evidence-based policy and practice movement emerged in the 1990s (Dixon-Woods *et al.*, 2006). According to the EPPI (Evidence for Policy and Practice) Centre (2010, p. 7), the aim of systematic reviews is “to produce a comprehensive and unbiased set of research relevant to the research question”. In order to demonstrate rigour and transparency, the following sections make the methodology behind the data collection process explicit (Ryan, 2010), addressing the choices made with regards to: the research question guiding the study; search methods; how the sources are critically evaluated and included/excluded in the study; and, the provision of a descriptive summary or a meta-analysis (Cohen *et al.*, 2011; Dixon-Woods *et al.*, 2006). This study utilises a type of systematic review in that it reports its findings via a descriptive summary (Cohen *et al.*, 2011), and not a meta-analysis. Appendix Two (Tables 3 to 9) presents the full analysis.

Informed by the resources provided by the EPPI Centre (2010), the study also draws on guidelines set out by Ryan (2010). Ryan (2010, p. 3) outlines that the protocol should include:

The rationale for the survey...the research questions that the review is intended to answer...the strategy that will be used to search for primary studies including search terms and resources...study selection criteria...quality assessment checklists and procedures...data extraction strategy; synthesis of the extracted data...dissemination strategy...project timetable.

The systematic review did not yield a high number of primary studies in the field and the dominance of secondary sources within the search results attests to the dearth of studies reporting on the impact of research using quantitative evidence. This aligns with Omasta and Snyder-Young’s (2014) finding that qualitative and conceptual or theoretical publications informed by critical theory, action research and performance-

based lenses are dominant in the field. Due to the nature of knowledge created in the field, a dominance of research within the interpretative paradigm is expected.

Background and rationale: formulating the research question

The question –what is applied theatre?, forms the core concern of the terminology debates surrounding applied theatre as a concept. As an open-ended question it does not suggest “populations...interventions... outcomes...[or] study design” (Ryan, 2010, p. 3). The question fulfills the Campbell collaboration SAMPLE framework: Specific, Answerable, Measurable constructs, Practical, Logical, Empirical in that it was logical in its relevance to the study (Ryan, 2010). Specific terminology offers a measurable construct, making the exploration of an open-ended question answerable. The use of a systematic review is also a practical way of exploring the field at the early stage of research and offered an opportunity to bring forth empirical evidence. Figure 3.2 below presents an overview of the systematic literature review process.

Step 1: Identifying databases: Database search of twenty-six databases via the Trinity College Dublin (TCD) library, two search engines and one specialist website.



Step 2 (a): Searching the databases: Each database searched using keyword searching. Keywords: applied theatre, applied AND theatre, “applied theatre”. 954 sources located, 573 deemed relevant.

Step 2 (b) Refining the data set: Relevant sources (n=573) manually categorized.



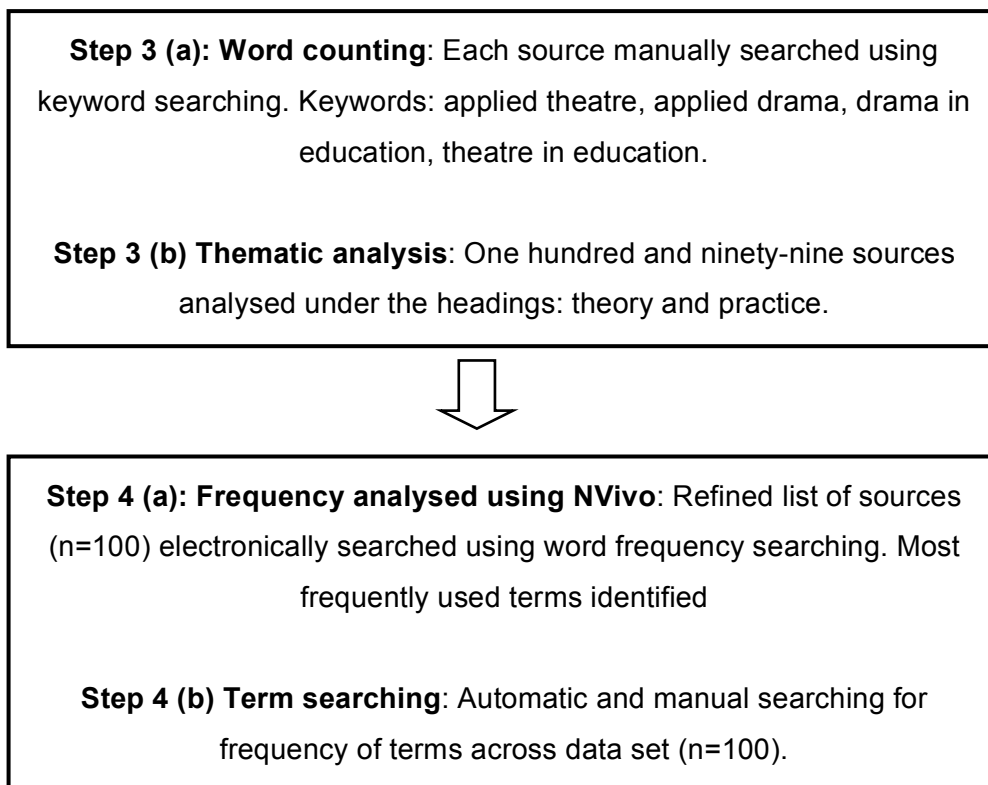


Figure 3.2 Step-by-step process of systematic literature review

Step 1: Search strategy and database identification

The search strategy associated with this method located both published and unpublished articles from a range of sources, including: electronic databases; hard copy print journals; specialist websites; search engines such as Google Scholar; personal contacts and experts in the field (EPPI Centre, 2010). Databases available to the researcher via the Trinity College Dublin international copyright library website located relevant sources.

In order to provide as comprehensive a review as possible, twenty-six databases and one specialist website were selected for inclusion in this review based on potential relevance to the topic in that they related to disciplines in the fields of arts, social sciences, and humanities (see Appendix Two, Tables 3 and 4). The initial literature review indicated that applied theatre projects take place across a wide range of disciplines, such as business, health, and nursing, for example; therefore, it

was important to widen the search strategy beyond databases more closely associated with the field (e.g. JSTOR, Project Muse, Taylor and Francis). In addition, Ryan (2010) proposes extensive searching of multiple resources to address research bias.

Since the initial database work was completed in 2011, the *Applied Theatre Researcher/IDEA Journal* can only be accessed via a subscription to Intellect books, which is not provided by the TCD library, and thus, articles from 2012 are excluded from the study. In order to maintain uniformity across the data set, articles in hard copy, such as the *Standing Committee of Young People's Theatre (SCYPT)* journals and *Broadsheet: the International Journal of Drama in Education*, which relate to the years 1977 to date, were excluded from this early phase of the systematic review.

Step 2(a): Searching the databases and search protocols

The type of sources included in the systematic review came from peer-reviewed scholarly articles and some types of grey literature (reports, projects, conference papers, book reviews). From April to June 2011, each database was searched using keyword searching. The custom range of years was left open in order to garner as wide an array of results as possible. Although Ryan (2010) recommends no language restrictions, it was not possible in the timeframe of this study to facilitate translation services, therefore results in the English language only were searched, but sources from a wide range of international contexts were included.

The use of thesaurus terms after the initial keyword search develops a broad base from which the data emerges (EPPI Centre, 2010). Dixon-Woods *et al.* (2006) argue, however, that due to issues with electronic indexing systems in qualitative sources, the range of thesaurus terms is limited. Instead, Dixon-Woods *et al.* (2006, p. 32) consider searching “across disciplinary boundaries” sufficient. The range of

databases evidence a diverse range of disciplines within which the keywords were searched.

The use of search operators such as the truncation symbol (appl*) and Boolean operators (e.g. applied AND theatre) focused the search in order to gain relevant and appropriate results (EPPI Centre, 2010). Initially, when searching for the words applied AND theatre, the results yielded a large number of possibly relevant sources, and the use of the phrase applied theatre yielded far too broad results. Placing “applied theatre” inside quotation marks focused the search within the database, yielding results that pertained to the use of the phrase instead of singular words.

Database	Number of results for: applied AND theatre	Number of results for: "applied theatre"	Number of results for: applied theatre	Number of entries noted (minus exclusion criteria)
ABI/Inform	13024	8	11136	3
Australian Education Index/ British Educational Index/ERIC	214	66	209	56
Academic Search Complete	652	108	513	98
Anthropology Plus	1	1	1	1
ASSIA	640	2	640	5
British Humanities Index	45	5	301	5
Cambridge Journals Online	15426	36	9964	6
CINAHL	15037	7	15036	7
Dissertations & Theses: UK & Ireland	155	65	7	8
EBSCO host	2629	200	406	25
FRANCIS*	2	2	2	2
Google Scholar	269,000	1350	279,000	292
JSTOR	35,375	57	34497	57
Literature Online	71	1	68	1
Nielsen Book Titles	464	22	464	22
Oxford Journals (18 journals)	13646	0	13646	0
Project Muse	2720	52	2720	52
ProQuest	93955	7	9373	7
SAGE journals online	6371	14	7222	14
Scopus	306	15	580	15
Social Science Index/Wilson Web	32	49	367	49
Springerlink	1403	3	1403	3
Tara	98	1	9642	1
Taylor and Francis Journals	28206	173	36788	173
Web of Knowledge/Science	1150	32	1150	32
Wiley Online Library	31502	20	31502	20
TOTAL	532124	2294	466637	954

Figure 3.3 Number of entries per database based on keyword searching

These entries (n= 954) were taken forward into the next phase of the systematic review.

Step 2(a) and (b) Refining the data set

The next phase of the systematic review took place between June and August 2011.

The entries (n= 954) contained: journal articles and abstracts, book abstracts, book

reviews, conference reviews, theses abstracts, scripts, newspaper articles, conference papers, and other miscellaneous entries, which used the term applied theatre in the title and/or main text. In light of such a large data set, the inclusion criteria needed further refining. Five hundred and seventy-three sources were then deemed most relevant to the study in that they discussed the concept and/or practice of applied theatre. Excluded sources comprised those that were unavailable in full, or via the TCD website, or those that did not discuss theory and practice related to applied theatre. The sources were manually categorised and divided into twenty-six categories, which were determined by the researcher (Appendix Two, Table 5).

The majority of sources (n=376) came from peer-reviewed journals across a wide range of disciplines, but 41% of sources were located in the key journals in the field of drama and theatre education (see Table 3.1).

Table 3.1 Location of sources in most frequently identified journals

Journal Title	No. of Entries	% of total no. (n=376)
<i>Research in Drama Education</i>	111	30
<i>Applied Theatre Research (ATR)</i>	45	12
<i>New Theatre Quarterly (NTQ)</i>	16	4
<i>The Drama Review: The Journal of Performance Studies (TDR)</i>	13	3
<i>Canadian Theatre Review</i>	10	3
<i>Theatre Research International</i>	10	3
<i>Youth Theatre Journal</i>	10	3
<i>Journal of Aesthetic Education</i>	8	2
<i>Theatre Topics</i>	8	2
<i>Journal of Applied Arts and Health</i>	7	2

Considering their remit, the dominance of *RiDE* and *ATR* in the data set is expected.

The analysis indicates the dominance of the term theatre in the most frequently identified journal titles above.

Step 3(a) Data extraction: word counting

The next phase of the systematic review took place between January and May 2012. In terms of a quantitative approach the use of manual word-counting was applied to the sources (n=573) and the results were recorded on an EXCEL spreadsheet. The following terms were manually counted in this analysis: applied theatre, applied drama, drama in education, and theatre in education, as these were the core research terms (Table 3.2).

Table 3.2 Frequency of terms manually counted across sources (n=573)

Term	Occurrences of term
Applied theatre	1450
Applied drama	173
Drama in education	207
Theatre in education	359

This analysis revealed that one hundred and ninety-nine (199) sources evidenced an observable occurrence of the term applied theatre in the main text and these sources were selected for inclusion in the thematic analysis in Step 3(b).

Step 3(b) Data extraction: Thematic analysis

One of the limitations of the use of word-counting as a tool is that it can “decontextualize” the word (Leech and Onwuegbuzie, 2007, p. 568). The sources consulted at every phase of the systematic review were selected based on their relevance to the term applied theatre and, therefore, contextualised and relevant to the exploration. The second limitation is that the perceived common word(s), in this

case applied theatre, need not be frequently used in discussion relating to the concept (Leech and Onwuegbuzie, 2007).

A thematic analysis of the sources (n=199) addressed these challenges. The sources were recorded onto an EXCEL spreadsheet and analysed in relation to their discussion of theory and practice. As the over-arching research question emerged more clearly, the data set was further refined according to the most relevant articles to the study and condensed to one hundred sources (see Appendix Two, Table 6). These sources were taken forward into the next phase of the systematic review, which consisted of a computer-assisted analysis using NVivo software. Only those sources available in electronic copies were imported into NVivo in order to extract information via electronic word counting. The sources were located across twenty-eight journals, reports and conference papers, which further attests to the interdisciplinarity of the field and the wide-ranging reach of the systematic review (see Appendix Two, Table 7).

Step 4: Synthesis strategy

Step 4(a) Word Frequency

Computer-assisted software was used to examine the frequency of the key term applied theatre and other key terms in the field. Using the text search function in NVivo allowed searching in each of the sources (n=100) to focus on a number of key terms, as opposed to key words. Theatre (n=5464) and drama (3032) were the most frequently used terms (see Appendix Two, Table 8 for full analysis). Community and play also feature in the top twenty most frequently used words. The top six words – theatre, drama, applied, education, performance, and research- mirror the words used in *RiDE*. This point is highlighted because one of the challenges found in using computer-assisted word-counting is that it does not discern when the word is used in

the context of the article, or when the word is used in the article title, or in the reference list. It is possible that prevalence of these words in journal titles or in cited publications accounts for the higher frequency of certain terms. Both automatic and manual word counting were applied in step four (b) in order to address this challenge, and the results varied considerably in some cases.

Step 4(b): Frequency of terms

This final step combined the automatic text searching described above with manual word counting to examine the frequent use of terms in the articles' main content (see Table 4.1 in the next Chapter). While the automatic results demonstrate a high frequency in the use of applied theatre in the literature, some authors did not use the term in the main content of their article. Therefore, the manual word counting constitutes a more accurate figure as to the frequent use of the term applied theatre as it used to discuss practice. The results also suggest that alongside applied theatre, process drama, applied drama, drama education and community theatre represent frequently used terms in the literature consulted as part of this systematic review.

Systematic review: conclusion

The study design used a systematic review to explore the concept of applied theatre and to examine the frequency of the term. Employing a mixed methods approach –as in combining quantitative word counting and qualitative thematic analysis, provides an opportunity for a more nuanced analysis of the use of the term leading to a richer excavation of its meaning. The dominance of the term applied theatre is supported by the systematic review. The systematic review also reveals that authors publish their work across a diversity of journals, which attests to the interdisciplinarity of the field.

However, with 48% (n=182) of the articles published in four journals, this interdisciplinarity is largely located in Western, Anglophone contexts, which aligns with Omasta and Snyder-Young's (2014) findings. Finally, the analysis of terms as a result of this type of systematic review approach provided a list of terms for one of the interview questions.

3.5.2 Structured interviews

Sampling method and population

A one-on-one interview survey was used as a tool to gather data (Creswell, 2008; O'Leary, 2004). The interview protocol was administered at conferences or events in the field (see below Table 3.3 Research Sites). These sites were purposively selected because they were relevant to the field of drama and theatre education. As the sampling of the population "emerg[ed] during the inquiry" (Creswell, 2008, p. 216), the sampling can be identified as opportunistic. This means that while the site was determined before the sampling began, the one-on-one interviews were not predetermined.

Table 3.3 Research sites

Conference/event	Place and date	Conference/event type	Conference Theme
International Drama, Theatre and Education Association (IDEA).	Université Paris 7 Diderot, Paris, France (8-13 July, 2013)	International world conference	As well as exploring arts education and neuroscience, the conference explored languages of drama and theatre education.
TIE workshop	Waterford Institute of Technology, Ireland (28 February 2014)	The Abbey Theatre Community and Education Outreach Department	This workshop introduced concepts of TIE to participants.

Pushing Form: Innovation and Interconnection in Contemporary European Performance	National University of Ireland, Galway (25-26 April 2014)	National Conference	The conference considered key debates in terminology relating to European performance in a neoliberal world.
Irish Society for Theatre Research (ISTR) Conference	University College Cork, Ireland (23-24 May 2014)	Annual national conference	The conference explored wide-ranging topics related to theatre practice and performance.
Scenario Forum: Performative Teaching and Learning Conference	University College Cork, Ireland (29 May- 1 June 2014)	International conference	Presentations at this conference considered diverse topics related to drama and theatre pedagogy.
DIE Summer School	Trinity College Dublin, Ireland (July 2014)	International summer school	This summer school explores drama as both an art form and as a teaching and learning methodology.
International Drama in Education Research Institute (IDIERI 8)	University of Singapore (1-5 July 2015)	International world conference	The conference theme, entitled 'Re-imagining Drama Education', explored the identity of the field across cultural and geographic boundaries.

Data were collected at IDEA and IDIERI, two significant conferences in the field.

The conferences/events at three Irish-based sites: the DIE Summer school,

SCENARIO Forum Performative Teaching and Learning Conference, and ISTR were

billed as international conferences/events and the delegates came from an international base. While there was an international presence at the two other conferences/events, the conferences are identified as national/regional events. In terms of gaining access to the sites, permission was sought to administer the interview from the convener of each conference/event.

The population for this study consists of participants working or studying in the field of drama and theatre education in formal education, and in the field of drama and theatre more generally. Results from the systematic review support this selection, as research concerning applied theatre is located in both fields. In total, one hundred and forty participants were approached and invited to participate. Ten of these potential participants decided not to participate in the study: four opted out due to language difficulties; four did not wish to take part in the study at that time; and, it was not possible to arrange a suitable time for the two remaining participants. In total, one hundred and thirty responses were collected, and six were excluded as will be explained below. This sample was deemed sufficient as the research does not seek to generalise its results to the general population, and interviews were conducted with participants from twenty-eight countries across five continents with a diverse range of experiences in the field as will be presented in Chapter Four.

Data collection tool: the one-on-one interview survey

In an interview survey the researcher transcribes the participants' responses on a form (Creswell, 2008). The interview survey was administered one-on-one between the researcher and the participant. The overall aims of the interview were to:

1. Gather data with regards to the terminology those working in the field use to describe their work;

2. Explore opinions on whether the use of umbrella terms in the field is helpful; and,
3. Investigate whether applied theatre could constitute an umbrella term for the field.

The interview survey design is an appropriate instrument because it provides an opportunity to identify, analyse and illustrate relationships (Wilkinson and Birmingham, 2003), and so contributes to the exploration of the relationship between terminology and practices in the field.

According to Cohen *et al.* (2011), the main problem with questionnaires rests at the level of interpretation, in that participants understand concepts and questions differently. In many ways, this challenge echoes the argument discussed in Chapter Two, and resonates with Wittgenstein's (2009) theory of language that words do not have a single definition or meaning. Another disadvantage concerns the anonymity of the participants, which may be compromised, and the researcher may affect the participants' verbal and non-verbal responses to the questions due to their presence, or in their recording of participant responses. A more practical challenge is the time-consuming nature of this method of data collection.

In the interview design these challenges were overcome by: administering the questionnaire at international and national conferences/events where the researcher is not generally known; ensuring the confidentiality of the data via an information leaflet; providing the participants with anonymity by giving them a number in the data; and, faithfully recording the verbal responses to the questions. The researcher's approach to participants, which was done in a friendly and non-threatening manner, aided the response rate and also allowed for participants to decline participation. The questionnaire format allowed for participant queries to be addressed directly to the researcher, thus aiding the clarity of responses collected (Cohen *et al.*, 2011). The

interview survey utilised a blend of open-ended and closed questions, therefore the format encouraged participants to respond in different ways to similar themes.

Pilot A: interview survey design

The interview was first piloted in June 2013. Participants were provided with a consent form and an information leaflet, which outlined: contact details for researcher and supervisor; the study objectives; the process, benefits and risks of participation; the right to withdraw; ethical considerations, and confidentiality. Each participant was asked to identify a three-digit number, which would be used to anonymise them in the data, or could be quoted in correspondence with the researcher if the participant wished to invoke their right to withdraw their data from the study. Participants were invited to identify the region in which they lived on the consent form.

Question formats included closed questions, matrix-style layout combined with a Likert scale, and open-ended questions. Open-ended questions seek the opinion of the participant, which values the participant's knowledge and experience, and provides participants with a sense of ownership (Cohen *et al.*, 2011). Likert scales are useful because they measure one thing at a time, in this case frequency, and the scaling system allowed participants flexibility in their response within a quantitative framework (Cohen *et al.*, 2011), a format that was retained in the primary data collection.

The pilot interviews were undertaken with four participants (three female, one male) based in Ireland. Their occupations were as follows: two theatre practitioners, one primary school teacher, and one PhD student. The participants' experience was within cognate disciplines, and one participant identified as having previously worked within an applied theatre project. Their responses to the layout, questions, and style of questioning were pertinent to the ensuing stages of data collection. As a result of this pilot a number of significant changes were made to the participant information

leaflet and consent form to make the layout “more approachable” as one participant commented. Another participant suggested that the researcher should provide a pre-allocated number on the interview schedule for practical reasons.

With regards to the wording of questions, one participant made two important observations. Firstly, they questioned why applied drama was not listed as a term. This omission was an oversight in the design of the Likert scale. The participant also commented on the wording of question five, which was: In your opinion do you consider the emergence of applied theatre useful to your work or not? Their response, “I don’t know if applied theatre is emerging” suggested that the wording of the question had assumed the participants’ knowledge of its emergence, which is a pitfall that was addressed by re-drafting the question for pilot B.

Pilot B

As the interviews would be undertaken at conferences/events it was necessary to conduct a pilot that would replicate similar conditions. Thus, Pilot B was undertaken at a one-day symposium entitled The CREATE debate: The many modes of collaboration, which was hosted by The National Development Agency for Collaborative Arts (Ireland) in partnership with the Cork Midsummer Festival in late June, 2013. The information leaflet had been simplified and the presentation streamlined. Participants were invited to identify the region in which they lived on the consent form and were also invited to select their gender. As suggested by the participants in pilot A, each participant was given a pre-numbered consent form and questionnaire. Both the consent form and information leaflet were well-received and did not pose any issues for the six participants who contributed to pilot B as evidenced by their agreement to take part in the pilot.

The interview schedule was prepared with an online design programme called Qualtrics, which provided a more visually streamlined design. Based on pilot A, the wording of question five was significantly changed to: Does the term applied theatre describe your work? Why or why not? This wording allowed for participants familiar with the term applied theatre to comment in more depth, while not discouraging other participants if they were unfamiliar with the term.

Six interviews (four female, two male participants) were undertaken at the event. The changes made as a result of pilot A were successful in that the data garnered was deemed useful to the research question at the centre of the study. Based on this interviewing experience, changes were made to the design of question three, which became an open-ended question for the main phase of data collection. Reflecting on the practicalities associated with this type of data collection, the researcher observed that the timing of data collection was a key factor in order to provide participants with encouraging conditions in which they would feel at ease in their participation.

Data collection

The design of the research instrument is informed by considerations also used for questionnaire design (Fanning, 2005). The interview questions filter from the participants' use of terminology in the field, to their opinions about the use of umbrella terms in the field, to the concept of applied theatre as such an umbrella term (see Appendix Three for interview schedule). Cohen *et al.* (2011, p. 398) advise this "funneling process...[as it] moves from the general to the specific". Thus, the design sought to elicit responses that required the participants to give opinions on whether an umbrella term is useful in the field, and whether their practice would belong under the umbrella term of applied theatre.

There are a number of question types adopted in the design, including: open and closed, Likert scale and dichotomous questions (Cohen *et al.*, 2011). The combination of question formats aims to elicit different types of responses in order to gather non-biased, valid and relevant data. The demographic data was collected on the consent page as the researcher wanted to keep this information visually separate from the interview content. The participants' experience in the field was addressed in question seven at the end of the interview. The rationale for placing the question at the end was to avoid an inference that a certain amount of experience was required to participate in the study.

Secondly, the high, secondary and tertiary level topics need consideration, according to Fanning (2005). Likewise, Cohen *et al.* (2011, p. 398) refer to the sequencing of questions and recommend that "initial questions should therefore, be simple, have high interest value and encourage participation". For example, questions one to three in the final design gathered data on: the participants' primary occupation; the age range they work with most frequently; and, how they described their practice. The first three questions are broad in design and focus on the participants' working context; they aim to put the participant at their ease. Question four was divided into two parts; question 4(a) invited participants to identify their use of the listed terms on a Likert Scale as presented in matrix-style format. The follow up question, 4(b), invited participants to choose the term(s) from the list provided in 4(a) that best described their practice. Questions three and four began to move the responses towards more closed questioning formats.

Thirdly, Fanning (2005) suggests it is important to define concepts in order to consider what kind of information is needed from participants. The literature presented in Chapter Two informed the design. Question five is divided into three parts; 5(a) and 5(c) use a closed question format, with 5(b) constituting as an open-

ended question. The purpose of question five was to elicit opinions on whether an umbrella term for practice in the field would be useful, and whether the participant would subscribe to an umbrella term. This bank of questioning did not posit applied theatre as an umbrella term at this point, but allowed participants to consider the concept of umbrella terms more generally.

Question six (of which there are also three parts) specifically addressed the concept of applied theatre in relation to the participants' practice and the function of the concept as an umbrella term. Question 6(a) invited an open-ended response and asked the participants for a more general response to the term applied theatre. Question 6(b) had a multiple-choice aspect to it, but the participant could also provide rationale for their response. Question 6(c) returned to a closed format and invited participants to identify whether their practice belonged to the umbrella term, applied theatre.

Administration

Creswell (2008) observes that participants may not wish to disclose certain information to the researcher in a one-on-one setting. The questions did not seek to collect data of a sensitive nature and it was felt that the one-on-one interview was the most appropriate method in terms of ascertaining the opinions of individuals at the research sites identified in Table 3.12. Participants were randomly selected and were presented with the information leaflet and the consent form before the interview (see Appendix Three). The length of time it took to complete the interview survey of twelve questions varied from fifteen minutes to approximately thirty minutes in some cases. In addition, time was allocated to the researcher's approach to the participant; the verbal explanation of the study's aims, confidentiality and right to withdraw

information; the completion of the consent form; and, an allowance the participant to read the consent form and ask questions before the interview began.

Exclusion criteria

The exclusion criteria applied to the original data set brought the number of interviews from 130 to 124. The reasons for the exclusion of six interviews were as follows: two of the participants had language difficulties, and the researcher had to provide considerable assistance thus, perhaps, inadvertently leading their responses; three of the interviews were begun, but due to the time pressures of events were left incomplete; and, one interviewee's occupation did not meet the criteria in that he did not work in the field in any capacity.

3.5.3 Philosophical Inquiry

This study also employs philosophical inquiry as a complementary research method (Burbules and Warnick, 2006). While this method does not employ empirical data, it complements the mixed methods design in that it provides a way to analyse "a term or concept, showing its multiple uses and meanings, for the primary purpose of clarification" (Burbules and Warnick, 2006, p. 491). The method involves "showing that where we thought a concept was a seamless unity, it in fact comprises quite different subconcepts and variations" (Burbules and Warnick, 2006, p. 492). Thus aligning with Wittgenstein's (2009) theory of language.

In this study's design, the application of philosophical inquiry to the interview data provides a method of analysing participants' use of terminology in describing their practice, and their understanding of terminology within the field, for it also allows for the mapping of subconcepts through sub-themes, as will be further explained below. Burbules and Warnick (2006, p. 491) argue that the "parsing of multiple meanings is

itself a valuable contribution to knowledge”. Employing philosophical inquiry within a mixed methods study, therefore, also offers a unique contribution to knowledge. In examining the confusion and debate surrounding terminology in drama and theatre education “what is actually in dispute” (Burbules and Warnick, 2006, p. 491) comes to the fore, which the research question guiding this study seeks to address.

3.6 Analysis and interpretation of data

While philosophical inquiry invites the mapping of sub-concepts, the study also draws on processes of analysis for empirical work. Mertens (2005) outlines a number of stages involved in the analysis process. The first stage occurs during the fieldwork where the researcher “reflects on the impressions, relationships, patterns, commonalities, and so on” (Mertens, 2005, p. 421). The second stage in the process begins with the researcher organising the data:

seeking similarities, differences, correspondences, categories, themes, concept and ideas, and analyses the logic of previous analytic outcomes, categories, and weaknesses or gaps in the data.

(Mertens, 2005, p. 421)

A similar process of analysis is suggested by Miles, Huberman and Saldaña (2014, p. 10) in their sequence of data analysis, which suggests researchers organise “coded materials to identify similar phrases, relationships between variables, patterns, themes, distinct differences between subgroups and common sequences”. These approaches underpin the analysis of this study’s interview data.

The data were sorted and categorised on an EXCEL spreadsheet. This dataset was then imported into NVivo10 to assist in the organisation of the data into categories based on attributes –country, gender, occupation, and years of experience in the field, which represented some of the quantitative data collected. As the analysis of both quantitative and qualitative data continued, the dataset was filtered according to specific attributes to allow for exploration, thus providing an

opportunity to identify patterns, similarities and differences as suggested by Mertens (2005) and Miles, Huberman and Saldaña (2014). In this way, the sequential approach of mixed methods research is also evident as the analysis of the quantitative data informed analysis of the qualitative data.

The software also assisted the researcher to analyse the data via open coding. Open coding is defined as “the part of analysis that pertains specifically to naming and categorizing phenomena through close examination of data” (Mertens, 2005, p. 424). During this phase, the researcher segmented the data according to themes (or nodes as they are called in NVivo). The data within the nodes was compared and contrasted for similarities and differences. The familiarity with the data set via close examination and the process of open coding informed the axial coding. Axial coding can be defined as the re-assembling of the “parts of the data identified and separated in open coding...to make connections between the categories” (Mertens, 2005, p. 424). While NVivo provides the tools for on-screen coding, the researcher decided to use a blend of manual coding, which was recorded onto spreadsheets, and elements of computer-aided analysis as the open and axial coding process developed, and particularly in the content analysis phase. The use of manual coding allowed for greater familiarity with the data.

Once the coding process was completed, content analysis was used to draw out the themes. According to Wilkinson and Bermingham (2003 p. 68):

Content analysis is based on the assumption that an analysis of language in use can reveal meanings, priorities and understandings, and ways of organising and seeing the world.

This description dovetails with Wittgenstein’s (2009) writings on language and meaning. Informed by Miles, Huberman and Saldaña’s (2014) approach to analysing qualitative data, the data were segmented, coded and categorised into themes. Building on this model, Wellington (2000, p. 141) proposes the following stages:

“immersion; reflecting; analysing: taking apart, selecting, categorising; synthesising, re-combining; and, presenting, disseminating, sharing”, which is the model used in this study to support content analysis.

The process of analysis of the interview data began with reading and re-reading of the data multiple times, particularly the responses to open-ended questions. Using an inductive open coding process, which immersed the researcher in the data, participant responses to each of the qualitatively driven interview questions were divided into segments and then labelled with codes. Informed by the constant comparative method (Lincoln and Guba, 1985), patterns and themes within each code were investigated and some code categories were synthesised, or further collapsed, and then used to code the data again (see Appendix Three, Figure 1 for example of coding process) until broad themes became visible.

3.7 Bias, validity and reliability

It is important to state that the researcher is a drama lecturer, but is relatively unknown in the field; however, her position could lead to bias in that the data could be effected by the researcher’s assumptions and preconceptions leading to invalid analysis and interpretation. A number of strategies have been put in place to combat these threats to the validity and reliability of the study, particularly in relation to the research methods used in the data collection. A rigorous approach to data collection and analysis is important to the validity of qualitative research. The description of the process of data collection demonstrates rigour and addresses potential bias through “the honesty, depth, richness and scope of the data achieved”, as outlined by Cohen *et al.*, (2011, p. 179).

The mixed methods design of the systematic review is also a factor in addressing the validity and reliability issues pertaining to this study. The systematic review

undertaken draws on a large, multi-disciplinary set of databases and presents the results using both qualitative and quantitative data. As discussed above, the approach uses a set of recommended steps (EPPI centre, 2010; Omasta and Snyder-Young, 2014; Ryan, 2010) and is transparent in its description of the process as a result.

The interview design was strongly linked to data emerging from the systematic review and the literature review. The questions sought to elicit data through a number of formats as discussed above, thereby adding to the validity of the results. The interview survey was piloted twice and the final data collection phase, where participants were randomly selected, took place at seven conferences and events – two of which are the major conferences in the field. Only a very small sample within the data collected knew the researcher on a professional level; the anonymity of the researcher at such conferences further contributes to the validity of the data as the respondent bias is reduced.

Although issues of reliability relate to the generalisability of research, Bogdan and Biklen (1992, as cited in Cohen *et al.*, 2011, p. 187) argue that “the question of the settings, people and situations to which they [the findings] may be generalisable” are what are at stake. Throughout this chapter, the researcher has aimed to provide a comprehensive overview of the process in order to address potential bias and demonstrate validity of methods used.

3.8 Ethics and data protection

Full consideration has been given to the ethical dimensions of this research. This study sought ethical approval for all fieldwork, which was granted without issue (see Appendix Three). The data was collected from non-vulnerable, adult participants and

was not excessive in relation to the purpose for which it was sought. Participants were invited to contribute to the study in a non-threatening and open manner. Consent forms were discussed and signed and participants were made aware of confidentiality issues and the freedom to withdraw from the study. The issue of anonymity in respect of interview participants was considered and each participant was anonymised via a number system.

The data collection and storage conforms to the guidelines laid out in the Irish Data Protection Act (1998 and 2003). The data was recorded in a durable and appropriately referenced form stating the full operational details of the data source, date and place of collection and researcher. Post completion of this research, raw data will be held for six years in physically secure archives. Electronic raw data (including NVivo files) are saved as password protected files on computers fitted with anti-virus software and also downloaded onto password protected files and stored with other physical raw data. Waste printed matter containing raw data will be shredded. Only the researcher and her supervisor will have access to data. Finally, the data will be utilised for academic purposes only.

3.9 Conclusion

An exploratory mixed methods approach embraces quantitative and qualitative data, and offers new ways of interpreting the field. Although qualitative data is emphasised in the data collection and analysis, using a mixed methods paradigm, which is less dominant in the field, provides another way into the excavation of the field. The study began with a systematic review to explore applied theatre as a concept and the frequency of terms in the literature. To further explore the research question, one-on-one interviews were undertaken to enter into dialogue with the field and gather data on participants' use of terminology, their opinions on umbrella terms, on applied

theatre, and on applied theatre as an umbrella term. Chapter Four presents the analysis and results of interview data.

Chapter Four: Presentation and Analysis of Data

4.1 Introduction

This chapter presents the major findings from phase one of the data collection, the systematic review of literature (Section 4.2), and phase two, the interview data from one hundred and twenty four participants. Demographic data are presented in Section 4.3. Figures and tables are presented where they best illustrate the data, and additional supporting visuals are available in the Appendices.

Section 4.4, entitled *Illustrating Practice*, deals with both the quantitative and qualitative data concerning how participants describe their practice. Advocating for any term and, in particular, the term applied theatre's "proper use" (Burbules and Warnick, 2006, p. 491) is not the focus of this study, therefore this section analyses the frequency of terms used by participants when describing practice in order to establish what factors, if any, determine the use of terms. The discussion incorporates an analysis of gender, geographic location, occupation, and range of experience as potential factors.

Section 4.5, entitled *Umbrella Terms*, presents an analysis of data from responses to question five, and data from question 6, part (c). These questions invited responses on whether the use of umbrella terms would be helpful in general, whether participants subscribed to the use of an umbrella term, and whether their practice belonged under the term applied theatre. Finally, Section 4.6, presents an analysis of participants' understanding of applied theatre as provided in responses to question six, parts (a) and (b), which elicited data on what applied theatre meant to them, and whether applied theatre, as a specific umbrella term, described their work. In addition, each major section concludes with a summary of the findings and begins to relate these to the literature review.

4.2 Phase one: The systematic review

The analysis of data from the review of one hundred journal articles demonstrates that applied theatre (n=838) was the most frequently used term across the sample (see Table 4.1 below). The high frequency of applied theatre was expected, as the inclusion criteria for articles included their use of the term in the main content. The systematic review revealed that the term applied theatre is used in articles from the year 2000 onwards, which aligns with the term's emergence, and suggests that applied theatre occupies considerable space in the field within the last fifteen to twenty years. Recent publications such as the Bloomsbury *Applied Theatre Series*, which “advance[s] the field of Applied Theatre” (Bloomsbury, 2016), and Hughes and Nicholson's (2016) publication *Critical Perspectives on Applied Theatre* indicate that applied theatre is continuously undergoing examination as a concept. Indeed, these publications evidence the acceptance of applied theatre as a term in the discourse and, for some, as a field of knowledge and practice.

After applied theatre, the term process drama (n=160) is the next most frequently used term, and it is used more frequently than drama education (n= 125), DIE (n= 82), or educational drama (n= 33) (see Table 4.1).

Table 4.1 Text searches of key terms in 100 sources

1. List of terms	2. Manual Word Counting	3. Automatic Word counting
Applied theatre	838	1490
Process drama	160	221
Applied drama	131	186
Drama education	125	525
Community theatre	111	141
Theatre in education	83	216
Drama in education	82	525
Educational drama	33	42
Educational theatre	21	37
Community drama	18	22

The prevalent use of process drama in literature that discusses applied theatre may support Taylor's view that "Process Drama is a subset of Applied Theatre [sic]" (Landy and Montgomery, 2012, p. 229), thus accounting for the frequency of process drama in the literature. If the term process drama is accepted as synonymous with DIE, as the main proponents of process drama state, then these findings point to a relationship between applied theatre and process drama in written discourse, which suggests that these practices co-exist in a "network of similarities" (Wittgenstein, 2009, p. 67), and inhabit closely aligned spaces. This was also evident in the discussion in Chapter Two but there is a lack of consensus on whether applied theatre functions as an umbrella term for process drama and other terms in the field.

When the systematic review data is compared to O'Toole's (2010) quantitative analysis of nomenclature, a similar pattern in relation to the ranking of process drama and drama education is revealed. As previously discussed in Chapter Three, the data set from the systematic review consists, primarily, of peer-reviewed journal articles. In contrast, the data set used by O'Toole consists of conference abstracts. In O'Toole's (2010) analysis of these abstracts, the term drama (n=21) is ranked in first position with process drama and drama education sharing second ranking (n=9), and theatre in the third position (n=8). Applied theatre (n=7) was ranked in fourth position, followed by applied drama, DIE, and performance sharing fifth ranking (n=4).

O'Toole (2010, p. 282) observes that his analysis presents only "a partial snapshot", yet considering the growth of the term applied theatre at that time and the renaming of *RiDE* in 2009 to include the terms applied theatre and performance, it is noteworthy that it is the term drama that constitutes the most frequently used term. It suggests that 'drama' is the identity to which participants at that conference would subscribe. The comparison of terms between these data sets suggests that authors contributing to the peer-reviewed literature are responding to the name-changing in

the field by using the term applied theatre to describe and orient their work. Furthermore, the systematic review takes place approximately three years after O'Toole's (2010) analysis and may reflect the dominance of the term applied theatre in published literature, which is supported by the emergence of significant publications (Prendergast and Saxton, 2009; Prentki and Preston, 2009; Nicholson, 2011; Thompson, 2009 and 2012; Shaughnessy, 2015).

In responding to O'Toole's (2010) analysis, Omasta and Snyder-Young (2014) undertook an analysis of published literature, which revealed the homogenous nature of the largely Western and Anglophone discourse. As this study's systematic review revealed that *RiDE* was the most popular journal, an audit of volumes twenty and twenty-one of *RiDE* was undertaken (n=8 editions) to ascertain more recent trends in the literature. In the articles surveyed, 9% (12/138 articles) of scholars are based in Asia, and 4% (6/138) in Africa (see Table 4.2).

Table 4.2 Geographic location of authors published in *RiDE*

Region	Country	No. of entries
Europe (n=73)	UK	64*
	Ireland	2
	Cyprus	1
	Germany	1
	Greece	1
	The Netherlands	1
	Norway	1
	Serbia	1
	Turkey	1
	The Americas (n=26)	USA
Canada		8
Brazil		2
Chile		1
Colombia		1
Trinidad		1
Oceania (n=15)	Australia	7
	New Zealand	8
Asia (n=12)	India	3
	Israel	2

	Hong Kong	2
	Korea	1
	Pakistan	1
	Palestine	1
	Philippines	1
	Singapore	1
Africa (6)	South Africa	4
	Nigeria	1
	Kenya	1
Joint publications	Australia/UK	2
	UK/Taiwan	1
	South Africa/New Zealand	1
	South Africa/UK	1
	Sweden/Norway	1

*Scotland and Wales included in this total

While not all of the authors use the term applied theatre in the main content of their articles, their work is published in one of the leading journals in the field, which uses this term to hold a diversity of practices together.

This data suggests there is a small, but growing diversity of scholars from non-Western locations publishing in the field. Tony Graham (Landy and Montgomery, 2012, p. 242) observes the potential impact of the geographic context on the field's identity: "...as old Europe breaks up and new nations are forged, so too is the quest for language and identity". Therefore it will be important to monitor whether the diversity of published research from non-Western regions constitutes a growing trend in the field, and whether this growth impacts on the use of terminology. New languages emerge to adapt to new contexts, as Wittgenstein (2009) argues and, in response, it is feasible that the terminology used to describe practice may continue to change, shift, and, arguably, rename itself.

In broadening the horizons of the field, the audit revealed the dominance of articles written by women: 54% of articles (n=74/138) were authored by women; 34% (n=47/138) by men; 9% (n=12/138) were authored by both women and men, and five articles constituted more than two authors of contrasting genders. The visibility of

women as scholars, teachers, and practitioners in the field is a noteworthy positive attribute of the field’s contemporary identity considering recent calls amongst those working in theatre to address gender inequality (Donohue *et al.*, 2016; Kerbel, 2017), and the increasing responsibility of higher education institutes “to encourage and recognise commitment to advancing the careers of women” under the Athena Swan Charter (2018). However, the evidence would suggest that the accessibility of the field to a diversity of geographic regions, and therefore other cultural experiences of drama and theatre education, needs to be broadened.

4.3 Phase Two: Demographics of interviewees

This section presents demographic data about the sample of participants in the study, in terms of gender, geographic location, occupation, age ranges with whom participants work, and the participants’ levels of experience in the field.

Gender

Table 4.3 Analysis of gender in the sample (n=124)

Gender	Number of participants
Female	88
Male	36
TOTAL	124

Table 4.3 demonstrates a strong representation of female participants.

As discussed, the dominance of female voices in the field is also reflected in the audit of *RiDE* volumes and in the systematic review of literature where female authors constitute 49% (49/100) of articles; male authors represent 36% (36/100); 11% (11/100) represented female and male authors equally, and 4% (4/100) had a combination of male and female authors.

Geographical data

The dataset represents a total of twenty-eight countries from the five geographical regions as categorised by the UN (2014): Africa, Americas, Asia, Europe and Oceania. Figure 4.1 presents the geographic locations disaggregated according to gender.

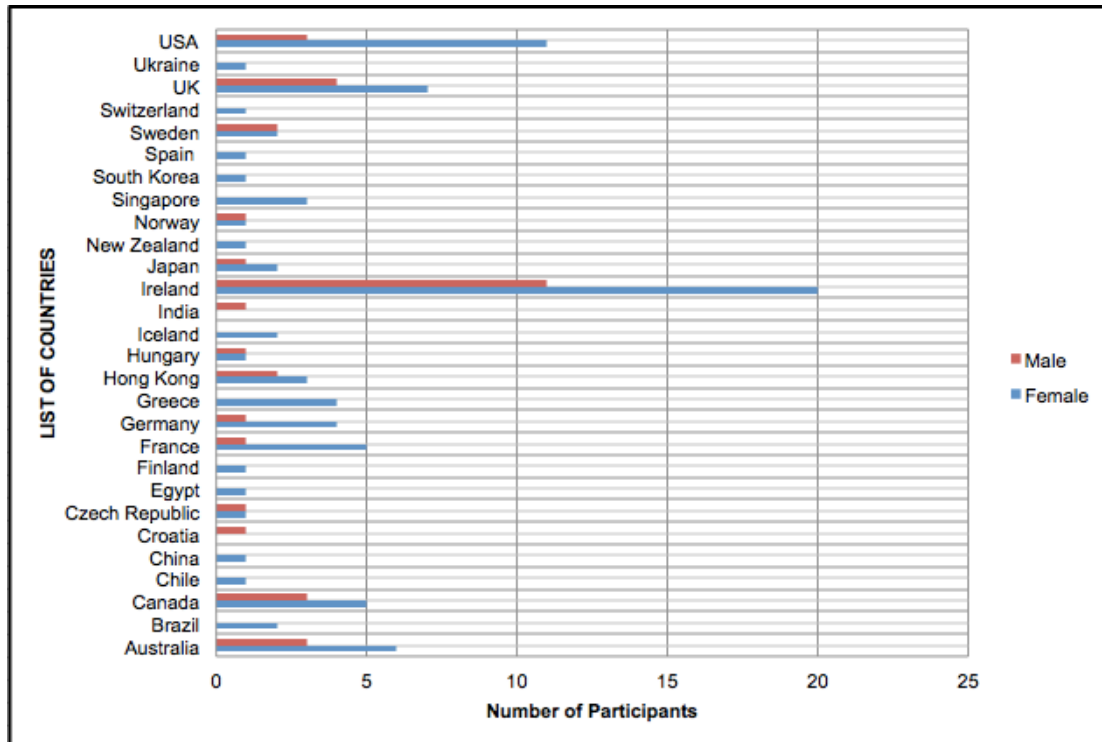


Figure 4.1 Countries in which participants live

60% (n=74/124) of participants are based in Europe and 42% of these (n=31/74) in Ireland. Of the seven data collection sites, five were based in Ireland, thus accounting for a higher proportion of participants based in Ireland. Outside of this cohort, 35% (n=43) is represented by participants based in Europe. Those based in the UK (11/43) represent 26% of all participants from Europe, the largest cohort outside of Ireland within the region. Beyond Europe, the next biggest cohort of participants is based in the US 11% (n=14/124), Australia 7% (n=9/124), and Canada 6% (n=8/124). The dominance of these countries and regions in this study's sample suggests the homogeneity of the field, which further suggests a disproportionate

influence by scholars in certain geographical regions (Omasta and Snyder-Young, 2014).

A gender analysis reveals that 79% (22/28) of the countries represented in the study featured more female participants than male participants, pointing to the field's accessibility for women working and publishing in it. Of the twenty-eight countries in which participants work, 36% (10/28) had more women participants than male participants; 43% (12/28) had no male participants, 14% (4/28) had equal female and male representation, and India and Croatia had only male participants.

Occupation

Question one invited participants to identify their primary occupation. The full analysis of participant occupation is available in Appendix Four, Tables 1 to 4. In summary, 67% (83/124) of participants identify with formal educational contexts (academics, students, secondary teachers, primary teachers, and teachers at various levels) with a further 4% (5/124) (theatre practitioners and other occupations) more generally identifying themselves as involved in education. Therefore, the commonality of occupations is emphasised by the fact that 71% (88/124) of participants identify their working context in education.

Although the sample includes participants from a reasonably diverse range of drama, theatre, and education related professional backgrounds, those who did not identify their work within a formal education context i.e. theatre practitioners, actors, facilitators, and artists, are in the minority (n=32/124, 26%). The four remaining participants (3%) constituted those who were retired, or working in administrative roles related to the field. Notwithstanding the unsurprising dominance of those working in education, the figure of 26% suggests there is a growing presence of

artists, theatre practitioners, actors, and facilitators at drama and theatre education conferences in the field who do not specify their work primarily in the field of education. This finding supports Joe Kincheloe and Kathleen Berry's (2004, p. 53) argument that "We occupy a scholarly world with faded disciplinary lines", which potentially further complicates the terminology we use to describe and communicate our practice.

Age ranges with whom participants worked

Question two invited participants to identify the age ranges they worked with most frequently. Four age ranges were presented to participants: early years, primary, post-primary, and adult. 90% (112/124) of participants identified their working context with one of these four age ranges (see Appendix Four, Table 5).

In total, 49% (60.5/124) of participants work most frequently with adults, 25% (30.5/124) with post-primary children, 15% (19/124) with primary children, and two participants (1%) work exclusively with the early years age group. 5% (6/124) work with all of the initial four age ranges presented; 5% (6/124) work with miscellaneous age groups. These figures suggest that participants working either exclusively with adults, or with adults and another age range, are dominant in the sample.

Participants' years of experience in the field

Question seven invited participants to select how many years experience they had in the field. While the age of the participant was not a factor, the participants' experience may be a factor in their use of terminology and labels, especially when considering the ebb and flow of terminology, historically. Figure 4.2 presents the analysis of responses.

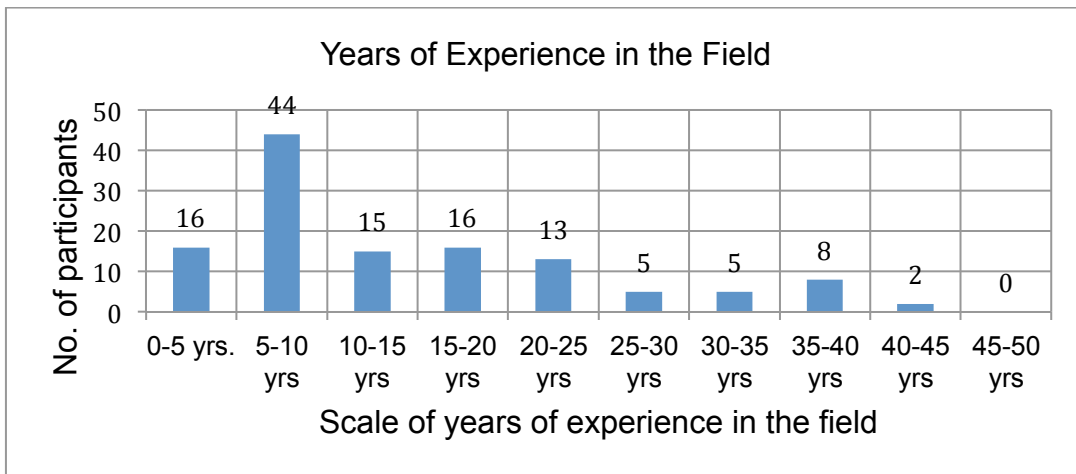


Figure 4.2 Participants' years of experience in the field

In summary, 35% (44/124) of participants had between five and ten years of experience and represent the largest cohort in the sample. Participants who had between 0-5 years (16/124) and 15-20 (16/124) years of experience each represent 13% of the total sample. 12% of participants had between 10-15 (15/124) years of experience, and 10% had 20-25 years of experience. There were no participants of 45-50 years of experience.

It is significant that participants who had between 15-45 (49/124) years of experience in the field represent 40% of the total sample. Therefore, the presence of the expert voice within the data is evident, and expected given the specific nature of the data collection sites and the fact that two of the data collection sites (IDEA and IDIERI) represent the major conference events in the field.

Demographic data: an overview

71% (88/124) of participants were female, and of that figure 80% (70/88) were working in education. This aligns with the general trends of female dominance in the formal teaching professions. While the literature from non-Western countries is

growing, the visibility of women in the field in relation to teaching, practice, and research constitutes a positive attribute.

Twenty-eight countries were represented in the total sample (n=124). 34% (n=42/124) represents participants based in Australia, Canada, the UK, and the USA. While the majority of the data were collected from sites in Europe and one in Asia, the dominance of these countries aligns with Omasta and Snyder-Young's (2014) findings that these four countries also dominate in the literature of the field. Therefore, the tentative picture emerging illustrates a dominant Western, Anglophone perspective in both the literature, conferences, and events in the field; however, a small sample was collected from non-Western regions.

29% of participants identified their practice with professional fields outside of the educational context. This is an encouraging figure in terms of a diversity of voices within the field, and further validates the representative nature of the sample. Furthermore, participants' years of experience in the field –ranging from the emerging to expert voice, demonstrate a broad base in the sample.

Not surprisingly, there was generally a strong representation towards education and specifically teaching in the formal sectors (from primary to higher education), which is a main area of interest in this study, with 44% (54/124) of participants across all occupations working with the adult age range. It is probable that the high percentage of participants working with adults in this study sample is reflective of academics working with undergraduate and postgraduate students. The other participants represent a diversity of forms of engagement and practice, and balance potential bias towards particular usage or debate around terminology, which may emanate from a cohort of academics. The literature supports the view that the term applied theatre originates within academia, therefore it might be expected that as academics constitute the largest cohort in this sample, applied theatre will be a

dominant term in the data; however, as Section 4.4 below demonstrates, the term is one of the least frequently used.

4.4 Illustrating practice

4.4.1 Self-selected terms when describing practice

Framed as an open-ended question, question three invited participants to describe their practice and did not offer a list of terms from which to choose. Using NVivo software to undertake a quantitative word counting frequency analysis of responses, theatre (n=59), drama (n=57), and education (n=23) account for the most frequently used words to describe practice. Words such as applied (n=7), arts (n=7), and community (n=6), constitute terms at the lower end of the frequency scales.

Although theatre and drama were identified as the most frequently used words in descriptions of practice, a qualitative analysis reveals that in some responses, the word theatre indicated applied theatre, or community theatre, and sometimes the word drama indicated the term DIE, or drama pedagogy. As a tool of analysis, word counting can remove the word from its context (Leech and Onwuegbuzie, 2007). Therefore, by extending the quantitative analysis of the responses with a qualitative analysis, the specific terms in use were identified. The results of this analysis reveal that sixty-six participants used only one term in their responses with drama (n=28) and theatre (n=23) being most popular.

Table 4.4 Analysis of terms used in participants' descriptions of practice

Drama	28
Theatre	23
DIE	4
Drama pedagogy	3
Process drama	3
Applied theatre	2
Theatre education	1
Education	1

Community theatre	1
Two terms	11
More than two terms	6
No term identified	39
No response	2

It is significant that 32% (39/124) of participants did not use any term when describing their practice, which suggests a hesitancy in using terminology. In addition, 14% (n=17/124) of participants identified more than one term in their responses. The following section discusses the terms selected by participants as the preferred term for *their* practice.

Academics (n=38) and students (n=18)

In the overall sample, 47% (18/38) of academics refer to one term in their qualitative descriptions of practice (see Appendix Four, Figure 1). Drama (n=7) and theatre (n=6) are the most common terms; there was one instance of applied theatre. It is noteworthy that the cohort of academics did not use DIE as a term when invited to describe their practice, but do align with drama or theatre, or terms that signify a pedagogical intention in their titles e.g. drama pedagogy (n=3). This could suggest that the majority of these participants regard drama and theatre as being at the core of what they do. 67% (12/18) of students used: DIE (n=3), drama (n=3), and theatre (n=3) (see Appendix Four, Figure 2). There was also one instance of applied theatre. The data suggest that students tend to align their practice with terms similar to the cohort of academics because these groups share a working context.

The teacher cohorts (n= 27)

Across the cohorts of secondary (n=11) and primary teachers (n=10), and teachers who taught across miscellaneous levels (n=6), drama (n=11) was the most frequently used term (see Appendix Four, Figures 3 to 5). Process drama (n=2) and theatre

(n=2) were used as frequently as each other by the cohorts of primary school teachers and teachers who taught across miscellaneous levels. One secondary school teacher used community theatre. DIE was used by one primary school teacher only. These data suggest that despite the context of formal education, participants who work as teachers align their practice predominantly with the term drama, and not DIE or process drama.

Theatre practitioners (n=17), actors (n=6), theatre practitioners & other occupations (n=5)

As expected, theatre is the most frequently identified term in these cohorts (see Appendix Four, Figures 6 and 7). 47% (8/17) of theatre practitioners used one term with theatre (n=6) identified more frequently than drama (n=2). Half (3/6) of the actors used one term, choosing either theatre (n=2), or drama (n=1). One of the five participants in the theatre practitioner and other cohort used theatre with the majority of the remaining terms linked to drama education.

Facilitators (n=4)

Drama (n=3) and theatre (n=1) were the terms selected by facilitators, aligning with the pattern emerging from this data set that these terms are frequently by participants to identify their practice (see Appendix Four, Figure 8).

Artists (n=4)

Only one of the four artists used one term –theatre, in his response. The other three artists did not identify any term when talking about their practice suggesting a hesitancy around using terms.

Miscellaneous occupations (n=4)

Two of the four participants in the miscellaneous occupations cohort used one term: theatre (n=1), and drama (n=1). One participant identified both education and theatre, and one did not identify any term in their response.

Summary: Self-selected terms to describe practice

Drama is the most frequently identified term across the academic, student, teacher, and facilitator cohorts. Theatre constitutes the most frequently used term in the remaining cohorts. The responses align drama with educational contexts, and theatre with theatre practice in non-formal contexts. While drama and theatre are used more frequently than others to describe practice, 32% (39/124) did not use a label, or easily recognisable term, when invited to discuss their practice. In addition, a further 14% (17/124) used more than one term to describe their practice.

The data demonstrate that, in total, almost half of the participants (46%) did not use any term, or used more than one, when invited to describe *their* practice. This finding suggests a number of interpretations. The casualisation of the work available to practitioners in the field in general, and thus the use of diverse terminology to account for different contexts may account for the need to use more than one term to describe practice. There may be a lack of awareness of the differences between terms. Indeed, because the field comprises a family of practices, the boundaries between terms and the practices they denote may not always be clear. The interchangeable use of terms in the field, as evidenced in the literature review, could be contributing to this lack of clarity. The multiple processes inherent in drama and theatre education indicate a network of similarities (Wittgenstein, 2009), and the rhizomatic nature of practice in the field may complicate the identification of one term for a significant number of participants. This was evident to a degree in the number of

participants who selected the 'don't know' category (13%) when asked to identify terms which describe their practice.

4.4.2 Thematic analysis of participants' descriptions of practice

As drama (n=28) and theatre (n=23) were the most frequently identified terms in the sixty-six responses that used one term to describe practice, these terms are used to organise, present, and discuss the data. Responses are coded with RF for female participant and RM for male participant. Overall, participants who used the term drama aligned their practice with the concept of drama as a teaching tool. Two themes emerged from those who used the term theatre: theatre and its educational orientation, and the relationship between process and product.

Drama as a teaching tool

In total, twenty-eight participants used the term drama, represented by those in the academic, teacher, facilitator, theatre practitioner cohorts, and one in the miscellaneous cohort. The theme of drama as a tool in the classroom to scaffold experiential learning through techniques such as role-play, for example, was demonstrated. There was also a recognition of drama as an art form and the interplay of process and product: "to prepare performances and to provide artistic skills to students" (RF36, teacher Greece). The theatre practitioners, who were not based in formal educational contexts, also emphasised the pedagogical orientation of their workshop processes. In terms of the "kinds of learning" (O'Toole, 2010, p. 283) suggested by the data, in using the term drama to describe their practice, participants demonstrate a strong connection with the orientation of DIE as discussed in Chapter Two, which emphasises the use of drama as an art form in order to achieve educational and artistic objectives. The data suggests there is a unity in how

participants understand the use of drama as a teaching tool in both formal and non-formal educational contexts.

Theatre and its educational orientation

Twenty-three participants across all the cohorts, bar secondary teachers and those in the miscellaneous cohorts, used the term theatre. Two themes emerged in these responses. The first theme, theatre and its educational orientation, emerged from the responses of fifteen participants, consisting of academics, students, teachers, and theatre practitioners who described the educational orientation of their practice, and how they extended the curriculum through the theatre process. For example, RF38 (Ireland) described her work as “curriculum-based, interactive theatre”. There were also instances of using theatre in terms of overall development: “I use theatre with puppets to develop creativity, self-esteem and respect for life in the group” (RF3, France). Therefore, the use of the term for these participants suggests an alignment with theatre education, whereby the art form is used to achieve educational and artistic objectives.

Theatre and the relationship between the aesthetic and the instrumental

The second theme to emerge relates to the relationship between process and product. Seven participants who worked as theatre practitioners, actors, facilitators, and artists described their work as having both an aesthetic and instrumental dimension. For example, RM26’s (actor, Sweden) response demonstrated a desire to “use [the] pedagogical potential in theatre”. Nicholson (2014) highlights the relationship between the aesthetic and the instrumental as a concern, which O’Toole (2009a, p. 484) describes as “a critical and central issue to all drama education and applied theatre”. The data suggest that whether participants used drama or theatre to

describe their practice, their work maps intersecting artistic-aesthetic and pedagogical-educational continua (Schonmann, 2005).

4.4.3 Emerging findings: the use of terms and orientation of practice

Somewhat unexpectedly, there is a high degree of consistency in relation to the use of drama and theatre as terms to describe practice across the cohorts. This consistency is reflected in the use of these terms to describe the orientation of objectives in participants' practices. The analysis reveals that the working context in which people are based seems to determine the use of one term over the other, with those working in formal education as teachers using the term drama. There is consensus in the data that the dominance of an educational orientation coupled with an adherence to the art forms of drama and theatre are central to practices, thus the terms drama and theatre appear to reflect the core activity of the field. However, the data also reveal that there may be some degree of hesitancy in using terms when describing practice, and a small number indicated an interchangeability of terms in their responses, which reflects the debate raised in Chapter Two. However, some people in the field work across various contexts, and therefore two or more terms more accurately reflect their practice. This emphasises the importance of considering occupation and context as factors in examining terminology in order to reveal the multi-layered practices and contexts in which people work. It also suggests that due to the nature of work in the field, an umbrella term may not be able to adequately gather and represent all forms of practices.

4.4.4 Terminology frequently used to describe practice

Following an invitation to describe their practice as they wished, participants were presented with a list of terms generated through the systematic review and invited to rank, from very frequently to rarely, how often they would use these terms to describe their practice; they could identify more than one term on each scale (see Appendix

Four, Figure 9). The terms used very frequently are theatre (66), drama (61), education (59), and DIE (50). As meaning is contextual (Wittgenstein, 2009), the context in which the terms are used was examined through an analysis of participant occupation. In summary, the terms theatre, drama, DIE, and education are the terms used very frequently in the cohorts of academics (n=38), students (n=18), theatre practitioners (n=17), and facilitators (n=5). In both the academic and facilitator cohorts, the term most frequently used is education; in the student cohort, it is drama, and in the cohort of theatre practitioners, theatre is the most frequently used term. This analysis reveals a relationship between the nomenclature of the field and the practice it denotes, and the working context. The results for each occupation were disaggregated according to gender and frequency, and these are presented in full in Appendix 4, Figures 10 to 20, and Tables 6 to 42. The following sections provide an overview of this data followed by a discussion of findings.

Academics (n=38)

Education (n=21), drama (16), theatre (15), and DIE (14) are the terms most frequently used by academics to describe their practice. The same four terms were consistently identified as most frequently used whether the participant was female or male. Community drama (n=25), community theatre (n=17), applied drama (n=17) and applied theatre (n=16) are identified as terms that are never used to describe practice irrespective of the participants' gender. Process drama was identified as a term which is 'occasionally used' by a minority of female academics but never by any of the male academic respondents.

42% (16/38) of academics identified that they never use the term applied theatre, which is surprising considering the literature locates the emergence, and subsequent rise, of applied theatre within an academic context (Bowell and Heap, 2010;

Nicholson in Schonmann, 2011; Stuttaford *et al.*, 2006; Thompson and Jackson, 2006). A small minority (n=4/38) identified applied theatre as a term they would very frequently use to describe practice. Although this is, by comparison, a very small sample, no participant in any of the other cohorts linked with formal educational settings (except one student) identified applied theatre as a term in the frequently used categories, which suggests the term's closer ties with the academic context than with other formal education settings.

Students (n=18)

In this cohort, drama (n=11) and theatre (n=10) are the most frequently used terms with DIE (n=8) and education (n=8) sharing third place. Similar to the cohort of academics, community drama, applied drama, applied theatre, educational drama and educational theatre are identified by students as terms rarely or never used to describe their practice. Similar to the cohort of academics, community drama, applied drama, applied theatre, educational drama and educational theatre are identified by students as terms rarely or never used to describe their practice. There was only one instance of applied theatre being used to describe a student's practice. Process drama was used by a small number (5) of female student respondents to frequently describe their practice, but was not used by a male student. The data suggest a shared language and understanding between the academic and student cohorts, which may be a feature of their shared context.

Theatre practitioners and theatre practitioners & other occupations (n=22)

As expected, theatre is the most frequently identified term in these cohorts. Almost half of these respondents used one term only to describe their practices, with theatre being chosen twice as often as drama, the second most commonly used term. Education and DIE feature third and fourth respectively in the most frequently used

terms, which is consistent with the previous cohorts' data. Process drama is again not commonly used, and in particular by male respondents in this cohort, where there is a larger number of males in comparison to most other groups (n=11/22). In contrast with the other cohorts, applied theatre is used by a small number (n=4) very frequently, but features most prominently in the categories of rarely or never used terms where it is accompanied by the terms community theatre, community drama, applied drama and process drama. TIE features in the frequently and occasionally used categories for this cohort.

Teacher cohorts (n=27)

There was consistency across the cohorts of secondary and primary teachers, and teachers who taught across miscellaneous levels, with drama and education emerging as the most frequently used terms to describe their practices. In keeping with the data from the previous cohorts, the terms theatre and DIE also featured prominently. Process drama emerged for the first and only time in the entire dataset as a 'very frequently' used term by a small number of female secondary school teachers (n=4). It featured in the 'occasionally' or 'rarely used' categories by the cohorts of primary school teachers and teachers who taught across miscellaneous levels. Considering the links between process drama and formal education as explored in Chapter Two, it was somewhat surprising that the term did not rank higher on the positive end of the frequency scales. Community drama, community theatre, applied drama, and applied theatre emerged as terms that are rarely or never used to describe practice by teachers, with TIE being used occasionally. Overall, these data suggest that despite the context of formal education, participants who work as teachers align their practice predominantly with the term drama, and not specifically with process drama or DIE.

Actors (n=6)

Unsurprisingly, theatre (n=6) features as the top term used very frequently by all of the actors in this cohort followed by DIE (n=2). There is some alignment with the data from the cohort of theatre practitioners in relation to the frequently used terms such as educational theatre (n=3), drama (n=3), and education (n=2). Community theatre and community drama are also occasionally used by those in the actor and theatre practitioner cohorts; however, across the cohorts presented thus far, community drama is the only term that consistently appears as a term that is never used to describe practice.

Facilitators (n=5)

The four terms identified as very frequently used by facilitators were: education (n=3), theatre (n=3), DIE (n=3), and drama (n=3). Applied theatre and process drama were not identified by any of the participants as terms they would most frequently use to describe practice. The data suggest that facilitators align their practice with the term education, as it is identified on both the very frequently and frequently scales, and with terms that signify the pedagogical orientation of the art work. As the cohorts presented thus far also suggest, in addition to community drama, there is also a strong pattern of applied theatre and applied drama featuring consistently as terms that are never used to describe practice.

Artists (n=4)

Artists identified theatre (n=4), drama (n=2), and education (n=1) as those used very frequently to describe their practice. Aligning with the pattern established thus far, community drama and community theatre were identified as terms never used to describe practice.

Miscellaneous occupations (n=4)

Participants identified theatre (n=3), education (n=2), applied theatre (n=2), and drama (n=2) as very frequently used terms to describe practice. In addition to the theatre practitioner cohort, this is the only other cohort to identify applied theatre on the very frequently used scale. Community drama, community theatre, process drama and drama in education did not rank highly with this cohort.

4.4.5 Preferred terms that best describe practice

Question 4(b) invited participants to select just one term from the list of twelve presented in question 4(a) that they thought best described their practice (see Table 4.5 below). However, 11% (14/124) felt unable to select just one term and used two or more in their responses, or suggested another term not presented in the list (thus n=110 in the analysis below).

Table 4.5 Frequency of terms identified by participants who selected one term to best describe their practice

Term	Frequency (/110)	%
Drama in education	32	29
Theatre	23	21
Drama	12	11
Education	8	7
Applied theatre	7	6
Educational drama	7	6
Theatre in education	7	6
Applied drama	5	5
Educational theatre	3	3
Community drama	2	2
Community theatre	2	2
Process drama	2	2
TOTAL	110	100

The data from both parts of question four strongly suggests that the terms theatre, drama, education, and DIE are the preferred terms for describing practice. In light of

the study's aims, applied theatre was also selected in the analysis of participants' occupation, gender, geographic location, and years of experience in the field in order to explore the distinctions, if any, between different terms (see Appendix Four, Figure 21 for overall mapping of terms.)

DIE

In total, 29% (32/110) of participants selected DIE as the term that best described their practice, with a female to male ratio of 26:6, which highlights the dominance of females in the educational professions, and in the study sample overall. These participants constitute academics (n=11), teachers (n=11), theatre practitioners (n=5), students (n=4), and one actor. The use of the term is spread over seventeen of the twenty-eight countries in the sample, across a diversity of regions (see Figure 4.3). The small circles without a number equal the geographic locations with only one participant.



Figure 4.3 Geographic location of participants who identified DIE as the term that best describes their practice

The data suggest that the term DIE is used primarily by those based in Western, Anglophone contexts, by those with a diverse range of experience, but primarily in working contexts associated with formal education (81%, n=26). Despite the fact that Thompson (Landy and Montgomery, 2012, p. 243) suggests that DIE “is no longer focused on schools/education but in an amazing diversity of contexts”, the data suggest the term maintains a strong link to schools and education. Thompson’s argument may be supported to a limited degree however, by the fact that participants (n=6/32) who identified DIE as their preferred term are employed within theatre-related contexts.

Theatre

Twenty-three of the participants in this study used the term theatre, and they were based in Europe and in the US, demonstrating a particularly western, Anglophone context dominant in the field (Omasta and Synder-Young, 2014). Many (11) worked in theatre-based contexts, and others in formal education (8), or constituted theatre practitioners working in formal education (3). The ratio of female to male participants was 13:10, a trend highlighted earlier in the data where male respondents aligned with theatre terms in preference to drama. The use of the term is spread over eight of the twenty-eight countries in the sample (see Figure 4.4 below).

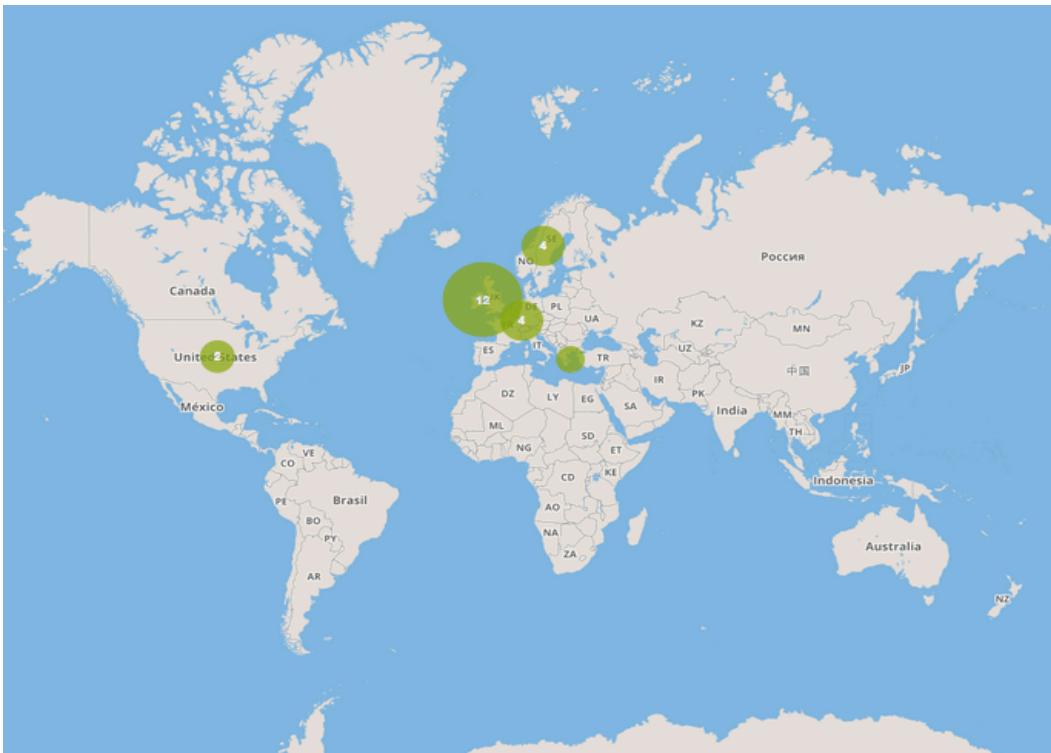


Figure 4.4 Geographic location of participants who identified theatre as the term that best describes their practice

The data suggest that while the use of the term theatre is European based, and the Anglophone perspective is particularly dominant, theatre was selected by participants with a wide range of experience in the field to describe their practice. The data also

suggest that those working with an adult age range in both theatre-based and formal educational contexts selected theatre as their preferred term.

Drama

10% (12/110) of participants selected drama as the term that best described their practice. The ratio of female to male participants was 11:1. The use of the term is spread over seven of the twenty-eight countries in the sample. Similar to those who selected theatre, the European region is most dominant in this cohort of participants with 75% (9/12) based in countries in Europe. At 17% (2/12), Australia has the next largest cohort. There is a noticeable absence of its use in North America when compared to previous cohorts (see Figure 4.5).

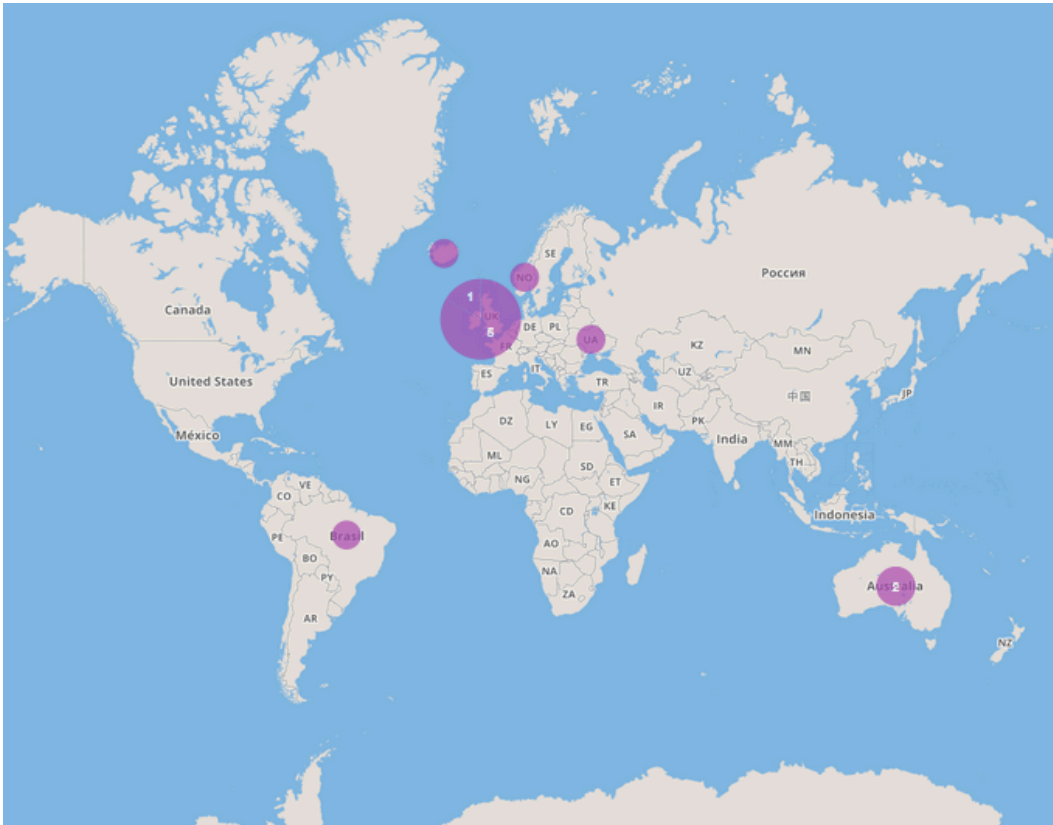


Figure 4.5 Geographic location of participants who identified drama as the term that best describes their practice

The majority of participants (11/12) represent a wide range of experience in formal education as academics (7), students (2), and teachers (2).

Education

Eight female participants, based in five countries, selected education as the term that best described their practice. The majority of participants (n=6) are based in Western, Anglophone contexts (see Figure 4.6).



Figure 4.6 Geographic location of participants who identified education as the term that best describes their practice

All of these participants worked in formal education: half work as teachers (4), three as academics and one student. Apart from the cohort of academics, the use of education as a term is largely contained to those with a range of experience ranging from 0-10 years.

Applied theatre

Theatre practitioners (n=3), academics (n=2), one student and one participant with miscellaneous occupations identified applied theatre. The participants were based in the UK, Singapore, Australia and Hong Kong (see Figure 4.7).



Figure 4.7 Geographic location of participants who identified applied theatre as the term that best describes their practice

The ratio of female to male participants is 4:3, somewhat reflecting the male bias towards theatre terms as suggested previously. Kershaw (2016) identifies applied theatre in a UK context, and Thompson and Schechner (2004) identify applied theatre in both the UK and Australia. Therefore, the data and literature suggest that the use of applied theatre is connected with a specific geographic context, which is similarly reflected in the data here.

Other terms utilised by participants in question 4(b)

Overall, participants were confident when identifying their preferred term from the list provided in 4(a); however, fourteen participants were less comfortable identifying only one term offering a range of terms as their preferred terms for describing their practice (see Appendix Four, Table 43). Their responses commonly suggested an

interchangeability of terms as discussed in Chapter Two, such as 'theatre/drama in education' (RM12, Actor, Ireland) and 'applied drama/drama;' (RF13, Teacher, Ireland).

Generally, the same trend emerges with responses from those in formal education leaning towards drama-related terminology e.g. drama pedagogy, and those working as facilitators and theatre practitioners using theatre-related terminology e.g. improvisational immersion theatre. A similar female/male bias towards drama or theatre related terms respectively was also evident.

This is not to uphold the false dichotomy between drama and theatre. Instead, the data demonstrate the impact of context, and surprisingly gender to a degree, on the language people use. This suggests that there is a considerable uniformity in the data when it comes to the language used to identify practice. Some more recent terms present in contemporary discourse such as relational art (Bishop, 2012a), socially-engaged performance (Shaughnessy, 2015), and participatory performance (Harpin and Nicholson, 2017) are referenced very occasionally by a very small number of participants. This further suggests somewhat of a disconnect between new terminology emerging in the contemporary literature and people's application of such language to their own discrete practices, as also evident in the previous section. It also explains perhaps the resistance, if it can be called that, to the term applied theatre from certain cohorts, because if there is a strong identity with drama in the field for example, as appears to be the case, then it is arguable that new terms which do not readily signify drama may not find an easy resting ground among participants. This would support the argument that people's professional identities and the existence of 'professional tribes' (Becher, 1989; Bamber and Anderson, 2012) in workplace environments play a stronger role in our field than has been hypothesised heretofore. It could also help explain why a relative proliferation of terms in the field

has developed in the scholarly literature, but not evidently had the same impact on people's practice, as the data here would suggest. In a Bourdieusian habitus context, where people have a dual-professional identity between their academic discipline and context and their professional discipline currency (see Bourdieu, 1988; Giddens, 1991; Blackmore and Kandiko, 2011), people typically align according to their academic tribe and context which runs deeper into their disciplinary identity and culture than extrinsic demands to follow new trends and fashions. This is why change can be much more difficult to achieve in practice than in academic discourse and theory. The impact of disciplinary cultures, involving language, practices, history, traditions, tribes and territories, and philosophies may be implicated in the findings here. This will be discussed further in Chapter Five.

4.4.6 Emerging findings: preferred term use

When invited to discuss and describe their own practice, participants identified drama and theatre most frequently. When invited to rate the frequency of terms they use for their practice, theatre, drama, education, and DIE represented the majority of responses. Finally, when invited to select a preferred term use from a presented list of common terms in the literature, DIE, theatre, drama, and education were again favoured by participants. Therefore, it appears that theatre and drama constitute the key terms for participants across the questions that elicited data on terminology, with DIE and education also emerging as key terms for practice.

Overall, the data suggest that the use of DIE and education is spread over many world regions while the terms drama and theatre strongly dominate in Europe. Only seven participants in Australia, Hong Kong, Singapore and the UK identified applied theatre as the term that best describes their practice. What may be significant are the years of experience in this cohort, as three of the seven participants had between 20-25 years of experience, and two had between 35-40 years. This suggests that the

term applied theatre is used by those in this study with considerable experience in the field.

The analysis of terminology and context suggests that, as the field expands into more diverse working contexts and new geographic and socio-cultural contexts, there is a concern that the language used to describe such practices also expands contributing to a further proliferation and interchangeable use of terms. This is reflected in the number of terms already associated with the field, such as DIE, TIE, drama education, applied theatre and, more recently, socially-engaged performance (Shaughnessy, 2015) and participatory performance (Harpin and Nicholson, 2017) to name but a few that have gained prominence in the discourse throughout different socio-historical periods and socio-cultural contexts.

Another finding of note is the rise and fall of different terms to describe practice. Although some terms may be in decline, it appears that the core philosophy behind the practice continues, albeit under different terms as Kershaw (2016) has argued. However, renaming practice under a different name reflects a growing pressure in the field to align with the language and outcomes-driven rhetoric that increasingly characterises neoliberal policy-making, as discussed in Chapter Two. This casts somewhat of a foreboding shadow over the surprising lack of usage of applied theatre and process drama by respondents in this study, and will be further discussed in Chapter Five.

4.5 Umbrella terms

Question five explored participants' perspectives on umbrella terms (see Appendix Four, Figure 22). 59% (73/124) across the majority of occupations stated that an umbrella term would be helpful, which suggests a degree of unity and consistency in the sample in relation to the use of an umbrella term for practice (see Appendix Four, Figure 23 for breakdown of responses per each occupation). 27% (33/124) of

participants stated they were unsure as to whether an umbrella term would be helpful, or not, and 14% (18/124) stated that an umbrella term would not be helpful. However, within each category participants provided additional comments which problematised their initial response. For example, those who said 'yes' also reflected concerns and an unease about the use of an umbrella term, and those who were unsure or said 'no' recognised the potential advantages of an umbrella term. The following sections discuss the key findings thematically resulting from the analysis (see Appendix Four, Figure 24 for the relationship between main theme and sub-themes).

4.5.1 Clarity and unity

The impact of problematic terminology

It is noteworthy that almost one third of the participants who stated that an umbrella term would be helpful were exercised by problematic terminology in the field. Overall, the analysis revealed that there are a number of factors involved. The interchangeable use of synonymous terms, the proliferation of new terms that can lead to confusion and uncertainty, the potentially territorial nature of academic discourse, and the inconsistent use of terms constitute the challenges presented by problematic terminology for participants. For example, RF10 (academic, Finland) observed the interchangeability of terms has "been a problem", and RF33 (artist, Greece) stated that "we use new terms without reason". There was consistency between these respondents' data and the discourse surrounding the definitions debate in relation to "perplexing titles" (Landy and Montgomery, 2012, p. 9), and "the growing lexicon of euphemisms" (Bowell and Heap, 2010, p. 582).

This cohort of participants generally felt that having an umbrella term may address the confusion and uncertainty caused by such debates surrounding naming and language. Arguably, the proliferation of terms could demonstrate the efforts undertaken to clarify the terminology used to describe practice. However, there was a

danger that the effect of problematic terminology caused a greater impact on the mission of our field, as RM36 (student, US) suggests: “rather than illuminate our distinctions –it’s only confounded our mission”. Recent calls for renewal in the field suggest that part of this mission will require a collective response to contemporary concerns such as “austerity, precarity, resurgent nationalism and a new range of challenges emerging from public policy, arts practice and academic structures” (Carklin *et al.*, 2017), which have become embedded in society as a result of neoliberalism. However, participants expressed concern about the collective mission in the field which is somewhat marred by the confusion surrounding language use and therefore impacts on the contemporary identity of drama and theatre education.

Internal and external dialogue

Other sub-themes included the need for a common vocabulary to create internal and external dialogue with those outside of the field. Accordingly, 28% of participants considered the potential for dialogue through the use of an umbrella term because it could provide a common vocabulary. For example, RF20 (academic, US) suggested that an umbrella term can build unity for in using an umbrella term “we are all talking about the same thing”, a perspective echoed by RM11 (primary school teacher, Canada) “so we all know what we’re talking about”. This unity is necessary if the field is to generate a collective response to the challenges posed by the dominant ideology of post-normal society (O’Connor and Anderson, 2015).

The data suggest that the confusion surrounding terminology and the resulting compartmentalisation, which arguably arises from attempts to name practice, hinders communication with those both inside and outside the field. For example, RM4 (academic, UK) describes the use of an umbrella term as “...a label for people outside of the discipline –they have to sift through many labels and lose interest”.

RM4 recognises that the various labels may function as a barrier to dialogue.

Freebody's (2015) remarks support the necessity of considering what terminology the field uses to describe itself. Clarity in how and why language is used is necessary, particularly when building a "shared understanding of what we do, and why" (Freebody, 2015, p. 252), before communicating with those outside the field.

Terms are context dependent

In building a shared understanding, there is a need to recognise that terms are context dependent. This was reflected in the data as 14% of participants who stated that an umbrella would be helpful considered the link between geographic context, or specific setting, and the use of terminology. For example, RF74 (teacher-misc., Egypt) stated "there is no difference between drama and theatre [in Egypt]- it's the same thing", while acknowledging that an umbrella term would be helpful so that the field is "connected together". Conversely, alluding to the fragmentation caused by terminology, RM3 (student, Norway) identified that "there's a great discussion regarding what we do [in Norway]- drama or theatre and this splits the practitioners". With regards to the setting as a factor in the use of terminology, RM19 (theatre practitioner, Ireland) stated that an umbrella term would be helpful:

Because there are different types of theatre or categories that are best suited to the place in which they are presented...i.e. school setting vs. the commercial setting.

Wittgenstein's (2009) argument that meaning is contextual suggests that language responds to the demands of particular contexts. As such, the data supports an umbrella term which is open-ended in order to account for the various meanings and interpretations of words that may arise in a given context or setting.

Suggested terms and orientation

14% (10/73) of the 'yes' participants independently offered a specific umbrella term in their responses. Despite the small number of respondents who volunteered an umbrella term, there was considerable diversity in the proffered terms: drama (n=2), DIE (n=2), theatre (n=1), applied theatre (n=1), TIE (n=1), aesthetic education (n=1), arts educator (n=1), and performative teaching and learning (n=1) (see Appendix Four, Table 43 for list of suggested terms). While these data further highlight the challenge of language use in the field, there is some consensus evident in that these proposed umbrella terms suggest a strong alignment with the educational orientation of practice.

Diversity of practice

As a consequence of terms being context dependent, 12% of participants identified the need for "branches" (RF72, theatre practitioner, US), "sub-parts" (RF78, post-primary teacher, US), and "sub-sections" (RM27, facilitator, Ireland) to recognise diverse practices. Therefore, the analysis identified that one of the major challenges associated with naming practice is to allow for diversity while still offering some kind of boundary.

In order to be inclusive and promote discussion, and also represent the differences between practices, an umbrella term should incorporate "a family of meanings" (Wittgenstein, 2009, p. 41) that is "a variety of different but systematically related meanings" (Baker and Hacker, 2005, p. 169). This presents a challenge for an umbrella term, for it must help clarify problematic terminology, address uncertainty and fragmentation by solidifying the field, encourage dialogue within and external to the field, offer an identity, so that the practices the umbrella term describes are recognisable, and, be wide enough in scope in order to be inclusive and culturally-relevant to diverse contexts. This is "a great deal to make one word mean" as Alice in

Through the Looking-glass (Carroll, 2010, p. 197) remarks. Thus, in order to meet the needs presented by the data, an umbrella term must function as an open-ended term (Sluga, 2006) in order to forge new and multiple connections with other disciplines, particularly when our field reaches out across “faded disciplinary boundary lines” (Kincheloe and Berry, 2004, p. 53) as the list of journal titles presented in Appendix Two (Table 1) suggests. For some participants, applied theatre as an umbrella term does not allow for this diversity, as Section 4.6 will later discuss.

4.5.2 Diversity and knotted meaning

27% (33/124) of participants were unsure as to whether an umbrella term would be helpful because of the diverse and distinctive nature of practice in the field, which give rise to particular labels, terms and meanings. Many of the responses provided by this cohort mirror previously discussed themes (see Appendix Four, Figure 25 for sub-themes).

Distinctive practices

33% (11/33) of participants shared the view that there were different aspects, practices, and kinds of practice- “they are not the same thing” (RF36, post-primary teacher, Greece). The data presented some conflicting perspectives in relation to similarity. For example, RF67 (facilitator, France) suggested “we do [the] same thing, but some in educational drama, others in theatre in education”, suggesting that we use different terms to denote similar practices. RF11 (student, UK) proposed that while an umbrella term would be helpful in some ways to “feel we were all doing the same thing”, she queried the term theatre, as in her view “what we do is drama”. In terms of the relationship between drama and theatre, despite the view that “the scholarship of the last two or three decades...has effectively killed that polarity” (O’Toole, 2010, p. 284), this comment evidences a deeply rooted tension between

drama and theatre which continues to exist in the field today, with most participants strongly identifying their work with one or other of these two terms.

RF54 (theatre practitioner, Ireland) questioned whether practices “are distinct enough for an umbrella”, and was unsure of whether an umbrella term would be helpful for that reason because “it could further confuse” (RF54). While the discussion in Chapter Two and in the data suggest strong similarities between practices, the question remains as to why the field continues to use new terminology for what seem to be existing practices. Turning to Wittgenstein’s (2009) concept of the language-game provides one way of understanding why there is a proliferation of terms in the field. As the field reaches out across new boundaries it reaches new contexts, and these contexts influence the meaning of terms, which alters how that term is understood in that particular context. While the practices in the field are diverse, drama and theatre are strongly re-occurring terms throughout the data suggesting that these terms are sufficiently open-ended to hold the diverse meanings created by new contexts.

Meaning behind terms

The analysis of the responses from a quarter of the participants (27%) who were unsure as to whether an umbrella term would be helpful suggested that the meaning behind terms needed to be considered. For example, RF2 (student, Sweden) considered that what is meant by the terms “drama and theatre” can impact on whether an umbrella term is helpful or not. Perhaps some of the confusion stems from nuanced understandings of terms in the field, as suggested by RM14 (theatre practitioner and other, Hungary): “[there is] such a variety of references in people's understanding in what they are talking about”. Her response echoes previously discussed themes around communication and dialogue, and relates to the concept of

the language-game (Wittgenstein, 2009). The complications arising from terminology in second language contexts were also suggested by this cohort.

The knot as a metaphor in RM25's (academic, Czech Republic) response highlights the variety of understanding(s) in the field:

To me, it looks like a knot has been tied and it is difficult to untie. There are meanings connected with the labels- by creating understanding, we would lose the idiosyncrasies.

While the compounding of challenges within the definitions debate is acknowledged in his response, he suggests that the many labels used in the field allows for distinctive practices to exist. While a knot can be read as a negative construct, as a metaphor it also signifies a tight bond where practices are interlinked and interwoven, thus reflecting the rhizomatic-like quality of practice in the field and the criss-cross and overlapping nature of practice (Wittgenstein, 2009). While not calling for an umbrella term, the opportunities for idiosyncratic practices to exist and work together are further suggested in RM5's (theatre practitioner and other, Croatia) response:

Not sure we can produce an umbrella term/notion/category but I'm sure we can limit or frame in less strict boundaries- boundaries that will allow the practices and concepts inside the frame to merge and diffuse through osmosis with space outside the frame. The field of what we are doing should be mapped.

Arguably, new terms are perceived to draw the boundaries of practice. Finneran (2014, p. 3) asks:

What marks the borders of practice and discourse in applied theatre and drama and how can their identification allow the community to coexist successfully but distinctly alongside neighbouring and related fields such as education, theatre studies and performance studies?

The questions also need to extend to who marks the borders of practice and discourse, and via what terms. In the community arts movement, for example, the language defining that movement came via the Arts Council, and Kelly (1984) argues that this top-down approach forced a certain type of identity on practitioners who then had to conform to this language in order to gain funding. Omasta and Snyder-Young

(2014) somewhat worryingly encourage the field to use the language of bureaucracy in order “to influence...parties’ views...[and] communicate in a language they understand and respect”. However, instead of adopting the language derived in government policy, which had damaging effects on the identity of the community arts movement, for example, the language used by the field needs to respond to the shared linguistic understandings related to people’s work and cultural contexts that the data evidences. While the data demonstrate an awareness of these issues and challenges in the field, it does not immediately offer a readymade answer to address them.

Pigeonholing

18% (6/33) of participants identified that pigeonholing, or compartmentalisation, constituted the main reason they did not think an umbrella term would be helpful. For example, RF34 (academic, UK) observed that “People don’t want to be pigeonholed”, but recognised that an umbrella term could be “Good because it makes it easy particularly for talking outside of the field”. Even though she was unsure whether an umbrella term could be helpful, her response echoes the idea that an umbrella term can open up dialogue with those external to the field.

Critique of terms

Four of the thirty-three participants identified the negative effects of different terms, in particular the term applied theatre. Referring to applied theatre, RF18 (student, US) stated that “the current term is unhelpful [as it] marginalises drama in education and creates a hierarchy [that is] not accurate” –a perspective echoed in the literature (Ackroyd, 2007; Howell and Heap, 2010). However, RM8’s response critiqued DIE stating that it constituted a “restricting term[s]- a literary term...leaves a lot out”. Both

of these responses, while differing in opinion, signify there is a concern that if terms are too narrow in their scope, they can marginalise or restrict.

4.5.3 Maintaining diversity and opening up dialogue

15% (18/124) stated that an umbrella term would not be helpful (see Appendix Four, Figure 26 for sub-themes). The main theme emerging from these data suggests that participants were concerned that using an umbrella term would not allow for the diversity of practice, and may inhibit dialogue with those external to the field.

Therefore, there is a tension in the data, for some participants consider an umbrella term useful in maintaining diversity and dialogue, and some believe it would inhibit and restrict dialogue.

Eight of these participants were concerned that an umbrella term might restrict the diversity of language in the field. For example, RF23 (academic, Australia) stated that “It is a reductive way of looking at a field when lots of practices have their own language”. RF88 (academic, Canada) also observed the importance of the individual’s “freedom of thought and language” when it came to naming practice. In both of these responses, the relationship between language, identity and ownership is inextricably linked.

Four participants identified the use of many terms to “enable dialogue, to open up” (RF21, academic, Australia), so that “we can talk to one another” (RF24 academic, New Zealand). Because a language-game constitutes “a socially-based context where human beings relate to, engage with and understand one another” (Byrne, 2009, p. 127), these responses reflect the importance of clear communication and emphasise the socially-based context of the language-game. There were two responses relating to confusion as regards umbrella terms, and four responses which suggested various concerns. Of these other responses, RM10 (actor, France) commented on how terms in translation might not signify the same meaning adding a

further challenge to the terminology debate relating to intercultural communication. Overall in this cohort, there was strong consensus regarding the importance of maintaining diversity and flexibility in the field, and the need to communicate to external bodies, for which these participants believed an umbrella term would not be helpful.

4.5.4 Emerging findings: Umbrella terms

The field is responding to changes in the wider landscape to become interdisciplinary and to proactively engage with ideas and concepts in other disciplines, such as socially-engaged practices, but from the data reported here, it appears to be doing so from an already fragmented position and a number of participants expressed concerns about the impact of this on the field overall. If the field is to resist reductive compartmentalisation and pigeonholing of its practices, it seems that in considering “how can we gather diverse practices into one bundle?” (Ackroyd, 2000, p. 1), for some participants an umbrella term can do this, but for others, it cannot. Even more importantly, Ackroyd’s (2000) question suggests a consideration of why the field should gather into one bundle, a desire which seems bound up with concerns regarding protecting the field’s identity in a market-driven economy and educational landscape.

The literature suggests a desire to progress in a shared direction (Carklin et al., 2017). As terminology is mobile (Nicholson, 2010), it is likely that further terms will emerge in response to new socio-cultural contexts. Terms such as socially-engaged practice (Bishop, 2006; 2012a; 2012b; Shaughnessy, 2015) and participatory performance (Harpin and Nicholson, 2017) are gaining ground in the literature, however applied theatre remains a dominant term in the written discourse in drama and theatre education. Vine (Landy and Montgomery, 2012, p. 232) states that: “Perhaps new, more useful terms will emerge. But if and when they do, I hope it is

because they are really needed to move us forward”. Whether applied theatre is an umbrella term that has moved the field forward and is helping a dialogue to open up within the field and across disciplinary boundaries are important considerations that will be discussed in Section 4.6 below.

Across the three cohorts, participants identified diversity as a core aspect suggesting that this is a key concern for most respondents. There was also a concern that an umbrella term might subsume dissimilar or distinctive practices such as drama therapy, prison theatre and DIE. Drawing on Wittgenstein’s (2009) concept of the language-game, Byrne (2009, p. 128) sets out that “Language-games also allow for the use of terms, words and sentences in different ways and contexts, thus ultimately alternating meaning”. Thus, the meaning of a term is revealed in how it is used within the language-game, and the communication of this use through language may suggest diverse meanings that share a family resemblance and yet diverge from such resemblances. Therefore, in order for an umbrella term to be helpful it must remain open-ended because the similarities and distinctions of future practice cannot be categorised in the present (Sluga, 2006). Whether participants would subscribe to such a term will be considered in the following sections.

4.5.5 Subscribing to umbrella terms

While the first part of question five invited participants to comment on whether an umbrella term would be helpful in general in the field, question 5(c) invited participants to identify whether they would subscribe to an umbrella term for *their* practice in order to elicit participants’ opinions on umbrella terms more generally without identifying any one umbrella term in particular at this stage. 69% (85/124) stated that they would subscribe to an umbrella term in order to establish more effective lines of communication that would engender a feeling of belonging. 18% (23/124) would not subscribe to an umbrella term, and a concern for maintaining the

diversity of practice was evidenced once more, as was the idea that many terms enable dialogue about practice. 13% (16/124) were not sure whether they would subscribe to an umbrella term (see Appendix Four, Figure 27 for a breakdown of the data). While participants were invited to use one of the four response categories, over a quarter (32/124) provide additional comments, which evidences a desire to discuss umbrella terms. Their responses are summarised and discussed below.

Yes and additional responses

21% (18/85) of participants qualified their 'yes' response with a comment. In general, their responses suggest that they use various terms to communicate with others, and to demonstrate that they belong in a community of practice. For example, RF64's (facilitator, US) response acknowledged that subscribing to an umbrella term would help in "find[ing] others, people who do similar things", and thus speaks to this idea of belonging to a community of practice. Similarly, RF50 (teacher-misc., Ireland) stated that she would "use the terms if people relate[d] to them- a means of communication". Therefore, belonging to a group and sharing in the language of the group constitutes a reason as to why some participants would subscribe to an umbrella term.

However, other participant responses returned to the idea that terms can restrict access for some i.e. practitioners. RF54's (theatre practitioner, Ireland) response pointed to the challenges of terminology, acknowledging the territorial claims in the field that may isolate practitioners:

Yes, if it held more of a distinction and vocabulary you could use it...You can feel boxed in- especially as practitioner. Ownership around the terms- you're not in the camps.

The proliferation of terms and the terminology debate and its impact on the field was a cause for concern. For example, RF6 (academic, UK) who stated she was “anxious that the debate would get us nowhere”.

There is evidence in the data to support this practice of individualisation in the field, where people are not fully comfortable in conforming to categories, fearing they will be ‘boxed in’ and restricted in their arts practices. This finding could help to explain why new terms continue to emerge as people attempt to use terminology to carve out a unique identity within the existing family of practices. Even where participants committed to a category, there was a sizeable minority who expressed concerns about being restricted by such practices, and who offered caveats or conditions to accompany their initial responses. This could help explain why the nomenclature debate identified in the review of literature in Chapter Two has continued to beleaguer the field into the twenty-first century.

Three participants in this cohort indicated their preference for theatre as the umbrella term to which they would subscribe. For example, RM34 (academic, Australia) identified the term theatre, in particular the:

Use of theatre to effect change in a range of situations rather than places e.g. process drama, healing, political activism, agency, socialising, reminiscence theatre, medical.

This response returns to Brecht’s concept that the theatre constitutes a place for those who “wish to change [the world]” (Silberman *et al.*, 2014, p. 324). The list of practices also demonstrates a wide range of contexts that share the concept of change as a core concept, despite the different settings in both formal education settings and other contexts. As previously discussed, this response recognises that it is the different contexts that signal an alternate meaning of the term theatre (Byrne, 2009). Therefore, the term theatre functions as an open-ended family resemblances term wherein a diverse range of practices, which share a core concept, co-exist.

No and additional responses

39% (7/23) of participants stated they would not subscribe to an umbrella term for their practice because of its very diversity. For example, RF17 (post-primary teacher, Canada) stated that practice “varies” because there are different practices in the field. Similarly, RM17’s (misc., Ireland) response also identifies various and distinguishing practices and terms, and he states he is “quite happy to sit with similar models and move between them”. With regards to the theme of diversity of practice, the pattern emerging is that some participants view an umbrella term as a concept that can draw diverse practices together, while some consider an umbrella term as “too restrictive” (RM10, actor, France). This tension in the data possibly suggests that it is not possible for the field to move forward in a shared direction under one term.

Not sure and additional responses

31% (5/16) of participants were unsure as to what the various terms mean, and how they differ from one another. For example, RF40 (student, Ireland) questioned: “how different are drama and theatre?” For RM18 (artist, Ireland), “applied theatre [is] not the right one...it doesn’t describe what it is”, which brings the discussion back to the theme of terminology and clarity needed in the language used to describe practice.

4.5.6 Emerging findings: subscribing to umbrella terms

There is a good consistency in general across responses to questions 5a and 5c, although 59% reported that an umbrella term would be useful in the field in general, with 69% reporting that they personally would subscribe to the use of an umbrella term, revealing a slight anomaly in the data. This could suggest that what people feel is good for the field in general may not always apply to their own practices, and vice versa.

When it came to subscribing to umbrella terms for their *own* practice, the majority (69%) stated they would subscribe to one, which suggests a degree of uniformity. The need to accommodate a diversity of practice is a reoccurring theme found in the data across the three cohorts. Even though they would subscribe to an umbrella term, some participants were hesitant as a result of territorial claims and the impact of the terminology debate in the field. The level of awareness of the debate among almost all participants is noteworthy. The pattern emerging from the data is that while those in the yes cohort agreed that umbrella terms allowed for a diversity of practice, those in the no cohort would not subscribe to an umbrella term for their practice fearing that it would not allow for diversity. Finally, participants who were unsure called for clarity in the language and the use of meaningful terms. Thus, the data suggest that the principal challenge in subscribing to an umbrella term constitutes finding a term that can both account and allow for diversity of practice.

4.6 What does applied theatre mean to you?

Although the data were highly fragmented, terminology, purpose, and context emerged as the dominant themes emerging from the analysis of participant responses as to what the term applied theatre meant to them. See Appendix Four, Figures 28 to 31 for illustration of sub-themes.

4.6.1 Terminology

34% (42/124) of responses were coded under this theme. A majority of participants were based in Europe (26/42) and thus, there is a dominance of a Western and, in particular, a European-based perspective in the data. This may suggest that the prominence of discussions about terminology is coming from a particular Eurocentric perspective. Although 62% (26/42) of participants within this cohort worked in

educational contexts, 38% did not, thus suggesting that issues to do with terminology are not limited to academia or formal education, alone.

One third of responses (n=14/42) indicated that participants felt that applied theatre represents a re-naming of previous terms and practices. For example, RF80 (post-primary teacher, Greece) stated that applied theatre is “more or less the same as DIE, but a more modern, contemporary way of expressing it”. This suggests that applied theatre is understood as a new term denoting an existing practice. The re-naming of community theatre as applied theatre (Kershaw, 2016) is also found in the data. For example, RF37 (academic, Greece) identified applied theatre as “a metaphor for community theatre” suggesting the re-naming may have occurred as “community theatre has too much to do with Boal”. In considering applied theatre as “a modern, contemporary way of expressing” DIE or community theatre, RF80 invites reflection as to the field’s contemporary identity under applied theatre as an umbrella term for existing practices. A minority felt the re-naming of practice as applied theatre reflected more partisan interests as expressed by RM23 (theatre practitioner and others, UK): “The hijacking of a set of practices by a group of people for their own outcomes”. His view suggests that the renaming constitutes a strategic move to carve out individual space in the field.

Participants associated applied theatre the following with applied theatre: DIE, community theatre, theatre, drama, TIE, educational drama, educational theatre, and applied drama. On the one hand, this list demonstrates the lack of clarity as to what the term applied theatre denotes, and on the other, it reflects the criss-crossing and over-lapping set of terms and practices in the field (Wittgenstein, 2009). The pedagogic orientation in this list recognises that in coming to understand applied theatre, participants have forged a connection between practice that takes place within formal education and applied theatre.

However, a little more than one fifth of participants (9/42), felt that the performance-orientated nature of practice was one of the distinguishing features of applied theatre, identifying “performance elements” (RF39, academic, Ireland) and elements of stagecraft including script, role, setting, and performance as characteristics. These participants suggest that a focus on an end product in the form of a performance might differentiate applied theatre from other terms and practices. However, there is a concern that this perspective harks back to the debates of the 1980s wherein drama practice was seen as devoid of theatre (Hornbrook, 1985 and 1986). Nicholson (2006) urges contemporary practitioners to consider the concept of performance more flexibly, thus allowing for a blurring of boundaries between process and performance.

Various continua proposed in the literature (Ackroyd, 2007; Baldwin, 2009) also suggest the interplay of process and product (or performance, in some cases). RM36 (student, US) utilises the idea of a continuum to describe the shift from process to product that happens in applied theatre: “something simultaneously rehearsed leads to performance and performing for our own insular group. They work in concert with each other”. In maintaining a performance-orientated approach, Thompson (2009, p. 6) argues that the field needs to build relationships with other practices and “draw inspiration from different cultural forms and learn from disciplines both within and beyond the field of performance studies”. Thus, pointing to the necessity of working inter-culturally across disciplinary borders in order to grow and sustain practice in the field. As previously discussed, the data reflect a desire to maintain diversity to allow such dialogue and border-crossing to take place. Findings in this study suggest that the language used to navigate towards and across boundaries needs clarity and the context must be considered when choosing what term to use to create transdisciplinary encounters.

A term you don't use

Seven participants clearly identified that they did not use the term applied theatre because they did not accept it as a term, or critiqued “the imposition of conventional/traditional theatre techniques” (RM17, misc., Ireland). RM5 (theatre practitioner and other occupation, Croatia) referred to both applied theatre/applied drama as terms in his response, highlighting them as: “a problematic term. Do not accept it as a term”. The data also report that a lack of clarity exists with regards to the relationship of applied theatre to practices such as process drama, theatre, and applied drama. The pattern emerging is consistent with the data in other sections and with the literature in Chapter Two, that applied theatre bears a relationship to many other terms in the field and that participants struggled to differentiate it from existing practices.

Content and form

Only a small number of participants stated that applied theatre is an umbrella term.

For example, RF88 (academic, Canada) described it as an:

umbrella term that has an interesting history, but I would say that I see applied theatre related to, but distinct from, drama in education.

The use of the word “related” reflects Wittgenstein’s (2009) concept of family resemblances, and the response clearly differentiates applied theatre from DIE. Other participants did not make such a distinction. For RM4 (academic, UK) applied theatre is “an umbrella term under which you connect all practices”, thereby recognising the similarities between practices in the field. However, he also questioned “what theatre is unapplied?”. His response recognises the Brechtian philosophy of theatre that is also found in Heathcote and Bolton’s work, that theatre functions, in and of itself, as an agent of change, it does not require a prefix such as applied or community or, arguably, educational.

By giving two examples –psychodrama and DIE, RM14 (theatre practitioner and teacher, Hungary) states that: “Practices have very different aims so it’s coming from the form rather than the aims”. He suggests that despite the differently inflected practices in which diverse aims manifest, participants recognise the similarities of practices in the field when it comes to form. Because the boundaries between practices can overlap, it can be a challenging task to distinguish similarities and differences, as evidenced above by RM14 whose focus on form is in contrast to RM4’s focus on application.

This echoes a common debate around the binary opposition of aesthetic versus instrumental practice, as discussed in Chapter Two. While Haseman and Winston (2010, p. 466) argue there has been “an aesthetic turn in the field”, and many in the literature attribute this to the emergence of applied theatre, it is also arguable that the pre-fix ‘applied’ resonates more with instrumentalism than with aesthetics, and could contribute to the subjugation of the art form in our practices, something that occurred in community arts. Within formal education, the language of instrumentalism pushes drama to the margins of the curriculum (Masso, 2018). The role of applied theatre in potentially being complicit in a broader neo-liberal agenda in education remains to be considered in the field.

4.6.2 Purpose

Forty-two participants described applied theatre as having a specific purpose. Half described the purpose in relation to various contexts ranging from formal education to community settings.

Pedagogic orientation

50% (21/42) of participants felt that applied theatre had a pedagogic orientation and described its practice as orientated towards educational outcomes. The link between applied theatre practice and a pedagogic orientation is clearly suggested in the verbs

used in responses: “to achieve” (RF43), “to encourage” (RF44), “to teach” (RF47), “to research...to improve” (RF55), “to learn” (RF56), “to apply” (RF65), “to instruct” (RF82), “to unlock” (RM16), and “to educate” (RM35). This orientation is not, however, overtly discussed in the literature, which emphasises transformation (McCammon, 2007), social change (Neelands, 2007), and socially-committed practice (Prendergast, 2011). The pedagogic-orientation suggested by participants recognises its transformative power “to unlock” (RM16) learning experiences. In this way, the concept of change is, perhaps, indirectly implied in the socially-orientated discourse within the literature. Participants emphasised the term *theatre* (57%, n=24/42) when discussing applied theatre’s pedagogic-orientation, which supports the notion of relational intentions – in that for these respondents, the aesthetic (achieved through the theatre form) and its educational purposes interconnect.

A purpose beyond itself

19% (8/42) of responses identified a purpose beyond that of the aesthetic (RF21), “a use other than theatre” (RF29, academic, Ireland and RM8, academic, US). Specific purposes cited included “theatre with a social purpose rather than aesthetic purpose” (RF42, student, UK). This echoes a key criticism of applied theatre which concerns its emphasis on the instrumental at the expense of the aesthetic (Fischer-Lichte, 2014). The instrumental aspect of the work emerges throughout the data from this cohort, who use words like “agenda” (RF21) and “use” (RF29 and RM8). The idea of applied theatre practices having a more utilitarian purpose is also suggested in the following words and phrases: “beyond” (RF21), “other than” (RF29, RF63, and RM8), “rather than” (RF42), and “outside” (RF43). Participants expressed the belief that applied theatre work is cast as something different to what takes place within formal theatre practice, and for them is conjured by the word ‘applied’.

O'Toole (2009, p. 484) acknowledges the “complex and often tense and problematic relationship between the aesthetic and the instrumental in theatre”, which White (2015) recognises specifically in applied theatre. He argues that it is a problematic term, which shares “a problematic relationship” with aesthetics (White, 2015, p. 1). Participants discussed the pedagogical-educational orientation and the instrumental whilst considering what applied theatre meant for them, but their continuous emphasis of the word *theatre* positively indicated an awareness of the importance of maintaining a balance between the aesthetic and the instrumental. Five participants described their understanding of applied theatre as practice that achieves its objectives through the art form of theatre, primarily. For example, RF8 (academic, Hong Kong) understood applied theatre to be the application of the theatre form to people’s “problems and their life”.

Applied theatre as a tool for change

Overall, 7% (9/124) identified the purpose of applied theatre as a tool in creating change. However, only 4 explicitly referenced the concept of change in their articulation of what applied theatre meant for them, for example, “Applying what you’ve learned in drama and theatre to real life situations to create changes” (RF27, post-primary teacher, Canada). RF6’s response acknowledges a relationship between applied theatre and different audiences which she sees as differentiating applied theatre from DIE:

From my experience working in a university context associated with schools, applied theatre has engaged with a different type of audience than drama in education - usually an audience without experience of drama; working in unusual places; finding something for the community; [it is] a form of engagement and transformation, things might change as a result of theatre application.

Considering that drama and theatre are considered vehicles for social change (Nicholson, 2009; Neelands, 2007), it is somewhat surprising that more references to change were not present in the data.

Finally, three responses from theatre practitioners identified change through applied theatre with the following: “human ritual” (RF9 (Germany), “social skills” (RF16, Australia), and “hope” (RF25, France). In the current condition of the post-normal (O’Connor and Anderson, 2015), ideals that hold the human, the social, and hope in high regard may well be the ingredients needed in society to challenge systematic despair (Prentki and Pammenter, 2014), and contribute to “catalyse a transformation in outlook and attitudes” (Monbiot, 2017, p. 85). This social change is built and maintained through participatory culture, created via “thick networks” (Monbiot, 2017, p. 79), and these respondents saw the potential of applied theatre to effect change in this regard.

Performance-orientated

Finally, four responses reflected on the performance orientation of applied theatre work as linked to the purpose. RF30 (academic, US) described it thus: “[Applied theatre is an] application of techniques that feel performative and result in the beneficial exploration of being human”. This contrasts with the number of respondents (21) who suggested that applied theatre’s purpose had a clear pedagogic orientation. While it is not the intention here to create a binary opposition between these orientations, the analysis suggests that, overall, more than half of the participants in this cohort (from across all occupations) strongly align their understanding of applied theatre with what they refer to as a pedagogic orientation.

4.6.3 Context

Context emerged strongly in the data as a defining characteristic of how respondents understood applied theatre. Twenty-seven participants discussed applied theatre in terms of a particular setting, for example a community or educational location, or identified the context as linked to a particular group. The data provide specific examples about working with different communities in prisons and neighbourhoods, for example, as well as different modes of engagement. These are discussed below.

Community context

A third (9/27) of participants referred to the community context. For example, RF41's (theatre practitioner, Chile) response contrasted the community context with the educational claiming that: "applied theatre...usually will refer to community-based drama more than formal schooling". Similarly, RF83 (teacher-misc., Singapore) stated that "applied theatre [is] bringing theatre to the community", highlighting its role in locations outside of mainstream venues.

Educational contexts

Another third of this cohort identified an educational context in their responses referring to: "classroom" (RF2, RF38, RF51), "students" (RF5 and RF79), and "educational contexts" (RF17 and RM32). This is in keeping with the 50% who associated applied theatre with a pedagogic role. The response from RF50 (teacher-misc., Ireland) described diverse uses of theatre as linked to a more broadly educational remit: "...use of theatre in bullying/anti-bullying policies...theatre in youth clubs". However, RF68 (academic, Ireland) described applied theatre in terms of "readers theatre" - the use of script work in the classroom, thus locating it firmly within a formal educational context.

The presence of the educational context in the data is to be expected considering the dominant working context of most participants. However, what was not expected is the lack of diversity of opinion and voices in relation to defining and explaining what applied theatre meant to them. Most respondents reflected a set of practices which arguably mirror existing DIE or community theatre practices. Despite Finneran (2014) suggesting that in contemporary discourse about applied theatre the classroom may be less prominent as a research site, participants in this study described the educational context in terms of classrooms and students. Only a very small minority identified a wider educational remit. As noted above, there was an emphasis on the pedagogic orientation in formal educational spaces, and a small number referred to a wider variety of contexts ranging from youth clubs, theatre in prisons to theatre in medical contexts for therapeutic purposes, to professional development. While these contexts suggest that the pedagogical-orientation of applied theatre also relates to non-formal educational settings, only a small number of respondents (n=6) identified these. These participants recognised the potential of applied theatre to extend across boundaries into communities, and reach new “target groups” (RF26, France, misc.), but Fisher’s (2005, p. 251) argument that applied theatre “is fluid and flexible, capable of moving within different communities”, was not strongly evident in the data. Whether respondents in this study were overly committed to their own educational contexts or whether their understanding of applied theatre was limited is unclear from the data.

Ten participants noted that they did not understand the term applied theatre. For example, RF64 (facilitator, US) stated “Not a clue”, RF74 (teacher- misc., Egypt) stated “I don’t know”, and RF58 (academic, Ireland) stated that the term meant “Nothing”. Such responses do not bode well for the use of applied theatre as an umbrella term in the current era, as arguably such a term should be well understood

by its constituency and also recognised for its fluidity across cultural, social and geographic boundaries. The permeable boundaries between practices and socio-cultural and geographic contexts create a complex “fluid ecology of practices” (Hughes and Nicholson, 2016, p. 5), which is necessary for an umbrella term to encourage and facilitate the criss-crossing and overlapping of practices and contexts.

4.6.4 Emerging findings: participants’ understanding of applied theatre

The re-naming of practice and the use of synonymous terms was problematic for participants in this study. It was evident that the majority relied on descriptions closely resembling their own existing practices in drama and theatre education when called upon to discuss and explain what the term applied theatre meant for them. The data were unclear as to whether the majority of participants apprehended a significant or any difference between their existing set of practices in the field and what applied theatre denoted for them. Context, form and audience were identified as distinguishing factors by a minority only.

Vine (Landy and Montgomery, 2012, p. 231) observes that the many terms in use in our field “beg questions, frequently about the unspoken opposite that the names suggest”. One such opposite seems to centre on the relationship between the words ‘applied’ and ‘education’. Although Thompson (2009, p. 4) argues that applied theatre is “independent of the semantic problems with its constituent words – applied and theatre”, the data suggest that the relationship between applied and theatre, and applied and education, is unclear. In this study, the term applied theatre was used to identify pedagogically-orientated purposes and approaches in drama and theatre practice. For some participants, applied theatre meant “drama pedagogy” (RF35), “drama and education” (RM20), and “drama in education” (RM30). Participants who described applied theatre as an umbrella term struggled to avoid drama-related terminology when discussing it.

The evidence appears to suggest that rather than denote a new form of practice, applied theatre is understood by the majority of respondents as a renaming of drama pedagogy or drama in education. A small number hinted at a possible opportunistic agenda at play and rejected the term outright, but most appeared to accept its presence in the field, despite not explicitly aligning themselves and their practices under its banner. In mapping the history of DIE and TIE in Chapter Two, it became clear that drama has had to continually justify itself during different socio-economic, political and historical periods. In discussing the emergence of applied theatre, *Bowell and Heap (2010, p. 581)* point to an existing hierarchy in the academy and argue that drama is seen “as non-serious and playful”, resulting in it being easily marginalised. They suggest that in order to legitimise drama, a new term had to be used. The merits of the word applied are emphasised by *Thompson (2003, p. xvii)* who argues that the word “pleads with the ‘non-applied’ disciplines to legitimise practices that have been kept out of the academies or have struggled to justify their place in them”.

Arguably, the re-naming of the leading journal from *Research in Drama Education* to *Research in Drama Education: The Journal of Applied Theatre and Performance* attests to the use of the terms applied theatre and applied performance as markers of the field in its contemporary form, representing a move to embrace and include diverse practices within the discourse (*Gallagher, 2010*). Although some participants suggested possible partisan interests at play here with regards to the emergence of applied theatre, others acknowledged that a new term was necessary to include a wider diversity of influences and practices in the field. The prominence of the term applied theatre in the literature, in journal titles, and in the titles of undergraduate and postgraduate programmes as discussed in Chapter Two, suggests that the word ‘applied’ is being used to legitimise, and possibly sustain, DIE and TIE practices

within formal education settings such as the academy. The data testify that while its influence is considerable in the literature, its impact on practitioners has been less so. In addition, the data reveal a lack of coherence or consensus about what applied theatre means and how these participants understand it. Rather than manifest as a unifying force in the field, the data reflects earlier debates and fragmented views about DIE which were discussed in Chapter Two.

The metaphor of ecology runs through the discourse on applied theatre (Hughes and Nicholson, 2016) and this metaphor also interlinks with recent concerns regarding the field's renewal and review of its "ideas and values" (Clarkin *et al.*, 2017). The data strongly suggest a desire to maintain an ecological diversity wherein different variations or "practical identities [are] differently and appropriately nuanced according to context" (Hughes and Nicholson, 2016, p. 4) and can be taken into account. Thus far, the participants in this study more readily align applied theatre with a pedagogic orientation than with a political or pro-social agenda, although these orientations were present in the data in much smaller numbers. For some participants, the term applied theatre has not created the "thick networks" of which Monbiot (2017, p. 4) argues are necessary in order to challenge neoliberalism. Whether participants would use applied theatre to describe their practice, and locate their practice within it as an umbrella term, is of central concern to this thesis, and is discussed in the following sections.

4.6.5 Applied theatre as a descriptive term

Having explored the concepts of umbrella terms and the idea of applied theatre in general with participants, the final sections of the interview asked them to reflect about the relationship between these concepts and their own immediate practices.

When directly asked if the term applied theatre described their work, 49% (n=61/124)

stated that it did not, and 40% (50/124) stated that it did. Thirteen participants did not know or were not sure (see Figure 4.8).

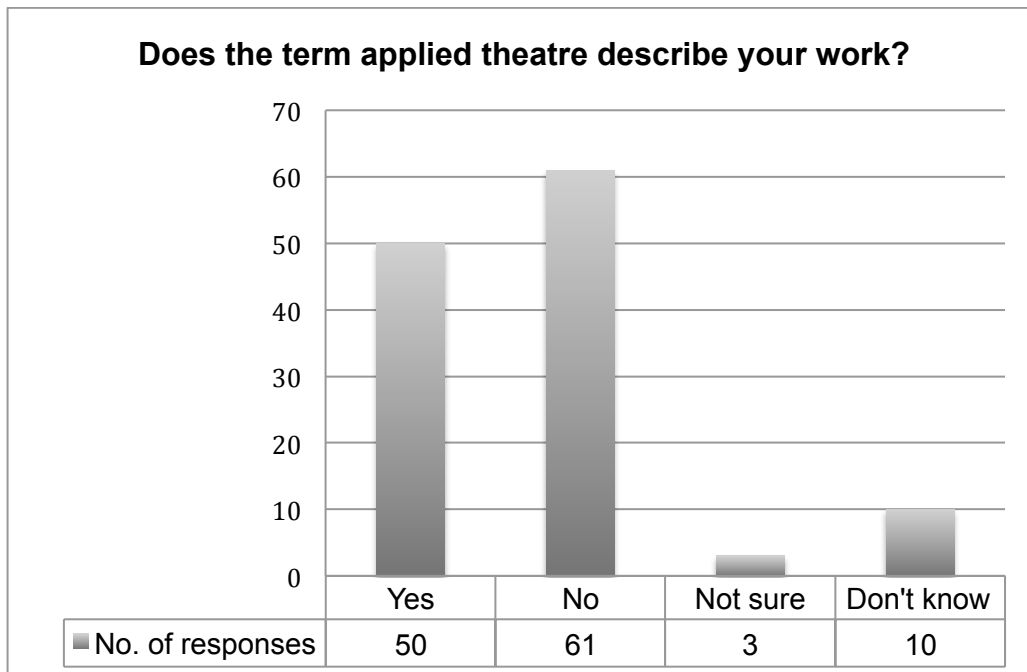


Figure 4.8 Analysis of whether the term applied theatre describes participants' work

39% (n=24/61) of the participants who stated that applied theatre did not describe their work provided additional qualitative responses. These responses either repeated that that would not use the term “at all” (RF1), or they preferred other terms that they deemed more suitable for their work. These terms, for example, included “theatre” (RF13); “participatory methods” (RF26); “applied drama” (RF32); “theatre in education” (RM14); and “drama” (RM17).

The educational context continued to be associated with the term: for some in regards to formal settings and for others, in regards to non-formal settings. For example, RM18 stated he would not use the term, “even though my work has an educational aspect”, while RF81 states that she would not use it “very often” and “not in school”. Three participants suggested the use of “drama” (RF10), “drama techniques” (RF11), and “dramatic arts” as their methodology in the classroom

context, which is, according to them, why applied theatre does not describe their work. This reflects an unresolved tension in the data wherein some participants do not use the term to describe their work because of their work in a formal educational context; however, as previously discussed, the educational context and pedagogic-orientation is a distinguishing characteristic for others.

64% (32/50) of participants who stated that applied theatre described their work qualified their responses. The primary theme to emerge from the analysis was that applied theatre partly described their work for almost half of them. They noted that applied theatre described “part of” (RF8, RF47, RF75) their work, or “not all my work” (RF87), for example. Others stated that it described their work “a little bit” (RF4), “partially” (RF65), or “initially” (RF86). Context again emerged as a major factor for participants when it came to using the term, and 34% (n=11/32) discussed their specific working context, which largely related to formal education and community contexts, a pattern which has been seen in previous sections. A small number (n=6) who used the term acknowledged there was a broader issue concerning terminology.

Finally, thirteen participants were unsure as to whether their practice belonged under the term applied theatre because they were either unaware of the term, e.g. “not quite familiar with it” (RM8), or unclear about its definition. Although two participants were familiar with the term and may be willing to use it, they remained hesitant in their responses. The response from RF23’s (academic, Australia) highlights the renaming of community theatre and TIE as found in the data, and as discussed in Chapter Two:

Not sure. It might do- but it's not the term I would confidently use. I picked up what it means by talking to people from the UK. It used to be community theatre, theatre in education etc- not something I would use [my work is more orientated towards] pedagogical techniques.

She also acknowledges that she would not use the term because her work contains a pedagogical orientation. This is a recurring theme in the data, highlighting that a majority of participants associate applied theatre with this orientation, but others do not. While this may suggest a lack of consensus, it also points to the many different iterations and understandings of applied theatre which exist, which further complicates drawing boundaries around it as an umbrella term.

4.6.6 Applied theatre as an umbrella term

As well as gathering data on whether participants would subscribe to an umbrella term more generally, the study elicited data on whether participants felt their practice would belong under applied theatre as an umbrella term (see Figure 4.9). 21% (26/124) responded with an additional qualitative comment.

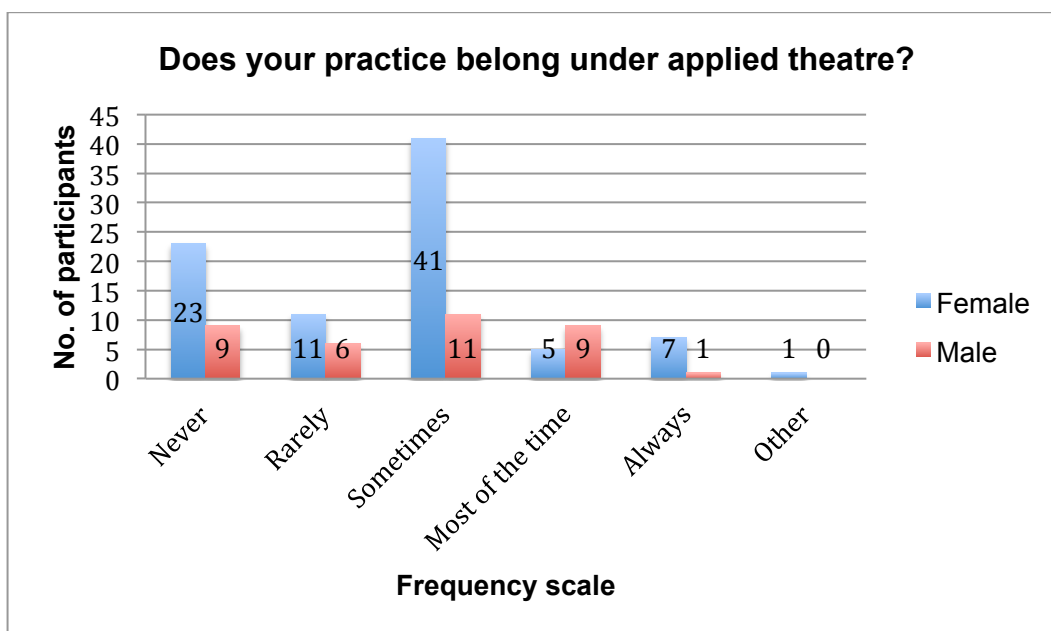


Figure 4.9 Analysis of whether participants' practices belong under the umbrella term applied theatre

When explicitly asked whether their practice belonged under the umbrella term applied theatre, over a quarter of participants stated their work did not (n=32) with

almost 14% (n=17) identifying that their work would rarely belong under the term, noting that its use was dependent on how the term was defined. RM27 (facilitator, Ireland) stated that his work would rarely belong under applied theatre because the drama work he undertakes as a drama teacher “effect[s] change in process for kids as opposed to [in] applied theatre [where] audience are changed”. His response suggests that his categorising of work as applied theatre, or not, is based on its effect on the participants. However, it also reflects a binary opposition between process and product, with ‘kids’ corresponding to process, and ‘audience’ to product.

Almost 42% (n=52) identified that their practice would sometimes belong under the umbrella term applied theatre. The qualitative responses ranged from those who sought further clarification and definition of the term, to those who would categorise their work as applied theatre when working in “groups” (RF15) and “workshop” format (RF47), to those that could only categorise part of their work as applied theatre. However, participants in this category also noted that further clarification and definition was required.

11% (n=14) stated that their work belonged under applied theatre most of the time, and a degree of hesitancy was suggested in the qualitative responses provided. Applied theatre was identified as a useful umbrella term by one participant because it “merged education with theatre” (RF71), which speaks to the blurring of boundaries as previously discussed (Finneran, 2014; Kincheloe and Berry, 2004).

Finally, 6% (n=8) stated their work always belonged under applied theatre as an umbrella term, but also added qualifying statements. RF1’s (academic, Norway) response suggested a number of themes that have emerged in the data already. She recognised that her practice belongs under applied theatre, but qualified that by acknowledging it “depends on my understanding of applied theatre”. She queried whether the attractiveness of the term was because it seemed to offer “a sense of

belonging...the wish to belong where the artists belong". She reflected on the volume of writing in the discipline and whether "we want to place ourselves in the field [to be] more attractive". Finally, echoing a persistent theme in the data, she called for a definition of "what it [applied theatre] is". Her call for clarification of the term suggests there is space for dialogue about our understanding of applied theatre, our motivations for using it, and the implications for the field in using this term.

The dichotomies that fractured the field, combined with the increase in terminology and definitions debates from the 1980s onwards converge with the ideological dominance of neoliberalism. These debates evidence the impact of the neoliberal agenda, and the field's attempt to lay claim to its language, arguably not for partisan interests, but for survival and because "the status of cultural practices [in education] seem increasingly threatened" (Bell, 2016 p. 146). In this context, RF1's response raises an important point with regards to belonging and what the term applied theatre offers as an umbrella term in a climate of 'thrive and survive', 'stagnate and die'. This suggests that the emergence and staging of applied theatre as an umbrella term may have been to provide the field with a sense of belonging and security that works both ways – purportedly supporting the academy, and the practitioner. While the data reflect a desire for inclusivity in the field where diverse practices, occupations, and contexts can co-exist, the term applied theatre has, inadvertently, served to separate and further reinforce divisions. Participants' hesitancy in this study to use the term, even amongst the minority who subscribed to it, stands in contradiction to the messages being propagated in the literature. This will be discussed in Chapter Five.

4.6.7 Emerging findings: applied theatre as an umbrella term

While 49% of participants stated that applied theatre would not describe their practice, and 40% stated that it did, in both cohorts the working context had a strong

bearing on whether they would actually use the term or not, and based on the evidence from section 4.4 earlier, it appears that most did not use applied theatre to describe their practice when they were invited to self-select whatever term they wished. The data suggest that not only is meaning contextual, but that the purposes of the working context contributes to the understanding and use of a term. Wittgenstein (2009, p. 11) argues that “how we group words into kinds will depend on the aim of the classification and on our own inclination”, which goes some way in explaining the flux of responses. Despite the figure of 40%, there was a sense of hesitation (O’Connor and Mullen, 2011) in adopting applied theatre as a descriptor for practice, as almost all participants clarified that it only partly described their practice.

4.7 Conclusion

Whilst not evincing a conclusive perspective either way, the data present a rich tapestry of opinion from a range of people directly involved in the formal field of drama and theatre education currently, and the results were somewhat unexpected when compared to the literature in the field. The literature review is bolstered by evidence from the systematic literature review presented at the outset of this chapter, both of which testify to the apparent dominance of applied theatre in the field for the last 15-20 years. To explore this apparent dominance, the study sought to elicit the voice of those working in the area of drama and theatre education who participate in and contribute to policy debate and practice in the field through attendance at relevant conferences and seminars. Participants were asked to identify and discuss the term(s) they use to describe their own practices, and to consider applied theatre and whether it could function as an umbrella term in the field. As has been presented, the results of the interviews would appear to suggest a disconnect

between people's practice and the dominance of applied theatre in the literature and academy. While there is a limited critique of applied theatre in the literature, it does not adequately reflect the concerns and issues reported by interviewees about applied theatre in this study. Neither does it reflect that this sample of theorists and practitioners who work directly in this field do not align themselves normatively with the narrative which the literature espouses about applied theatre. In contrast to the seeming dominance of applied theatre in the field, the data here revealed that the terms theatre, drama, DIE and education were identified as the four terms most frequently used to describe practice, with drama and theatre consistently used to reflect the core orientation of the field by participants. Relatively newer terms such as process drama and applied theatre were rated much lower in terms of frequency of use. Through a range of questions, the data consistently revealed that the majority of participants, whilst not averse to the term applied theatre, felt that it did not describe their practices adequately, and were not committed to its use as an umbrella term in the field.

However, while there has been considerable hype and publicity about the term in the literature, the systematic review suggested that despite applied theatre appearing in article titles more prevalently than other terms, the evidence suggests that a majority of authors do not rely on the term within the main body of their article, opting instead to use the terms drama, theatre, DIE and education to present and discuss their research. This closely reflects the perspective of the participants here. How and why such a seemingly artificial division has arisen between theory and practice in the field will be considered and discussed in the next chapter, and the implications and consequences of such actions further explored.

One of the secondary findings from the study strongly implicated working context in relation to people's use of terms. An umbrella term may not be able to represent all

forms of practice because many people in the field work across several contexts themselves, and the data evidences that different working contexts can generate different terms. Not surprisingly, perhaps, participants working in formal educational contexts identified DIE and drama as their preferred terms with DIE showing the most diversity across geographic regions and range of experiences. In their descriptions of practice, participants from both worlds of drama and theatre education shared a view of drama and theatre as a teaching tool, and reflected on its educational orientation and the relationship between process and product.

Another finding of note was that community drama and community theatre were consistently identified across all cohorts as the terms least frequently used to describe practice, with process drama, theatre in education, applied drama, applied theatre and educational drama also appearing on the lower end of the frequency scale. As suggested in this chapter, the decline of community arts may be linked to the adoption of language devised by those external to the field, and points to the relationship between practice and language as key for the survival of practices into the future. In the re-naming of community theatre as applied theatre, as postulated in the literature, the word community appears to have given way to the applied in an effort to maintain currency for practice in a pressuring neoliberal landscape.

Whilst not endemic, approximately a quarter of all participants expressed a concern about the impact of fragmentation on the field caused by the terminology debate. However, a similar number expressed the need to maintain diversity and open communication in the field, but there was no clear consensus about how this might be achieved. The data suggest that the challenge of naming practice to allow for diversity while still offering some kind of disciplinary boundary endures.

Finally, there was an underlying current running throughout the data of an awareness of 'things out there' impacting on how we work in drama and theatre

education, which a minority of participants referred to as neoliberalism. However, participants' portrayed a strong degree of resilience and confidence in discussing and describing their work in language and terms they were comfortable with, principally and consistently using the words drama, theatre and education to denote their range of practices. While neoliberalism has fractured communities, consigning "people into silos...weakening their ties to society and their sense of belonging" (Monbiot, 2017, p. 75), there was no sense of fear or anxiety amongst participants about desperately wanting to fit in or belong to the dominant group in the field. This was demonstrated when almost half of the participants declared that they would not use applied theatre to describe their practice, with 42% noting that their practice might sometimes *belong* under it as an umbrella term. This reveals a maturity in the field amongst this group of participants who are confident in expressing their own opinion, and not necessarily following the position that the literature and the academy have adopted. Aligning DIE with applied theatre may have positioned DIE more securely within the academy for the moment; however, it is the word applied that has been used to legitimise practice in the educational landscape, and that has been shown to be subject to the vagaries of the socio-political market economy with potentially damaging consequences for some forms of practice, such as community theatre. This study explored the desire in the academy to participate in a culture of belonging via an umbrella term that has gained dominance in scholarly discourse and research, but not necessarily in practice as the data has revealed. The implications arising from the findings of this study will be considered and discussed further in the following chapter.

Chapter Five: Discussion

5.1 Introduction

This chapter explores the significance of the data presented in Chapter Four. The discussion examines the new understandings that have emerged in light of what was discussed in Chapter Two and in response to the research question: Does the term applied theatre unify the tenets of drama and theatre education? Paying due attention to the sub questions below, the discussion attempts to weave a narrative between the findings and the relevant literature, and is organised according to the major themes which emerged in response to the research questions:

- (a) What terminology(ies) does the field of drama and theatre education use to describe itself?
- (b) What is the relationship between the field's nomenclature and the practice it denotes?
- (c) What is applied theatre, and what are its shared histories?
- (d) In what ways, if any, is an umbrella term helpful?
- (e) Is applied theatre considered an umbrella term in the field of drama and theatre education?

The discussion begins with the findings concerning the relationship between terminology and practice and argues that both the literature and the data support the recognition of drama and theatre as relational and core concepts in the field of drama and theatre education. This section also examines the impact of ideology on terminology, practice and, ultimately, the identity of drama and theatre education. Section 5.3 discusses umbrella terms and the desire for both diversity and unity found in the data. Considering this desire for unity and the recognition that drama and theatre function as core concepts for practices in the family of drama and theatre

education, Section 5.4 considers whether constructing the identity of drama and theatre education under applied theatre offers the field a sense of unity, or whether re-naming practice has inadvertently shifted the field more closely to serving an agenda propagated by neoliberalist ideology.

5.2 The relationship between terminology and practice

5.2.1 Drama and theatre as core concepts

In taking a Wittgensteinian approach of 'look and see' in using family resemblances as a theoretical framework, the study demonstrates that the shared understandings between the terms that describe practice in the field of drama and theatre education centre on core concepts. Beginning with the early drama pioneers, the use of drama and theatre terminology to theorise pedagogical intent constitutes a core shared understanding of the field's common ancestry. While the early drama pioneers contributed radical new approaches to teaching and learning that challenged the dominant discourses of their educational landscape, the relationship between drama, theatre, and education remained underdeveloped in their work. This resulted in the interchangeable use of the terms drama and theatre for their practice, yet their emphasis on the term drama suggests they aligned pedagogic intention with this term, a perspective similarly evidenced later in Slade and Way's practices.

In over-emphasising the role of drama in the individual development of the child in formal education, teachers and practitioners in the early decades tilted the field towards the term drama, inadvertently causing an imbalance in the relationship between drama and theatre, and the pedagogic and aesthetic intentions. Preferring the language of drama to reflect the pedagogic intentions of his work, Slade's writings orient theatrical language with theatre product. Similar to Slade, Way's use of the term drama equates with the pedagogic, rather than aesthetic, orientation of the work. Thus, the tension between process and product emerging in Slade's work

further embeds itself with Way's. This resulted in an unhelpful dichotomy between process and product to develop which fuelled the terminology debates of the 1980s and 1990s, where drama and theatre were pitted against one another. Professional organisations, academics and practitioners in the field tended to converge at one or other pole of the drama-theatre debate, with some declaring their allegiance to a continuum or spectrum of practice between drama and theatre depending on the needs of their students at any given time (e.g., Fleming, Davis and O'Neill). However, the voices of those espousing a continuum of practice were not loud or convincing enough, and the debate resulted in a damaging binary opposition that further intensified with the introduction of the term applied theatre towards the end of the twentieth century and into this century, as will be discussed below. A significant lack of objective critical investigation has largely prevailed in the field of drama and theatre education in relation to how these terms align or differ, and in relation to how people describe their practice.

The difficulty is compounded by the fact that while Heathcote and Bolton use the language of drama to describe their practice within formal educational settings, however their work, influenced by a radical, Brechtian approach to change, significantly contributes to the understanding that DIE uses *both* drama and theatre in crafting a high-quality educational experience in order to explore educational content and engage participants in critical and reflective thinking and making about the world in which they live. While they do not discuss their use of terminology in any depth or detail, their work clarifies that within this family of practices, drama and theatre constitute core concepts, which are relational and vital to the interplay of pedagogic intent through aesthetic means, thereby rebalancing the field. For Heathcote (Heathcote and Bolton, 1995, p. 195), "the laws of theatre expression" are shaped differently in theatre practice contexts than in formal education, but the art form of

theatre is ever-present. In acknowledging the interplay of drama and theatre, process and product, and pedagogic and aesthetic intentions, Heathcote and Bolton contributed a means of rethinking and “reworking the ideology” (Davis, 2014, p. 43) through DIE that impacted both on the individual, but crucially, beyond the classroom and into society, thus creating change.

However, the opportunity to legitimise drama in formal education was compounded by the interchangeable use of terminology and the oppositional dichotomies of process and product and drama and theatre (Heathcote in Johnson and O’Neill, 1984; Heathcote in Bolton, 1985) that had crept into the discourse. This was the case in the Irish education system when the National Council for Curriculum and Assessment (NCCA) could not achieve consensus amongst a panel of key experts and stakeholders about what to call the subject at second level (drama or theatre), and whether its emphasis should be on process or product. Thus, its inclusion has been deferred for almost two decades, while other new subjects which do not suffer from the same naming or apparent identity crisis are introduced to the second level curriculum, such as Computer Science, and Politics and Society [DES, 2018].

Heathcote (1969) recognised the inadequate vocabulary to describe practice in the field, which her use of the terms DIE, educational drama, and drama, tried to address. There is almost a Wittgensteinian undercurrent in her acknowledgment that the terms in use at that time were “only too familiar –the precise meaning too vague” (Heathcote, 1971, p. 42), pointing to a family resemblance that was, as of yet, unclear. Wittgenstein (2009, p. 11) states that “how we group words into kinds will depend on the aim of the classification and on our own inclination”, and Heathcote (1971, p. 42) also acknowledged this partiality with how people discuss DIE and “what interests they profess to” in their use of the term.

Thus, in taking up Wittgenstein's theories of language use in considering what terminologies the field of drama and theatre education uses to describe itself, the study found that both drama and theatre constituted core terms, with DIE also occupying considerable space in the literature. These terms also emerged in the empirical data, but revealed a degree of nervousness in the field which was somewhat unexpected. Initially, when invited to describe *their* practice, almost a third (32%) of participants did not use any term. Just over half used one term in their responses, with 23% of those using the term drama, and 19% using theatre. When presented with a list and invited to rank the frequency of terms used, theatre, drama, and DIE again emerged as the terms most frequently used to describe practice. The same terms emerged when participants were invited to select *one term only* to describe their practice with 29% selecting DIE representing participants based in seventeen countries across all continents, 21% selecting theatre representing eight countries, the majority of those in Western regions, and 11% selecting drama representing seven countries, but with greater diversity across geographic regions than those who selected theatre. DIE appeared to have a more global appeal. Despite the clear use of drama and theatre as terms, the findings evidence a degree of hesitancy when identifying practice through terminology, and 11% felt unable to select only one term.

The analysis of participant occupation and the use of terms revealed that the ranking of the top four terms i.e. theatre, drama, education and DIE tended to shift depending on the participants' occupation and working context. While it was not surprising in a study in this field that the majority (71%) of participants identified their working context within formal education, which may account for the frequency of education in the top four terms, it was somewhat unexpected that theatre emerged so strongly as a forerunner with drama, DIE, and education. These data confirm the

same schism or division in the field which is evident in the literature, with the majority of people broadly aligning themselves with the drama and theatre axis, but with almost half locating themselves more strongly at its poles (i.e. either drama or theatre), and only a small minority (less than 15%) identifying with the continuum itself (i.e. using both drama and theatre to describe practice). Despite not having comparable data of the numbers of people in earlier decades who aligned more with drama or theatre, the data here would suggest that people's positions in the field may have not shifted significantly over the last fifty, or even one hundred years. It suggests that since the development of practices when drama and theatre were first used in formal educational settings, practitioners have used elements of both art forms in their work, and this practice has endured, presumably because it has served the field well, and this is something that should be articulated more vocally in the field.

The evidence would suggest that those coming from formal educational backgrounds lean more towards the use of the term drama, and those from theatre backgrounds working in education, lean more towards the term theatre. This is reflective of the notion of professional tribes as discussed in Chapter Four, and in keeping with Wittgenstein's (2009) assessment that our own inclination and aims are dominant when classifying or categorising related concepts. The evidence from this study and the literature points to two seemingly entrenched tribes which have endured throughout the last century, and continue the same tradition of professional identity with one or other disciplinary tribe in this century. This is not wholly unexpected when we recognise that we developed originally as a hybrid form, involving the use of both drama and theatre in education, and this inevitably attracted some practitioners from the professional world of theatre into education, working alongside educators who had an interest in drama and theatre. While efforts to 're-

name' and unify the field have largely proven ineffectual, perhaps it is time to acknowledge the strength and richness of practice which arises from the convergence of drama and theatre as transdisciplinary practices when used in education (McClam & Flores-Scott, 2012), and indeed in other 'worlds' (Poulter, 2018), and recognise the core activity in the family of drama and theatre education with which the majority in this study identify.

Notwithstanding the potential for clarity and unity if the term drama and theatre education was used to denote our practice, these findings evidence a lack of clarity surrounding terminology, particularly in relation to newer terms such as process drama and applied theatre which were rarely used in the data, and a related nervousness and hesitancy by a significant minority in using any term. As discussed in Chapter Two, identity is inextricably linked to language use (Fearon, 1999) and impacts on the field's shared sense of its identity (Freebody, 2015). The hesitancy in using terminology or the interchangeable use of terms is not merely an 'academic' issue located in the literature, but impacts on how the field describes, communicates, and establishes its identity, all of which were identified by participants in the study as areas of concern.

While O'Connor (2015) states that the bitterness and intensity of the drama versus theatre dichotomy has abated, which the findings here support, they also strongly suggest that it is the nature of the relationship between drama and theatre that is at the heart of and continues to fuel the terminology debates of the late twentieth and early twenty-first centuries. Rather than continue to re-name practices, it may be timely for the field to tackle this thorny issue which lies at its core. Heathcote (1971) recognised early on, as others had done before her, that both drama and theatre were a missing but significant cog in an otherwise instrumental educational machine. Working in partnership, these art forms serve as an effective

means to explore, perceive and shape human history and experience in formal education. As discussed in Chapter Two, they provide an entrance into a world-view in educational settings and reveal that world in ever changing ways (see Greene, 1991). Perhaps this explains the acceptance of theatre as a term across a variety of working contexts aligned with formal educational settings, which constitutes a significant finding in this study. Ackroyd (2007, p. 5) argues that the “magic word ‘theatre’ ...is what drama educators fought for...the case for educational drama practice to be conceived of as theatre”, and participants in this study strongly evidence the role that both drama and theatre play in practice that takes place in formal education by consistently identifying these terms. What remains unresolved however, is the challenge of translating the meaning and values between these two art forms through developing a shared language to facilitate inter-sector dialogue to reflect the values and vocabulary of both collaborating art forms. It is not an easy task, and despite Matarasso’s (1997a) call for transdisciplinary dialogue involving the arts and other disciplines, his work does not consider the challenge of facilitating a shared language within the same sector. This challenge has endured as noted above, which Heathcote (1971) recognised almost fifty years ago when she referred to the fact that the terms we use are from the same family, but their “precise meaning” is too vague.

This section discussed the relationship between terminology and practice, and concludes by highlighting that there is consensus around the terms drama, theatre and education in the data and the practices they represent, which is similarly reflected in the content of the literature. However, clarity about the *relationship* between drama and theatre in formal education appears not yet to have been achieved amongst a significant number of practitioners in this study, and also in the literature.

5.2.2 The impact of ideology on practice, terminology, and identity

The discussion in Chapter Two suggested that the relationship between DIE and TIE within drama and theatre education is founded on the same philosophical underpinnings with both sharing similar methodologies, tools and techniques. However, the apparent demise of TIE as a result of funding cuts and its diversification across various contexts and terminology in order to survive these cuts significantly impacted on its presence in formal education. This situation is supported by the data, for although over half (58%) of participants stated they would use TIE to very frequently, frequently, or occasionally to describe practice, only one person identified TIE (an academic) when invited to nominate a term that best describes *their* practice. In light of this data, the study concludes that while TIE remains an important part of the field's ancestry and is recognised by those working in the field as a term for practice, it no longer occupies the same position it held thirty-four years ago, and it is of particular interest to this study to explore why (see below).

As discussed in Chapter Two, the re-naming of practice appears to have had serious consequences for both TIE –in relation to both its terminology and practice (Wooster, 2007), and for community arts and its related terms community drama and theatre. In the 1980s and 1990s, community arts faced a similar fate to TIE and renamed itself in order to survive. Matarasso (2017, n.p.) argues that due to the diversity of community contexts, a lack of “common understanding of community art's radical potential and purpose among the people involved” developed, which he argues prevented the movement from uniting. The lack of internal dialogue and understanding impacted on the identity of community arts, and on the language used to describe the movement (Jeffers, 2017). Without an internal consistency and united message, Kelly (1984, p. 22) argues that the “educative role” of community arts was considered by the Arts Council (UK) as the primary value of the work at the expense

of the more radical philosophical underpinnings of the movement. Relegating the art form to a secondary function negatively impacted on the interplay of the art form with other disciplines, which had serious consequences for the community art movement as discussed in Chapter Two. It also served to imbalance the relationship between the pedagogic and the aesthetic, which was explored earlier and shown to be of major significance when working in formal education (see Chapter Two).

When applying for funding, the imposition of values, aims, and language from the top-down required those working in community arts “to write their applications...[in] the language of bureaucratic community work” (Kelly, 1984, p. 23), not in the language of the aesthetic. Therefore, community arts “became known as a kind of ‘social provision’”, further downplaying its aesthetic value (Bishop, 2012a, p. 24). In addition, the rise of the neoliberalist agenda during the 1980s, saw “the instrumentalisation of participatory art...in tandem with the dismantling of the welfare state” (Bishop, 2012a, p. 5), which forced practitioners to conform to an agenda set by those outside of practice in order to secure funding. The appropriation of the term by government and arts institutions made it inadequate for practitioners who used that term to describe practice (Jeffers, 2017). In the 1990s, the shift from the quasi-prefix ‘community’ to socially engaged or participatory arts reflected community artists’ desire to distance “their work from forms that had begun to feel dated and out of touch” (Jeffers, 2017, p. 138). Arguably, these contemporary terms continue today in the vein of pre-fixing arts, drama, and theatre with descriptors where the art form appears to be in the service of another discipline. In contrast, there is a subtle but significant difference when using a quasi-suffix or hyphen to denote the relationship between the arts and other disciplines in transdisciplinary practices, such as theatre for development, theatre in health education, drama in education, or post-dramatic theatre, and using a prefix, such as applied theatre, socially engaged arts, prison

drama, creative dramatics, forum theatre, etc. The ordering of terms and the location of the art form (first or last) signifies particular ideological and political leanings. Using a quasi-prefix, the arts can be paraded as almost medicinal or therapeutic approaches to solving any number of problems in society within a disempowering agenda whereby the arts are 'used' to 'act' upon the individual in a certain way in order to achieve pre-determined effects (see Matarasso, 1997b; Smith, 2002). By comparison, in recognising that "learning in the arts has value beyond the specific art subjects" (Gibson and Anderson, 2008, p. 104), this study finds evidence that maintaining the art forms 'front and centre' in any new innovation or transdisciplinary project, serves to respect and value the complex ways in which the arts in formal education interact with other disciplines, necessitating the development of new modes of collaboration to optimise the power and significance of the art form working with other areas at more than one level. This study found evidence that the decline of community arts and community theatre and drama is inextricably linked with the relationship between practice, language, and ideology, which brings the current situation in relation to language use in the field of drama and theatre education into sharp focus. There are parallels and valuable lessons to be learnt from discussing the experience of community arts.

In separating the practice from the term, Jeffers (2017) argues that an "alternative name has never quite emerged" for community arts practice from the 1990s onwards. Yet, as Matarasso (Jeffers and Moriarty, 2017, p. 223) argues "The impetus that fuelled the original community arts activists did not die, but rather lives on in a number of surprising ways". The literature demonstrates that with regards to the term community theatre, the term applied theatre, which emerged in the 1990s, filled this "gap in the lexicon" (Nicholson in Schonmann, 2011, p. 241), providing a way for community theatre practice to live on. What is less clear is at what cost. The findings

of this study demonstrate the impact of this move under applied theatre and reveal that the terms community drama and community theatre were consistently identified as the least frequently used terms for practice. While this may be because the majority of participants (71%) worked within formal education settings, what was surprising was that the data from theatre practitioners rated these terms as those they would never use to describe their practice.

For some practitioners, the term community theatre carried “political baggage” (Fitzgerald, 2004, p. 76) that stemmed from the “ideological baggage that accompanied government strategies for weaning the arts away from ‘a welfare state mentality’” (Jeffers, 2017, p. 42). The baggage, which Fitzgerald contends is signified by the word ‘community’, suggests that prefixing theatre practice makes it something other and something less than theatre, as the word ‘community’ dominates and obscures the term ‘theatre’. The term community theatre creates dichotomies of amateur and professional; high aesthetics and low aesthetics; process and product; participatory and passive; and democratic and hierarchical (Harpin and Nicholson, 2017), all of which suggest division, not unity. The result of using terms that dichotomise practice causes fragmentation and division, as the terminology debates and the brief history of community arts explored in Chapter Two evidence, impacting on internal and external communication and internal consistency, as also argued by Jeffers (2017). Some participants in this study were directly concerned with these issues when discussing umbrella terms and applied theatre.

Although Gieseckam (2006) attributes the decline of terms such as community theatre and community drama to the dominance of applied theatre, there was a desire amongst community artists to distance their practice from the word community because in its effort to maintain currency in neoliberalist ideology, community arts “had been co-opted by funding bodies, government and other monopolies” (Jeffers,

2017, p. 42), and was, for practitioners, a term no longer fit for purpose. As a result, the necessary diversification of practice across community arts leads Jeffers (2017, p. 135) to conclude that the term “provides an inadequate umbrella”. However, the literature does not consider in full whether newer terms such as applied theatre function as an adequate umbrella in that area. The impact of ideology on practice and language is undeniable, and the trajectory of the terms community arts, community drama, and community theatre offers a stark reminder of what can happen when shifting terminology in an effort to secure practice –terms may get lost in translation. It is also useful to return to the term TIE alluded to at the start of this section, and to highlight that despite similar savage cuts in funding, it appears to have fared somewhat better than community theatre and community drama in both the literature and in the empirical data in this study. It is arguable that the use of a quasi-suffix rather than a prefix may have contributed to its survival, allowing theatre to remain in the dominant position. Crucially, the loss of terminology begs a consideration of the relationship between practice, terminology, and identity, and prompts reflection on whether the re-naming of practice results in more than a name change.

The findings suggest that, despite the offering of process drama as a synonym for DIE in the literature (O'Neill, 1995), participants ranked process drama in sixth place on the very frequently used scale, sharing its ranking with TIE. The overall pattern to emerge was that male participants used the term less frequently than their female counterparts. While this pattern suggests a gendered use of the term, it needs to be taken into consideration that process drama was on the lower end of the frequency scales to begin with and there was a dominance of female participants in the sample population. The discussion in Chapter Two demonstrates that process drama shares its disciplinary inheritance with Slade, Way, Brecht and Heathcote, and

is firmly rooted in the same radical soil as DIE. O'Neill's (1995; Taylor and Warner, 2006) particular contribution to the field was through a clarification of process and product, and the relationship between drama and theatre in what she referred to as process drama. The large similarities between DIE and process drama prompt a consideration of whether the shift from DIE to process drama reflects a re-naming exercise to remain current in the face of neoliberalist educational policies in the early 1990s, or whether it evidences the presence of a new form within the family of drama and theatre education. The study found that due to its similarity with the philosophical underpinnings and DIE methodologies, process drama does not constitute a new form, but offers further clarification with regards to the interplay of drama and theatre in practice.

In addition, the shift from 'in education' to 'process' suggests the name change signposted DIE work as process-based, and perhaps also reflected a desire to unfasten this practice from an overtly formal educational context. However, the data show that participants working in formal education as academics, students, and teachers identified process drama as a term they would use to describe practice, although not their main term. In contrast, the majority of participants working in non-formal educational contexts did not use the term. Therefore, despite the semantic difference between DIE and process drama, the data suggests that process drama retains the formal education context as its primary setting. The shift from a quasi-suffix (*drama in education*) to a prefix (*process drama*) seems not to have stood the test of time well either as it appears to be falling out of favour and out of use by participants in the field. However, it still features prominently in the literature as the systematic review revealed (coming second to applied theatre, see section 4.2). Does this position reflect the embers of ambition in the academy to be innovative and responsive to changes in wider social, political and economic society by reimagining

itself in new forms of practices fit for the 21st century? Or does it represent a ploy to get published in a very small and niche area, whilst attempting to survive within a much larger and oppressive higher education landscape?

It is not coincidental that the impact of neoliberalism which demanded more for less was being strongly felt at that time in the wider academy. The language of reform, renewal, refresh, reimagine, modernisation, innovation, quality, invigoration and skills-building in information and knowledge-based economies cast a long shadow over academics in traditional higher education environments (Grant *et al.*, 2009; Fullan, 2009). Massey (1997) accurately refers to education as being in a state of 'dynamic flux'. Pressure for institutions to reach even further into their local communities, businesses and wider society, placed enormous demands on those working in higher education, without receiving additional resources (Clegg, 2009). Policy initiatives such as those advocated by the European Higher Education Area (EHEA) influenced practices all over the world. Academics were faced with politically-charged strategies driving initiatives around enhancing the quality of the teaching and student experience, increasing participation, meeting up-skilling needs as specified by business and industry, and engaging in applied research and applied practices (High Level Group, 2013). While the landscape of change in higher education has not abated, there are questions about the impact or efficacy of these sweeping changes which began in the 1990s and introduced multidimensional change to universities worldwide (McGrath and Laksov, 2012). The language of delivery, accountability and key performance indicators (Kai, 2009; Ranson, 2003), combined with the commodification of higher education (Shumar, 1997) where everything is considered a product that can be bought or sold, including knowledge (Lomas, 2007), led to a raft of new initiatives, including the development and redesign of existing courses to meet new student 'customer' markets and satisfy the demand for collaboration,

participation and service to society and business (White, 2007; Wueste and Fishman, 2010). The extent to which these broader managerialist changes influenced and continue to influence developments in the field of drama and theatre education has been hypothesised (see Chapter Two), but not critically analysed by the academy, particularly in terms of their influence on the introduction of new and (re)titled courses and terminology in the field, some of which appear to be responding to the dominant ideology of the time. This is considered in more detail below.

The emergence of the term process drama in the 1990s, in tandem with the terms applied drama and applied theatre, suggests that their almost simultaneous emergence is significant in examining why the name change occurred. The results from the systematic review point to the relationship between process drama, drama education, DIE, educational drama, and applied theatre, all of which were used as terms in the main body of the sources where applied theatre was identified as the most frequently used. In inhabiting closely aligned spaces, this finding supports the argument that these practices co-exist in a “network of similarities” (Wittgenstein, 2009, p. 67). The positioning of process drama under applied theatre as an umbrella term (Bowell and Heap, 2004), or intertwined with applied theatre (Prendergast, 2011), offers an opportunity to further consider if the name changes were made in an effort to unify drama and theatre education under an umbrella term, particularly after the contentious terminology debates of the late 1980s and the constructive demise of TIE, and/or as a survival mechanism as the field of drama and theatre education faced an onslaught of neoliberal educational policies and agendas which introduced substantial cutbacks in arts education funding. Although not conclusive, the study found evidence of both positions reflected in the data. The following section discusses the findings on umbrella terms and considers whether an umbrella term would be helpful, or not, for practice.

5.3 Umbrella terms: a desire for unity and maintaining diversity

In exploring how people in the field identify their practice through terminology, this section discusses the findings relating to participants' opinions on the helpfulness of umbrella terms for their practice. The majority (59%) of participants considered an umbrella term for practice helpful in order to: clarify terminology, unify the field and build a shared understanding, and communicate more effectively with those within and external to the field. However, some concerns were expressed around the ability of an umbrella term to encompass a diversity of practice. For instance, more than a quarter (27%) were unsure as to whether an umbrella term would be helpful because of the diversity brought about by the distinctive practices and the terms that demarcate them. Additionally, 14% stated that an umbrella term would not be helpful because it does not allow for diversity, and may, therefore, inhibit dialogue. These findings demonstrate that the theme of diversity emerged strongly in the data. They also suggest that achieving agreement on an optimal umbrella term would be a considerable task, as such a term would need to clarify terminology, encourage dialogue within the field and across disciplinary boundaries, solidify identity in the field, so that the practices are recognisable, and remain inclusive and culturally-relevant to diverse contexts.

With 59% of participants stating that an umbrella term would be helpful, and 69% stating they would personally subscribe to an umbrella term, if an appropriate one could be found, the findings suggest that there is a strong desire in the field to unify terminology. In the literature, a number of potential umbrella terms are proffered such as applied drama or applied theatre (O'Toole, 2010), drama education or applied theatre (O'Toole and Stinson, 2009), DIE or applied theatre (Ackroyd, 2007). It is interesting that these proposals are offered in the form of binary pairings. Since its

introduction, the term applied theatre has grown and seeped into the language of drama and theatre education. O'Toole and Stinson (2009) discuss whether the future of drama education is with applied theatre, pointing to its potential to create unity in the field. Indeed, applied theatre does seem the popular option for an umbrella term. Applied theatre does seem the popular option for an umbrella term. The literature evidences that, over a relatively short period of time, both process drama and TIE – practices largely associated with formal education, have become subsumed under applied theatre (Bowell and Heap, 2013; Jackson and Vine, 2013). Applied theatre is also used as an umbrella term to describe a range of practices including classroom drama, TIE, and educational theatre (Snyder-Young, 2013). Indeed, recent literature accords greatly increased status to applied theatre, describing it as “a well-established field focused on the social application of the arts in a range of contexts including schools...” (Freebody *et al.*, 2018). The possibility that the future of drama and theatre education belongs with applied theatre is further suggested by the perceived interchangeability of drama education and applied theatre as umbrella terms in the titles of *RiDE* for example.

However, despite the fact that 59% of participants stated that an umbrella term would be helpful, and 69% stated they would subscribe to one for their work, almost half (49%) stated that applied theatre did not describe their work. In addition, it was one of the least frequently used terms for practice as previously discussed. This finding suggests that for participants in this study –the majority of whom work in drama and theatre education, applied theatre as a descriptive term does not adequately represent their professional identity. Participants identify with drama and theatre, thus aligning with their academic tribe rather than subscribing to the popular term mooted in academic discourse (Becher, 1989). This mis-match between expert opinion espoused in academic papers and the opinion amongst practitioners on the

ground is of concern. Why applied theatre is presented so dominantly in the literature when this study reveals a very different picture of its status warrants closer attention. Signalling a disconnect between theory and practice in the field of drama and theatre in formal education, it is not immediately clear why a considerable number of academics in this area would seek to present applied theatre as the major player in the field, when the data here suggest a very different perspective. Its considerably lower status as a term which practitioners use and align with was unexpected in the study, based on the evidence from the literature and systematic reviews. The extent of confusion and lack of clarity amongst participants as to its meaning was also surprising, but perhaps less so when considered against the evidence in Chapter Two which suggests that the similarities between applied theatre and existing practices in the field are very strong, and thus participants struggled to differentiate how applied theatre differed significantly from drama, theatre and DIE, apart from context. It is also worth reflecting on the motivations of the academy in presenting applied theatre as the dominant presence in the field currently, when a number of these prominent journal contributors also participated in the empirical study and represented a somewhat different perspective when referring to their own practices. It is difficult to avoid seeing the impact of neoliberal forces at play here, whereby academics may be pressed into compliance with a reform agenda in education as discussed above.

However, the field of drama and theatre education must reflect on its own decision-making processes around terminology, which have contributed to division in the field. A desire to remain fluid and to encompass both art forms of drama and theatre is evidenced in the interchangeable use of language particularly evident from the 1960s onwards (Heathcote, 1969), in the terminology debates of the 1980s, and the debates relating to applied theatre. The questioning of borders as prompted by

Finneran (2014) and Wittgenstein (2009), and this study's data, suggest that how an umbrella term is delineated impacts on the ability of the field to make connections in discourse and in practice both inside the field, and with other disciplines. As new connections are forged, the field needs to ask not only "what marks the borders of practice and discourse in applied theatre and drama...?" (Finneran, 2014, p. 3), but must consider who marks the borders of practice and discourse, using what terms, and for what purposes. In the community arts movement, for example, the language defining it shifted in the early 1980s and did not come from practitioners (Kelly, 1984), but from the top-down. As discussed, this pushed a certain type of identity on practitioners who then had to conform to bureaucratic language in order to gain funding, eventually finding that, as a result, the term community arts no longer represented their practices or their professional identity. It is of concern that calls from within the field have already been made to use the language of bureaucracy in order to gain influence under the current political systems (see Omasta and Snyder-Young, 2014). This is potentially a dangerous strategy if lessons are to be learnt from the experience of community arts and community theatre. Adopting the language postulated in neoliberal government policies has been shown to negatively impact on identity and terminology and on how a field develops and presents itself. The findings here highlight that the language used by the field of drama and theatre education should respond to the shared linguistic understandings related to people's work and their cultural contexts. Analysing and discussing what people do and how they describe and refer to their practices is more likely to yield clarity and consensus about the relationship between the art forms of drama and theatre, and the scope and focus of practices in the field, than blithely adopting a managerialist agenda and related terminology. The emergence of a meaningful umbrella term, should it be desired, is only likely to occur through paying attention to what the field itself is

saying and doing, and not to externally imposed agendas cemented through forms of linguistic imposition.

The findings strongly suggest that applied theatre does not constitute an adequate descriptive term that reflects the identity of many of those working in drama and theatre education. Nevertheless, its continuing popularity as a term in the literature suggests there is a desire to move forward by some with this term. However, newer terms such as socially engaged practice (Bishop, 2006 and 2012a; Shaughnessy, 2015) and participatory performance (Harpin and Nicholson, 2017), which reflect a neoliberal mantra of social inclusion and participation, are gaining ground in the literature, and applied theatre seems to be increasingly attracted towards this type of language as evidenced in the description of applied theatre as “a field of social application” (Freebody *et al.*, 2018, n.p). Whether this heralds the beginning of its demise like a moth flying too close to a bright light remains to be seen, but the experience of other areas in both the arts and in the world of education in recent times would suggest a strong degree of caution is warranted.

5.4 Applied theatre: Stagnate and die, or thrive and survive?

5.4.1 Professional identity in the field of drama and theatre education

It is well established in the literature that the term applied theatre emerges during the early 1980s and 1990s (Balfour, 2009; Gieseckam, 2006; Kershaw, 2016; Nicholson, 2011). The study has also explored the wider context of its emergence alongside other terms such as socially engaged art (SEA) during the social turn (Bishop, 2012a). From the early 2000s onwards, applied theatre rapidly embeds as an umbrella term, analogous with the increasing presence of overarching umbrella terms in an era of increasing market-driven competitiveness. While, arguably, applied theatre was coined to frame practice that took place outside of formal education, the term originates within formal education i.e. academia, marking a shift away from

terms where the educational objective was clearly signified, as in DIE and TIE, towards a more instrumental intention as signified by the word applied.

This study is concerned with the relationship between terminology and practice and what that relationship indicates about the identity of the field of drama and theatre education. In taking a Wittgensteinian approach and exploring the family of practices in drama and theatre education, it is evident that DIE, TIE, process drama, community theatre, and applied theatre share similarities in the large, including shared philosophies, histories, practices, and characteristics. As discussed in Chapter Two, despite the claims that applied theatre excludes some terms from under its umbrella (Ackroyd, 2007), in practice it draws heavily on these shared similarities. Indeed, the findings demonstrate that half of the study's participants align the purpose of applied theatre with a pedagogic orientation, with one third identifying the educational context as a constituent element in their understanding of applied theatre. Taking a family resemblance approach supports the view that it is the term which is new, not the practice (Ackroyd, 2002; Schonmann, 2005). Considering that identity is bound up with the naming of practices, how this identity is constructed, and re-constructed through terminology suggests the need to evaluate whether a name change constitutes more than a change of title. Given that the language we use influences our values and motivations about what we do in practice, this section considers whether constructing the identity of drama and theatre education under applied theatre offers unity as desired by participants, creating "a shared direction" (Carklin *et al.*, 2017) that adequately secures the future of drama education (O'Toole and Stinson, 2009), or whether attempts to re-name existing practice has exposed the field to serve an agenda set by the dominant neoliberal ideology.

As discussed, the dominance of drama and theatre in the data suggest that these terms constitute the core identity of drama and theatre education in formal education.

Professional identity is a complex phenomenon and put simply it is understood as the sense of knowing “both what one is doing and why one is doing it” (Giddens, 1991, p. 35). In a Deweyian (1985) perspective, it involves living the aims of drama and theatre education in an existential understanding of one’s self, framed within the aims and purposes of your work, and incorporating your whole being, your desires and what you value. It is much more than a cognitive state of mind (Dewey, 1985). This is why the findings in this study are significant. Participants’ were asked for their opinion about the work they do, and during the interviews they identified what they do and why they do it. Their data consistently support the dominance of drama, theatre and education as the core concepts constituting their professional identities in the field. As noted in Chapter Four and earlier here, the fact that applied theatre features more prominently in the literature from the academy than it does amongst practitioners signals a strength and resilience amongst practitioners who continue to embrace their academic discipline and its history, traditions and practices. This is not surprising as professional identity is defined as the interplay of attributes, beliefs, values, motives and experiences through which people define themselves in a professional role (Schein, 1987), and is typically located within the discipline which provides the language in which individuals understand and interpret their professional world (Henkel, 2005). These respondents shared common experiences, motives, beliefs and values when discussing their practices. There was also consensus about their professional attributes and their drama and theatre practices when described. More significantly, they shared a common language through which to understand and interpret the work they do. This was largely built around the use of the terms drama, theatre, DIE and education. It was presented as an inclusive language by a large majority of respondents, reflecting shared histories, traditions and understandings, and facilitating new areas of development, audiences and border crossings with other

disciplines. The data reveal that it was the interview questions relating to applied theatre specifically and its status as a potential umbrella term which caused confusion and a degree of angst and frustration for some participants. In keeping with the literature on dual professional identities as mentioned in Chapter Four, it is not surprising that those from a drama or theatre background more strongly aligned with drama or theatre terminology respectively (see Elkington and Lawrence, 2012; Becher, 1989). However, the study found that practitioners in this field of drama and theatre in formal education were comfortable operating across the continuum of drama and theatre education, using terminology from both traditions and also reaching out to other disciplines as appropriate. Their ease of language use when referring to drama, theatre and education in particular was noteworthy and confirms the claim made in section 4.2 that these are the core concepts and terms in use in this field. This is also evident in the literature, with the same terms appearing and enduring throughout the history of the field. Notwithstanding the passionate terminology debates of the 1980s and early 1990s, which resulted in polarising practices, it appears that there may be now a greater synergy and understanding amongst practitioners about how both art forms complement rather than compete with each other in formal educational settings.

5.4.2 The fight for the survival of drama in an instrumental and utilitarian era.

Despite the consensus emerging from the data, history suggests that the path of progress for both art forms has not been equal. It would seem from the literature that drama, more than theatre, faces an ongoing struggle to be recognised both within and outside of formal education. Ackroyd (2007) argues that applied theatre remains attractive as a term because it prioritises the term theatre, thereby suggesting that it is the term theatre that legitimises drama education. This 'fight' is bound up with the futurity of drama education under applied theatre (O'Toole and Stinson, 2009).

Drawing on Haseman, O'Toole and Stinson (2009) argue that drama pedagogy is already future-facing, producing innovative work that draws on contemporary modes of process and performance. However, they acknowledge that this is "largely unnoticed by the mainstream worlds of art or curriculum" (O'Toole and Stinson, 2009, p. 198). As a result, drama has had to continually justify itself within the academy (Connolly, 2013) and within the educational system. Theatre in formal education settings, which is generally more widely known and understood amongst the populace, albeit in a very narrow sense relating to student performance, has tended to fare a little better than drama. It is regarded as less threatening and easier to control when (mis)understood through the lens of 'children being paraded about a stage' for the entertainment of their families and the school community. And therefore, has not received the same critical attention that drama has.

The language of drama, and therefore its visibility, is slowly deteriorating within the current educational landscape, as the language of instrumentalism –of large-scale testing and performance metrics, pushes drama to the margins of the curriculum (Anderson, 2014), if not eliminating it altogether. Masso (2018, n.p.) reports that drama at second-level in the UK is "disappearing from state schools 'by stealth'", owing to a dwindling number of GCSE students taking drama as a result of subject cuts and lack of specialist drama teachers. Keating (2015, n.p.) notes that, for young people in Ireland, the move to second-level education "marks the cessation of all formal exposure to drama in an education context". In Ireland, drama was the last addition to the primary school curriculum (Keating, 2015), and exists as part of the formal second-level English curriculum congruent with worldwide trends. O'Toole and Stinson (2009, p. 2) summarise the global predicament of drama in schools as located "on the margins" and characterise the status of drama for much of the last century using words like 'excluded', 'outside', and 'fragmented'. Therefore, it is

unsurprising that participants in this study, for whom drama was a core term, commented on the fragmentation within the field. These words reflect an ideology that has pushed drama out of the frame to usher in a system that from this students' perspective:

is more about creating exam-ready drones than making sure that we become fully engaged with drama, that we enjoy the preparation, process and reflection on performance. (Anon, 2017, p. 218)

This insider experience foregrounds key concepts within the family of practices in drama and theatre education such as deep engagement with the art form, process, reflection, and performance. The impact of a neoliberalist, consumer-driven model of education on young people's engagement with drama is becoming more evident as drama struggles to exist in an education system that values large-scale testing, audit trails, league tables, and excellence metrics (Connolly, 2013; Lambert *et al.*, 2015).

In terms of teaching and learning, the current market-driven ideology adversely affects the relationship between the student and the teacher. The better the test scores, the more competitive that school becomes in terms of attracting students and capital, thus commodifying the educational experience suitable for the era of "competitive performativity" (Lambert *et al.*, 2015, p. 461). Prentki and Pammenter (2014, p.13) construct the current status of the teacher-student relationship as:

constrained within the dominant cultural norms and values that have been synthetically constructed in order to stimulate fear, and develop and impose the cultural, social, personal and collective culture of systematic despair.

One of the constraints faced by teachers and students alike is the value placed on "the teacher's individual ability to improve students' test scores...ignoring process and collaborative teaching" (Lambert *et. al*, 2015 p. 465). In denying both students and teachers a holistic experience of teaching and learning, their inability to succeed in such a system is regarded as an individual failure, and associated with "personal failings...rather than being attributed to any systemic property" (Harvey, 2005, pp.

155-156). In these ways, the neoliberalist agenda is “distorting learning and shaping the curriculum to the mould of a test” (O’Connor and Anderson, 2015, p.16), stifling dialogue, agency, collaboration, engagement, enjoyment, process-based work, critical and reflective thinking and, ultimately, opportunities for drama and theatre wherein these art forms combine in order to dismantle systematic despair.

The decline of perceived non-core subjects aligns with the rise of the economic paradigm, which has been an implicit driver of educational policy since the 1970s (Connolly, 2013). Worldwide, governments have continued to uphold neoliberal ideology in their desire to manage knowledge forcing educational policy to adopt, what Finneran (2016, p.121) refers to as, a “managerialist ethos”. This ethos negatively impacts on drama and theatre in schools because it “denies freedom for experimentation, risk and failure [...] denies [drama] any credible curricular status and standing” (Finneran, 2016, p. 121). Constrained by “the dominant neoliberal culture of competitive performativity” (Lambert *et al.*, 2015, p. 461), drama in particular is perceived as having insufficient market value, requiring additional descriptors to maintain its credibility, or the dropping of the term altogether. Paradoxically, the perennial challenge of naming and re-naming practice in order to maintain currency contributes, in particular, to the precarious position of drama education.

In critiquing the New Labour government of the mid 1990s, Bishop (2012a, p. 16) argues that within the neoliberalist agenda “the population is increasingly required to assume the individualisation associated with creativity”. Therefore, in grinding down opportunities for creativity, participation and community, the neoliberal agenda appropriates and seizes the very concepts it seeks to destroy not in support of art-making, agency and critical thinking, but “to erode them” (Bishop, 2012a, p. 14) and, ultimately, use them to create a very narrow agenda that serves the market. As a result, creativity in the guise of competition and individualisation flourishes (Monbiot,

2017), entrenching consumer culture and consumer education, and the dominance of the so-called creative individual at the expense of community.

While the study does not suggest that the adoption of applied theatre as an umbrella term has caused the decline of drama in schools, the 'applied' part of the term aligns with the language of instrumentalisation prevalent in contemporary education. In foregrounding the 'applied' instead of the 'educational', the term implies the "more worthwhile task of "real efficacy" (Bishop, 2012a, p. 19) in 'real' contexts, suggesting that problems can be fixed. Fisher-Lichte (2013) and Schonmann (2005) critique this instrumental focus inherent in applied theatre at the expense of aesthetics. In using the word 'applied' the term applied theatre, which has found such favour in the discourse of our field, suggests that the language of 'real world' instrumentalism is what dominates (Harvie, 2013). Considering that, throughout the 1990s, funded projects, schools and universities were at pains to demonstrate their "value for money" as a means of justification (Allen, Allen and Dalrymple, 1999, p. 22), the real-world application or "social application" (Freebody *et al.*, 2018, n.p.) indicated by terms such as applied theatre suggests, perhaps, the value-laden attractiveness of the 'applied' in a consumer-driven climate.

In relation to the higher education context, Thompson (2003, p. xvii) argues that the word applied "pleads with the 'non-applied' disciplines to legitimise practices that have been kept out of the academies or have struggled to justify their place in them". Arguably, the introduction and rhizomatic spread of applied theatre as an umbrella term for practices formerly ascribed to drama and theatre education served as an attempt to legitimise drama, as neoliberalist ideology began to not only take hold, but drive decisions in formal education. As previously mentioned, participants in the study strongly identified applied theatre with a pedagogic orientation and purpose rather than with a political or pro-social agenda which, in contrast, are highlighted in

the literature, although these orientations were present to a lesser extent in the data. Therefore these findings support the argument that applied theatre is being used by the academy to identify and, possibly justify, drama and theatre practice within formal education. What is less clear is the extent of awareness and of critique in the literature of the possible impact of such a decision for the longer term future of drama and theatre education. As has been discussed in the previous section, flying too close to the current ideological centre may result in burnt wings, or in being spread so widely across boundaries and disciplines, that it loses its integrity and identity.

5.4.3 Applied theatre: an umbrella term or not?

Given the pedagogic orientation and educational context, the prevalence of applied theatre as an umbrella term in the literature, and its high frequency in the systematic review, one might expect those working in drama and theatre education to use applied theatre to describe their practice. However, the data identifies applied theatre on the lower frequency scales of terminology use. While the analysis demonstrates that applied theatre is more likely than community drama or community theatre to be used frequently or occasionally as a descriptive term for practice, overall it is consistently ranked on the lower scales as one of the terms that is rarely or never used to describe practice.

In unpacking these findings, it emerged that when invited to consider what the term applied theatre meant to them, 34% of participants raised concerns about terminology with the re-naming of existing practices being the most dominant sub-theme. It is unsurprising that participants were exercised by the re-naming of practice, as this aspect was found to be problematic in the literature (see Heap, 2015; Snyder-Young, 2015; Ackroyd, 2007; Thompson, 2009). For example, the encroachment of applied theatre on DIE is evidenced by the identification of Heathcote and O'Neill as "applied theatre practitioners" (Lazarus, 2012, p. 67).

Debates concerning what the term applied theatre signifies can be found in the literature (see Ackroyd, 2007; Neelands, 2007; Balfour, 2009; O'Toole, 2009; Howell and Heap, 2010; Nicholson, 2010). Considering that the re-naming of practices is strongly implicated in the wider neoliberal project (Peck and Tickell, 2002), the re-badging of drama and theatre education under applied theatre points to the impact of the neoliberalist agenda on the identity of the field.

The re-naming of one of the leading journals in this field in 2009 from *Research in Drama Education* to *Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)* is portrayed as a move to embrace and include diverse practices (Gallagher, 2010). As discussed in Chapter Two, the re-naming of the journal and re-phrasing of its aims is presented as being reflective of a field moving with the times. However, critiques of applied theatre point to an unhelpful hierarchical structure between DIE and applied theatre created by the introduction of the latter term (Ackroyd; 2007; Howell and Heap, 2010). The prominence of the term in the literature, as evidenced in the systematic review, and in the titles of undergraduate and postgraduate programmes suggests, as previously discussed, that the word 'applied' is being used to legitimise drama and theatre education within higher education. Nicholson (2010, p. 151) notes that the term "found favour in universities rather than in communities or theatres" which supports the findings in this study. Adding an addendum to the title of *RiDE* with the phrase "the journal of applied theatre and performance", absorbs research in drama education under applied theatre and applied performance at a period in time where the neoliberal agenda was specifically calling for 'applied research' (HEA, 2005). The usefulness of practice, 'real efficacy' and real-world context (Bishop, 2012a, p. 19) suggested by the word applied reflects the rise of evidence-based discourse and current trends in education, presenting applied theatre, perhaps, as a more acceptable and marketable pursuit in

terms of survival in higher education. This would suggest that its identification and selection as an umbrella term or, at the very least, as a gesture towards the re-badging of existing courses and programmes may have been more opportunistic than evolutionary.

In suggesting that “applied theatre might or might not survive as an organising category”, Thompson (2009, p. 4) calls into question the continuing ability of applied theatre to act as a unifying category. The data here is not encouraging in this regard, with almost 50% of participants stating that it did not describe their work, and of the 40% who felt that applied theatre could describe their work, two thirds qualified their responses by stating that the term only partially covered their practice.

The ongoing publication of titles investigating and “advanc[ing] the field of applied theatre” (Balfour and Preston, 2017, n.p.) would suggest that applied theatre has fully embedded itself in the field, however the terminology has shifted again, this time towards SEA and participatory performance. Reading these shifts through a Wittgensteinian lens (2009, p. 15), it becomes clear that as new language-games emerge to respond to new contexts (which can be cultural, geographic, work-place orientated, for example) “others become obsolete and forgotten”. Wider societal evidence would strongly suggest that we are in a time of unprecedented change, which is showing no signs of slowing down or stabilising for the perceivable future. The evidence demands consideration of what the long-term future for terms such as applied theatre is, seemingly born out of an arranged and somewhat forced marriage, where its roots have not bedded down into the disciplines of drama and theatre firmly enough, nor are they likely to do based on the data from a majority of participants in this study who do not associate their practices with applied theatre. In addition, as alluded to in the previous section and in Balfour and Preston’s (2017) comment above, were applied theatre to continue to hold prominence in the field, there is

inadequate discussion in the literature as to the impact of the loss of more traditional terms on practice and scholarship, and crucially, on the field's identity.

In calling for an acknowledgment of previous and new connections to other practices and performances, Thompson (2009) directly points to what has been lost in our work: the radical. This perspective chimes with Bishop's (2012a, p. 14) argument that in the contemporary landscape, "...participation, creativity and community...no longer occup[y] a subversive, anti-authoritarian force". Instead, these concepts have been appropriated to serve the market forces and the dominant ideology. Community artists moved away from the term community because it was out-dated and no longer stood for radical intentions. As Pritchard (2016b, n.p.) argues: "THEY have always appropriated radical art practices in this way...THEY steal the words and depoliticise the practice". Therefore, as argued here, identity is inextricably linked to our language use (Fearon, 1999), and constitutes a powerful influence on our beliefs and values, impacting on "our shared understanding of what we do, and why" (Freebody, 2015, p. 252).

Despite the fact that, across all occupations in the data, applied theatre was ranked as one of the least frequently used terms for practice and did not adequately describe people's practices, it did not dampen participants' interest in the concept of an umbrella term in the field. Despite concerns about problematic terminology, there was a strong desire to belong in this climate of 'thrive and survive', 'stagnate and die'. This finding might, therefore, explain the rhizomatic growth (Nicholson, 2011) of applied theatre as an umbrella term across the literature at the turn of this century as reflective of a desire for people to unify in order to navigate and survive neoliberal demands, particularly for those working in formal educational settings who face the potential incremental denigration of drama and theatre education as a result of

sweeping changes in the higher educational landscape, which tend to filter down over time to the school systems.

The consequences of this 'standardising' orientation in contemporary society is that neoliberalism has ground down the radical, and with it, opportunities for dialectical thinking, meaningful engagement within the arts, and opportunities for critically reflective thinking through the arts about the world in which we live, making it very difficult to "rework[ing] the ideology that has entered us" (Davis, 2014, p. 43) even when working through a "corrupting medium" like drama and theatre education (O'Toole and Stinson, 2009, p. 204). In some ways, it is arguable that conformity is inevitable because this pervasive and creeping ideology is invading all aspects of our lives, including the formal education systems within which we work.

However, the data here give cause for a degree of optimism. Whilst holding firm to the traditional disciplinary roots of their practice, participants have both side-stepped the incestuous naming debate prevalent in the literature for more than half a century, but also understood the threats and challenges facing the field and its survival, with the majority willing and ready to consider the use of an umbrella term, should it be necessary, to ensure survival in the longer term. Their awareness of the major challenges in society and formal education currently, and their resilience and creativity in the face of it, gives reason to hope that the work of the early pioneers, which purportedly lives on in the practices of this sample of practitioners more than a century later, will thrive and survive. However, in response to the key overarching research question in this study, applied theatre has not been shown to be an adequate term to unify the rich and diverse practices contained in drama and theatre education in formal settings. Indeed, it is by no means certain that it will survive intact (or at all) in the coming years.

5.5 Conclusion

In addressing what terminology(ies) the field uses to describe itself and the relationship between terms and the practices they denote, the data demonstrate that participants in this study most frequently align their practice to terms without prefixes i.e. drama and theatre, reporting that these terms form the core identity of what they do in formal educational contexts, and strongly reinforcing their disciplinary backgrounds in the art forms of drama and theatre. The data suggest that while an umbrella term would be helpful to unify the field, naming this term will remain problematic in the absence of clarity surrounding existing terminology and the relationship in particular between drama and theatre as related to formal education. The study identifies the re-naming of practice as a particular concern because it adds further confusion to a field already struggling under the burden of a lack of clarity around existing terminology use. In addressing whether applied theatre is considered an umbrella term for drama and theatre education, a large minority (40%) felt that some elements of their practice could belong under it. Considering the impact of ideology on professional identity, the desire to find an umbrella term that could unify the field is understandable and could be seen as a strategic move. However, the study argues that we must remain in control of the language we use to describe practice, and not lurch towards the next trend in terminology without adopting a systematic and evidence based approach involving sustained critical reflection of the literature and direct engagement with the field. Otherwise we may risk further fragmenting the field and compromising our arts and education identity.

Chapter Six offers a conclusion to the study and briefly summarises the key findings and recommendations, and outlines the study's contribution to knowledge, policy and practice.

Chapter Six: Conclusion

6.1 Thesis summary

Concerned principally with the area of formal education, this study sought to explore one of the most enduring and unresolved issues in the field of drama and theatre education, notably the use of a diversity of terms to denote practice. Indeed, it proved problematic from the outset to identify a suitable term with which to describe the field in this thesis. Concerned that the use of DIE, drama education, theatre, educational drama, TIE, process drama, applied theatre etc., might in some way signal a bias towards one or other practice, or a failure to include the diversity and tenets of practice within the field, led to a decision to describe the field using the two art forms which underpin the practices within it: drama and theatre education. It was therefore surprising that the main terms practitioners use to denote their practices were also drama and theatre education. However, on reflection and evaluation, it is perhaps less surprising that these terms should have surfaced when they represent the two core disciplines and art forms in the field.

The research was motivated by a genuine desire to contribute constructively to this debate: a debate which all graduate students of drama and theatre education in the West are exposed to early on in their studies. Whilst the terminology debate continued to surface occasionally at conferences and professional events in the field, it appeared that much writing in the literature and activities in the academy were moving towards more of a consensus model, coalescing around the term applied theatre. Notwithstanding a limited critique of applied theatre in the literature, its dominance in the academic field was noteworthy, featuring in the titles of the most recently published books and articles. The study therefore set out to examine whether the term applied theatre could unify the tenets of drama and theatre education, and act as an accepted umbrella term in the field, as mooted in the literature.

In order to do this, an extensive search of the literature was undertaken in order to establish how the field had described itself from the early pioneers onwards, and whether there was evidence of consensus in terminology use, particularly in relation to the relationship between drama and theatre. Aware of the prevailing dominance of socio-cultural, economic and political forces at play in arts education currently, the literature review sought to examine the relationship between external factors in wider society and their role in shaping and informing the developing practices in the field throughout its history. The evolution of terminology during the twentieth century was compared with the practices it denoted, in an effort to identify whether the field reflected a core identity. The shared tenets emerging from the history of drama and theatre education were then compared with applied theatre through an in-depth examination of the available literature in order to determine whether applied theatre represented a new form of practice, or whether it shared similarities with existing practices. The study also conducted a focused systematic literature review to quantify the presence of key terms denoting practice in the literature.

It is proposed that one of the study's valuable contributions to knowledge is by accessing practitioner voice in relation to the terminology debate. In using a mixed methods methodology, the study is unique in that it gathers and blends both qualitative and quantitative data from participants working and studying in the field. To the best of the researcher's knowledge, it is the first study to gather data from academics, practitioners, and teachers about their use of terminology and their understanding of the term applied theatre, and to seek their opinions on umbrella terms and whether they would use applied theatre as an umbrella term for their practice. The study was framed overall within Wittgenstein's theory of family resemblances. This theoretical framework was used as a way to understand and construct the possible relationships between practices in the field.

Arising from this study, a number of main findings and conclusions in response to the research questions are highlighted below, followed by several recommendations and implications for future policy and practice in the field. As there has been considerable discussion of these in the study already, they are synthesised here for clarity and impact.

6.2 Study findings and conclusions

- The study concludes that drama and theatre reflect the core identity of the field. It finds that from the early pioneers onwards the field has both practised and articulated its primary interest in the interweaving of the aesthetic and the pedagogical to serve both artistic and educational outcomes in transforming education.
- The study found insufficient evidence to support the claims of a dichotomy between drama and theatre, or the claims that some in the field are anti-theatre. The study suggests that these may be false dichotomies and based on a misinterpretation and misreading of practices in the 1960s, '70s and '80s, and incited by the writings of David Hornbrook (1985, 1986, 1991). While claims of a split may have been politically motivated, expedient or advantageous to one side over another at a time of savage cuts to the arts in education, the study found no consequential evidence that these dichotomies existed in the literature historically, nor were they evident in the empirical data provided by practitioners in this study. Rather, there was acknowledgment that the terms drama and theatre are relational, and practitioners were comfortable operating between them, depending on the working context.
- The study finds unity in the field. The evidence points towards agreement and consensus around core practices, and there is also a strong degree of

coalescence around the terms drama, theatre, DIE and education to describe practice. As the field has evolved and expanded over time, involving more players from different cultural and geographic contexts and traditions, its core identity and characteristics appear to have remained intact.

- The issue of interchangeability of language and terms in the field largely occurred when participants and theorists were referring to drama and theatre, and they were comfortable with moving between these terms, perceiving both drama and theatre, or DIE and theatre, as accurately reflecting the different contexts and groups they worked with, and their needs at any given time.
- The study found evidence that participants' academic disciplines or 'tribes' (Becher, 1989) were more influential on the terminology they used than professional expectations, demands or requirements. Those who came from a drama background identified with the term drama, those from the discipline of theatre used theatre as their preferred term, and those in education used DIE. This was evident in the surprisingly low status accorded to applied theatre amongst practitioners, in contrast to its dominance in the literature. The study concludes that academics who occupy a dual-professional identity, where professional demands and requirements are placed on them to publish and respond to changing socio-political and economic drivers, also rejected the more contemporaneous terminology of applied, socially engaged and participatory. Instead, they associated with their academic discipline as their habitus (Bourdieu, 1988), and this was reflected in their use of terminology to describe their practice (i.e. drama, theatre, DIE or education).
- The study found a discontinuity between the dominant discourse in the literature and practice in the field with regard to the term applied theatre. This anomaly could be linked to a lack of clear leadership in the current era with the

academy leading one way and practitioners largely not following. The study concludes that the terminology debate could be as a consequence of the actions of the academy, who may be responding more readily to external pressures and innovations in other areas, without first touching base within the field itself. Lack of effective leadership was implicated in a representative comment by a participant from Greece who said that “we use new terms without reason”.

- The study concludes that applied theatre reflects the same basic principles, practices and underpinning philosophies of the work of the early pioneers. Drawing from the application of Wittgenstein’s theory of family resemblances in a ‘look and see’ approach presented a number of shared features which Mandelbaum (1965) interprets as necessary conditions for being of the same family: the ‘something further’ element. These were summarised as aesthetic and pedagogic intentions in the use of drama, theatre and education; a focus on deepening understanding, critical reflection and critical consciousness about the world; the use of dialectics as a method of learning and enquiry; and, social and collaborative participation and engagement.
- The study concludes that the lack of support for applied theatre in the practitioner data reveals a cautiousness and possibly a cynicism about its emergence, purpose and role in the field. Negatively associated with the word ‘applied’, it is understood by a large minority as focusing more on instrumentalist outcomes than a more balanced approach purportedly achieved through drama and theatre education.
- The rejection by the majority of participants of the term applied theatre as an umbrella term, reinforces the strength and unity of the art forms of drama and theatre in the field. The study found that while there was an openness to using

an umbrella term for strategic reasons by the majority, very few suggestions were concretely proposed. As context is key in language use and meaning, the study concludes that a single umbrella term is unlikely to reflect the multi-layered practices in which people work, and may not be appropriate, either strategically or practically in the field. The data reflect Sluga's (2006) kinship terms, and support the argument that an umbrella term must remain open-ended because the similarities and distinctions of future practice cannot be categorised in the present.

6.3 Implications and recommendations

The main findings suggest a number of implications and related recommendations for practice and policy in the field. These are presented under the sub-headings below.

Unity in the field

Jeffers (2017, p. 134) recommends that "As researchers, it is important to be alert to canonical stories based on possibly romanticised accounts or nostalgic recollections". The findings suggest that it may be time to put two major long running debates in the field finally to rest:

1. An unsubstantiated dichotomy between drama and theatre, which led to John O'Toole (2010, p. 282) to ask: "Are we drama or theatre? This year, are we applied drama or applied theatre?"

The study has shown that we are both, and that practitioners are comfortable and confident being both.

2. Tensions relating to terminology use and claims that the terminology debate has resulted in a fragmentation of the identity of the field.

The data reveal considerable unity in the field, built around the core concepts of drama, theatre and education.

The study calls for leadership within the academy to recognise the consensus and unity which exists in the field, and an acknowledgement of the role of the disciplines of drama, theatre and education which informed and shaped the field from its earliest days, and continue to do so. The study recommends the use of the term drama and theatre education as an overarching, quasi umbrella term, which reflects the core identity of the field, serving to unite rather than fragment.

Diverging paths

The implications of the academy leading one way in the literature, and practitioners remaining largely unaffected, confused, unaware of new developments, or consciously rejecting that leadership, signals a worrying schism that needs to be addressed. It suggests a need for strong leadership and unified voices to reflect and connect theory to practice. It also evokes an image of a field whose interests, opinions and concerns are not adequately discussed or considered in the literature. Heathcote and Bolton, as pioneers in drama and theatre education, cast a long and influential shadow over the field and arguably have not been replaced as perceived leaders. Based on the study's findings, their connection to practice would appear to have given them greater influence and relevancy than many of the current thinkers and theorists in the field. The study recommends that practitioner voice is routinely accessed and reflected in the literature, and closer attention paid to practitioners' concerns and interests in the development of new directions and initiatives in the field. This could positively contribute to even greater unity through shared ownership and responsibility for the development and expansion of the field into new territories and across disciplinary boundaries.

A disciplines approach

The study recommends that thinkers and writers in the field are encouraged and empowered to embrace the disciplines at the core of this field, which arguably they do when discussing their practice, but not necessarily when communicating in the literature. Greater confidence and leadership in the academy to reflect their research interests according to their academic tribe or discipline would further explicate, analyse and solidify the existing relationships between drama, theatre and education, which the study has shown is better understood and reflected in practice.

Responding to a cultural and ideological crisis

While the study argues that applied theatre is not needed to unify the tenets of drama and theatre education because drama and theatre, as co-relational terms, already do that, applied theatre has been used to respond to aggressive threats in the socio-cultural landscape as a result of progressive liberalism. In nodding in the direction of neoliberalism, and seemingly speaking its language, applied theatre has provided a safe haven of sorts, under which drama and theatre education has continued to survive for the last twenty-five plus years. However, this has come at a cost, such as its impact on community theatre, and the findings reflect an additional concern in relation to the term drama, which appears to be in decline as a term in formal education. This is of consequence because the study evidences that when we give up the terms that are embedded and connected with practice, we are in danger of conforming to language set outside of the field, for purposes not linked to practice. The study recommends that greater critical attention is paid in research and practice to the role and relationship of the dominant liberalist agenda and its impact on the field. This will serve to unify the field under a collective and collaborative strategy to survive and challenge current political and economic laissez-faire capitalism which threatens to dismantle society as we know it.

Shared language

The study argued that the field's response to encroaching ideological demands is to re-name and re-badge existing practices as a survival mechanism, which has, inadvertently, served to fragment it, impacting on its identity. In addressing this fragmentation, the study recommends that instead of seeking new umbrella terms to do so, the field should centrally locate drama and theatre in its terminology. The field has developed a shared and inclusive language around these terms, which reflects its core philosophical underpinnings, motives, beliefs, values and approaches, and allows for diversity, unity and the transdisciplinary border crossings opening up to our field.

Policy development

Educational policy in the first half of the twentieth century lagged behind the innovations of the early drama pioneers, and the value of the arts remained at the level of skills development, not social change. Despite the rise of modernism, the development of drama for learning reflected an over-emphasis on utilitarian approaches to teaching and learning. The relationship between drama, theatre, and education as explicated by Heathcote and Bolton, blended with more radical socialist concepts (Fleming, 2012) from Brecht and Boal, gave rise to the potential for drama and theatre education to flourish in a new arts paradigm (Abbs, 2003). However, this was not realised as the rise of neoliberalism continued to push education along the path of utilitarianism. There is a danger that applied theatre is following the same path and being appropriated by progressive liberalism. The study recommends that the major think-tanks, professional and academic fora including journals and organisations in the field, review their policy and mission statements and develop a joined up and strategic approach which serves the interests of the field and reflects

the opinions of practitioners and academics alike. This would serve to progress the artistic-aesthetic and pedagogical-educational continua (Schonmann, 2005) which the study shows characterises the field.

Relevance of a family resemblances approach

In investigating what is applied theatre, and what are its shared histories, the study took a Wittgensteinian approach, arguing that the meaning of a term is not manifest in singular meanings of words, but within the relationship between language, the practice that language denotes, and the context in which that term is used. The terms used exist in a family of meanings that is interconnected and context dependent. The findings revealed similarities in the centrality of drama and theatre as core practices, the importance of the interconnection between aesthetic and pedagogic objectives, the pro-social purpose of these approaches, and the use of the art form as a catalyst for change, as commonalities which overlap with applied theatre, revealing their histories as an interconnected network of terms and practices within a family of meanings (Wittgenstein, 2010). Adopting a Wittgensteinian theoretical framework facilitated the critical evaluation of both the literature and the empirical data, and the study recommends greater use of philosophical methods of inquiry in addressing other pertinent issues and debates in the field going forwards.

6.4 Challenges and limitations of the study

As noted above, choosing what terms the study would use to identify the field presented a challenge. The researcher was aware that in naming the field as drama and theatre education, the study may be introducing yet another version of a term. However, a decision was taken to use these terms in their broadest sense to facilitate discussion and clarity in the thesis.

Charting the chronological history of terms and practices in the field also proved

challenging, and in loosening the terminological knot in both the literature and the data, the analysis and discussion sometimes seemed to re-examine previously excavated ground. However, this examination in itself was revealing, and pointed to the overlapping network of similarities in the field. Partly contributing to this challenge was the mixed methods approach undertaken, which is relatively underused as a methodology in the field. The research instrument designed to collect interview data blurred the boundary between questionnaire and interview. As a result, the data collected, though rich and useful, presented challenges with regards to its presentation, but the analysis and subsequent interpretation of this data pointed to the warren of terms and practices in which the field exists.

The study has a Western and Eurocentric focus owing to limitations to collect data (funding and access) relating to the researcher's home base. The data does not claim to be generalisable, and it is acknowledged that different results may have been found if the interviews were conducted in different geographic sites. In addition, the study was focused on the education sector, and the selection of data collection sites reflects this interest. Had different conferences and events been selected, reflecting different interests in the area of drama and theatre more generally, it is expected that the results would differ.

It is acknowledged that the sample size was relatively small, and biased by a gender divide. This was constrained by the available resources to the researcher (time and financial). It is possible that different results would have emerged within a larger sample size of interviewees, and one representing a greater gender divide. This negatively impacted the study in that there was insufficient data to be able to determine if tentative biases emerging in the data in relation to the use of certain terms were gender related or not. However, it is acknowledged that the present sample does represent established, emergent and new voices in the field of drama

and theatre education in formal education, and the fact that the field is dominated by female practitioners.

6.5 Further research

The results of the study suggest several possibilities for further research. In the first instance, the field would benefit from follow-up work in the area of family resemblances. Wittgenstein's theories concerning language and meaning were especially useful to the analysis of data, providing an opportunity to consider the impact of context as a factor in how terminology is used and created. Additional work could be undertaken to explore the role that a variety of factors –occupation, gender, age range and geographic location, play in how the field relates to practice.

While the study speculated on the issue of why academics appear to be reflecting a different allegiance in their written work (i.e. towards applied theatre) as compared to how they described their own practice, a deeper exploration and critical analysis of this apparent anomaly could reveal valuable insights and contribute to further strengthening the foundations of the field, ultimately building a stronger voice to unify theory and practice.

The relationship between the art forms of drama and theatre is insufficiently understood in the field of drama and theatre education, and arguably under studied in view of its significance for the field overall. An extensive and critical examination is warranted in light of the paucity of research which has been undertaken in this area to date.

The study threw light on the relationship between terminology, practice, and identity in drama and theatre education. In answering Finneran (2014) and Carklin *et al.* (2017), the study argues that the terms drama and theatre offer a shared direction moving forward because they function as family resemblances terms (Sluga, 2006).

Their frequency in both the literature and the data suggest participants recognise them as open-ended terms that allow for diversity and unity. These findings elicit a need for greater work on the area of identity in the field which could contribute to understanding the drivers of change which are implicated by professional identity, beliefs, attitudes and values. Accessing the voice of practitioners offers a rich bed of data for the field across a number of different research areas.

While terms such as applied theatre appear to have emerged in response to a changing socio-economic culture, the rhizomatic growth of applied theatre added confusion in an already complicated semantic landscape. Research into the relationship between applied theatre and newer terms such as socially engaged theatre (Shaughnessy, 2015) and participatory performance (Harpin and Nicholson, 2017) would be of benefit to the field in view of the current dominance of applied theatre and being mindful of the impact of a creeping liberalist agenda on community arts and community theatre.

6.6 Conclusion

In Carroll's (2010, p. 196) *Through the Looking-Glass*, when Alice and Humpty Dumpty (Carroll, 2010, p. 196) consider the meaning of words, they have the following conversation:

“When I use a word”, Humpty Dumpty said, in rather a scornful tone, “it means just what I choose it to mean –neither more nor less.”

“The question is”, said Alice, “whether you can make words mean so many different things.”

“The question is”, said Humpty Dumpty, “which is to be master –that’s all.”

At the beginning of this research journey down the rabbit-hole the literature suggested that in its construct as an umbrella term applied theatre might unify all. Prompted by the research question, the study sought to explore whether applied theatre could unify the tenets of drama and theatre education. However, the journey

down and through the warren led the study in many different directions criss-crossing diverse terminologies and practices. The study concludes that it is not possible nor desired to reduce the complexity of terms and practices, all of which make a contribution to our field, into one unifying concept or master term at this time. The contribution to knowledge made by this study is that drama and theatre constitute the core identity of the field of drama and theatre education in formal education.

Reflecting a shared linguistic understanding, these terms function as an accepted open-ended quasi umbrella term that can unify the identity of the field. Going forward, it is vital that the field remains in control of the language it uses to describe practice and does not acquiesce to new terms which may compromise its identity.

The study concluded that there was a cost in shifting terminology towards the applied, which centres on the loss of terminology and the imposition of more ideologically-aligned terminology on existing practices. In acquiescing to externally imposed agendas and terminology, the field is, inadvertently, contributing to the precarious position of drama education, in particular. The field of drama and theatre education must take responsibility for partially contributing to this precarity as it knots itself in diverse terms despite the fact that participants can confidently identify drama and theatre as central to their professional identity.

A personal closing comment

As a lecturer and researcher in the field, this research journey has offered a means to explore diverse contexts and approaches where drama, theatre and education meet in both the classroom and beyond. Attending and presenting at international and national events in the field during the data collection process provided an opportunity to hear how both emergent and established contributors approach, and sometimes grapple with, their practice. These experiences emphasised the

importance of reflection, and of sharing our experience of research and practice as practitioner-researchers through dialogue and will remain to the fore in this researcher's future research plans and practice.

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Appendices

Appendix One: Tables relating to Chapter Two

Table 1 List of journals in which peer-reviewed articles using the term applied theatre were located

Journal Title	No. of entries
African Studies Review	1
AIDS and Behaviour	1
American Journal of Psychotherapy/Analysis	1
American Journal of Public Health	1
American Theatre: Journal of Performance and Art	3
Applied Cognitive Psychology	1
Applied Theatre Researcher	45
Arts and Humanities in Higher Education	2
Australasian Drama Studies	2
Australia Health Review	1
Canadian Journal of Education	3
Canadian Journal of Nursing Research	1
Canadian Journal of Practice-Based Research	5
Canadian Theatre Review	10
Caribbean Quarterly	2
Children's Theatre Review	3
Clearing House: A Journal of Educational Strategies, Issues and Ideas	1
Community Development Journal	1
Community, Work and Family	1
Convergence	1
Cultural Geographies	1
Educational Theatre Journal	6
Encounters on Education	1
Gender, Place and Culture	1
Generations	1
Health	1
Health Education Journal	3
Health Expectations	2
Health Promotion Journal of Australia	1
International Journal of Arts and Design	2
International Journal of Heritage Studies	1
International Journal of Offender Therapy	1
International Journal of Qualitative Methods	1
International Journal of Qualitative Studies in Health and Well-being	1
International Journal of Therapy and Rehab	1
Israel Affairs	1
Journal of Adaptation in Film and Performance	1
Journal of Advanced Nursing	1
Journal of Aesthetic Education	8
Journal of Applied Arts and Health	7
Journal of Applied Communication Research	1

Journal of Arts and Communities	2
Journal of Community and Applied Social Psychology	1
Journal of Drama and Theatre Education in Asia	1
Journal of Health Psychology	2
Journal of Holistic Nursing	1
Journal of Human Ecology	1
Journal of Language Teaching, Linguistics & Literature	1
Journal of Moral Education	1
Journal of Occupational Science	1
Journal of Peace building and Development	1
Journal of Performing Arts and Digital Media	2
Journal of Social Work	1
Journal of Teaching and Learning	1
Journal of Teaching in Social Work	1
Journal of the Association for Community Administration	1
Journal of Transatlantic Studies	1
Journal of War and Culture Studies	1
Journal on Excellence in College Teaching	2
Language Arts	1
Management Learning	1
Melbourne Studies in Education	1
Mental Health and Learning Disabilities Research & Practice	1
Modern Drama	2
Music and Arts in Action	1
NADIE Journal	1
New Directions for Adult and Continuing Education	1
New Directions in Youth Development	1
NJ Drama	5
NTQ	16
Nurse Education Today	1
Oral History Review	1
Peace Review	1
Performance Research	2
Perspectives in Education and Deafness	1
Psychology, Crime and Law	1
Qualitative Inquiry	1
Qualitative Social Work	1
Research in Drama Education: The Journal of Applied Theatre and Performance	111
Research in the Teaching of English	1
Sex Education	1
The Journal of Social Work	1
Social Education	1
Social Identities: Journal for the Study of Race, Nation and Culture	1
South Asian Popular Journal	1

South African Theatre Journal	1
Studies in Theatre and Performance	6
TDR	13
Teachers and teaching: Theory and Practice	1
Teaching Artist Journal	2
The Arts in Psychotherapy	2
The Howard Journal of Criminal Justice	1
Theatre Journal	1
Theatre Research in Canada	4
Theatre Research International	10
Theatre Survey	5
Theatre Topics	8
Theory into Practice	1
Transcultural Psychiatry	1
Understanding our Gifted	1
University of Toronto Quarterly	1
Youth Theatre Journal	10
TOTAL	376

Table 2 List of undergraduate and postgraduate programmes (2017)

Provider	Programme Title
Africa	
University of Cape Town	MA Applied Theatre and Drama Studies
Australia	
Griffith University	MA Applied Theatre and Drama Education
University of Victoria	BFA Theatre- Applied Theatre
Canada	
University of Alberta	MA and PhD in Drama Education and Applied Theatre
Brock University	BA in Applied Theatre and Drama in Education
Germany	
University of Giessen	MA Applied Theatre Studies
Ireland	
Mary Immaculate College, University of Limerick	BA Contemporary and Applied Theatre Studies
UK Undergraduate	

The Liverpool Institute for Performing Arts	Applied Theatre and Community Drama
St. Mary's University College, Twickenham	Drama and applied theatre
The Royal Central School of Speech and Drama, University of London	Drama, Applied Theatre and Education
University of East London	Drama, Applied Theatre and Performance
UK Postgraduate	
The Royal Central School of Speech and Drama, University of London	MA Applied Theatre
Goldsmiths College	MA in Applied Theatre: Drama in Educational, Community & Social Contexts
Royal Holloway, University of London	MA Applied & Participatory Theatre
St. John's University, York	MA Applied Theatre
University of Kent	MA Applied Theatre
University of Leeds	MA Applied Theatre & Intervention
The University of Manchester	- MA Applied Theatre - Applied Theatre Professional Doctorate
Staffordshire University	Creative Futures: Applied Theatre MA
US	
Eastern Michigan University	MFA Applied Drama/Theatre for the Young
City University of New York (CUNY) School of Professional Studies	MA Applied Theatre
University of Southern California	MA Applied Theatre Arts

Appendix Two: Systematic Review of Literature

Table 3 List of databases included in the systematic review

	Databases	Disciplines associated with the database
1	ABI/Inform	Business
2	Australian Education Index	Educational Research documents
3	Academic Search Complete	Multi-disciplinary
4	Anthropology Plus	Anthropology, archaeology
5	ASSIA	Applied Social Science Index and Abstracts
6	British Education Index	Educational Research Documents
7	Cambridge Journals Online	Social Sciences, and Humanities
8	CINAHL	Nursing and Allied Health
9	Dissertations & Theses: UK & Ireland	Abstracts and Indexes
10	ERIC	US Dept. Of Education
11	FRANCIS	A listed database at time of search
12	Index to theses	UK and Ireland
13	JSTOR	Arts & Sciences
14	Literature Online	English and American literature
15	Nielsen Book Titles	English-language titles
16	Oxford Journals	Arts, Social Sciences & Humanities
17	Project Muse	Visual & Performing Arts, Cultural Studies
18	ProQuest	Dissertations and Theses: UK & Ireland
19	SAGE journals online	Humanities, Social Sciences, and Technology
20	Scopus/Sciverse/Science Direct	Social Sciences, Medicine
21	Springerlink	Multi-disciplinary, e-books & journals
22	TARA	Trinity's Access to Research Archive
23	Taylor and Francis Journals	Multi-disciplinary
24	Web of Knowledge/Science	Social Sciences, Arts & Humanities
25	Wiley Online Library	Multi-disciplinary
26	Wilson Web	Multi-disciplinary

Table 4 List of search engines and specialist websites included

	Search engines	
1	EBSCO Host	
2	Google Scholar	
	Specialist websites	
1	The Applied Theatre Researcher (ATR)	Free access to peer-reviewed online journal (2000-2011).

Table 5 Categorisation of sources

Source Type	No.
Peer-reviewed journal articles	376
Books	59
Book reviews	34
Published conference papers	22
PhDs	19
Reports	16
University research repository items	7
Handbook articles	7
Non peer-reviewed journal articles	5
Magazines	3
MEds	3
Springerlink Sources	3
Booklets	2
Essays	2
MAAs	2
MFAs	2
Websites	2
Conference address	1
Conference review	1
Creative work	1
DVD	1
National writing project	1
Newspaper	1
Performance	1
Workshop	1
Scripted play	1
TOTAL number of sources	573

Table 6 Categorisation of sources

Journal articles	84
Editorials	8
Reports	3
Conference papers	3
Keynote speech	1
Transcript	1
Total	100

Table 7 List of journals and number of entries

Journal title	No. of entries
<i>Research in Drama Education: The Journal of Applied Theatre</i>	42
<i>Applied Theatre Researcher</i>	13
<i>The Journal of Aesthetic Education</i>	6
<i>Canadian Theatre Review</i>	3
<i>Youth Theatre Journal</i>	3
<i>Caribbean Quarterly</i>	2
<i>Platform</i>	2
<i>Theatre Topics</i>	2
<i>Advanced Nursing</i>	1
<i>Australasian Psychiatry</i>	1
<i>Australasian Studies</i>	1
<i>Environment: Science and Policy for Sustainable Development</i>	1
<i>Experiments on the Boundaries of Theatre and Science</i>	1
<i>Gender, Place and Culture</i>	1
<i>Health</i>	1
<i>JADE: The Journal of Academic Development and Education</i>	1
<i>Journal of Advanced Nursing</i>	1
<i>Journal of Health Psychology</i>	1
<i>Journal of Human Ecology</i>	1
<i>Journal of Language, Teaching, Linguistics & Literature</i>	1
<i>Journal of Transatlantic Studies</i>	1
<i>Music and Arts in Action</i>	1
<i>New Theatre Quarterly (NTQ)</i>	1
<i>NJ Drama Australia Journal</i>	1
<i>Psychology, Crime and Law</i>	1
<i>Social Identities</i>	1
<i>Teachers and Teaching</i>	1
<i>TDR: The Drama Review</i>	1
<i>Theory into Practice</i>	1
TOTAL	94*

*This figure does not include reports and conference papers (n=6)

Table 8 Word frequencies in 100 sources

Word	Count	Weighted %
Theatre	5464	1.50
Drama	3032	0.83
Applied	1931	0.53
Education	1581	0.43
Performance	1554	0.43
Research	1502	0.41
People	1486	0.41
Community	1419	0.39
Work	1398	0.38
Social	1341	0.37
One	1334	0.37
Process	1111	0.30
Students	1055	0.29
New	1037	0.28
Young	955	0.26
Project	887	0.24
Also	858	0.24
College	853	0.23
Play	841	0.23
Arts	837	0.23

Appendix Three: Interviews and Coding Sample Interview Schedule

Q1 What is your primary occupation?

- Theatre practitioner
- Artist
- Academic
- Student
- Facilitator
- Teacher (please select 1st/2nd/3rd level)
- Actor
- Other (please state)_____

Q2 What age range do you work with most frequently?

- Early Years (0-6) Primary (5-12) Secondary (13-18) Adult (18+)

Q3 In a sentence, how would you describe your practice?

Q4 (a) How often would you use the following terms to describe your practice?

	Very frequently	Frequently	Occasionally	Don't know	Rarely	Never
Community Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educational Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Applied Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drama in Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Applied Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educational Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatre in Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Process Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4 (b) Of the terms listed in question 4 (a) is there one term that you think best describes your practice?

Q5 (a) Would the use of an umbrella term for our practice in Drama and Theatre Education be helpful?

- Yes No Not sure Don't know

5 (b)

Why?

Why not?

Q. 5 (c) Would you subscribe to the use of an umbrella term for your practice?

- Yes No Not sure Don't know

Q6 (a) What does the term applied theatre mean to you?

Q6 (b) Does the term applied theatre describe your work?

- Yes _____
- No _____
- Not sure _____
- Don't know _____

Q6 (b) In your opinion does your practice belong under the umbrella term applied theatre?

- Never Rarely Sometimes Most of the time Always

Q7 How many years experience do you have in the field?

- 0-5 5-10 10-15 15-20 20-25 25-30 30-35 35-40 40-45 45-50

Participant information leaflet

Participant Identification number:

You are being invited to participate in a research study. Thank you for taking the time to read this information leaflet. This research is being completed as part of my PhD studies at Trinity College Dublin, Ireland. I am working under the supervision of Dr. Carmel O'Sullivan at the School of Education. Our contact details are available at the end of this sheet.

Aim

The aim of this study is to investigate the concept of applied theatre and its relationship to educational drama and theatre.

Anonymity

The questionnaire takes a maximum of 10 minutes to complete and your answers are completely anonymous. The findings of this study will be used for academic purposes.

Right to withdraw

If you do decide to withdraw from the study at any point you can request to have your data removed from the study by referencing the identification number available in the top right-hand corner of this leaflet.

Confidentiality

All individual information collected as part of the study will remain confidential to the researcher. All data will be kept in a locked filing cabinet and will be password protected on a computer and USB key. Data will be held for a maximum of six years.

Contact Details

If you have any further questions about the research you can contact:

RESEARCHER: Kate McCarthy
E-mail: kmccarthy@wit.ie
SUPERVISOR: Dr. Carmel O'Sullivan
E-mail: Carmel.OSullivan@tcd.ie

PLEASE KEEP THIS PAGE FOR YOUR INFORMATION

Thank you for your time and participation.

Participant Consent Form

Identification number:

PLEASE SELECT YOUR RESPONSE TO EACH QUESTION

• I have read and understood the attached information leaflet YES NO

• I have had the opportunity to ask questions about this study
YES NO

• I understand I am free to withdraw from this study at any time

YES NO

• I agree to take part in the study

YES NO

Please select the region in which you live:

Asia

Middle East

North Africa and Greater Arabia

Europe

North America

Central America and the Caribbean

South America

Sub-Saharan Africa

Australia and Oceania

Country:

Please select your gender:

Male

Female

Ethical Approval

From: Catherine O'Rourke <CAOROURK@tcd.ie>
Date: 9 July 2014 at 12:15:05 IST
To: "mccartk3@tcd.ie" <mccartk3@tcd.ie>
Cc: Colette Murphy <colette.murphy@tcd.ie>
Subject: **Ethics Form submission update - Kate McCarthy**

Dear Kate,

I am in receipt of your research ethics approval form and note that your supervisor has signed off indicating that no further action is needed on the part of the Research Ethics Committee. Therefore, ethics approval is granted for your project on condition that it is carried out as indicated on your approval application.

Should there be a change in your research project design you will need to apply again for ethics approval. You will be required to sign a statement on submission of your thesis to declare that the research was carried out using the design and methods approved.

Best wishes for the success of your project.

Kind regards,

Catherine,

on behalf of Professor Colette Murphy,

Director of Research.

Catherine O'Rourke

School of Education

01-8963492

OPEN CODING		AXIAL CODING	
Context	18	1 Terminology	29
Theatre & usefulness	17	2 Theatre & usefulness	20
*a purpose beyond itself	1	3 Context	18
*theatre other than theatre	2	4 Educational	16
Educational	16	5 Performance	8
Terminology	12	6 Change	6
*umbrella term	5	7 Participants & form	5
*Limitation	1	8 General	5
*non-use/acceptance	6	9 Practical	4
*taking over	2	10 other terms	3
*genealogy	2	11 Convention	2
*inclusivity	1	12 Misc.	8
Participants & form	5		
General responses	5		124
Change as a discourse	5		
*a definition of AT	1		
Practical focus	4	Final themes	
Performance	3	Terminology	42
*performance practice	4	Purpose	42
*theatre practice	1	Context	27
Other terms	3	Not sure	8
Convention	2	Other	5
Miscellaneous			124
*Not sure	3		
*I don't know	2		
*Nothing	1		
*Not ready	1		
*Not a clue	1		
	124		

Figure 1 Example of Coding Process coding process for question 6(a)

The figure shows the open and axial codes devised, and the final themes emerging from the data. The open codes are listed in the first column –colour coding was used to assist in the first level of coding. The twelve axial codes demonstrate the next level of coding followed by the final themes underneath this column. The numbers relate to the responses coded to each code as the process developed.

Appendix Four: Analysis of Interview Data

Table 1 Primary occupation identified by participants

Occupation	Female participants (n=88)	Male participants (n=36)	Total (n=124)
Academic & Teacher (university)	32	6	38
Student	14	4	18
Theatre Practitioner	10	7	17
Secondary Teacher	10	1	11
Primary Teacher	7	3	10
Actor	1	5	6
Teacher (misc. levels)	6	0	6
Theatre practitioner & other occupations	1	4	5
Facilitator	2	3	5
Misc. Occupations	2	2	4
Artist	3	1	4
TOTAL	88	36	124

Table 2 Analysis of Teacher (misc. levels) occupation

Occupation	Female (n=6)	Total
Teacher (adult)	2	2
Teacher (primary & post-primary)	1	1
Teacher (early years)	1	1
Teacher (early years, primary & post-primary)	1	1
Teacher (all years)	1	1
TOTAL	6	6

Table 3 Analysis of theatre practitioner and other occupations

Occupation	Female (n=1)	Male (n=4)	Total (n=5)
Theatre practitioner & teacher	1	2	3
Theatre practitioner & academic	0	1	1
Theatre practitioner, academic & teacher	0	1	1
TOTAL	1	4	5

Table 4 Analysis of miscellaneous occupations

Occupation	Female (n=2)	Male (n=2)	Total (n=4)
Cultural manager	1	0	1
All	1	0	1
Retired	0	1	1
Arts administrator	0	1	1
TOTAL	2	2	4

Table 5 Age ranges with whom participants worked

	Adult	Post-primary	Primary	All ranges	Early years	Misc.
Acad.	31	3.5	1.5	0	1	1
Student	8	4.5	3.5	1	0	1
Th. pract.	6	5.5	3.5	1	0	1
Post-primary teacher	0.5	10.5	0	0	0	0
Primary teacher	0	0	10	0	0	0
Actor	2.5	1.5	0	1	0	1
Teacher (mix of levels)	2	0.5	0.5	1	1	1
Theatre practitioner & other	3	2	0	0	0	0
Facilitator	2.5	2.5	0	0	0	0
Misc.	3	0	0	0	0	1
Artist	2	0	0	2	0	0

Use of terms when describing practice (data analysed from question three)

Academics

47% (18/38) of academics refer to one term in their qualitative descriptions of practice (Figure 1).

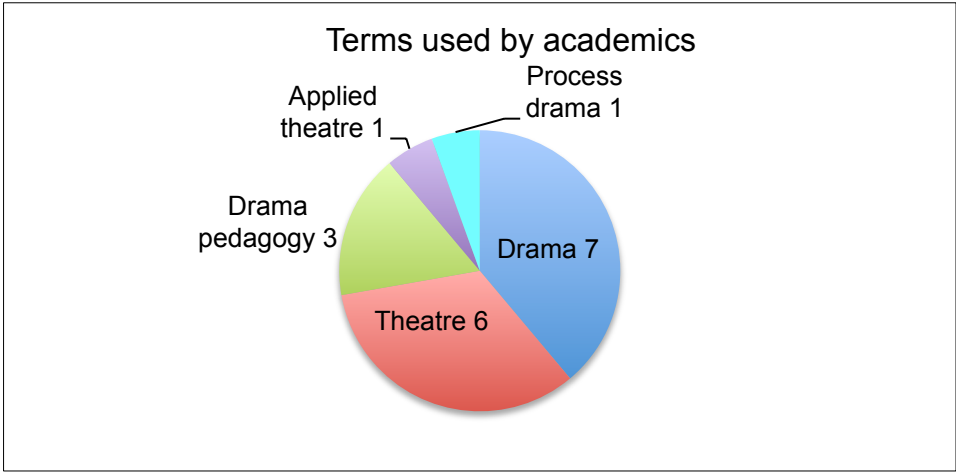


Figure 1 Terms used by academics when describing their practice

No other terms were used in isolation by this cohort. 32% (12/38) of academics did not identify a term. Two academics used both drama and theatre as terms, and four used assorted terms in their responses. There was no response to question three from two academics.

Students

67% (12/18) of students used one term as presented in Figure 2.

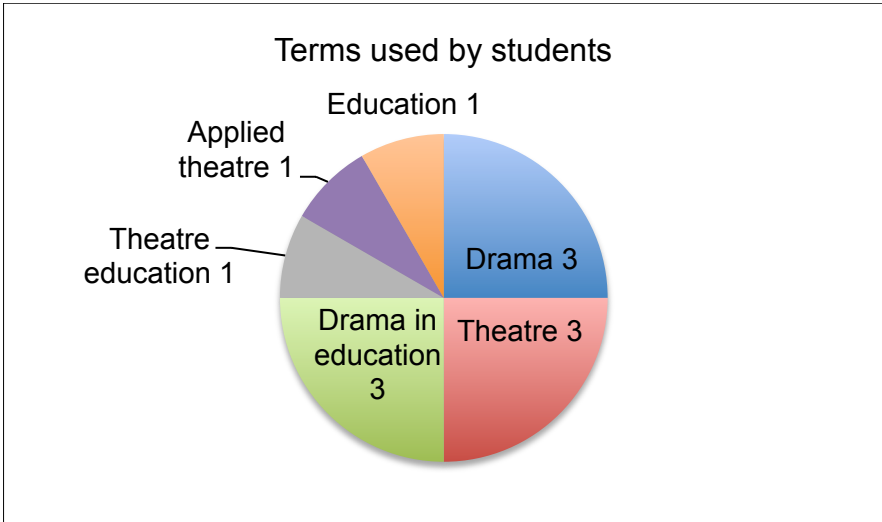


Figure 2 Terms used by students when describing their practice

One student used both drama and theatre in education in her response. Five students did not identify a term, but identified a particular context, which were: practice (2), research (2), and education (1).

Secondary teachers

55% (6/11) of secondary school teachers use one term (see Figure 3).

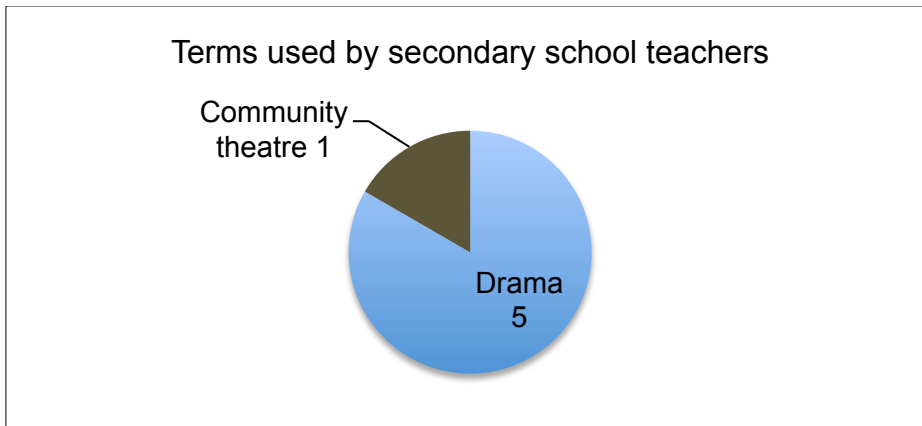


Figure 3 Terms used by secondary school teachers when describing their practice

One secondary school teacher used both DIE and TIE in her response and four did not use any term.

Primary teachers

50% (5/10) of primary teachers used one term (see Figure 4).

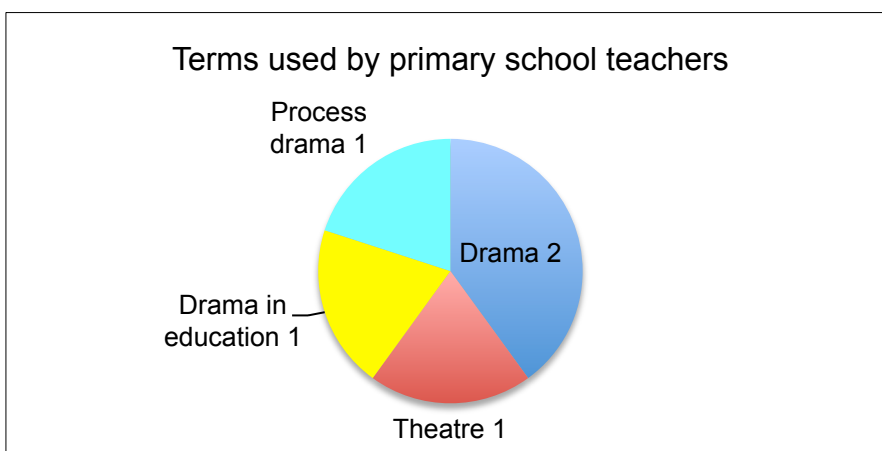


Figure 4 Terms used by primary school teachers when describing their practice

This is the only cohort to identify both DIE and process drama. Two primary school teachers used both drama and theatre as terms in their responses. Three participants did not identify a specific term. Similar to the previous cohorts, drama and theatre were identified more frequently.

Teachers (misc.)

All of teachers who worked across miscellaneous levels (n=6) used one term as presented in Figure 5. This was the only cohort where participants described their practice with specific terms.

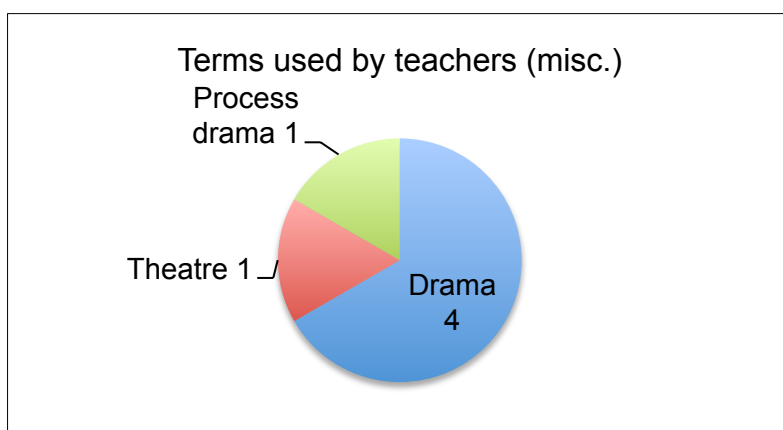


Figure 5 Terms used by teachers (misc.) when describing their practice

Theatre practitioners

47% (8/17) of theatre practitioners used one term (see Figure 6).

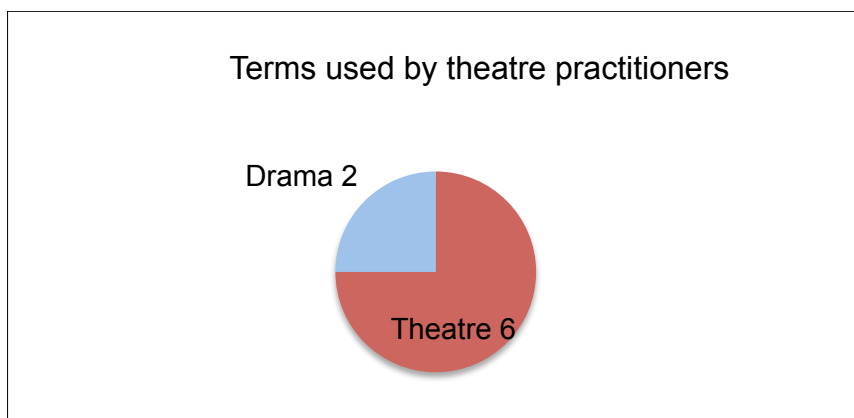


Figure 6 Terms used by theatre practitioners when describing their practice

As expected, theatre practitioners aligned their practice with the term theatre. Five theatre practitioners did not use a specific term in their responses.

Actors

50% (3/6) of actors used one term (see Figure 7). The other three actors did not refer to any term in their responses.

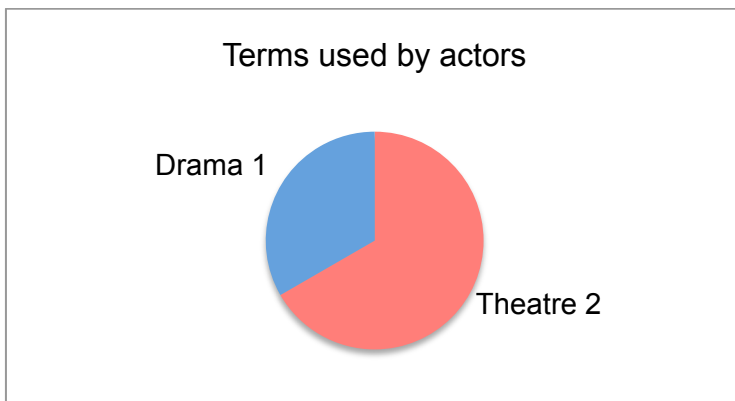


Figure 7 Terms used by actors when describing their practice

Theatre practitioners and others

Only one of the five participants in this cohort used one term –theatre, in their response. Two participants did not identify any term. One participant identified both DIE and theatre, and the other used the following terms: theatre education, theatre, drama pedagogy, and theatre pedagogy.

Facilitators

80% (4/5) of facilitators used one term (see Figure 8). The fifth participant did not identify a term.

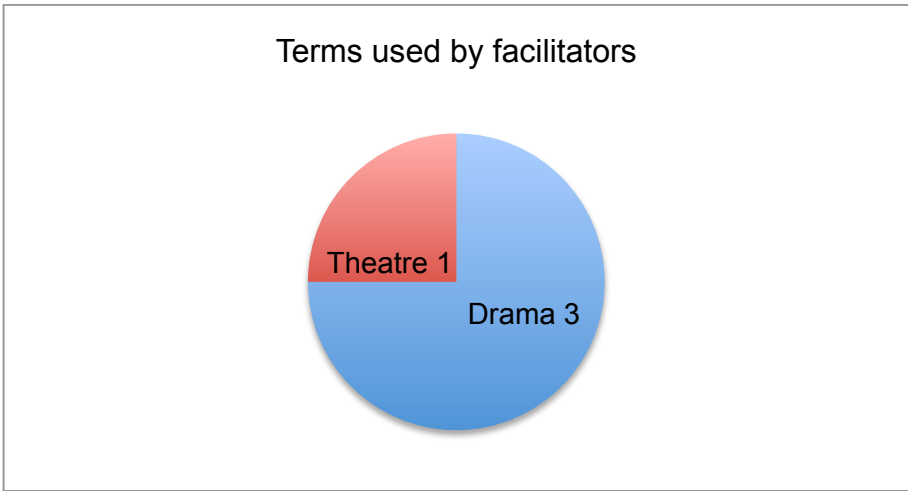


Figure 8 Terms used by facilitators to describe their practice

Participants' (n=124) use of terms to describe practice

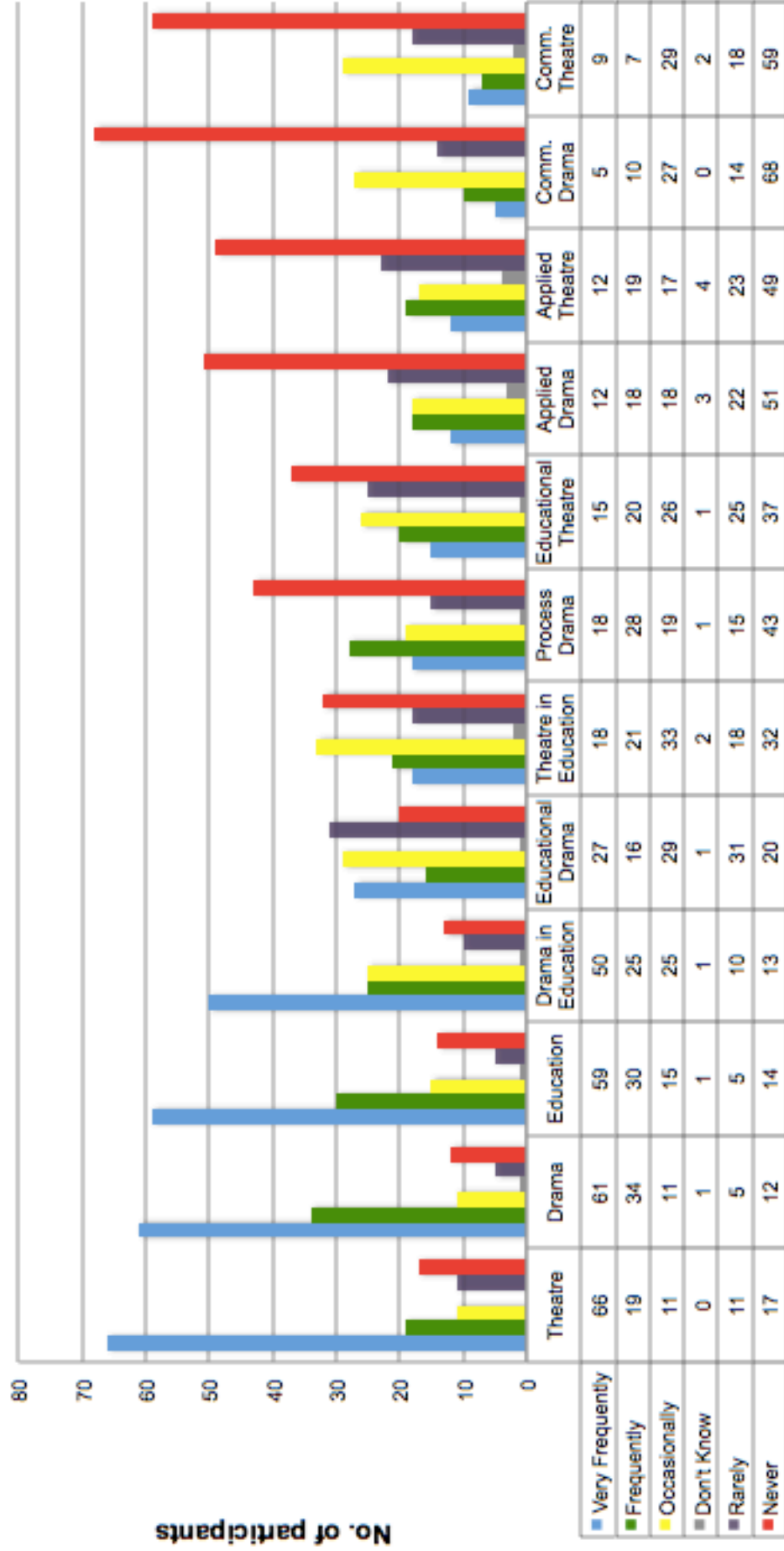


Figure 9 Frequency of terms used by participants to describe practice

Terminology disaggregated according to occupation, gender and frequency Academics

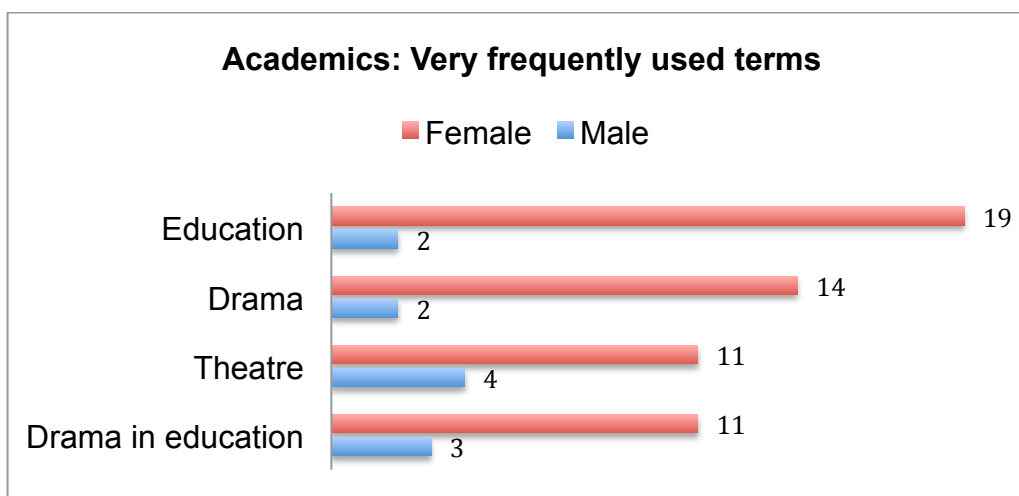


Figure 10 Academics: very frequently used terms

Frequently used terms

Table 6 Academics: frequently used terms

Terms	F	M
Drama (n=14)	11	3
Process drama (n=10)	9	1
Drama in education (n=9)	9	0

Occasionally used terms

Table 7 Academics: occasionally used terms

Terms	F	M
Theatre in education (n=13)	11	2
Community theatre (n=9)	6	3
Community drama (n=8)	6	2
Drama in education (n=8)	6	2
Process drama (n=8)	8	0

Don't Know: TIE was the only term selected by one female academic in this category.

No terms were selected by male academics.

Rarely used terms

Table 8 Academics: rarely used terms

Terms	F	M
Educational theatre (n=12)	9	3
Applied drama (n=7)	5	2
Theatre (n=7)	5	2

This is the first scale on which applied drama appears in the top set of terms. Neither female nor male academics identified education as a term they would rarely use, which is to be expected as education was identified as one of terms used very frequently to describe practice.

Terms that are never used

Table 9 Academics: terms that are never used

Terms	F	M
Community drama (n=25)	21	4
Community theatre (n=21)	18	3
Applied drama (n=17)	13	4
Applied theatre (n=16)	13	3

Students

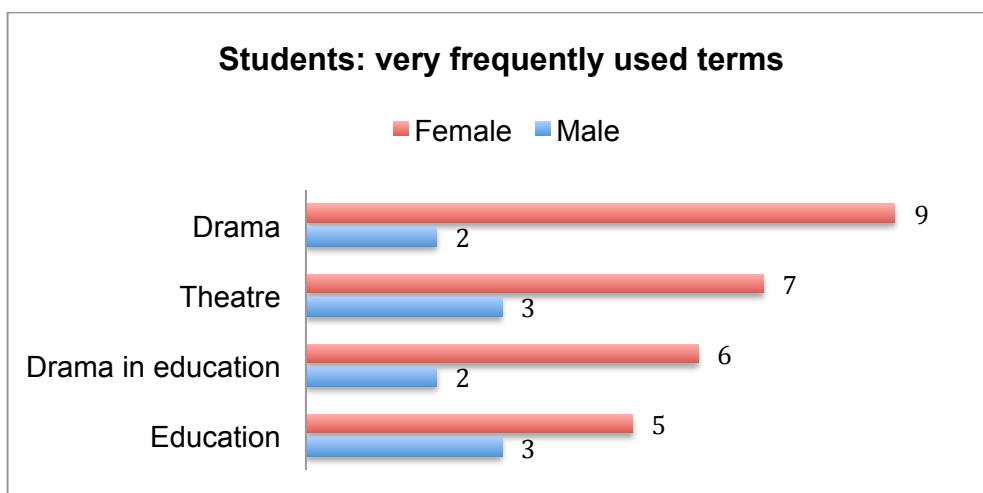


Figure 11 Students: very frequently used terms

Frequently used terms

Table 10 Students: frequently used terms

Terms	F	M
Process drama (n=5)	5	0
Theatre in education (n=4)	3	1
Drama (n=4)	2	2

Female participants only identified process drama to describe practice.

Occasionally used terms

Table 11 Students: occasionally used terms

Terms	F	M
Educational drama (n=5)	3	2
Community drama (n=3)	2	1
Theatre (n=3)	3	0
Drama in education (n=3)	2	1
Community theatre (n=3)	2	1

Neither male nor female students occasionally use process drama to describe their practice.

Don't know: 44% (8/18) of students identified seven terms on this scale, which may be indicative of this cohort's emerging knowledge in the field. Both female and male students selected applied drama (2). Female students identified: education (1), DIE (1), applied theatre (1), and TIE (1). Male students selected educational theatre (1) and educational drama (1).

Rarely used terms

Table 12 Students: rarely used terms

Terms	F	M
Community theatre (n=6)	5	1
Educational theatre (n=5)	4	1
Educational drama (n=5)	4	1

Neither male nor female students identified theatre, DIE, or process drama as terms they would rarely use to describe practice.

Terms that are never used

Table 13 Students: terms never used

Terms	F	M
Community drama (n=10)	8	2
Process drama (n=10)	8	2
Applied drama (n=9)	7	2
Applied theatre (n=9)	6	3

Similar to the cohort of academics, community drama, applied drama and applied theatre are identified by students as terms never used to describe their practice. Although process drama is identified by five students as the top term frequently used to describe practice, it is identified by ten students on the opposite scale.

Theatre practitioners (n=17)

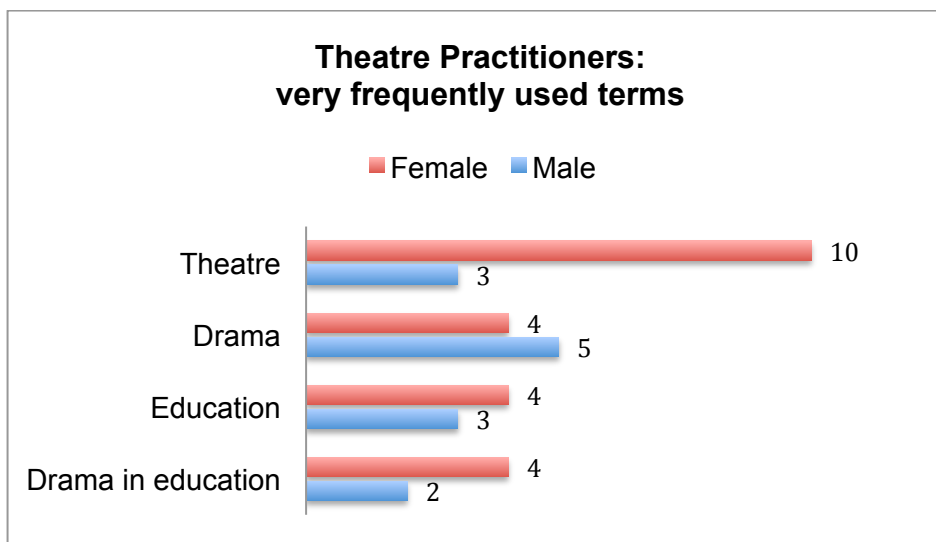


Figure 12 Theatre practitioners: very frequently used terms

Only two male theatre practitioners identified process drama as terms they would use very frequently to describe practice. 24% (4/17) of theatre practitioners identified applied theatre as a very frequently used term to describe practice.

Frequently used terms

Table 14 Theatre practitioners: frequently used terms

Terms	F	M
Educational theatre (n=7)	5	2
Education (n=5)	3	2
Drama (n=5)	5	0
Process drama (n=5)	4	1

Occasionally used terms

Table 15 Theatre practitioners: occasionally used terms

Terms	F	M
Community theatre (n=7)	3	4
Community drama (n=6)	4	2
Theatre in education (n=6)	5	1
Drama in education (n=5)	3	2
Educational drama (n=5)	4	1

The analysis suggests that male theatre practitioners are less likely than their female counterparts to use the term educational drama. This pattern is repeated in each of the cohorts presented thus far.

Don't know: One male theatre practitioner identified the term community theatre in this category.

Rarely used terms

Table 16 Theatre practitioners: rarely used terms

Terms	F	M
Applied drama (n=5)	2	3
Applied theatre (n=5)	2	3
Community drama (n=3)	2	1
Process drama (n=3)	3	0

Only female theatre practitioners identified process drama as rarely used to describe practice. Educational theatre, theatre, and drama were not identified by any participants on this scale.

Terms that are never used

Table 17 Theatre practitioners: terms that are never used

Terms	F	M
Process drama (n=5)	1	4
Community drama (n=4)	2	2
Community theatre (n=4)	3	1
Applied theatre (n=4)	2	3

Secondary teachers (n=11)

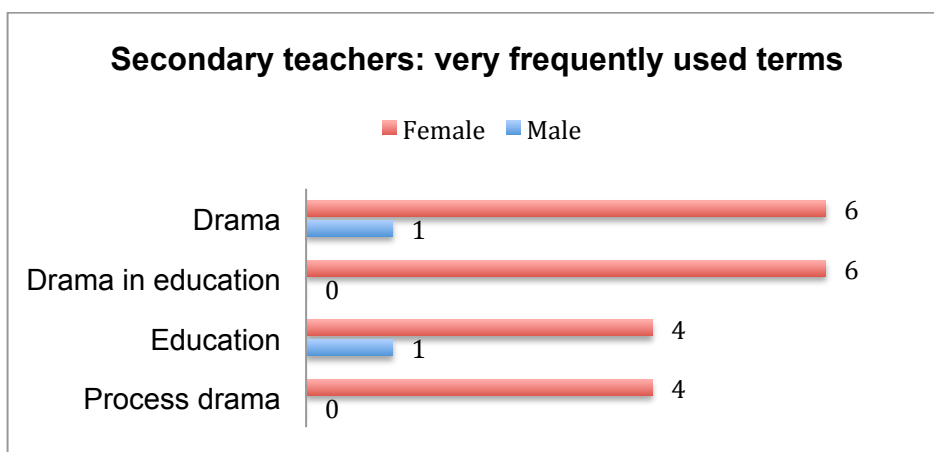


Figure 13 Secondary school teachers: very frequently used terms

This is the first cohort to identify process drama in the top four terms.

Frequently used terms

Table 18 Secondary teachers: frequently used terms

Terms	F	M
Theatre (n=5)	4	1
Drama in education (n=5)	4	1
Education (n=5)	5	0

Only two female secondary teachers identified process drama and applied theatre on this scale. Community theatre was the only term on this scale not identified by any of the secondary school teachers.

Occasionally used terms

Table 19 Secondary teachers: occasionally used terms

Terms	F	M
Educational theatre (n=3)	3	0
Applied drama (n=3)	3	0

Community drama (2), applied theatre (2), educational drama (2), and TIE (2) shared second ranking on this scale. One female teacher and one male teacher identified process drama. As with all previous cohorts, community drama features in the top set of terms on this scale.

Don't know: Three terms were identified in this category: one female and one male teacher identified applied theatre; one female teacher identified community theatre; and, one male teacher identified applied drama.

Rarely used terms

Table 20 Secondary teachers: rarely used terms

Terms	F	M
Educational theatre (n=2)	2	0
Community theatre (n=2)	2	0

The male teacher in this cohort did not identify any terms he would rarely use to describe practice. Five terms were not identified on this scale: theatre, DIE, drama, educational drama, and education.

Terms that are never used

Table: 21 Secondary teachers: terms never used

Terms	F	M
Community drama (n=7)	6	1
Community theatre (n=7)	6	1
Educational drama (n=5)	5	0

Similar to the previous cohorts, community drama and community theatre emerge as terms that participants would never use to describe practice. DIE was the only term not identified on this scale.

Primary school teachers (n=10)

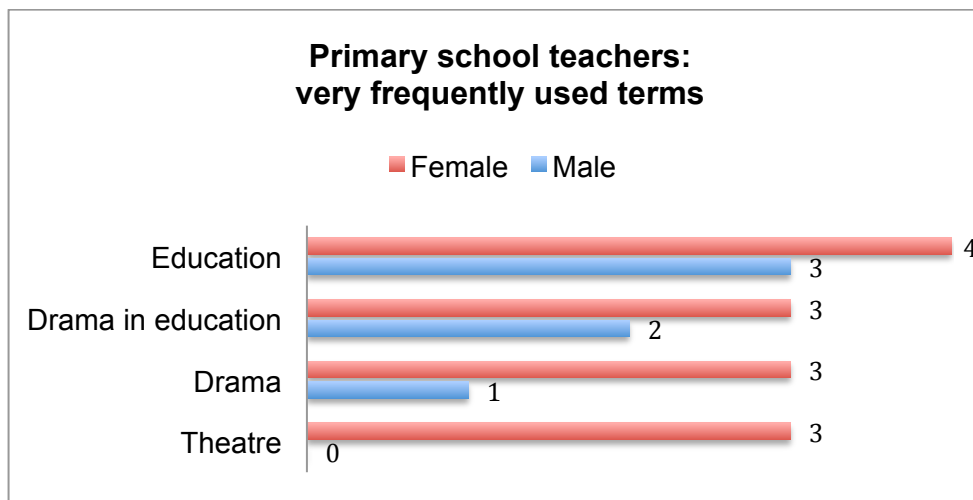


Figure 14 Primary school teachers: very frequently used terms

Education, DIE and drama also appear on the very frequently scale for secondary school teachers. Two male primary teachers identified process drama on this scale, which is different to the previously emerging pattern in relation to the use of the term.

Frequently used terms

Table 22 Primary teachers: frequently used terms

Terms	F	M
Applied drama (n=2)	1	1
Drama in education (n=2)	1	1
Drama (n=2)	0	2

This was the first cohort to identify applied drama as a frequently used term. One female primary teacher identified process drama on this scale.

Occasionally used terms

Table 23 Primary teachers: occasionally used terms

Terms	F	M
Educational theatre (n=3)	2	1
Educational drama (n=3)	1	2
Education (n=2)	2	0
Process drama (n=2)	2	0

Don't know: One female primary teacher identified drama in this category.

Rarely used terms

Table 24 Primary teachers: rarely used terms

Terms	F	M
Applied theatre (n=3)	2	1
Educational theatre (n=2)	1	1
Theatre (n=2)	1	1
Drama in education (n=2)	2	0
Process drama (n=2)	1	1

Terms that are never used

Table 25 Primary teachers: terms never used

Terms	F	M
Community drama (n=9)	7	2
Community theatre (n=9)	7	2
Applied drama (n=6)	4	2
Applied theatre (n=6)	4	2
Theatre in education (n=6)	5	1

Process drama was identified by three of the seven female primary teachers on this scale.

Actors (n=6)

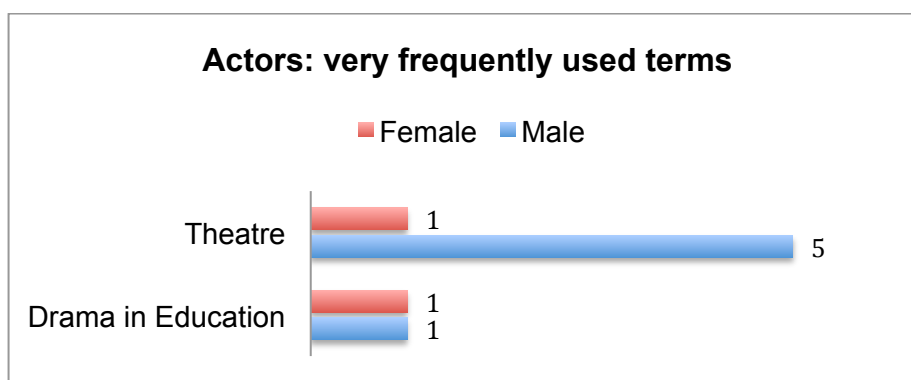


Figure 15 Actors: very frequently used terms

The three other terms selected by the only female actor were: drama (1), educational drama (1), and TIE (1).

Frequently used terms

Table 26 Actors: frequently used terms

Terms	F	M
Educational theatre (n=3)	1	2

Drama (n=3)	0	3
Education (n=2)	0	2
Theatre in education (n=2)	0	2

Occasionally used terms

Table 27 Actors: occasionally used terms

Terms	F	M
Community theatre (n=4)	0	4
Community drama (n=3)	0	3
Applied drama (n=3)	0	3
Applied theatre (n=3)	0	3

Community theatre and community drama also emerge on the occasionally used scale in the theatre practitioners' cohort.

Don't know: No terms were selected on this scale.

Rarely used terms

Table 28 Actors: terms that are rarely used

Terms	F	M
Theatre in education (n=3)	0	3
Educational theatre (n=1)	0	1
Applied drama (n=1)	0	1
Education (n=1)	0	1
Community theatre (n=1)	0	1
Applied theatre (n=1)	0	1
Educational drama (n=1)	0	1
Process drama (n=1)	0	1

Terms that are never used

Table 29 Actors: terms never used

Terms	F	M
Community drama (n=3)	1	2
Process drama (n=3)	1	2
Applied drama (n=2)	1	1

Across the cohorts presented thus far, community drama is the only term that consistently appears as a term that is never used to describe practice.

Teachers (misc.) (n=6)

There were no male participants in this cohort.

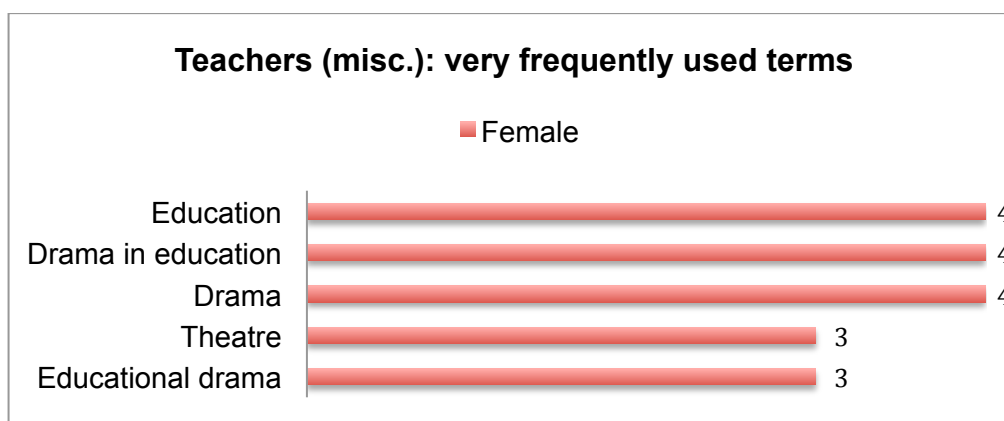


Figure 16 Teachers (misc. levels): very frequently used terms

Frequently used

Table 30 Teachers (misc.): frequently used terms

Terms	F
Applied drama (2)	2
Process drama (2)	2

DIE and drama were the only terms not selected on this scale.

Occasionally used terms: This cohort selected seven terms only once: DIE, community theatre, applied theatre, drama, educational drama, TIE, and process drama.

Don't know: Applied theatre was the only term identified by one female teacher on this scale.

Rarely used terms: Five terms were identified once on this scale: community drama, educational theatre, theatre, applied theatre, and TIE. No other terms were selected.

Never used

Table 31 Teachers (misc.): terms never used

Terms	F
Educational theatre (n=3)	3
Applied drama (n=3)	3
Community theatre (n=3)	3
Community drama (n=2)	2
Applied theatre (n=2)	2
Theatre in education (n=2)	2

The six remaining terms were each identified once as terms this cohort would never use to describe their practice. Teachers who work across the age ranges align their practice with terms that had education and/or drama in the titles.

Theatre Practitioner and other occupations (n=5)

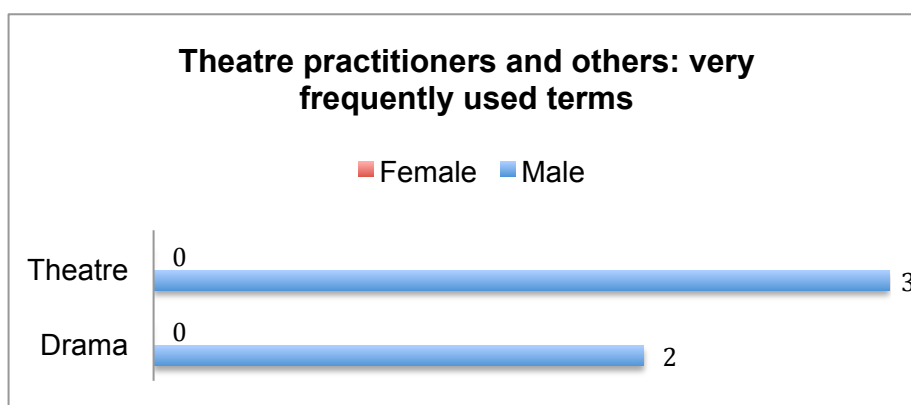


Figure 17 Theatre practitioners and other occupations: very frequently used terms

The female participant in this cohort did not select either theatre or drama, and aligned her practice with terms such as educational theatre, education, educational drama, and TIE. No other terms were identified.

Frequently used terms: Education (1), theatre (1), and community theatre (1) were the only terms identified by male participants.

Occasionally used terms: Theatre was the only term which did not feature on the scale.

Table 32 Theatre practitioners and others: occasionally used terms

Terms	F	M
Education drama (3)	1	2
Community drama (2)	1	1
Educational theatre (2)	0	2
Drama (2)	1	1
Process drama (2)	0	2

Don't know: This cohort did not use the 'don't know' scale for any terms.

Rarely used terms

Table 33 Theatre practitioners and others: rarely used terms

Terms	F	M
Applied drama (n=2)	0	2
Drama in education (n=2)	1	1
Applied theatre (n=2)	0	2
Theatre in education (n=2)	1	1

Terms that are never used

Table 34 Theatre practitioners and others: terms never used

Terms	F	M
Community drama (n=3)	0	3
Applied drama (n=2)	0	2
Education (n=2)	0	2
Community theatre (n=2)	0	0
Applied theatre (n=2)	0	2
Process drama (n=2)	1	1

The data contributes to confirm that community drama is identified by the majority of cohorts as a term never used to describe practice.

Facilitators (n=5)

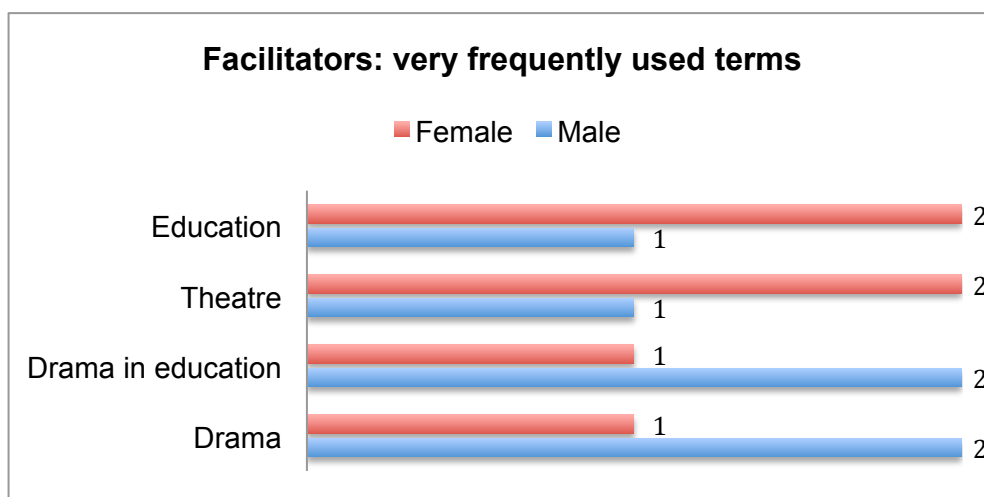


Figure 18 Facilitators: very frequently used terms

Applied theatre and process drama were not identified by any of the participants as terms they would most frequently use to describe practice.

Frequently used terms: Two male facilitators identified education as a term used to frequently describe practice.

Occasionally used terms

Table 35 Facilitators: occasionally used terms

Terms	F	M
Theatre in education (n=3)	1	2
Theatre (n=1)	0	1
Applied theatre (n=1)	0	1

No other terms were identified on this scale.

Don't know: Facilitators did not identify any of the terms on this scale.

Rarely used terms

Table 36 Facilitators: terms that are rarely used

Terms	F	M
Community drama (n=2)	0	2
Process drama (n=2)	0	2
Community theatre (n=1)	0	1
Applied theatre (n=1)	0	1
Drama (n=1)	1	0
Educational drama (n=1)	1	0
Theatre in education (n=1)	0	1

Terms that are never used

Table 37 Facilitators: terms never used

Terms	F	M
Applied drama (n=3)	2	1
Community theatre (n=3)	2	1
Applied theatre (n=3)	2	1
Community drama (n=2)	0	2
Process drama (n=2)	0	2

Artists (n=4)

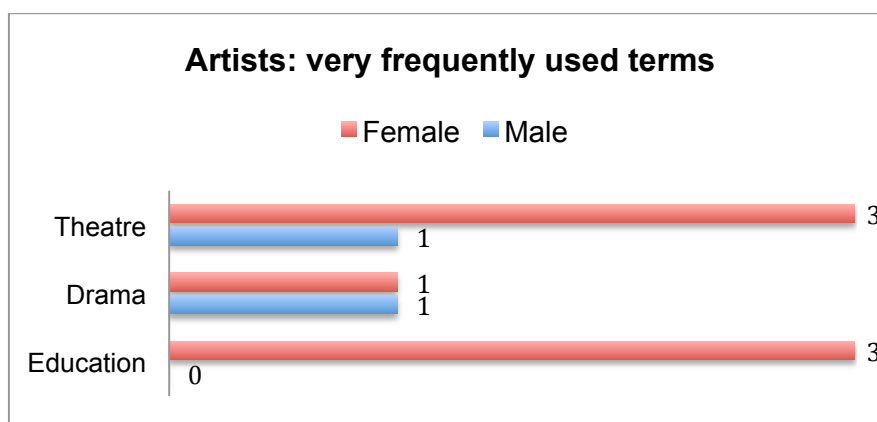


Figure 19 Artists: very frequently used terms

Frequently used terms

Table 38 Artists: frequently used terms

Terms	F	M
Community drama (n=2)	2	0
Education (n=2)	1	1
Community theatre (n=2)	2	0
Applied theatre (n=2)	2	0
Drama (n=2)	2	0

Theatre was the only term not identified by any of the participants on this scale.

Occasionally used terms

Table 39 Artists: occasionally used terms

Terms	F	M
Educational theatre (n=2)	2	0
Drama in education (n=2)	1	0
Theatre in education (n=2)	2	0

Don't know: One female artist identified process drama on this scale.

Rarely used terms: Three female artists identified three terms only on this scale: education (1), drama in education (1), and process drama (1).

Terms that are never used

Table: 5.40 Artists: terms never used

Terms	F	M
Educational drama (n=3)	2	1
Applied drama (n=2)	1	1
Applied theatre (n=2)	1	1

Community drama and community theatre were each identified once by one female artist as terms she would never use. Artists were also only the second category (apart from academics) to identify applied theatre in the top set of terms on the frequently used scale.

Miscellaneous occupations (n=4)

Very frequently used terms: This is the only cohort to identify applied theatre on this scale, and both participants identified with multiple occupations.

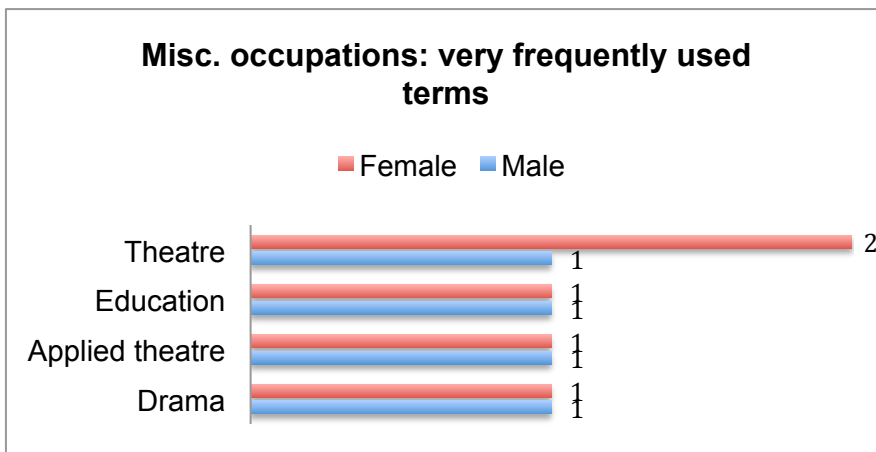


Figure 20 Misc. occupations: very frequently used terms

Frequently used terms: Five terms were identified by participants as frequently used to describe practice: applied drama (1), education (1), theatre (1), applied theatre (1), drama (1), and TIE (1).

Occasionally used terms

Table 5.44 Misc.: occasionally used terms

Terms	F	M
Educational theatre (n=3)	2	1
Drama in education (n=3)	2	1
Community drama (n=2)	1	1
Educational drama (n=2)	1	1

Don't know: Participants did not select terms on this scale.

Rarely used terms: Eight terms were identified only once as rarely used to describe practice, and these were: community drama, educational theatre, applied drama, applied theatre, drama, educational drama, TIE, and process drama.

Terms that are never used

Table 42 Misc.: terms never used

Terms	F
Community drama (n=2)	2
Applied drama (n=2)	2
Process drama (n=2)	2
Community theatre (n=1)	1

The cohort of miscellaneous participants was the only one to align itself with applied theatre on the very frequently and frequently scales.

Analysis of terminology that best describes practice

Figure 21 illustrates the geographic location of the top terms selected by participants: DIE (32), theatre (23), drama (12), education (8), and applied theatre (7).

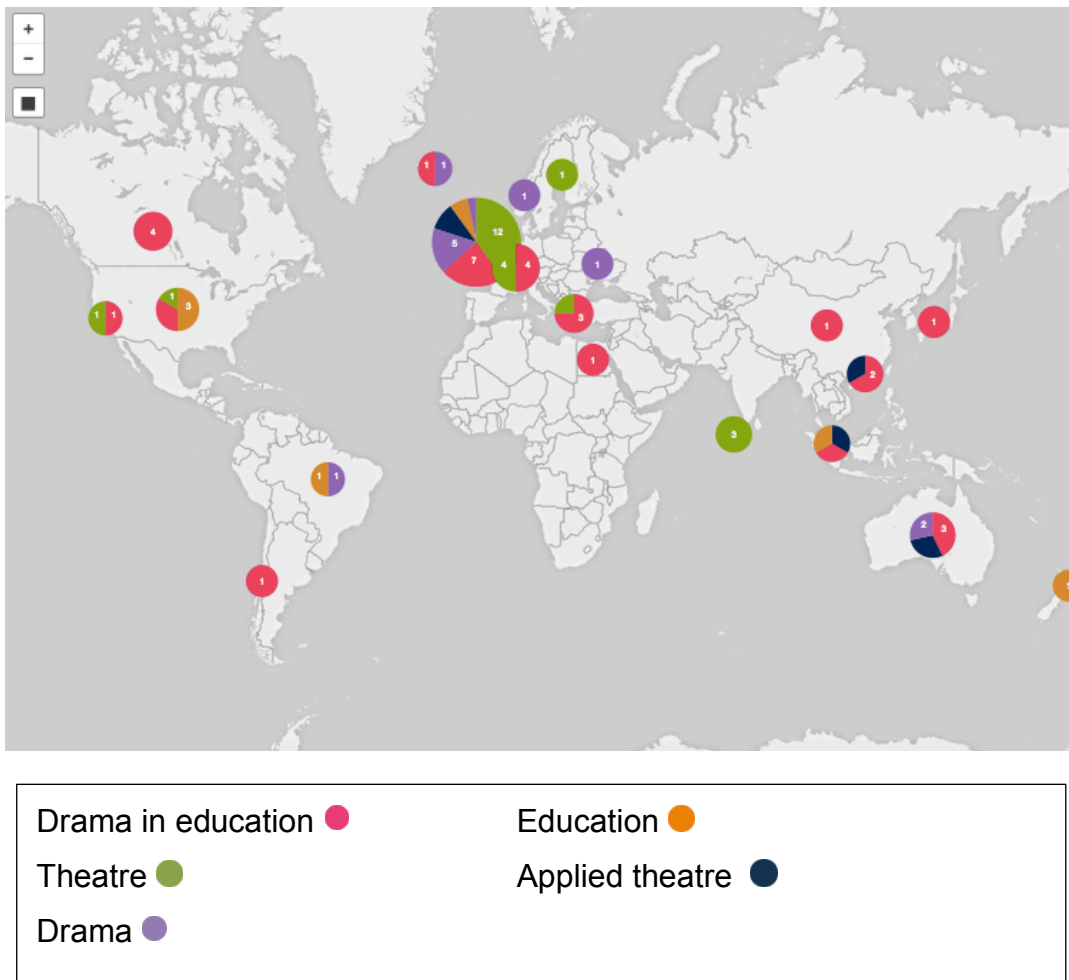


Figure 21 Geographic location of key terms identified

Selection of other terms

Table 43 List of participants' use of preferred terms for practice

	Country	Occupation	Responses
1	Finland	Academic	Drama in education/educational drama
2	Sweden	Academic	Drama pedagogy
3	Hungary	Academic	Applied drama/applied theatre,

			participatory
4	Canada	Academic	Language learning
5	Germany	Academic	"I don't know- doing many things- can it be reduced to one term?" (RF60)
6	Australia	Academic	Drama-based pedagogy or active language learning/process drama
7	Japan	Academic	Social performance, relational art, participatory community art
8	US	Facilitator	Improvisational immersion theatre
9	Germany	Facilitator	Theatre pedagogy
10	UK	Student	"Use theatre more to describe work that I research" (RF42)
11	Croatia	Theatre practitioner & others	Theatre applied for educational purposes, social development
12	Ireland	Actor	Theatre/drama in education
13	Ireland	Teacher	Applied drama/drama
14	Switzerland	Misc.	"Rather not, lean towards applied theatre, hence PhD" (RF28)

Umbrella terms

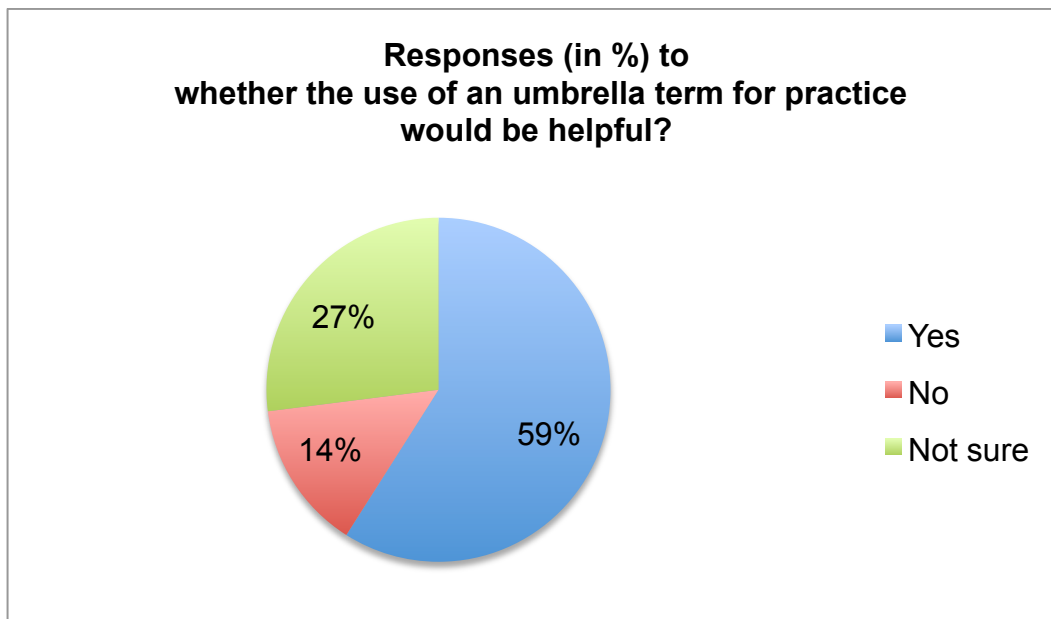


Figure 22 Total responses to whether an umbrella term would be helpful.

Participants did not select 'don't know' as a response category. Figure 23 below presents the data disaggregated according to the occupations in the sample.

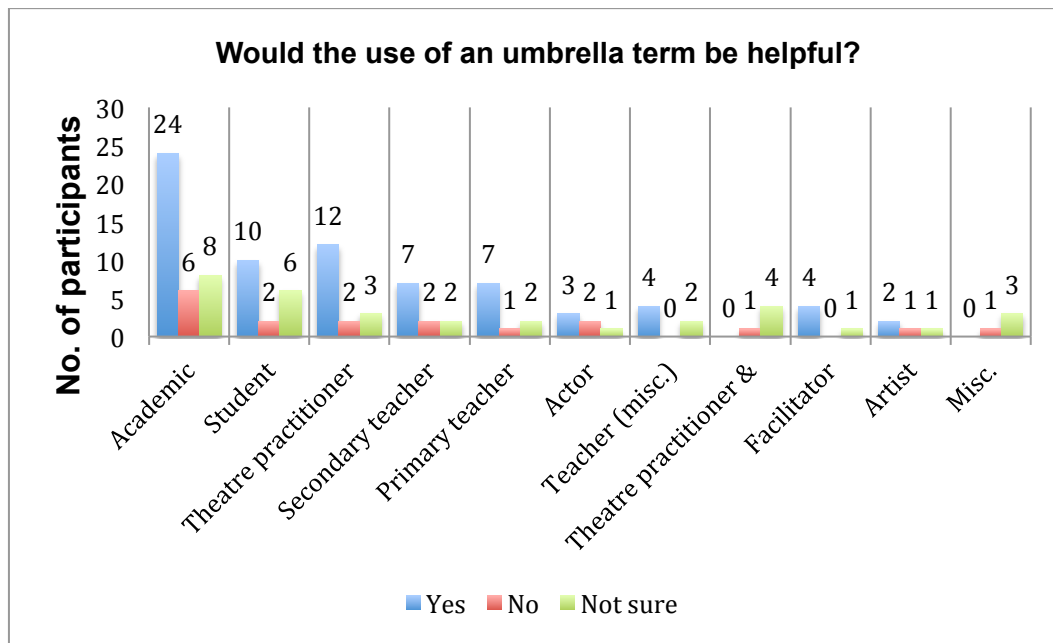


Figure 23 Total responses disaggregated by occupation

Apart from those participants who were in the theatre practitioner and other occupations, and miscellaneous occupations cohorts, the majority of participants would consider the use of an umbrella term helpful.

Participants who stated that an umbrella term would be helpful

Figure 24 presents the main theme and five sub-themes including the percentage of responses for each sub-theme. In total, seventy-two participants contributed qualitative data to this question, one participant did not offer a qualitative response.

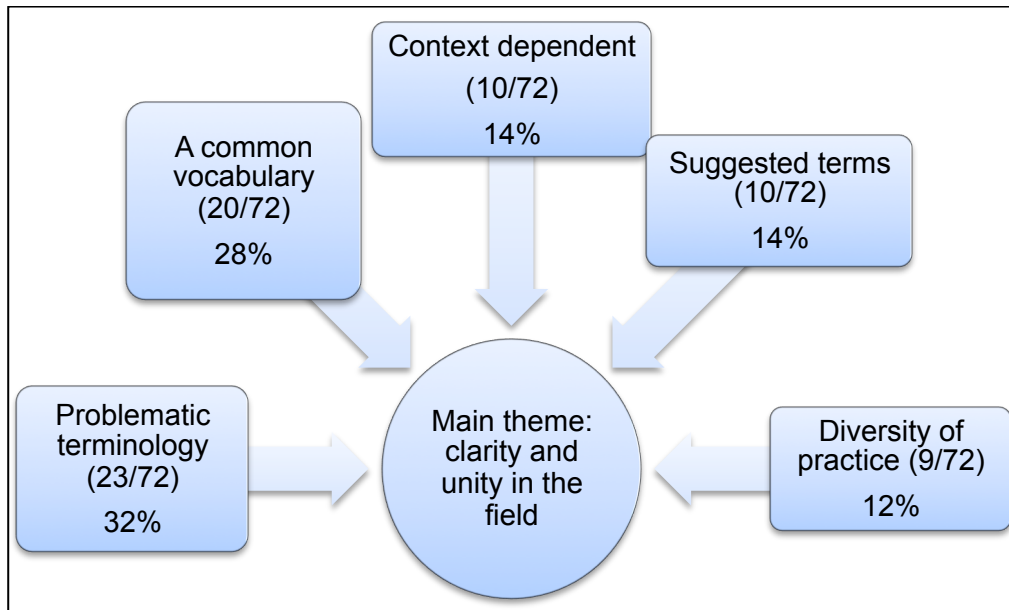


Figure 24 Number of responses in sub-themes for 'yes' responses

Suggested terms

Table 43 Specific terms suggested by participants as umbrella terms

Term	Participant(s)
Drama	RF1 (academic, Norway) RF5 (teacher- misc., Iceland)
Aesthetic education	RF8 (academic, Hong Kong)
Arts educator	RF22 (academic, Singapore)
DIE	RF51 (academic, Ireland) RM29 (student, Ireland)
Theatre	RF55 (teacher-misc., Germany)
Performative teaching and learning	RF66 (academic, Australia)
Applied theatre	RF86 (student, Canada)
TIE	RM9 (theatre practitioner, India)

Drama and DIE were indicated as preferred terms, but very marginally with only two proffering each of these labels as umbrella term

Participants who were unsure whether an umbrella term would be helpful or not

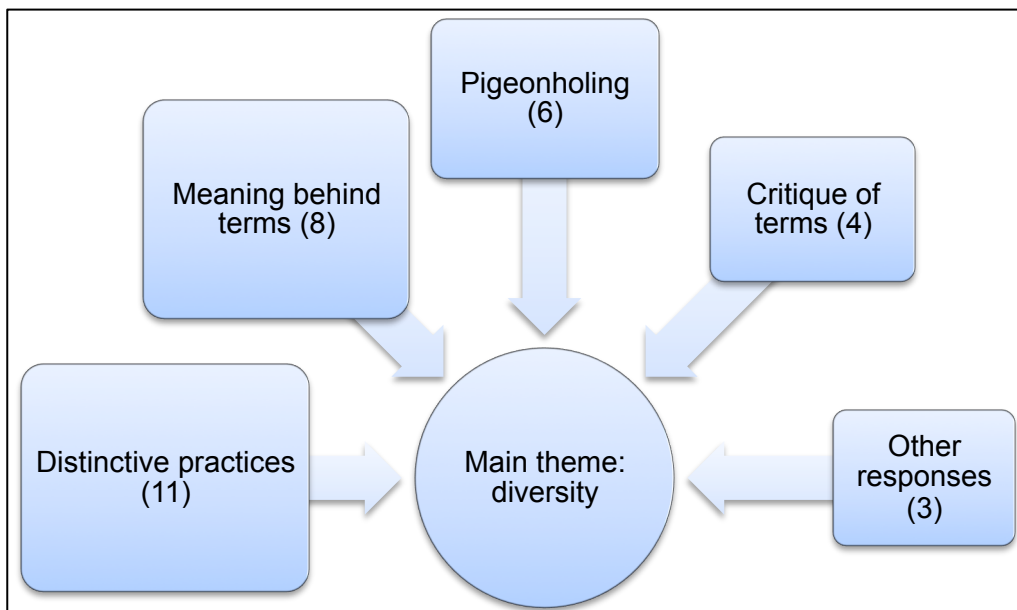


Figure 25 Number of responses in sub-themes for 'not sure' responses

Participants who stated that an umbrella term would be not be helpful

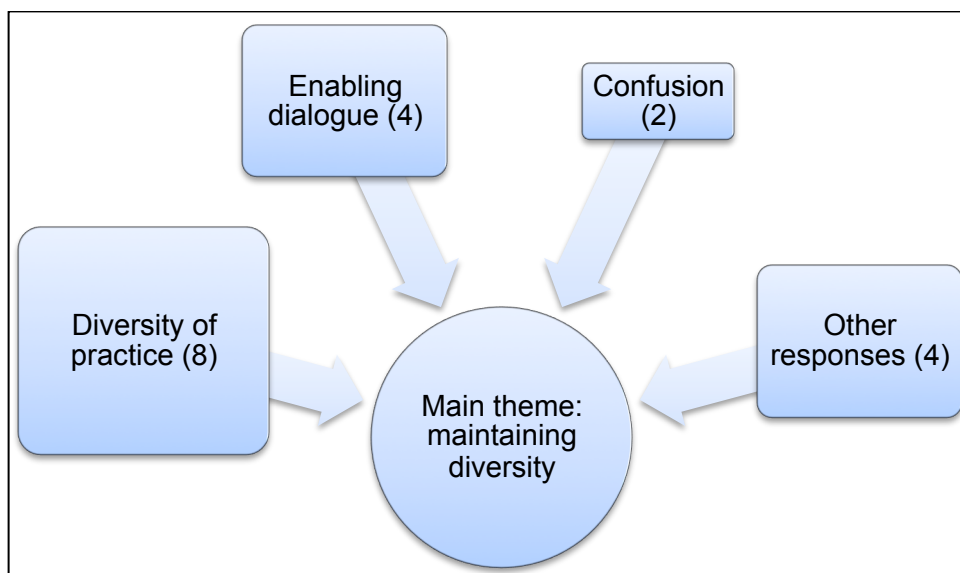


Figure 26 Number of responses in sub-themes for 'no' responses

Subscribing to umbrella terms

Figure 27 presents this data disaggregated according to occupation.

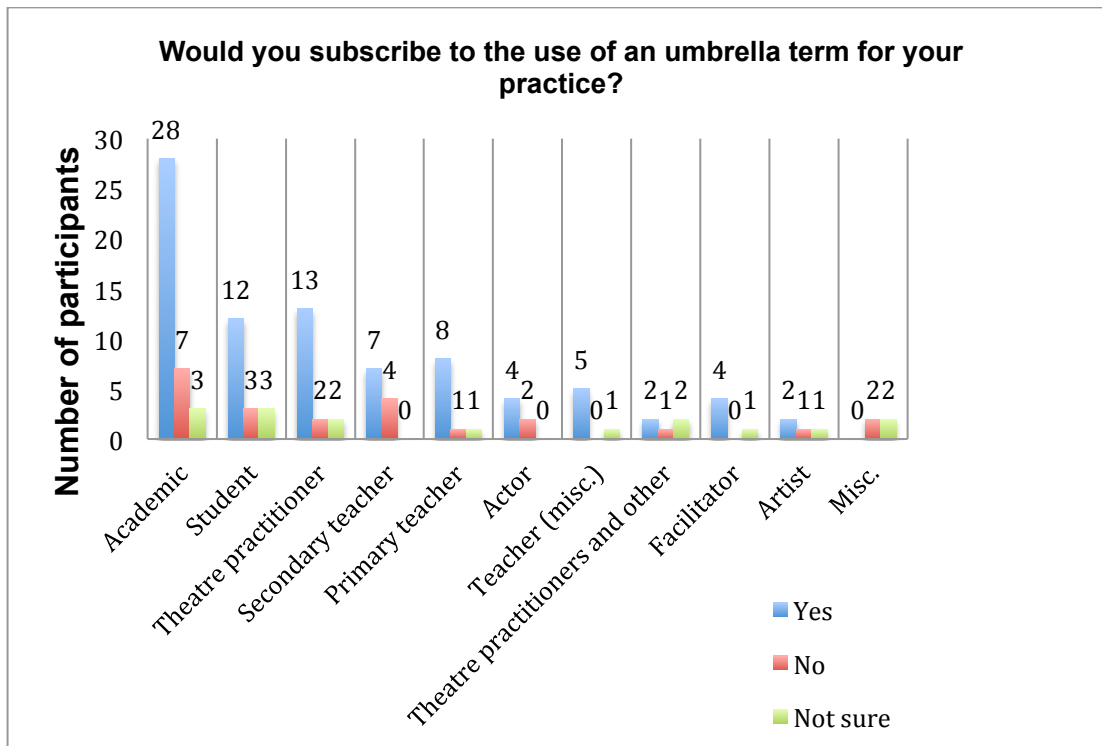


Figure 27 Subscription to umbrella term analysed by occupation

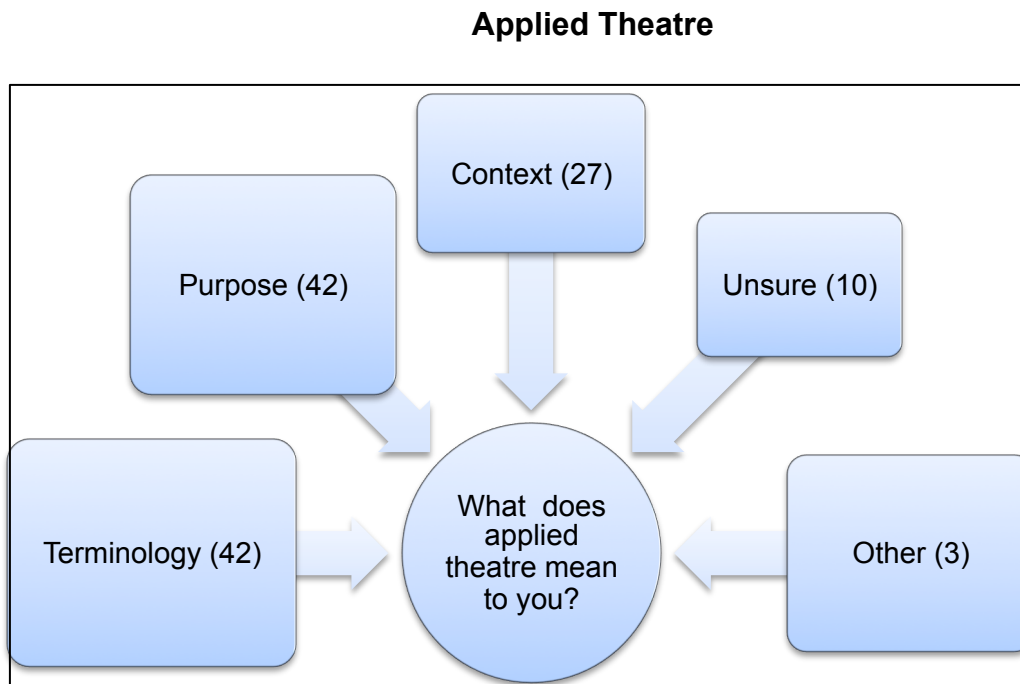


Figure 28 Number of responses per main theme

Terminology: sub-themes

Theme one: terminology, emerged very as an overall theme with 34% (42/124) of responses coded under it. There are six sub-themes identified within the theme (see Figure 29).

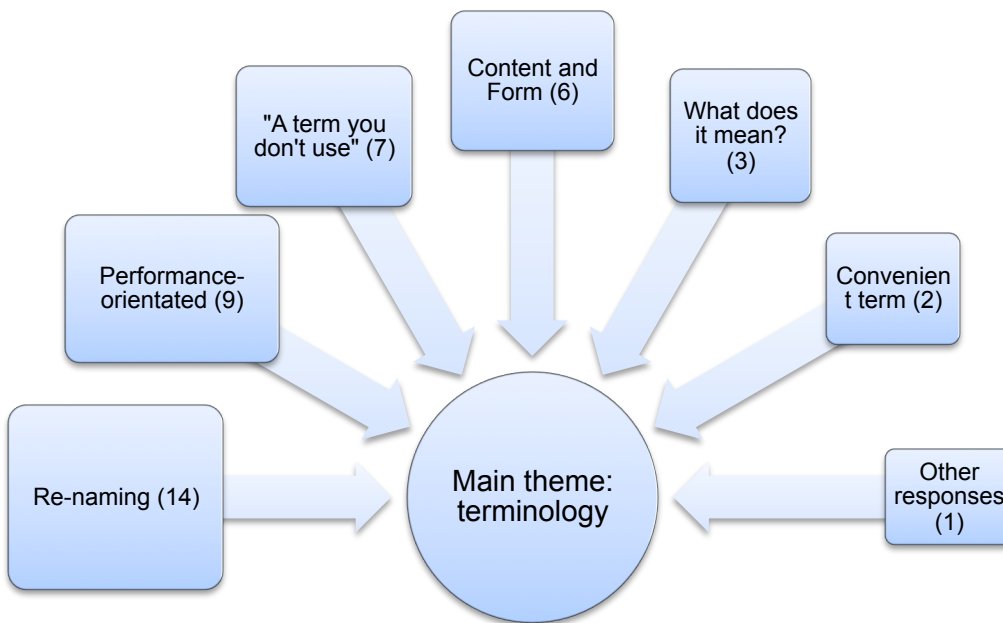


Figure 29 Terminology and its sub-themes

Purpose: sub-themes

34% (42/124) of responses were linked to the second main theme purpose, which has five sub-themes (see Figure 30).

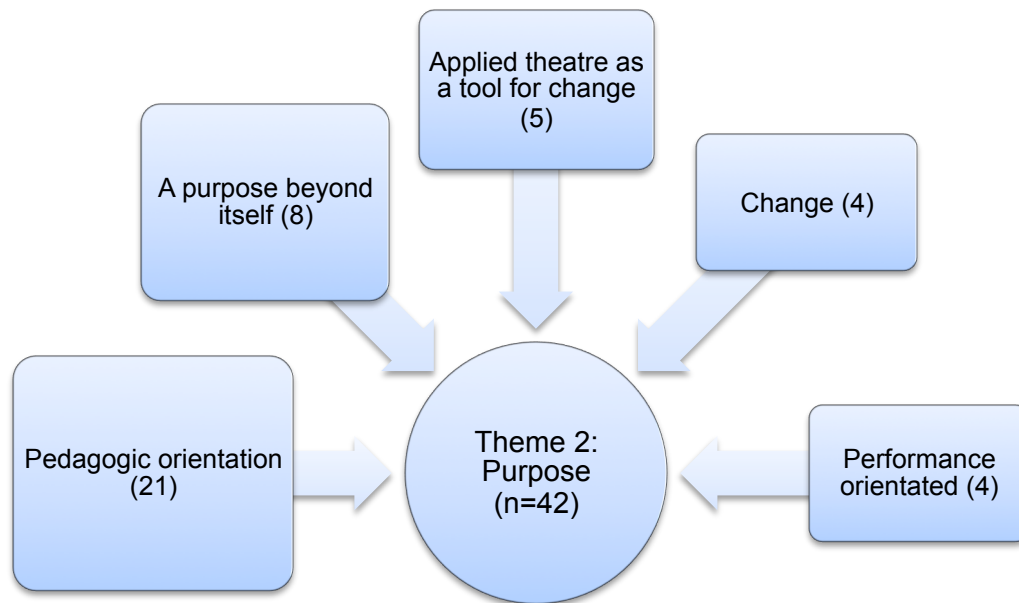


Figure 30 Theme: Purpose and its sub-themes

Context: sub-themes

Responses coded under this theme discussed applied theatre in terms of a particular setting e.g. a community or educational location, or those who identified the context as linked to a particular group (Figure 31). There were eight participants whose responses suggested they were unsure as to what applied theatre meant to them, and five more responses were categorised as other.

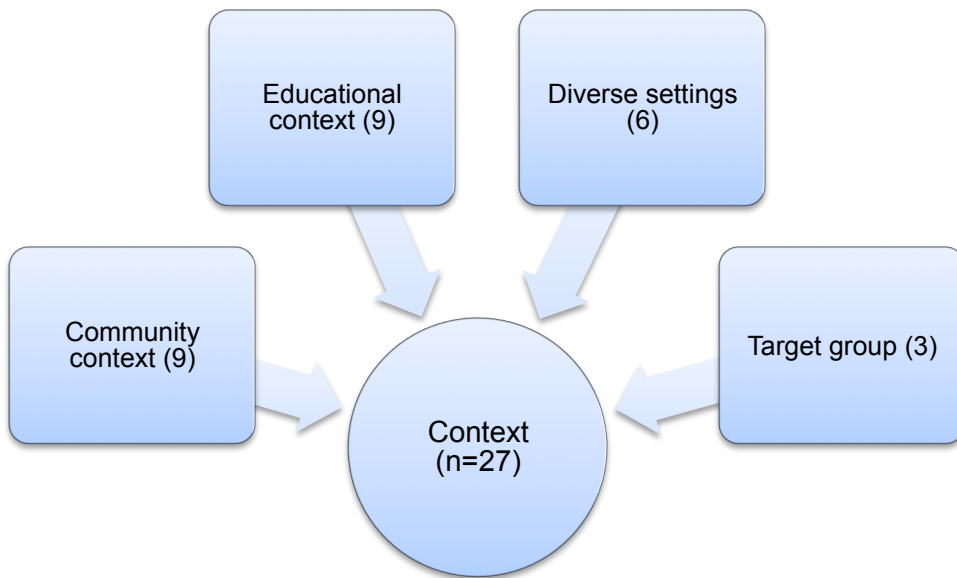


Figure 31 Theme: Context and its sub-theme