

University of Warwick institutional repository: <http://go.warwick.ac.uk/wrap>

A Thesis Submitted for the Degree of PhD at the University of Warwick

<http://go.warwick.ac.uk/wrap/58049>

This thesis is made available online and is protected by original copyright.

Please scroll down to view the document itself.

Please refer to the repository record for this item for information to help you to cite it. Our policy information is available from the repository home page.

**Processes of ‘positive
multiculturalism’ in practice: an
extended case study with Warwick Arts
Centre (WAC)**

**Research undertaken as part of Arts and Humanities
Research Council’s (AHRC) Collaborative Doctorate Award
(CDA)**

**By
Rachel King**

PhD Thesis

University of Warwick

School of Theatre, Performance and Cultural Policy Studies

May 2013

Table of Contents

List of Figures	iii
Acknowledgements	iv
Abstract	v
Chapter 1	
• Introduction	1
• Overall Methodological Framework	27
• Conceptual Framework	49
• Locating WAC	102
Chapter 2 Case Study A: Creating spaces for collaboration between WAC users	129
Chapter 3 Case Study B: Making connections across Coventry	203
Chapter 4 Case Study C: Devising a performance for WAC's new Creative Space	232
Conclusion	327
Bibliography	369
Appendix 1	387
Appendix 2	388
Appendix 3	389
Appendix 4	392
Appendix 5	393
Appendix 6	394
Appendix 7	396
Appendix 8	397

List of Figures

Figure 1: Photograph of Warwick Arts Centre's foyer space. Copyright of WAC, date unknown.	1
Figure 2: Key conceptual framework of overall case study.	18
Figure 3: Extract from Reflective Journal: annotation of original title.	20
Figure 4: Final image in Shaun Tan's <i>The Arrival</i> (2007).	22
Figure 5: Journal notes - introducing research to WAC.	32
Figure 6: Journal notes – early stages of collaboration with WAC	32
Figure 7: Core participants of three case studies	40
Figure 8: WAC's location in sub-regions and West Midlands.	106
Figure 9: Map of University of Warwick campus (2009).	109
Figure 10: Stan's Café's <i>Of All the People in All The World</i> (2003) in WAC foyer. Photographs used with the permission of the Company.	117
Figure 11: Exterior view of WAC's Creative Space (2010). Photograph used with permission of the University of Warwick.	123
Figure 12: Interior views of Creative Space (2009). Author's own.	124
Figure 13: Y1 Aims and Research Methods.	131
Figure 14: Data collection methods for Audience Reception Study.	133
Figure 15: Journal notes - doubts concerning appropriate language.	137
Figure 16: Journal notes - making sense of identity.	141
Figure 17: Sample of participants' responses to question 'How would you describe your ethnic identity?'	142
Figure 18: Audience Forum 1 in WAC's Butterworth Hall bar area. Author's own.	198
Figure 19: SBB - display of pupils' skin colour artwork	220
Figure 20: SBB - Prof. Abraham working with primary school pupils.	226
Figure 21: Devising process - experimenting in WAC's Creative Space.	266
Figure 22: Sample of stage plans from participants' Creative Journals (Y3)	270
Figure 23: Participants' changing relationship with WAC.	277
Figure 24: Images of 'name-game' in progress.	287
Figure 25: Luggage tag from audience feedback.	307
Figure 26: Performance event - Steward Announcement.	308
Figure 27: Performance event - Dancing Game.	312
Figure 28: Performance event - audience member alters 'image of hope'.	316
Figure 29: Performance event - final 'image of hope'.	317
Figure 30: Case Study A-C comparison of types of 'strangers' and types of 'collaboration'	331
Figure 31: Key considerations that inform the recommendations.	356

Acknowledgements

I owe many thanks to the numerous people who have supported me throughout this research. Firstly, I would like to thank the AHRC for the CDA. I am grateful to staff at WAC for welcoming me, giving me their time, expertise and access to invaluable resources. In particular, I would like to thank Alan Rivett, Director of WAC, for his continual support and his generous and vibrant contributions and also Brian Bishop and Carly Mee for their cooperation, excellent advice and encouragement. I would also like to acknowledge the vital contributions made by the many research participants with whom I have worked.

I am extremely appreciative of the guidance, wisdom and open-mindedness of my academic supervisor, Baz Kershaw, who has always encouraged me to trust my instinct and to navigate the unknown throughout the research. I am deeply thankful for the invaluable support of Nadine Holdsworth who has given astute advice and compassion. I also owe many thanks to friends and colleagues, Jonothan Neelands and Joe Winston, for their inspiration, encouragement and continual patience and also my fellow CDA researchers, Natalie Hart and Jacqueline Contre for their friendship and perceptive comments. I would like to thank my friends in the Wolfson Research Exchange for their solidarity, particularly Kate Beats for her kindness.

I am indebted to Frank Carruthers for his generous support and diligent proof-reading. I am also thankful for the kindness of my fantastic family: the Kings, the Carruthers, the Shaws, the Wards, the Owens and the Turners. Finally, I would like to thank three very special people; my mum, Sheila King, for her endless patience, care, kindness, love and unwavering encouragement; Oliver Turner for his unending optimism, insightfulness, thoughtfulness, love and patience; and Margaret McCarthy for her dazzling positive energy, help and care throughout. I would like to dedicate this work to them and, also, to the memory of my dad, Bryan King, whose spirit has been with me throughout this journey and will be always.

Abstract

This thesis consists of three distinct but interconnecting case studies that took place between 2007 and 2010 in collaboration with Warwick Arts Centre (WAC), Britain's second largest multi-arts venue. The study developed practice-led methods to investigate the dynamic interactions between notions and perceptions of 'multiculturalism' and 'internationalism' in relation to WAC's theatre and performance programming and education activities. The first case study is a qualitative audience reception study designed to make sense of WAC's programme in relation to multicultural and international issues. The second case study focuses on an educational outreach project that placed two local schools in collaboration with a commissioned teacher-artist and a University of Warwick academic. These encounters inspired the final case study, which made use of WAC's newly built Creative Space as a site for a devising project with young people from nearby Coventry, culminating in a performance for an invited audience.

The thesis explores the varied complexities that frame 'multiculturalism' by focusing on its origins as a political concept in post-1945 Britain and its subsequent association with contemporary contentious social, political and cultural national and international issues. An analysis of the negative effects of 'multiculturalism' is balanced by considerations of the project's emergent concepts: 'hospitality' and 'conviviality', which articulate the possibilities of living in diversity in more 'positive' terms. These paradigms reverberate throughout each case study, informing their methodologies, influencing their conceptual frameworks and placing 'multiculturalism' in more dynamic and relevant dimensions of pedagogical and creative practices. Each case study considers collaboration between strangers and investigates the potential of WAC as a hospitable and convivial environment. These new perspectives demonstrate the optimistic possibilities of creative and humane action for producing a 'positive multiculturalism'.

Keywords: multiculturalism, positive multiculturalism, internationalism, conviviality, hospitality, Warwick Arts Centre, practice-led research, collaboration, devising performance

CHAPTER ONE

Introduction

Welcome to Warwick Arts Centre



Figure 1: Photograph of Warwick Arts Centre's foyer space. Copyright of WAC, date unknown.

Response to Figure 1:

The people arrive. The people gather. They huddle, they queue, they wait, they chat, they wonder, they wander, they lounge, they speculate, they sip, they prepare. Different people gather. Some talk together, some stand alone, some peruse the programme notes of the production they are about to see. Some hope to laugh tonight. Some hope to be moved. (Some hope it's only on for an hour). Some chat, some babble, some debate, some listen in.

Some speak Mandarin. Some don't. Some brush past each other. Some say 'Excuse me, sorry, thanks'. Some say 'Please have your tickets ready, this evening's performance will begin in ten minutes'. Some greet each other. Some do not greet each other. Some rush through to catch the bus. Some arrive late and fumble for their tickets. One says to their friend 'this is nice, isn't it?' One mutters to themselves about the cost of a sandwich. Different people gather. A woman; here to see the London Contemporary Dance Theatre stands at the bar. A man; here to see an Irish folk band also stands at the bar. She gets served before him. He bristles. Another stands with earphones in and eyes fixed to their mobile screen. Another, overwhelmed by the space, is guided through the foyer by a steward. Another sits, awkwardly, on a lime-green-cubed stool. Another is climbing the Arts Centre's roof above. Another tries to balance a cappuccino on the thin arm of an orange sofa. Different people gather. Different people gather; together. Different people gather; separately.¹

Figure 1 is an image from Warwick Arts Centre's (WAC) archive of marketing materials and was one of its first publicity photographs I came across when I began this research in 2007. In a single frozen frame, it captures a dynamic flux of interactions within WAC's expansive foyer. For potential customers of WAC, it signals that WAC is a 'lively' and 'vibrant' arts organisation. For me, as a researcher within WAC, this image made tangible the many occasions I had observed the live, ephemeral interactions between strangers in its spaces. In particular, I was drawn to the ways in which some of the bodies in the image are captured in motion, in a preternatural-like form. This image presents WAC as a space-in-process or,

¹ This response was originally performed as part of a postgraduate research day for School of Theatre and Performance Studies students at The University of Warwick, 2011. The paper was entitled *Embracing the 'Messy' in Qualitative Research: Making Sense of 'Multiculturalism' in Warwick Arts Centre (WAC)*.

as geographer Doreen Massey describes, 'space as a simultaneity of stories-so-far' (Massey, 2005, 9). At this particular moment in time and within this particular foyer space, these human beings exist in 'multiplicity and simultaneity' (Massey, 2000; 2005) each contributing to a diversity of actions in a shared co-existence, switching between collective behaviours and distinctly differing individual activities. The photograph's blurriness came to represent for me the 'messiness' involved when researching a 'real-world' organisation. In *Doing Research in the Real World*, David E. Gray defines the 'real world' as 'any setting where human beings come together for communication, relationships or discourse' (Gray, 2009, 3). WAC is constituted by the attendance and presence of human beings; their very existence brings life to WAC's foyer space. They bring their stories, fears, hopes, grievances, desires and an endless list of needs, making WAC a complex and messy place to get to know and understand.

My impressionistic response to Figure 1 has been informed by my own daily experiences of WAC, as well as the stories from WAC users that have been passed on to me during my fieldwork. Over the course of the three years, I have come to learn about this place through the many observations, interviews and workshops I have undertaken with WAC staff and its users. As described above, there was, indeed, an audience member who had climbed WAC's roof. As a member of the University's student climbing society she had actually scaled part of the University's apex, allowing her to look down on WAC. Another, contrasting, example was provided by Brian Bishop, Education Director at WAC, who told me of an occasion when a group of parents had been invited to watch their children

perform in the main theatre. One particular mother was so overwhelmed by her first experience of being in WAC's large foyer space that she had to be supported to her seat by a steward. Alan Rivett, Director of WAC, also shared an anecdote from one of the many occasions he had stood in the foyer, watching as audiences arrived. One evening, two major performances were taking place at the same time: *The Dubliners*, an Irish folk band, were performing in the concert hall (Butterworth Hall) whilst the London Contemporary Dance Theatre was performing on the main theatre stage. Rivett observed as the working class, Coventry-based Irish communities and the middle-to-upper class dance communities shared the foyer space during the interval. He noticed their social differences, marked by the way they navigated the space either with familiarity or discomfort. At first, he explained, their co-mingling was slightly awkward and frosty but, finally, after sharing a joke at the bar, Rivett noticed how the two groups began to interact with increasing ease. Each of these episodes has given me a different way of thinking about WAC and its place within the lives of those who use it. In composing this collage of responses, I have attempted to capture and review fragments of the multiple experiences, encounters and voices of others who have contributed to this research project.

The foyer space is also imbued with my own memories collected as a postgraduate student at the University of Warwick in which WAC is situated. I have performed in WAC's studio theatre in a number of student productions, sat in the café drinking coffee and reading and lounged on the couches in the upstairs foyer with friends whilst chatting, contemplating and crafting our next production. I have walked through it, beside it, around it on countless

occasions to get to another part of campus. One of my most memorable encounters happened in 2008 while playing the title role in Caryl Churchill's *The Skriker* (1994). I stood anxiously in the narrow corridors behind the café that connects the foyer space to the backstage areas and the administrative offices. I was waiting for my cue to walk through the foyer in order to enter the Studio theatre via its main doors. The wait was nauseating: I remember the infusion of end-of-the-day food and cold coffee invading the small patch of personal space I had managed to occupy in this bustling corridor. I was in costume: a black, full-length, Victorian dress with a large staff and a big black bag. My face was painted white except for charcoal lips and eyes. I was so preoccupied with last-minute line runs that I had not quite realised how 'out of place' I looked. One of WAC's cafe workers was busy bringing trolleys of left-over food in and out of the narrow corridor. He passed me and then stopped himself. He looked straight at me, let out a blast of laughter and in his loud Italian accent he pointed at my whitened face and said 'Oh, ha! You look a bit pale today darling!' He seemed pleased with his joke and continued chuckling his way back into the kitchen. It was a relief to forget my nerves, even if only fleetingly.

The cue came and it was time to go. I walked 'in character' past WAC users who were sat in the café and made my way to the Studio. As I approached, I caught a friend stare before finally recognising and shouting out my name, 'Oh! Is that *you*?' I didn't answer back, of course, and continued, passing an older couple who giggled at this unexpected performance as they walked towards the Butterworth Hall. When describing the effect human beings have on space, Massey writes 'you are not just

travelling across space; you are altering it a little; moving it on; producing it. The relations that constitute it are being reproduced in an always slightly altered form' (Massey, 2000, 226). In these few minutes in WAC, I had crossed paths and had random exchanges with a variety of different WAC users: University students, WAC staff, WAC customers – some strangers and some friends. These temporary interactions and unpredicted encounters, however small, were now part of WAC and part of the human beings involved. As Massey suggests, even within these small moments and across this small section of space, our movements, actions and relations had altered WAC 'a little' and simultaneously, by being within this place and its many spaces, WAC had changed us 'a little'.

My experiences as both a WAC user and a University of Warwick student have inevitably shaped and affected my role as a *researcher* within WAC. In the prologue of *The Theatre of the Urban: Youth and Schooling in Dangerous Times* Kathleen Gallagher acknowledges that the research she is about to present constitutes an act of storytelling:

As I tell the story of this empirical research, I have endeavoured to share, as thoroughly as possible, the rich contexts, the diverse characters, and the marginal practices, that we encountered. And a story it is. Some may think that calling it research elevates its status, but there remains the fantastical; it seems clear to me that I am making decisions about which story to tell and how to tell it at every turn (Gallagher, 2007, 6).

Like Gallagher, I have encountered 'rich contexts, diverse characters and practices' and I hope to communicate these personal and lived experiences throughout this thesis.

Focus of the Inquiry

In June 2007, I was accepted by the School of Theatre, Performance and Cultural Policy Studies, the University of Warwick and Warwick Arts Centre, UK as the doctoral researcher in a collaborative research project from October 2007-September 2010. This thesis presents an extended case study comprised of three sub-cases, each with its own focus on aspects of theatre, performance and education activities at WAC. I will introduce the nature of this research inquiry by providing details of the original plan as designed by Baz Kershaw (academic supervisor) and Alan Rivett (Director of WAC) and the ways it developed over the course of the three years. The original thesis title was:

Processes of audience reception and aesthetic adaptation in performance for a positive multiculturalism: an extended case study with Warwick Arts Centre (Kershaw and Rivett, 2007).

The original lead question for the project was:

What are the dynamic interactions between perceptions and notions of multiculturalism and internationalism in audience reception and artist creativity in relevant aspects of the performance programming of a major arts centre? (ibid)

The plan situated the key concepts of 'multiculturalism' and 'internationalism' within contemporary debate:

Its key problematic arises from existing interpretations of multiculturalism as a strongly contested area of political, economic, social and cultural realities in the wider European context of increasing displacement and migration. Its key intellectual issue is the utility of new ambiguities and ambivalences in conceptions of internationalism under the impact of globalisation (ibid).

As acknowledged above, 'multiculturalism' and 'internationalism' are slippery concepts to comprehend. As the Conceptual Framework will detail, both terms refer to social, political and cultural phenomena that are so expansive precisely because they invoke a multiplicity of other social, political and cultural topics and issues. 'Multiculturalism', in particular, has become a highly divisive term because of its connection to the sensitive issues of identity relating to race, ethnicity, religion, sexuality, gender and disability, plus human rights (Brah, 1996; Ahmed, 2000; Parekh, 2006; Modood, 2007; Malik, 2009). Furthermore, it is regularly related to the controversial politics of nationalism and notions of community (Amin, 2002; Amit and Rapport, 2002; Fortier, 2008; Thomas, 2011; Harris, 2013). Not only this, but 'multiculturalism' has more recently become embroiled with issues relating to terrorism, Islamism, 'war on terror' and the perceived polarities of 'East' and 'West' (Gilroy, 2004; Modood, 2007; Sen, 2007; Malik, 2009). Both terms are also associated with wider discussions of immigration, globalisation and international travel (Modood, 2007; Molz and Gibson, 2007; Vertovec, 2007, Kosnick, 2009). Part of my role as researcher was to investigate the ways

these complex concepts were interpreted and communicated by WAC and perceived and understood by selected groups of WAC users (both regular and non-regular).

There are, however, some discernible differences between the terms 'internationalism' and 'multiculturalism' relevant to this research. Kira Kosnick argues that 'multiculturalism tends to be more "inward looking" and concerned with territorially limited spaces such as nation-states, cities or even local neighbourhoods' (Kosnick, 2009, 164). In contrast, 'internationalism' is less concerned with the configurations and manifestations of *national* identity and, instead, is focused on possibilities of the inter-relationships 'between and within states' (Ishay, 1995, xxi) and 'beyond borders' (Lynch, 1999, 83). Kjell Goldmann argues that 'internationalism' does not seek to abolish the existence of separate nation-states, rather, it invests in the notion that 'if there is more law, organisation, exchange, and communication among states, this will reinforce peace and security' (Goldmann, 1994, 2) as well as 'economic well-being' (Lynch, 1999, 83).²

As I will detail in *Locating WAC*, the connection between 'internationalism' and 'multiculturalism' is complicated further by the notion of

² The desire for 'peace' between nations has been, and remains, a central motivation behind various internationalist movements. For example, 'the 1948 Convention on the Prevention and Punishment of the Crime of Genocide [and] the 1948 Universal Declaration of Human Rights' (Linklater, 2002, 265) were established to protect vulnerable groups following the devastation of the Second World War and the horror of genocide perpetrated by the Nazi regime. As David Held explains such international laws 'constitute the basis of a cosmopolitan orientation to politics and human welfare' (Held, 2010, 55) meaning that the law attempts to recognise the 'equal worth of human beings' (ibid) irrespective of national affiliations.

'cosmopolitan' and such tensions are relevant to both The University of Warwick and WAC. The University's 'Vision 2015', for example, demonstrates its strategic commitment to 'embedding internationalism into every area of the University's mission' in order to ensure its 'global presence' (The University of Warwick, 2011a). Internationalism, as expressed here, involves the systematic development of relations between nations so as to secure the University's status in an increasingly globalised and competitive network of Higher Education institutions. The University's 2015 webpage explains that this Vision is predicated on the practices of 'cosmopolitanism'. For example, it is the University's desire that every Warwick student 'experiences inter-cultural learning in a cosmopolitan environment' (The University of Warwick, 2011a). As Kosnick observes, it is worth making sense of the 'institutions, interest groups and policy makers who mobilize cosmopolitanism for a variety of political projects' (Kosnick, 2009, 161). For the University, engendering a thirst for 'cosmopolitan' curiosity and promoting the virtues of living amongst diversity and difference is coherent with its ambitions to be recognised as an internationally recognised educational institution.

As I will develop in the thesis, WAC plays a significant role in assisting the University's realisation of its cosmopolitan ideals through its programming, commissioning and educational activities. However, their shared desire to produce cosmopolitanism in their spaces poses challenges for WAC's relationships with its surrounding localities, notably with the socio-economically deprived and also multi-ethnic parts of Coventry. 'Cosmopolitanism' is often considered as an exclusive and culturally

acquired proclivity that can only be afforded by those who have access to 'knowledge, cultural capital and education' (Binnie et al., 2006, 8; Vertovec and Cohen, 2002) such as the 'globe-trotting business people, aesthetes, academics, holiday-makers and medical tourists' (Dikeç et al., 2009, 2) of the world. As Mike Featherstone explains, 'these mobile elites, who enjoy the freedom of physical movement and communication, stand in stark contrast to those who are confined to place, whose fate is to remain located' (Featherstone, 2002, 1). In other words, cosmopolitanism suggests access to 'mobility' in ways that multiculturalism does not (Molz and Gibson, 2007; Kosnick, 2009).

Whilst I raise questions about the tensions between 'multiculturalism', 'internationalism' and 'cosmopolitanism', these concepts share particular values that are critical to the practice-based methodologies I have deployed. Given that this CDA sought to investigate '*positive* multiculturalism' in WAC, the research became focused on notions of 'conviviality' and 'hospitality'. As I will detail, these concepts intersect the definitions of 'multiculturalism', 'internationalism' and 'cosmopolitanism' by directing attention towards the ways we might live convivially amongst 'strangers' in the context of an increasingly heterogeneous Europe (Gilroy, 2004).³ As Kosnick suggests:

Both cosmopolitanism and multiculturalism exhibit in terms of ethics, interests and orientations a certain openness, eagerness and ability to engage with different cultural traditions and orientations that are 'strange' in their origin (Kosnick, 2009, 164).

³ My use of Paul Gilroy's 'conviviality' is central to this idea and is detailed throughout the thesis.

The three case studies explore and question the differing methods and conditions that may enable an ‘openness, eagerness and ability to engage’ with difference to thrive in WAC.

The original research design placed emphasis on investigating the ‘*positive*’ features of these concepts in relation to three aspects of WAC’s theatre and performance-based activities: its programming, its commissioning and its education outreach work. In the first year, a multicultural audience reception study was planned which aimed to ‘develop effective feedback structures and processes mainly using low-cost digital technologies’ (Kershaw and Rivett, 2007). In the second and third year of the project, I was due to track the creative processes of a commissioned professional theatre company from the sub-regions of WAC as well as the work of commissioned individual artists working in local primary schools. It was intended that the feedback from the audience reception study would be used to inspire these creative processes ‘in response to internationalist and multiculturalist concerns’ (ibid) of the company and/or artists. Through action research-based approaches, it was envisioned that these latter activities would allow me to investigate processes of ‘aesthetic adaptation’ in practice, thereby creating a space for me to explore ‘*positive* multiculturalism’ in WAC. The original plan stated that:

The aesthetic space opens up possibilities for experimentation, language play, negotiation and refreshed identities as a basis for new types of conviviality. This project addresses these problematics, issues and opportunities in the context of a major arts centre whose national and international success raises

the ante on identifying achievable positive, democratic outcomes through such dynamics (Kershaw and Rivett, 2007).

By orientating the practice around notions of the 'positive', it was anticipated that this collaborative research would provide WAC with constructive and progressive ways to re-consider its relationships with issues relating to 'multiculturalism' and 'internationalism'. However, as the study proceeded, the original design had to be altered in response to some major practical changes which took place within WAC and also to accommodate the emergent issues which arose within the fieldwork. Methods were necessarily adapted to respond to such changes and this gave rise to a more developed research design:

Outline of Key Research Activities

Year 1 (Y1): 2007-2008

Y1's fieldwork focused on the ways in which WAC programmes theatre and performance in relation to issues of 'multiculturalism' and 'internationalism'. The core research activity was an audience reception study of its Spring/Summer season 2008 with a selected group of culturally diverse, regular WAC users. At first, this involved relatively conventional methods: I emailed semi-structured questionnaires to the participants which, in the second part of the study, were followed up with telephone conversations. In response to the feedback from audience members and my own observations, I introduced more participatory research methods. I facilitated two ninety minute, live 'Audience Forums' in WAC for the participants to meet, interact and discuss the productions they had watched

as well as to try to make sense of the key terms ('multiculturalism' and 'internationalism') together. These 'forums' were influenced by collaborative learning strategies which were used to generate discussion (Ellsworth, 2005; Freire, 1998, 2000, Monk et al., 2011, Muijs and Reynolds, 2011). In doing so, the inquiry was directed towards practice-led and pedagogically oriented methods and I developed such methods in Y3.

Year 2 (Y2): 2008-2009

After the 2008 recession, WAC could no longer provide financial support for the commissioning project with a professional theatre company. Instead, I refocused the inquiry to look at two of WAC's recently commissioned theatre artists whose productions played there in autumn 2008. Firstly, I conducted pre-show and post-performance interviews with writer, director and actor Tim Crouch who was touring both nationally and internationally with his production *ENGLAND* (2007) and secondly, I interviewed Chris O'Connell, the artistic director of Theatre Absolute, a Coventry-based theatre company and one of WAC's longstanding regional connections. We discussed his recent production *Zero* (2009) as well as his writing process. These interviews enabled me to understand more about WAC's commissioning and co-production relationships as well as issues relating to regional, national and international touring. Whilst such work was useful in providing further contextual detail about WAC, there was not sufficient material to form a case study. However, in parallel with these interviews, I was a participant-observer of one of WAC's new education-outreach projects *Skin, Blood and Bone* (SBB) which brought together two contrasting primary schools. One is a small sized, predominantly white,

Church of England school in deprived outskirts of Coventry and, the other, a large multi-ethnic, multi-faith community school in the deprived inner city of Coventry. Funded mainly by the Wellcome Trust, this science-based project focused on learning about the human body through arts-based pedagogies. I was involved in observing the sessions in both schools, interviewing teachers, children, the teacher-artist and WAC's Education department to see how issues of 'multiculturalism' resonated with the project's mission and methods. This project also came to inspire aspects of the practice-led research in Y3.

Year 3 (Y3): 2009-2010

Y3's methodological strategies diverged considerably from the original plan. This arose in response to the knowledge gained so far in the study and also in light of a significant change made to WAC's building. In 2007, WAC's Butterworth Hall was closed for a major £8 million refurbishment. As part of this transformation, Rivett requested that a 'Creative Space' be built alongside the new development. This space was designed as an open 'rehearsal room' for professional artists and other WAC users (Rivett, 2009). The space was installed with minimal technical equipment and without any formal seating and opened in May 2009.⁴ In September 2009 I began working as a quasi-commissioned theatre practitioner and educator with a group of ten culturally diverse secondary school students (aged 15-18) from

⁴ This Creative Space was officially named the 'Helen Martin Studio' in November 2010 after one of WAC's major benefactors. Throughout this thesis I refer to the studio as the Creative Space as this was how it was referred to during the fieldwork and with the young people. I discuss more about the nature and purpose of this space in *Locating WAC*.

Coventry who had little or no previous experience of WAC.⁵ I also appointed four international postgraduate students from University of Warwick to work as co-collaborators and practitioners. There was one PhD student from the Institute of Education, one from the MA in Drama and Theatre Education and two students studying the MA in International Performance Research.⁶ We worked together in both the young people's school space and in WAC's new studio space over twelve workshops (around 27 hours in total contact time). During the workshop series we used a variety of devising strategies in which we explored issues relating to 'migration', 'being a stranger'. This culminated in a twenty minute 'work-in-progress' presentation to an invited audience in the Creative Space on 6th Dec 2009.⁷ The performance used a promenade-like arrangement of the open space that framed the audience as 'new arrivals' and the young people as 'hosts' who guided the audience around the space. The performance was followed by an informal discussion between audience members and the student participants.

Re-focusing the conceptual framework

In *Case Study Research in Practice*, Helen Simons explains that 'progressive focusing' is an integral part of case study research. Simons describes it as a 'process of refining issues once in the field' (Simons, 2009, 33) and suggests that it 'is a useful concept in an open or emergent design where the most significant issues may not be known in advance' (ibid). Robert E Stake also highlights the necessary adaptations that are required in the process of conducting case study research:

⁵ There were originally fifteen young people but some dropped out or were not able to continue for personal reasons. I will provide details of the group in Case Study C.

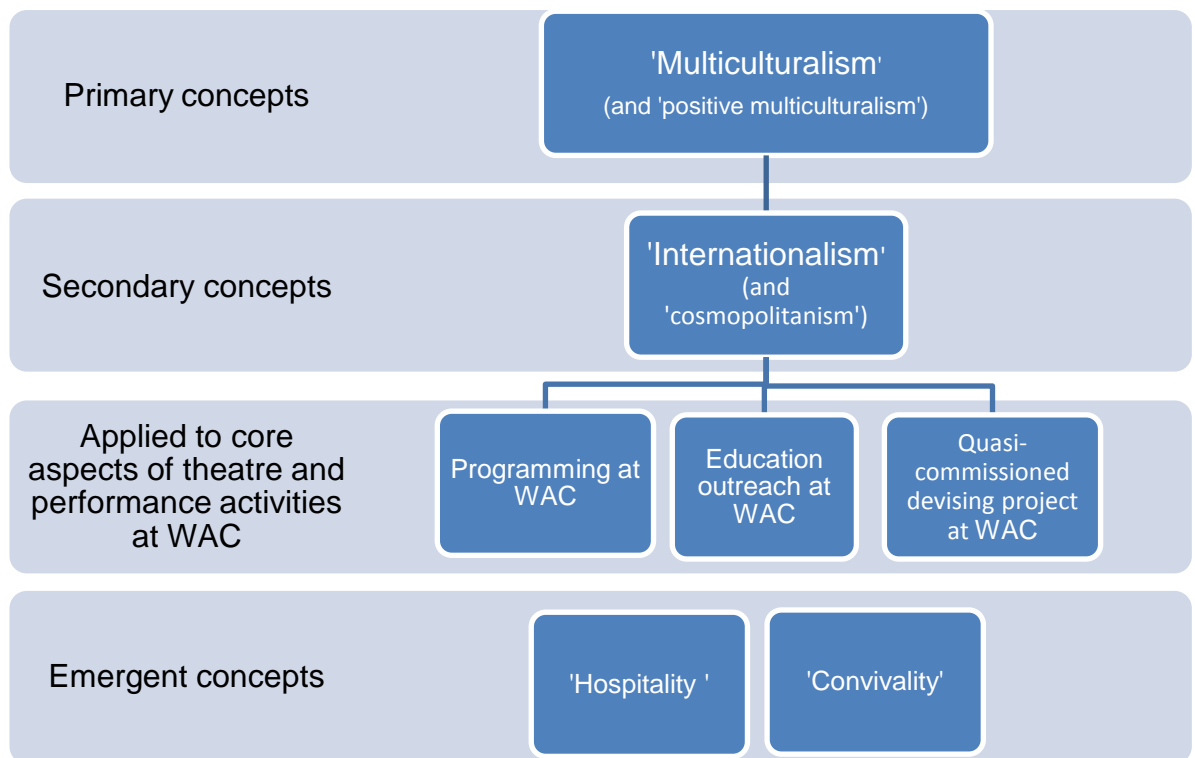
⁶ I will describe the students and their courses in more detail in Case Study C.

⁷ The make-up of the audience will be discussed in detail in Case study C.

Etic issues are the researcher's issues, sometimes the issues of a larger research community, colleagues and writers ... issue statements may not fit the case circumstances well and need repair. Issues evolve. And emic issues emerge. These are the issues of the actors, the people who belong to the case. These are issues from the inside (Stake, 1995, 20).

In this study, the conceptual framework was always in negotiation and was contingent on the development of 'emic' issues within the research field. Not only is such 'emergence' a key feature of case study research but also practice-led research which, as Estelle Barrett and Barbara Bolt explain, 'may draw on conventional research methods and practices but is *emergent*, not completely pre-determined or fixed' (Barrett and Bolt, 2007, 198). Given that an aspiration of the research was to create spaces for the identification and development of something called '*positive* multiculturalism', 'emic' or emergent issues would be central to my conceptualisation of a *positive* multiculturalism. Indeed, from out of the 'positive multiculturalism' framework the sub-concepts of 'hospitality' and 'conviviality' emerged:

Figure 2: Key conceptual framework of overall case study.



Further to this, the two core ethic issues of this study, ‘multiculturalism’ and ‘internationalism’, shifted in significance throughout the project. ‘Internationalism’ manifested as the secondary concept in the framework. As part of the research, I had to identify gaps or ambiguities in the research field and, within the first three months of Y1 after attending senior management meetings in WAC and observing and tracking its programming decisions and marketing materials, I had noticed that WAC used ‘internationalism’ far more frequently and confidently than ‘multiculturalism’. Furthermore, the term ‘cosmopolitanism’ frequently appeared alongside these primary and secondary concepts, which I will return to in the section

Locating WAC in this Introduction.⁸ 'Multiculturalism' was never *directly* mentioned. Instead, in WAC's Future Plan 2007-11, synonyms such as 'widening participation' 'audience diversity' and programming for 'contemporary' issues were used. For example, in the following extract, WAC describes its aim to increase cultural diversity amongst its audiences:

We will broaden engagement with the artistic programme by audiences and participants, with specific attention to attracting members of those communities under-represented in the current audience, while partnering the University in its widening participation strategies (Warwick Arts Centre, 2007).

This document analysis allowed me to check WAC's 'public face' and marketing material against what I was experiencing, witnessing and observing as a researcher. Whilst it is evident that WAC was interested in issues relating to 'multiculturalism', in this instance, it had found alternative ways to address such concerns. Therefore, by re-positioning 'multiculturalism' as the primary focus of the research, I was able to pursue WAC's ambivalent relationship with the concept. Nevertheless, 'internationalism' remained a prominent term throughout the study and I was interested in the ways in which these two terms interacted with, complemented and contradicted one another in the context of WAC.

Towards the end of my first year of the fieldwork, my study of parallel theoretical perspectives on 'multiculturalism' had made me aware of its controversial nature within political discourse, governmental policy and public

⁸ This thesis addresses the notion of 'cosmopolitanism' in relation to specific issues that emerged in the fieldwork. The term is not dealt with more generally because it is less relevant to the discussion of the primary concepts of 'multiculturalism' and 'positive multiculturalism'.

debate (Gilroy, 2004; Modood, 2007; Sen, 2007; Malik, 2009). I had also encountered how politically sensitive it was through my first-hand experience of using the term within the research field. This learning had made me question the ways in which 'multiculturalism' might be re-imagined in more positive terms. The following extract is taken from one of my reflective journals at this stage of the research and it shows the initial process of re-configuring the epistemological framework of the research by questioning the notion of '*positive* multiculturalism' in the original title⁹:

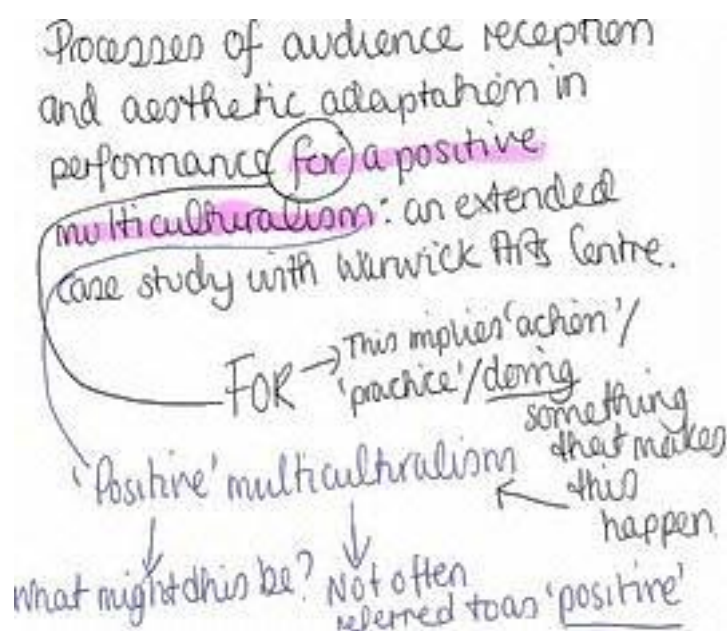


Figure 3: Extract from Reflective Journal: annotation of original title.

By this time, it had become apparent that the commissioning project planned for Y2 was no longer viable. As shown above, I wanted to use new practice-led methods to bring 'positive multiculturalism' into action within WAC. Furthermore, given my burgeoning experience in both devising and performing in fledgling theatre companies as well as my recent profile as a freelance drama and theatre practitioner, I felt, intuitively, that drama and

⁹ I will describe the role of the 'reflective journal' in the Overall Methodological Framework.

theatre-based pedagogies might enable such practice-led explorations as well as fulfilling Kershaw and Rivett's desire to open up a space for 'experimentation, language play, negotiation and refreshed identities as a basis for new types of conviviality' (Kershaw and Rivett, 2007). It was through such methods that the notions of 'conviviality' and latterly, 'hospitality' came into focus. In order to situate both terms within this study, I will give a brief outline of the key moments in the field study which led to their emergence. Following this, I will give details of the ways the ideas underpinning these terms have informed the analysis of each case study.

Emergent concepts and emergent methods

There were two main stimuli which informed the exploration and creation of 'convivial' spaces within the research field. In *After Empire: melancholia or convivial culture?* Paul Gilroy observes that the emergence of 'convivial culture' in Europe has offset the feelings of 'postcolonial melancholia' which had begun to characterise postcolonial countries such as Britain (Gilroy, 2004). For Gilroy, 'conviviality' offers a new and more positive way of interpreting both 'multiculturalism' and 'cosmopolitanism' (ibid, 65). His use of 'conviviality' provided a theoretical reference point for this research and the following provocation was crucial in shaping my conceptual and methodological framework:

We need to know what sorts of insight and reflection might actually help increasingly differentiated societies and anxious individuals to cope successfully with the challenges involved in *dwelling comfortably in proximity*

to the unfamiliar without being fearful or hostile
[emphasis mine] (Gilroy, 2004, 3).

Gilroy draws attention to the 'ordinary multiculturalism that distinguishes us and orients our hopes for a better country' (Gilroy, 2004, xi) and, in particular, he focuses on examples from Britain's conurbations (mainly London) in which 'the processes of cohabitation and interaction' have 'made multiculturalism an ordinary feature of social life' (ibid). Within such urban spaces, Gilroy argues, there are signs of Britain's 'ability to live with alterity without becoming anxious, fearful, or violent' (ibid). For me, this hopeful notion of convivial living resonates with the final image of Shaun Tan's graphic novel *The Arrival* (Tan, 2007) which became the second critical influence of the study and served as a key devising stimulus in Y3 when working with the young people:



Figure 4: Final image in Shaun Tan's *The Arrival* (2007).

Using his idiosyncratic style of acute detail and magic realism, Tan tracks the journey of a man leaving his family and home to find work in a foreign land. We follow the man as he moves through strange worlds; with looming dragon tails overhead and exaggerated buildings imposing themselves on him as he encounters the unfamiliar. He meets other migrants, each with their own tragic stories of displacement. Eventually, he begins to settle in his new world and his wife and daughter come to join him. In the final image of this epic tale, his daughter, a recent migrant and settler into this new place, now helps this new arrival, who is shown above to be lost and with a map in hand. The young girl smiles as she directs the newcomer, showing her the way. I suggest that, in this image, Tan makes a deliberate yet subtle choice to pierce the murky browns and oppressive greys used so far in the book. In the top right hand corner of the image, a blue sky seems to be breaking through the insipid sepia, rupturing it for the first time. For me, Tan's image offers another version of 'conviviality'. It hints at the possibility of 'dwelling comfortably in proximity to the unfamiliar without being fearful or hostile' (Gilroy, 2004, 3). Finding ways to create and open up spaces for 'convivial interaction' and collaboration between strangers became a central theme of the three years of the study.



Whilst working with this text in Y3, issues relating to 'hospitality' came into focus. During the devising process the young people, my collaborators and I, explored themes of migration and the experience of journeying to the unfamiliar. We became particularly interested in the reception given to strangers when they arrive at a new place. Given that the young people were

unfamiliar with WAC and that my collaborators and I were unfamiliar with their school in Coventry, we started to connect Tan's story with our own localised journeys to these unfamiliar places. We also observed and re-performed the different kinds of social interactions and behaviours often exhibited when encountering new spaces and other strangers. Informed by this, our promenade performance event attempted to take the audience on different journeys around the space, framing them interchangeably as 'strangers', 'new arrivals', 'guests' and, finally, as 'friends' (explored in detail in Case Study C). Since completing and analysing this practice-led research and in light of my subsequent theoretical readings into notions of hospitality, I have revisited the previous two case studies and retrospectively applied this new learning to the findings.

Throughout this thesis I will pursue a series of tensions and questions raised by notions of hospitality and conviviality. In the Conceptual Framework, I make sense of the post-1945 emergence of British 'multiculturalism' by engaging with Derrida's notion of 'conditional' and 'unconditional' hospitality (Derrida 1999, 2000, 2001, 2005; Derrida and Dufourmantelle, 2000). I also consider the relationship between hospitality and 'place' and the multiple ways WAC might be considered as a site of hospitality that welcomes visitors to its building (Amin 2002, 2012; Puwar, 2004, Sandercock, 2006, Kearney and Semonovitch, 2011; Treanor, 2011). In what ways does WAC act as 'host' to its users? What is the nature of the 'welcome' they give to their users? What kinds of users are made 'welcome' to its spaces? How do its users interpret this 'welcome'? Such questions were particularly significant for me as a research-facilitator when I worked

with the audience members in Y1 and the young people in Y3 in two different spaces in WAC. In these case studies, I will analyse the methods and strategies used to enable both groups of research participants to move beyond the 'host/guest' binary and towards more negotiated, inclusive and convivial relationships.

I analysed my own practice, as well as aspects of WAC's practice, using Mustafa Dikeç's progressive notion of hospitality (Dikeç, 2002). He explains that hospitality should 'open spaces, spaces where recognition as well as contestation and conflict can take place' (Dikeç, 2002, 244). This notion of 'opening spaces' has been critical to each case study and I consider that Dikeç's theories are congruous with the qualities of conviviality as described by Gilroy. In Y1 and Y2 I attempted to open up convivial spaces within WAC and, in Y2, I observed one of WAC's education projects using this lens of analysis. I will show how such spaces have attempted to enable, as Dikeç puts it, 'recognition, contestation and conflict' to take place in the hope of allowing strangers to live convivially with one another. In presenting this practice, I do not claim to have achieved such aims, but through my reflective responses, I hope to offer new ways of thinking about WAC as a site for more progressive forms of hospitality, conviviality and 'positive multiculturalism'. This thesis will address how and why I re-oriented and adapted the methodological framework to enable the exploration and creation of different modes of 'positive multiculturalism' within three differing contexts in WAC:

Case Study A: How did aspects of 'positive multiculturalism' emerge through an audience reception study with a group of regular, culturally diverse WAC users?

Case Study B: How did aspects of 'positive multiculturalism' emerge in WAC's educational outreach project *Skin, Blood and Bone*?

Case Study C: How did aspects of 'positive multiculturalism' emerge in the devising project and performance event in WAC's newly built Creative Space Studio?

Each case study must be viewed as part of the whole inquiry. The trajectory of these case studies was not linear but reiterative and in some respects cyclical; each one relates to, interacts with, and informs the other. All connected by their relationship to WAC, each different research activity takes place within a different research site. At the end of the entire study, during the process of writing up my research findings, I have attempted to make sense of the particularities of each year's case study by examining and analysing why issues relating to 'hospitality' and 'conviviality' became pertinent to the differing modes of 'positive multiculturalism' in the context of WAC. My exploration of these sub-concepts should not be viewed as a move away from issues of multiculturalism, but rather, as a means of placing it in more dynamic and relevant contemporary dimensions of creative practice. As creative pedagogies, notions of collaboration between strangers and interrogating the potential of WAC as a hospitable and convivial environment took precedence, these new perspectives demonstrate the optimistic possibilities of creative and humane action for producing a 'positive

multiculturalism'. This thesis is an articulation of these different epistemological approaches and their potential ontologies.

Overall methodological framework

Introduction

Each sub-case will describe and analyse the specific research methods used to generate and collect data. In this section, I will outline the overall epistemological and methodological framework that enabled these methods to develop. In this study, the methods did not simply serve as a means of gathering information about WAC. As the fieldwork progressed, the epistemological framework opened out to include more practice-led and pedagogically oriented methods and these different practices and pedagogies played an integral role in the exploration and creation of different modes of 'positive multiculturalism' within WAC.

Simons frames case study research as an 'in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system in a 'real life' context' (2009, 21). I conducted three separate sub-cases, each of which investigated different aspects of the 'real-life context' of WAC. As identified by Simons, I sought out 'multiple perspectives' in order to make sense of the 'complexity' and 'uniqueness' of WAC. Each sub-case required a different set of methods appropriate for that particular situation. Over the course of the inquiry, problems arose, changes had to be made and serendipitous encounters took place; and all of these variables were part of the experience of conducting qualitative research in collaboration with WAC. As Norman K. Denzin and

Yvonna S. Lincoln explain, 'qualitative researchers deploy a wide range of interconnected methods, hoping always to get a better fix on the subject matter at hand' (Denzin and Lincoln, 2000, 2). They go on to identify the qualitative researcher as a 'bricoleur' or 'craftsman' who organises multiple methods 'ranging from interviewing to observing, to interpreting personal and historical documents, to intensive self-reflection and introspection' (ibid). I also participated directly in the research field, developing my own practice as a research-facilitator in order to help make sense of the 'dynamic interaction between notions and perceptions of multiculturalism and internationalism' (Kershaw and Rivett, 2007) in WAC. In *The Encyclopaedia of Case Study Research* (Mills et al., 2010), David Wicks describes the methodological approach adopted by the 'bricoleur':

It has a practical application in studying complex phenomena, where researchers' interactions with their subjects, the possibility of multiple realities, and the unforeseen directions research can take are embraced by an approach to research that can follow a number of different paths, not all of which can be planned for in advance of research being conducted (Wicks in Mills et al., 2010, 60).

Wicks' description accurately captures the active, pragmatic, responsive and adaptive methodological approach of this research. As he suggests, the bricoleur relishes the 'unforeseen directions' and 'different paths' of fieldwork. Through the bricoleur's lens, the complex, unstable messiness of the phenomenon being studied is not considered as a hindrance but, rather, as a sign that the research ground is data-rich. Epistemologically speaking,

gaining knowledge is part of an unfolding process of emergence, reflection and reiterative action.

This process of reiteration was particularly relevant to Y3's devising project. The learning which took place in Y1 and Y2 fed into the research design for Y3. Such strategies are integral to Donald A. Schön's notion of the reflective practitioner (Schön, 1995) who argues that practice is a form of experiential learning and by reflecting on such practice, the researcher discovers new ways of knowing. As part of this process of reflection, I kept a series of reflective journals which not only served as an aid to record field notes but, more critically, enabled me to continually keep track of my research practice as it evolved. I include extracts from these journals in the thesis to capture this process of questioning and 'reflecting in action' (Schön, 1995). Given that I was researching issues relating to 'multiculturalism' I argue that the reflective journals were paramount to managing the ethical considerations of the project. I was able to question my own thoughts and responses and challenge the methodological choices in relation to the emergent issues in the fieldwork.

Following on from this, I have identified two core features of the research design that affected and shaped the methodological and epistemological framework:

- Collaborating with WAC
- Researching issues relating to 'multiculturalism' in the real-life context of WAC.

Collaborating with WAC

According to the AHRC, one of the core advantages of the CDA partnership is that the researcher is able to 'gain first-hand experience of work outside an academic environment' (Bakhshi et al., 2008, 21). Furthermore, the collaborating organisation has agreed to 'provide access to resources, knowledge and expertise that might not otherwise be available' (ibid). In the first year of the project the main focus was on establishing ethnographic strategies that would enable me to 'get to know' WAC as a participant observer. Participant-observation enables the researcher to engage in a more direct, proximate relationship with the research subjects or research site. I will outline some of the methods used to enable this collaboration and some of the problematics involved in working with a 'real-life' organisation.

From October to December in 2007, I was more of an *observer at* WAC rather than a *participant in* WAC. I was invited to WAC programming meetings but did not contribute. I interviewed WAC staff but did not directly affect their practice. My 'participation', therefore, was more passive than it was active. Katherine DeWalt and Bille R. DeWalt explain that there are particular skills required for participant observation, 'among them are: fitting in, 'active seeing', short term memory, informal interviewing, recording detailed field notes, and perhaps, more importantly, patience' (DeWalt and DeWalt, 2002, 17). 'Fitting in' was a primary concern for the first two months of the research: I watched, listened and, when appropriate, questioned what was happening rather than actively intervening or altering the activities of WAC. I was involved in making observations through formal meetings with WAC staff, noting observations made after informal conversations with other

WAC users. I attended WAC productions in the Autumn/Winter season 2007 where I was simultaneously 'observer' as researcher and 'observer' as WAC audience member. I would watch the audiences as much as I was watching the productions, observing their reactions, looking and listening during the interval and afterwards in the foyer. The shift towards being more of a 'participant' researcher in WAC only began to happen when I started to devise and conduct the audience reception study. In fact, throughout the three years of the study, I was constantly negotiating my role as 'participant-observer', alternating from one mode to the other depending on what was most appropriate for the research. I will focus on two particular events that proved to be highly significant in developing my collaborative relationship with WAC.

DeWalt and DeWalt explain that 'gaining entry into a field site and beginning the process of building rapport can be a daunting experience for new researchers and experienced researchers in new settings' (DeWalt and DeWalt, 2002, 35). This 'daunting experience' was felt most acutely in the first three or four weeks when I was invited into a programming meeting to observe the kinds of decisions made by the lead programmers of the senior management team. Rivett introduced me to his staff and invited me to say something about the research. Having only just started the project, I followed his introduction with a decidedly weak explanation of the research aims. In my fumbling description I said that the research was interested in finding out 'how well multiculturalism was dealt with at WAC'. I had completely misrepresented the work and my realisation of this is captured in my field notes:

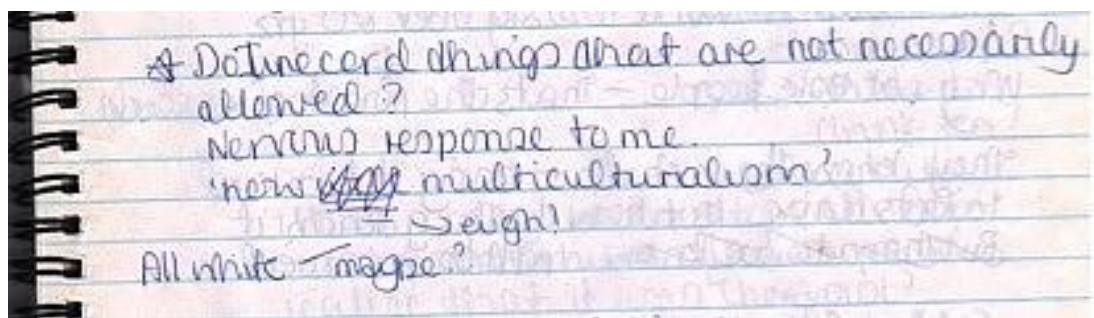


Figure 5: Journal notes - introducing research to WAC.

As is shown, I crossed out 'well', wincing at my mistake. I instantly regretted my explanation because 'how well' suggests that I was there to 'assess' and 'evaluate' rather than to 'explore' and 'question' WAC's relationship with issues of 'multiculturalism' and 'internationalism'. I was worried that I had potentially alienated the staff as is shown by my comment: 'nervous response to me'. There were further concerns:

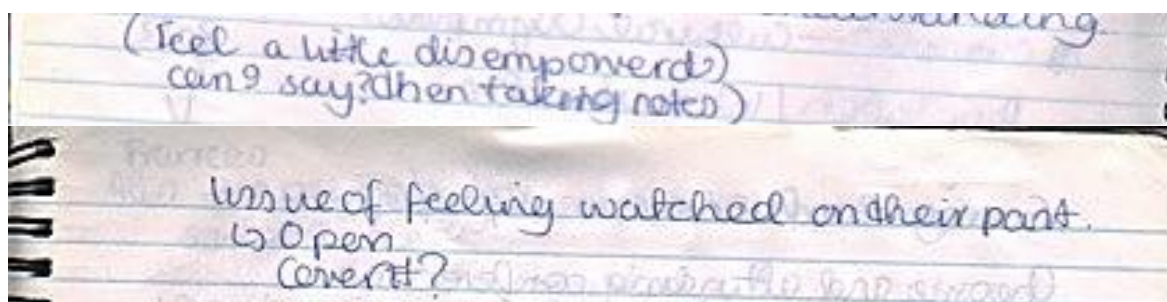


Figure 6: Journal notes – early stages of collaboration with WAC

I wanted to know:

- Am I allowed to record their conversational exchanges that occur during the meeting?
- How much do the other members of WAC staff already know about why I'm doing this research?
- Am I allowed to contribute or ask questions at this stage?

It is evident that I felt self-conscious about my role as 'researcher' in WAC and that I was questioning the 'ethics' involved in observing rather than explicitly participating in such a meeting. As Simons explains 'through observing, you can tell if you are welcome, who is anxious, who the key players are in the informal structure, and whether there are any unspoken rules' (Simons, 2009, 55). In this case, I had been invited to 'listen in' on their programming meeting but since this was the first time I had ever met most of the members of staff, we had not yet established trust amongst us. This led to two conflicting issues. On the one hand, I felt 'disempowered'. This was because I was uncertain about my role within that meeting, leading me to question if I should talk and/or take notes. On the other hand, I was also concerned that some of the staff members were uncomfortable with me being part of the meeting.

Following this, I met with the Acting Head of Marketing (AHM) to begin planning the audience reception study. Our meeting exposed a mutual misunderstanding about the project's research aims and methods. I will describe some of the emergent points:

- On hearing that I intended to invited a 'culturally diverse' group of WAC users to participate in the research, the meeting AHM presented me with some Arts Council England (ACE) research done in 2003, which investigated:

Whether the audiences for culturally diverse product were different to those attending non-culturally diverse product in terms of profile and attendance behaviour or whether, in fact, audiences were consistent (Bridgwood et al., 2003).

The AHM wanted to know in what ways my research was related to this ACE initiative and if this research would be responding directly to such policies. At the time, I was unaware of this Arts Council research and was unable to effectively respond to this.

- The AHM also raised her concern about the focus/feedback groups, explaining that doing 'focus group' work was a specialist skill that required specific training and suggested that the Arts Council may have companies that they would recommend for support.
- She asked questions about the budget for this project. She suggested that the audience members should be given further incentives than just free tickets, suggesting that all travel expenses needed to be paid, and refreshments provided before/after the shows. She said that focus groups are often offered money (£20 per hour of their time).
- She suggested that WAC could send an e-flyer out to customers to advertise the project but this would have to be prepared by me and put in as a proposal to the marketing team so that they can make time for this task. She stressed that the planning needed for this was complex and I needed to give 'timelines' in advance to the marketing team.

This meeting alerted me to the divergent ways of doing audience research, specifically from the perspective of an Arts Marketer at WAC. It also highlighted some of the methodological challenges posed by doing collaborative research with an organisation. It seemed that two alternative

agendas were in tension with one another. As the AHM of WAC, she was concerned about the logistics of the project and wanted to ensure that there was an efficient strategy in operation. Her priority was to guarantee WAC *customers* a positive experience and therefore her concerns were legitimate. Since the plan for the audience reception study was only in its embryonic form, it was completely possible for some of its aims and methods to be challenged.

However, the misunderstanding arose because she had thought that I wanted to deploy an *existing* approach to audience research, whereas, I was hoping to evolve more explorative methods that would enable me to understand WAC and its relationships with issues of 'multiculturalism' and 'internationalism' from a range of alternative perspectives. As was stated in the original plan, I was interested in capturing the 'dynamic interactions between the notions and perceptions of multiculturalism and internationalism' (Kershaw and Rivett, 2007). This reception study was *not* seeking to address the audience demographics of WAC's 'non-culturally and culturally diverse products' which the ACE research had done. Further to this, the project did not aim to carry out conventional 'focus group' research and, instead, intended to use 'feedback groups' which later evolved into live 'Audience Forums'.

This meeting forced me to reconsider some aspects of the methodological approach. It caused me to think more carefully about the pragmatics of working with audiences in a 'real-world' context such as WAC. I needed to find ways to negotiate between the original plan and the practical realities of working with WAC's users and with WAC staff. It also

served to strengthen my own grasp of the epistemology of the research. I realised that in order for WAC staff to have trust in the research, I needed to make explicit the 'exploratory' nature of the research. They needed a more specific briefing on what the research project was trying to do, particularly for those members of staff who were likely to be involved in the project. Therefore, in November 2007 I was invited by Rivett to formally introduce my research by giving a verbal presentation to senior and middle management at WAC. This was crucial to the 'process of building rapport', as mentioned earlier (DeWalt and DeWalt, 2002, 35). I outlined the research aims and was open about the problematics of the research. I specifically mentioned that I was 'feeling my way through' the research, using practice-led research methods. I also asked staff for their expertise and input. This was all part of the process of gaining their trust and demonstrating that I was there as collaborator as well as a critical friend and researcher.

By gaining such access, I worked with a variety of WAC staff as well as a range of WAC users within a series of different contexts in WAC over the course of the three years. Through this, I was able to build a multiple-perspective and inter-subjective narrative about WAC. However, in my role as collaborative researcher, I was expected to do more than passively receive knowledge; my involvement in WAC's operations became increasingly more participatory and engaged and, by Y3, I had taken on the role of a quasi-commissioned lead facilitator *within* WAC. The collaborative nature of the inquiry places emphasis on fostering new interactions, which may lead to knowledge generation and exchange between the academic

and non-academic organisation. The AHRC explain that 'novelty is created when people with different knowledge, skills, competences, incentives and values come together in new combinations' (Bakhshi et al., 2008, 8). Collaboration between strangers became a common feature of the three case studies. The Audience Forums in Y1, the SBB project in Y2, and the devising project in Y3 each focused on different types of collaboration between diverse groups and individuals who had not previously met.

As explained earlier, there was an expectation that this collaborative project would generate bespoke positive and achievable outcomes for WAC. I attempted, as far as possible, to connect the research inquiry with issues relating to WAC's Future Plan 2007-11. I must stress that this was not a goal-driven research project and WAC did not expect me to follow its Future Plan. Rather, it acted as a useful reminder of WAC's mission statement and ethos which, in turn, provided me with some guiding principles when conducting the research. In this document, WAC stresses the importance of developing its audience relationships with both regular and new WAC users and aims to do this by:

- Continuing to develop useful dialogue with existing audiences which develops trust and loyalty
- Increasing awareness of and involvement in WAC's education programme
- Developing art-form specific initiatives relating to widening participation are supported
- Encouraging new and diverse audiences which reflect a cross-section of our local community to attend through appropriate communications, pricing structures (Warwick Arts Centre, 2007).

According to this, building 'dialogue, trust and loyalty' are deemed as the key components to nurturing their relationships with existing audiences. Furthermore, 'increasing involvement in their education programme' and 'outreach work' is considered critical for attracting new audiences. I attempted to respond to these concerns. In Y1, I hoped that the Audience Forums would offer WAC a new and positive way to 'foster dialogue' between audience members and the centre. In Y3, I hoped that the final project in WAC's new studio would bring existing audience members into convivial interaction with new members.

Ernest T. Stringer explains that action research often 'incorporates *actions* that attempt to resolve the problem being investigated' (Stringer, 1996, 5). I would suggest that whilst there were aspects of the action research approach incorporated in this project, I was not attempting to 'resolve problems' in WAC. I was not entering the field study with a pre-determined structure of issues to investigate. Rather, the inquiry was far more exploratory in its design and this collaboration provided me with the opportunity to creatively intervene in WAC in unanticipated ways. Most notably, in Y3 I was able to experiment in WAC's new studio space and through this work I have been able to suggest ways in which it might be used by WAC. This exploratory approach underpins practice-led research which, as Graeme Sullivan suggests, is often characterised by a move from the 'unknown to the known'. He explains that 'imaginative leaps are made into what we don't know as this can lead to critical insights that can change what we do know' (Sullivan, 2009, 48). One of the most valuable aspects of the collaborative partnership was the offer of reciprocity demonstrated by both

parties. When WAC's financial restrictions meant that the Y2 commissioning project could no longer take place, I adapted the research design to accommodate such changes. Similarly, WAC granted me access to their studio space to be used as a research site in the final year. This flexibility and cooperation were key conditions of this exploratory research study and I will develop this further in Case Study C.

Researching issues relating to 'multiculturalism' in WAC

At the beginning of this chapter, I described WAC as a complex place to research because it is a 'real-life' organisation and is always in a process of flux and change. There may be aspects of its operations that are relatively stable and predictable. Its box office and café, for example, are run according to a fairly regular timetable and many of its tasks are carried out by a regular group of staff members who, presumably, follow particular spatial patterns and temporal rhythms from one day to the next. However, as a public space which welcomes over 300,000 visitors every year, it invites any number of thoughts, behaviours and interactions into its spaces at different times. These incoming activities and practices can never be fully known or measured. In *After Method: mess in social science research*, John Law proposes that:

If the world is complex and messy, then at least some of the time we're going to have to give up on simplicities ... if we want to think about the messes of reality at all then we're going to have to teach ourselves to think, to practice, to relate, and to know in new ways (Law, 2004, 2).

Given that the original lead question was interested in ‘the dynamic interactions between perceptions and notions of multiculturalism and internationalism’, I argue that this research inquiry was epistemologically framed by notions of flux and messiness. In response to this, this thesis presents multiple cases, using multiple perspectives within multiple contexts in WAC. In an attempt to capture the multiplicity of voices within WAC, each of the three case studies invited the qualitative contributions of selected groups of WAC staff and regular or first time WAC users¹⁰:

Figure 7: Core participants of three case studies

Case Study	Key participant voices included
A	Members of WAC’s senior management including Alan Rivett and the Acting Head of Marketing. Forty-five culturally and ethnically diverse, ‘regular’ WAC audience members were given opportunities to contribute via questionnaires, telephone calls and two Audience Forums.
B	I interviewed Brian Bishop (Education Director) and Carly Mee, (Education Officer). I interviewed and observed the artist-teacher Jo Buffery, the young people and the school teachers involved in the SBB project.
C	I worked with up to fifteen culturally and ethnically diverse young people with little or no experience of WAC, selected members of school staff, 4 postgraduate students, and members of WAC’s staff. The culturally and ethnically diverse audience members were also given the opportunity to contribute in the post-performance informal discussion.

¹⁰ Outside of these case studies, I was involved in an on-going part ethnographic study of WAC which often meant that I encountered other voices from outside of these case studies. These may have contributed to the process of analysis and interpretation.

In order to make the research inquiry more democratic, I sought the perspectives of those in positions of managerial power within WAC and also those who had never had the opportunity to visit WAC, despite living in Coventry. Crucially, the Audience Forums in Y1 and the devising project in Y3 created spaces for these 'multiple voices' to come together in interaction and polyvocal exchange. I attempted to explore 'conviviality' in practice using distinct pedagogic strategies, within contrasting sites and producing divergent outcomes (the forums produced two ninety minute discussions and the devising project produced a new performance event). These processes were underpinned by a relational methodological approach which embraced the messiness and complexity of the social encounter by establishing spaces in which 'notions and perceptions of multiculturalism and internationalism' (Kershaw and Rivett, 2007) were explored through collaborative learning processes. In Case Studies A and C, therefore, I am interested in the *active* role the facilitation techniques played in imbuing these WAC users with experiences relevant to the themes we were exploring. In Case Study B, I will analyse the strategies deployed by WAC's Education department to encourage collaboration amongst strangers.

Ethical considerations

Simons explains that the 'situated practice of ethics ... means establishing throughout the research process a relationship with participants that respects human dignity and integrity and in which people can trust' (Simons, 2009, 96). This 'dignity', 'integrity' and 'trust' are not only pertinent to a transparent process of research that ensures the welfare of its participants, but also to the ways this inquiry was exploring its major

concepts alongside, not despite, its participants. Issues relating to the 'practice of ethics' (ibid), therefore, were not simply a logistical requirement, but integral to the study's exploration of, in particular, multiculturalism. Whilst a broad outline of ethical considerations are given below, discussions relating to the ethical engagement of participants in the inquiry's generation of knowledge are interwoven – both implicitly and explicitly – throughout the thesis.

Because this study was conceived as a *collaborative* research project of which WAC was a major participant, the Arts Centre had granted me access to a range of administrative and historical documents relating to the Arts Centre. I was also given permission to interview staff members as and when I deemed it necessary. The WAC interviewees cited directly by this thesis are Alan Rivett, Brian Bishop, Carly Mee and Jo Buffery.¹¹ In order to *ensure* that WAC's institutional backing was substantiated by the *personal* approval of the individuals to whom I had spoken, each one was contacted and given the opportunity to review the relevant extracts of recorded interview used in the thesis. This gave them a chance to edit, rephrase or withdraw their comments, had they considered it necessary. Another member of staff, who was the Acting Head of Marketing and helped to conduct the audience reception study, has since left WAC. She has, therefore, been given a pseudonym of AHM when discussed in relation to our meetings.

¹¹ Details of interviews with WAC staff are in the bibliography.

Case Study A: participants

From the very beginning of the recruitment process, it was made explicit to all forty-five participants in the audience reception study that this was a research project and that both their written and spoken feedback might feature in the final thesis. I continued to remind participants of this fact and sought further permission from them at specific moments in the project, particularly those in which their views and opinions might directly contribute to the research. The telephone interviews, for instance, were recorded with participants' full knowledge and agreement – reaffirming the permissions sought at the outset of the project. Furthermore, the research aims underpinning the Audience Forums, which were attended by a smaller constituency of sixteen members, were also made clear, and further permission was sought to record the proceedings and to use and publish their feedback within the thesis. None of the participants are named and, in the images used, I have blurred their faces to ensure anonymity.

Case Study B: participants

In advance of Y2's research beginning, I sought and received a clearance from the Criminal Records Bureau (CRB) formally authorising my ability to conduct work with a group of young people. *Skin, Blood and Bone* was chosen as my Y2 focus in negotiation with Brian Bishop, who granted me access to the project as a participant-observer. Teachers and pupils alike were made aware, not only of my involvement but also the *purpose* of that involvement. Thus, all relevant parties cleared my participation in the project in advance of my first visit to either of the schools. All interviews with

participating adults were recorded with their expressed permission. In keeping with the protocol established with WAC staff members, Jo Buffery, the teacher artist, was given the opportunity to review quotations taken from my interviews with her. A small number of photographs from the SBB process are presented in Case Study B. These were given to me by WAC Education, which had already sought permission from the schools to use the materials.

Case Study C: participants

The school and young people were all notified in advance of the project beginning that this was a piece of research with WAC, meaning that sessions would be recorded and that their participation would inform my research. Furthermore, the lead schoolteacher on the project asked the young people to seek written permission from their parents before beginning the project. All names have been replaced with pseudonyms and I have been granted permission to use photographs on the understanding that I pixelate their faces so that the young people are unidentifiable. Whilst these images are less illustrative than they might have been, I have chosen use them to add visual interest where appropriate.

Having to facilitate the pedagogical process meant that supplementary methods of observation and evidence gathering - such as the use of Dictaphones and digital video recorders – became integral to supporting my dual responsibilities as facilitator and researcher. This meant that my role as facilitator, which involved monitoring the welfare of participants and ensuring that the devising process remained a safe space, was not overwhelmed by

my evidence gathering. Given that I was working with young people, I was not merely a researcher focused exclusively on research, but mindful of the more immediate role I played in safeguarding the young people. It should be noted that, supporting this priority, there was a member of the school staff present in the workshops and, in the later stages, postgraduate collaborators, who supported the process as well as contributed directly to the research inquiry.

Case Study C: audience members

A significant oversight during the performance-event stage of Case Study C was the failure to consult audience members on whether it would be permissible to present video footage or photographs of the event alongside this thesis. In light of this, the photographs used to support my analysis of Case Study C have been digitally altered so that the participants are unidentifiable. This means that readers will get a sense of the spatial dynamics of the performance.

Research-specific ethical considerations

Further ethical considerations arose in response to issues *within* the research field. For instance, during the audience reception study, I explored the ‘dynamic interactions’ of a live social issue and this had the effect of making me reassess the *ethics* of that data gathering process. Yasmin Gunaratnam writes that ‘processes of essentialism ... can be witnessed in the driving impetus to categorise the bodies, experiences, practices, and even the thoughts, of individuals and groups in relation to ‘race’ and ethnicity’ (Gunaratnam, 2003, 29). As I will demonstrate in Case Study A, an ethical

engagement with the research process and its relevant concepts made me increasingly conscious of the pitfalls of essentialism and more ‘inclusive’ methods were introduced in an attempt to circumvent this.

Another emergent ethical consideration was the extent to which participants *actively* partook in the process of research. During Case Study A, I felt the need to de-centralise my role as researcher and maximise the opportunity for different groups of ethnically and culturally diverse WAC users to contribute. As stated above, this began with a reconsideration of my questionnaire design, but grew to incorporate more dialogic approaches (e.g. Audience Forums) to exploring the study’s key concepts. In this sense, my engagement with ethical principles within the epistemological framework gave rise to more inclusive methods of implicating participants within the research. Allowing principles of ‘positive multiculturalism’ as well as other emergent concepts to shape the research process had a definitive impact on Case Study C. This phase of the research was not a simple act of evidence gathering, but a *pedagogical* process aimed at enabling participants’ inclusion in ways that both mirrored and shaped the inquiry’s emergent concepts of conviviality and hospitality.

Overview of thesis

This thesis is divided into five chapters. For the remainder of this Chapter I will continue to introduce the research inquiry. Having established the practical and ethical aspects of the research methodologies adopted during the fieldwork, I will explore the intricacies of the conceptual framework that underpins this research, discussing the emergence of ‘multiculturalism’

as a political concept in post-1945 British context, and its subsequent association with contemporary contentious social, political and cultural national and international issues. This analysis of the negative effects of 'multiculturalism' is remedied by considerations of 'hospitality' and 'conviviality' and the possibilities of living amongst strangers in more 'positive' terms. These paradigms are applied to two British theatre venues, making way for the following case study analyses of WAC. This Chapter will conclude by offering further contextual information about WAC's geographical location in the University of Warwick, Coventry and the West Midlands and considers the impact this has on its programming and commissioning activities. In particular, it focuses on WAC's developing commitment to notions of 'internationalism' and 'cosmopolitanism'. Chapter 2 Case Study A: Creating spaces for collaboration – details the findings of an audience reception study which framed this group of WAC audience members as 'strangers' to each other. In doing so, it departed from an analysis of each participant's feedback and developed practice-led methods which extended the reception study experience by creating a space for these 'strangers' to collaborate in WAC. Chapter 3 Case Study B: Making connections across Coventry – analyses the practice of WAC's Education Department and argues that WAC has developed 'positive' ways of bringing 'strangers' into collaboration in its localities. Chapter Four: Case Study C: Devising a Performance for WAC's new Creative Space – evaluates the process and performance of a devising project which manifested in a reiterative response to the methods used in the previous case studies. The study examines the possible multiple purposes of the new creative studio

and posits WAC as a potential site of progressive hospitality and conviviality. Finally, the Conclusion – reflects on the three case studies in relation to one another and uses the findings to offer recommendations to WAC.

Conceptual Framework

A high degree of racial/ethnic/religious mix in its principal cities will be the norm in twenty-first century Europe, and will characterise its national economic, cultural and political life (Modood, 2007, 4).

We need to know what sorts of insight and reflection might actually help increasingly differentiated societies and anxious individuals to cope successfully with the challenges involved in dwelling comfortably in proximity to the unfamiliar without being fearful or hostile (Gilroy, 2004, 3).

If, as Tariq Modood asserts, the populations of twenty-first century European cities are heterogeneous, how do we, as Gilroy deliberates, 'cope successfully' with such diversity? Given that this collaborative research is focused on exploring the possible manifestations of '*positive* multiculturalism' in the context of WAC, I have investigated the ways WAC might be considered as a site of progressive 'hospitality' and even 'conviviality' within its regional, national and international communities. In a reiterative response to the questions raised in the following three case studies of this thesis, this Conceptual Framework foregrounds the interrelationships between 'multiculturalism', '*positive* multiculturalism', 'hospitality' and 'conviviality' in WAC by aiming to make sense of them in the wider British context.

Throughout this Conceptual Framework, I explore notions of 'hospitality' as a means of making sense of multiculturalism. I will begin by outlining Jacques Derrida's substantial contribution to the discourse of

hospitality (Derrida 1999, 2000, 2001, 2005; Derrida and Dufourmantelle, 2000) and his influence on a range of researchers concerned with migration and multicultural living (Ahmed, 2000; Dikeç 2002; 2009; Lashley et al., 2007; Molz and Gibson, 2007; Still, 2010; Kearney and Semonovitch, 2011; Yegenoglu, 2012). This framework is comprised of two main parts:

Part 1: Making sense of British multiculturalism

- The emergence of multiculturalism in post-Second World War Britain
- Contesting multiculturalism in twenty-first century Britain
- Strangers meeting: locating *positive* multiculturalism in twenty-first century Britain

Part 2: Making sense of multiculturalism in British arts and cultural policies and practices

- From 'ignoring' difference to 'navigating difference'
- Opening up shared spaces: reflecting on the practices of the Lyric Hammersmith and Contact Theatre, Manchester

Part One will give an outline of the conditions which led to the emergence of 'multiculturalism' in Britain post-Second World War. I consider the development of national expressions of 'multiculturalism' (as political policy) and 'multicultural living' (as lived experience) by taking heed of Gilroy's assertion that 'the multiculturalism of the future' requires a necessary reflection on the 'enduring consequences of empire' and its resultant 'ambiguities and defects' (2004, 2). In light of this, I refer to the postcolonial perspectives of post-Second World War immigration and aim to make sense of the ways such immigrants were reconfigured as 'strangers', 'aliens' and 'Others' (Gilroy 1987, 2004; Brah 1996; Ahmed, 2000) through racially

motivated hostility and the less-than-benign practices of assimilation. I will describe how attention was redirected towards the recognition of *difference* and the positive features of cultural diversity.

Following this, I will shift the discussion forward to the twenty-first century and highlight the manifestations of the politics of difference by contextualising the development of national and international politics in the post-millennium era.¹² After considering the ways multiculturalism has been pathologised as a failing concept, I will then make way for more hopeful notions of multicultural dwelling by citing the current surge of geo-ethnographic research into the urban, everyday instances of interacting and encountering the stranger (Amin 2002, 2012; Gilroy, 2004; Binnie et al., 2006; Fortier, 2008; Wise and Velayutham, 2009; Harris 2013) and the processes of negotiating a more progressive hospitality (Dikeç, 2002, Dikeç et al., 2009). Such considerations, I suggest, pose interesting questions for WAC whose geographical position is, paradoxically, both distant from and local to the urban and multi-ethnic site of Coventry.

Part Two of this Conceptual Framework considers these discussions of multiculturalism in relation to ways that theatre buildings or arts centres, as part of the nation's cultural urban landscape, may (or may not) act as welcoming places for Britain's diverse communities. I will locate some of the controversies and complexities surrounding 'multiculturalism'

¹² It is not necessary to provide a comprehensive account of the history of multiculturalism for the following case studies; however, this framework will mark out particular developments in 'multiculturalism' as political policy as well as 'multicultural living' and the lived experiences of cultural and ethnic diversity.

within cultural policy by referring to two key Arts Council England (ACE) commissioned documents: Naseem Khan's 1976 report *The Arts that Britain Ignores* and the *Navigating Difference: cultural diversity and audience development* report from 2006, in which Khan reflects on the developments made in the 30 years since that first publication. I will briefly outline and question strategies used to 'accommodate' culturally and ethnically diverse artists and audiences. Following that, I will make sense of my own practice in WAC by applying the emergent concepts of 'hospitality' and 'conviviality' to other cognate practices. Using examples from two city-based arts venues – The Lyric Hammersmith, London, and Contact Theatre in Manchester – I will focus on their innovative approaches to engaging multiple ethnic communities. I hope that these examples will illuminate my own practice detailed in the case studies as well as pose questions about the role arts organisations, such as WAC, could have in revivifying multiculturalism in more positive terms.

Part ONE

Making sense of British multiculturalism

The genesis of multiculturalism as 'a goal, a concept, an attitude, a strategy and a value' (Kincheloe and Steinberg, 1997, 1) or as 'a normative response to the fact of cultural diversity' (Parekh, 2006, 5) is considered to have developed in post-1945 Western societies.¹³ Hospitality, however, long pre-

¹³ Tariq Modood suggests that the countries associated with the introduction of the term 'multiculturalism' are those 'which have a long, historical experience of immigration and indeed which have built up out of immigration, namely, Canada, Australia and the United States' (Modood, 2007, 3). Anne Marie Fortier specifically cites Canada as the country that made the first official introduction of the term as a 'state-sponsored policy' (Fortier, 2008, 1). She explains that the introduction of

dates the contemporary notion of 'multiculturalism'. The act of giving hospitality to 'the stranger, the sojourner, the traveller, the other' is 'an ancient and persistent question' (Molz and Gibson, 2007, 1). Its 'classical origins' (O'Gorman, 2007, 1) in Greek, Roman and Egyptian civilisations and its presence in religious scripture and myth position it within the extensive histories of human migration as a longstanding and central feature of social exchange and encounters with strangers (Derrida 1999, 2000, 2001; Lashley et al., 2007; Kearney and Semonovitch, 2011).

The overlaps between contemporary expressions of hospitality, migration and multiculturalism are illustrated in the following extract from Coventry City Council's (CCC) webpage (2013). Describing the city as 'multi-cultural' and stating that 'ethnic diversity ... is a strong characteristic of the city', it celebrates Coventry's enduring hospitality in response to varying types of migration:

Coventry has a long and proud tradition of welcoming people to the city. In the 17th century, French refugees settled here and introduced the weaving trade; a trade that helped make the city wealthy. During the 19th and 20th centuries, settlers came to Coventry from all across the British Isles, Asia, the Caribbean, Africa and continental Europe looking for somewhere safe to live and work. More recently people have come to Coventry from Afghanistan and the new accession states in the European Union (Coventry City Council, 2013).

It is possible to draw some conclusions about the nature of hospitality from CCC's public declaration of its openness to strangers. Firstly, it tells us that

multiculturalism as a term was an attempt to move away from the existing USA processes of migrant assimilation and the metaphorical idea of the 'melting pot'. I return to this idea later in this Conceptual Framework.

such acts of welcoming are inextricably linked to the practice of ethics. It is clear that CCC takes pride in the fact that it has offered refuge to strangers and considers such behaviours to be virtuous. Secondly, it indicates that acts of hospitality are often catalysed by political, economic and social changes, be they national or international. And thirdly, it tells us that no matter how 'generous' a city may be to a stranger there is an expectation (implicit or explicit) that the stranger will offer something back to the city in the form of wealth, new knowledge, labour, and skills in return for its welcome.

Beneath the sheen of this version of *positive* hospitality, it is possible to gain further understanding of the complexities and problematics of the term by engaging with Derrida's discussion of the paradox of hospitality. For Derrida, 'ethics *is* hospitality' because 'hospitality is culture itself ... [it is] the manner in which we relate to ourselves and to others, to others as our own or as foreigners' (Derrida, 2001, 16). However, he argues there is tension between 'an ethics of hospitality (an ethics as hospitality) and a law or a politics of hospitality' (Derrida, 1999, 19). Hospitality as ethics should involve an infinite and unconditional welcome of the stranger whereas the laws of hospitality exercise limits and controls on the stranger that, in turn, render unconditional hospitality impossible. It is interesting to consider, therefore, what details are *omitted* from the description of hospitality presented by CCC. Is the city's apparent generosity towards the stranger unconditional, or, as is suggested above, are there limits, impositions and obligations placed upon the stranger's welcome?

Derrida's reflections focus on the possibilities of the 'space between' (Derrida, 2001, 21) ethical and political hospitality, explaining that without laws:

The unconditional Law of hospitality would be in danger of remaining a pious and irresponsible desire, without form and without potency, and of being perverted at any moment (ibid).

Therefore, unconditional hospitality is meaningless without definition and it is only given 'form' through the creation and implementation of laws. However, it is the *effects* of these laws upon vulnerable human beings that Derrida questions. Hospitality can only become more accommodative if it is possible for such laws to be 'transform[ed] and improve[ed]' (ibid) in response to the changing needs of both hosts and guests/strangers. To this end, Derrida critiques the spatial and temporal limits placed upon those seeking particular forms of hospitality (Molz and Gibson, 2007). For example, he questions the ways that national and international laws respond (or not) to refugees seeking asylum. As part of his criticism, he challenges Immanuel Kant's principle that 'universal hospitality' is 'only juridical and political: it grants only the right of *temporary sojourn* and not the right of residence; it concerns only the citizens of States [emphasis mine] (Derrida, 1999, 87; Molz and Gibson, 2007). In the Kantian conception of hospitality, those who are already recognised by nation-states as being entitled to such 'rights' are favoured over those who are forced to leave and seek refuge elsewhere.

Asylum-seeking is only one type of visitation amongst a macro-landscape of border-crossings which, in turn, produce a variety of host-guest relationships. As Richard Kearney and Kascha Semonovitch explain:

The Foreigner wears many faces and appears to us in multiple ways: as enemy (hostile or hostage), as alien (resident or non-resident), as emigrant (legal or illegal), as migrant (with or without papers), as visitor (with or without visas), as new citizen (adopted, integrated, assimilated) or even, eventually as neighbour (friendly or unfriendly) (Kearney and Semonovitch, 2011, 23).

This multiplicity of ‘faces’ and the differentiated visitations may demographically constitute Britain as a *multi*-cultural society but the extent to which Britain-as-nation offers ‘absolute hospitality’ to ‘strangers’ is a source of contention and debate across a range of disciplines and a series of scholars have used Derrida to make sense of hospitality. As will detail, Sara Ahmed argues that state-multiculturalism simultaneously includes and excludes the figure of the stranger through a process of ‘stranger fetishism’ (Ahmed, 2000, 85). Meyda Yegenoglu uses Derrida’s notion of conditional hospitality to question Europe’s political accommodation of Muslims (Yegenoglu, 2012). Dikeç et al suggest that hospitality ‘provides an ethico-political framework for analysing the worldly realities of living amongst diverse others’ [sic] (Dikeç et al., 2009, 2). Molz and Gibson argue that Derrida’s work prompts critical reflection on the ‘ethical implications’ of twenty-first century immigration, migration and international travel:

These new intersections and proximities bring the provocative dilemma of hospitality – how do we welcome the stranger? – urgently back to centre stage, reframing it against the contemporary concerns of a mobile world (Molz and Gibson, 2007, 2).

For Kearney and Semonovitch, however, Derrida's work opens up phenomenological questions about 'responding to strangers', which necessitate that we 'learn to offer hospitality or to assess hostility' (2011, 3).

Underpinning each of their readings is a desire to challenge the 'official and informal policies toward welcoming the other [which] for the most part fall short of Derrida's ideal of absolute hospitality' (Molz and Gibson, 2007, 4). These examinations of hospitality are critical to my examination of multiculturalism. Derrida's emphasis on the 'politics of hospitality' raises questions about the political conditions of multiculturalism; who 'belongs' to the polity and who does not, who is 'recognised' as host and/or guest and who is not? This opens up discussion about the significance of 'place' and the particular contexts in which strangers may encounter one another, which are especially pertinent to the three case studies. As a regional and international arts venue, WAC provides a site for the co-existence, interaction and collaboration of strangers within its many 'spaces'.¹⁴ In light of this, I argue that whilst 'coping with difference', as Gilroy puts it, may be a critical ontological pursuit for an increasingly diverse Britain, it is equally important to identify *where* such interactions between strangers may occur.

The emergence of 'multiculturalism' in post Second World War Britain

It was the post-war large-scale immigration of African-Caribbean and South Asian (i.e. non-White) peoples which particularly prompted a set of changes in public

¹⁴ I am referring here to the multiple spaces discussed in the following case studies. As well as its formal presentation spaces, these include WAC's foyer, WAC's Butterworth Hall bar area and the Creative Space. Furthermore, having worked with WAC's Education Department, I am also referring to the work they commission in spaces outside of the building i.e. two local primary schools.

policy. British policy-makers responded with various strategies for a kind of diversity management strategy that came to be called multiculturalism (Vertovec, 2007, 1027).

Steven Vertovec's description of the post-1945 manifestation of multiculturalism in Britain is echoed by Modood, who characterises Britain as having developed 'post-immigration multiculturalism' (Modood, 2007, 3), and Avtar Brah, who identifies the emergence of a 'post-war discourse of multiculturalism' (Brah, 1996). However, Stuart Hall stresses that Britain was not 'a unified and homogenous culture until the post-war migrations from the Caribbean and the Asian sub-continent' (Hall in Hesse, 2000, 217). Rather, the 'type and scale of [this] migration into Britain ... seriously challenged the settled notion of British identity and posed 'the multicultural question' (218).

The type of 'hospitality' being offered to these new arrivals was a direct result of a number of major economic and political changes. As documented by the National Archives, the terms of post-1945 immigration were defined by the fact that Britain had invited migrants for *economic* gain: 'the Royal Commission on Population reported in 1949 that immigrants of 'good stock' would be welcomed 'without reserve' (The National Archives, 2010). The British Empire was in the process of relinquishing its sovereign rule and, as the Commonwealth continued to be disbanded, the government opened its borders to immigrants to cope with the conditions of post-war Britain. Under the British Nationality Act of 1948, previous colonial subjects were given British citizenship and 'the right to live and work' in the country (Dar, 2007). As is explained by Jitey Samra in *The Coming to Coventry*

website, the city, which had been devastated by heavy bombing in the Second World War, was in particular need of manual labour to support its rebuilding, and, at the same time, 'the economies of many of the seceded nations were themselves struggling in the aftermath of colonialism' (Dar, 2007). Despite gaining supposed 'independence' from Britain's sovereignty, many ex-colonial subjects were reliant on the promise of prosperity in Britain and, in 1948, men from the West Indies and areas of South Asia arrived in Britain, ready for work and a new life (BBC, 2002) or, as Gilroy puts it, 'their own search for living room and their naïve expectation of hospitality' (Gilroy, 2004, 126).

According to Derrida's conceptualisation, this transaction is demonstrative of '*conditional* hospitality' where '[hospitality] is no longer graciously offered beyond debt and economy' (Derrida and Dufourmantelle, 2000, 83). Following Derrida, Mireille Rosello reiterates the underlying motivation behind the 'hospitality' offered to 'post-colonial immigrants':

If a nation invites immigrants because they are valuable assets, because it needs them for an economic or demographic purpose, that country is not being hospitable. At least not unconditionally, infinitely hospitable for it is difficult to assume that not inviting immigrants at all would be a more hospitable option (Rosello, 2001, 12).

However, for many South Asian families receiving this opportunity to work was, in fact, an attractive prospect and a 'temporary measure which would give them the opportunity to earn some money and then return home' (Samra, 2007). Despite the intention to return, migrant families soon began

to settle in Britain and social heterogeneity gradually became a feature of life, particularly in industrial cities such as Coventry and Birmingham. Such immigration impacted greatly on the economic, cultural and social landscape of Britain. Whilst it was possible to identify the diversity of post-war Britain as a sign that it had become multi-cultural, Modood differentiates between:

the mere fact of the presence of a multi-ethnic population – something that can be captured in statistics or in the look of a city – and multiculturalism as a set of policies or a way of politically ordering the population in question (Modood, 2007, 122).

If there were policy changes needed in order to manage this shifting demography, what strategies were adopted to enable a diversity of people to co-exist?

Seyla Benhabib explains that ‘the ambivalences of hospitality extend beyond the initial entry of the stranger into another’s land to his reception by the hosts over a period of time’ (Benhabib et al., 2006, 156). However, the very notion of the nation acting as ‘host’ to immigrants who had since *settled* in Britain is problematic and paradoxical. As Derrida reminds us, offering hospitality suggests that the host holds dominion over a particular space:

It does not seem to me that I am able to open up or offer hospitality, however generous, even in order to be generous, without reaffirming: this is mine, I am at home, you are welcome in my home, without any implication of ‘make yourself at home’ but on condition that you observe the rules of hospitality by respecting the being-at-home of my home (Derrida, 2000, 3).

Therefore, by offering hospitality, one is also, implicitly or explicitly, declaring mastery over a particular domain. What 'rules of hospitality' were migrants expected to observe? What codes of behaviour were considered to be 'respectful'? And, after how long might the host relinquish ownership of the 'home'? As Ahmed argues, 'nations become imagined and contested through the recognition of strangers' (Ahmed, 2000, 97) and the long-term settlement of migrants in post-war Britain provoked questions about the nature of Britishness, citizenship and belonging to the nation.

Avtar Brah's detailed account of the period of settlement of 'The Asian in Post-War Britain' (1996) addresses the circuitous and frustrating journey towards the development of multicultural policy as a response to the new migrants. Given the legacy of the British Empire and its 'colonization, slavery and colonial rule' (218) in its Commonwealth countries, new migrants to Britain were 'perceived as inferior by the societies into which they have settled' (6). In this context, the post-colonial immigrant was reconfigured and reified as 'stranger', 'alien', 'Other' (Ahmed, 2000). Since many migrants had been educated in their own countries under British rule, they had come to consider 'England as the Mother Country' (Dar, 2007a). However, on arrival, the country was far less nurturing than they had expected. As Brah argues:

According to racialised imagination, the former colonial Native and their descendants settled in Britain are not British precisely because they are not seen as being native to Britain: they can be 'in' Britain but not 'of' Britain ... In this frame, the 'Native becomes the Other' or, put another way, they become strangers (Brah, 1996, 191).

Ahmed also discusses how the process of estrangement ‘involves a definition of who or what does not belong’ (Ahmed, 2000, 99) and this racially motivated process of ‘making-strange’ can be read in Sarah Dar’s online archives of the daily lives of migrants from the West Indies who came to Birmingham in the 1950s and 1960s. The ‘colour bar’ spatially and symbolically segregated migrants and was a ‘daily reality’ for many of those who had arrived in Britain.¹⁵ She explains:

One of the most significant areas in which the colour bar operated was housing. The deplorable living conditions that migrants were confronted with were largely the result of discriminatory housing policy and the operation of the colour bar in the private rented sector (Dar, 2007b).

Whilst migrants may well have been physically ‘accommodated’ by being offered shelter, the ‘deplorable living conditions’ indicated here do not conjure up a picture of hospitality. Within this postcolonial and post-war context, some of the residents demonstrated the limits of their hospitality through the ‘symbolic violence’ (Bourdieu, 1989) of discrimination and other forms of racism. This hostile reception was the residual effect of a country destabilised and uncomfortable with its new post-colonial identity (Gilroy; 1987; 2004). In *After Empire* (2004) Gilroy explains that the ‘colonial strangers’ disturbingly intimate association with their mother country’ (111) caused confusion and resentment amongst so-called ‘native’ Britons who were failing to deal with the sense of ‘fear, anxiety and sadness over the loss of empire’ (Gilroy, 2004, 111). New arrivals were reconfigured as ‘dark

¹⁵ Dar explains that the ‘colour bar’ was not administrated through government law but manifested in social and public spaces.

strangers' (Patterson, 1965) whose very presence challenged notions of Britain as a 'white nation' (Hage, 2000). Not only this, but for many of the predominantly white working class inner-city dwellers of Coventry and Birmingham, these 'strangers' appeared to be taking up their space, jobs, resources and chances for prosperity. As Anthony Giddens explains, 'many working people ... living in the poorer areas (to which the new immigrants gravitated), were more aware of disruptions to their own everyday lives' (Giddens, 1993, 274).

A lack of compassion and understanding for immigrants was also demonstrated by public figures at the time. Conservative politician Enoch Powell made his infamous 'Rivers of Blood' speech in Birmingham, 1968. Powell's speech was an imagining of the dangers of immigration and remains a potent reminder of the kind of anti-convivial rhetoric used to discuss the limits of state hospitality towards migrant settlers. Gilroy, a leading cultural commentator on racial discourse, is noted for his critical and often damning assessment of the ways Britain has handled its race relations following post-war immigration. Nadine Holdsworth describes the way his book *There Ain't No Black in the Union Jack* (Gilroy, 1987) 'brutally dissected the failure of Britain to embrace the presence of racial difference' (Holdsworth, 2010, 4). Gilroy argues that Powell's speech is less concerned with rising immigration and instead more concerned with the effects of black *settlement* in Britain:

It is not then a matter of how many blacks there are, but the type of danger they present to the nation. The rest of the speech is dominated by a polemic against the

new race legislation which would afford black settlers the protection of the law where discrimination was proven (Gilroy, 1987, 105).

This 'new race legislation' referred to by Gilroy concerned the Race Relations Act which, as the BBC reported in 1965, made 'racial discrimination unlawful in public places' forbidding 'discrimination on the grounds of colour, race, or ethnic or national origins' (BBC, 2005). In 1966, the Race Relations Board (RRB) was established in an attempt to identify and tackle reports of discrimination across all aspects of public life. As Gilroy suggests above, Powell's message rejects the shifting identity of the 'immigrant' to that of the 'equal citizen', protected under British law.

Powell's speech came after Labour MP Roy Jenkins' address in 1966 to the National Committee for Commonwealth Immigrants about the notion of *integration* 'not as a flattening process of assimilation but as equal opportunity, accompanied by cultural diversity, in an atmosphere of mutual tolerance' (cited in Giddens, 1993, 275). As noted by Kenan Malik, Jenkins' speech was 'one of the first expressions of what came to be known as 'multiculturalism' (Malik, 2009, xi). However, Brah argues that, whilst the RRB and other related agencies sought to de-legitimise explicit forms of racism through statutory schemes and despite Jenkins' call for 'integration', such strategies did little to alter the public attitude towards strangers and 'racism continued to grow' (Brah, 1996, 26). Alongside the explicit acts of hostility towards migrants, the strategy of 'assimilation' was still in operation and expected minorities to adapt to the dominant majority culture. David Theo Goldberg explains that 'blending into the mainstream melting pot meant

renouncing – often in clearly public ways – one’s subjectivity, who one literally was: in name, in culture, and, as far as possible, in colour’ (Goldberg, 1994, 5). Assimilation, therefore, masqueraded as a policy for social harmony but, in fact, was a hegemonic practice in which the dominant group defined and imposed its values on minority groups (ibid). As Brah explains:

The problem tended to be couched primarily in terms of “helping the immigrant to adjust to the host society”, despite the fact that sections of the “host society” were acting in rather an un-host-like fashion towards the new arrivals. To those who subscribed to the assimilation model, the Asian represented the epitome of the outsider, “the alien” whose culture constituted an antithesis of the “British way of life” (Brah, 1996, 23).

As Brah suggests, assimilating meant keeping one’s cultural and ethnic characteristics out of public life. As I will discuss in the following section, Ahmed remains sceptical as to whether contemporary versions of nation-state multiculturalism offer genuine alternatives to the processes of assimilation (Ahmed, 2000, 95).

It was not until the late 1960s to the early 1980s, some years after the post-war immigrants had first settled in Britain, that multiculturalism gained political traction, enabling minorities to engage with the wider and more entrenched social inequalities between different communities. As Bhikuh Parekh writes, ‘In Britain the sizeable presence of South Asians and Afro-Caribbeans in the 1960s, and their refusal, especially of the former, to assimilate, placed multiculturalism on the public agenda’ [sic] (Parekh, 2006, 5). In a challenge to assimilationist and integrationist models, Harry

Goulbourne reports that 'the aspiration of the multi-cultural society was for different groups of people to live in peace and mutual respect of their *differences* [emphasis mine] (Goulbourne, 1998, 21). Given its emphasis on 'difference', multiculturalism seemingly provided a way of challenging assimilation and the very notion of 'fitting in'. Anti-racist movements and campaigns for social justice began to gather momentum. For example, Dar explains that in Birmingham, groups such as The Indian Workers Association set up political campaigns that 'actively resisted injustice and intolerance' (Dar, 2007). Minority groups were not only defending their right to seek full citizenship, they were also causing a reimagining of British national identity inclusive of a range of cultural, religious and ethnic differences. Multiculturalism appeared to be a progressive, more positive way of acknowledging Britain's new cultural diversity and ways of conceiving interactions with strangers. Given the ostensibly noble principles underpinning the idea, I will discuss why multiculturalism came to be such a contested concept in twenty-first century debate.

Contesting multiculturalism in twenty-first century Britain

The scale, types, motivations and effects of migration have shifted significantly since the post-1945 immigration described above. The National Archives documents that:

Increases in globalisation, expansion of the EU, political instability in many regions of the world and the rise in access to travel have all led to a substantial rise in the size and nature of UK international migration (The National Archives, 2009).

As a result, Amin suggests, 'modern Western societies have become thoroughly hybrid in every sense. With their heterogeneous populations and cultures, they exist as gathering of strangers – home grown and migrant' (Amin, 2012, 1). By accepting that social heterogeneity is a fact of modern Western societies, this research actively questions how strangers might live convivially with one another (Gilroy, 2004, xi). In anticipation of the case study analyses, I will consider how and why 'multiculturalism' has been conceptualised, theorised, implemented, and re-conceptualised in contemporary political discourse, governmental policy and public debate.

At the time of writing (2013) a Google standard search of 'multiculturalism' (accessed 17/03/13) brought up the following headlines:

- 'So what exactly is multiculturalism?' (John, 2004)
- 'Multiculturalism: a toxic term for the Tories' (Muir, 2013)
- 'Multiculturalism has won the day. Let's move on' (Hundal, 2013)
- 'Multiculturalism: Success, Failure and the Future' (Kymlicka, 2012)

Within this public network of online media, between blogs, video clips and newspaper articles, cyberspace presents 'multiculturalism' to us in all of its confusing complexity. This small sample is indicative of the ambivalences, advocacies, doubts, and resistances that are raised by the concept of 'multiculturalism'. However, the cynicism that surrounds the term has been gathering momentum for some time. Whilst writing his defence and re-conceptualisation of multiculturalism in 2007, Modood identified how recent publications tended to question its very existence with such titles as 'Is Multiculturalism Dead?', 'Is Multiculturalism Over?', 'Beyond Multiculturalism', etc. (2007, 11). Modood defends the 'political idea' of multiculturalism on the

grounds that it facilitates ‘the recognition of group difference within the public sphere of laws, policies, democratic discourses and the terms of a shared citizenship and national identity’ (2007, 2). In light of Modood’s decision to restore the positive potential of the concept, I will suggest why multiculturalism has been considered in negative terms within the British context. In order to make sense of this I will focus on some key events that have infected this debate. In particular, I will raise questions, pertinent to Modood’s argument, about issues of ‘citizenship’, ‘recognition’ and ‘essentialism/anti-essentialism’, which are prevalent in contemporary multicultural debate and which arose in each of my subsequent case studies.¹⁶

Although Modood’s conceptualisation of multiculturalism is not directly discussed in terms of hospitality, he frames it as a politically accommodative strategy:

Multicultural accommodation works simultaneously on two levels: creating new forms of belonging to citizenship and country, and helping sustain origins and diaspora (Modood, 2007, 49).

As is suggested by Modood’s description, when applied to the migrant experience, the term ‘accommodation’ goes beyond the provision of space or lodging; it is concerned with the type of hospitality offered and the acts of welcoming that take place when the ‘stranger’ arrives and settles. It is about

¹⁶ In Case Study A, for example, WAC users gave feedback about David Edgar’s play *Testing the Echo* which was performed at WAC in February 2008 and was one of the selected performances for the Audience Reception study. I analyse the audience members’ responses to this production and its themes of ‘citizenship’. Furthermore, I will discuss the ways the research methodologies used to collect and analyse feedback had to be modified in order to navigate problems of ‘essentialism’.

the process through which the 'stranger' becomes 'citizen'. According to the Oxford English Dictionary, the verb 'to accommodate' is defined as the process of 'fitting in helpfully with another's wishes or demands' (Oxford University Press., 2000). In the context of multicultural accommodation, does the host 'fit in' with the stranger/guest or does the stranger/guest 'fit in' with the host? Or, as Modood's description suggests, do they accommodate each other simultaneously? For Modood, the migrant should be allowed to take an active role in contributing to a sense of 'Britishness' that, in turn, should expand to include a wider range of identities. Central to Modood's thesis is the idea of a 'work-in-progress dynamic of citizenship' (Modood, 2007, 127) that enables a pluralist society to engage in 'multilogical conversations' in which hybrid views are formed through 'modulations and contestations' (ibid). Through this process of negotiation, interaction and reciprocal exchange, it may be possible to break down the oppressive binary of the 'host-guest' relationship. I will return to this idea later in this Conceptual Framework.

Whilst Modood's practices of multicultural accommodation may place emphasis on the 'two-way process' of living in diversity, Sara Ahmed argues that 'multiculturalism as an official discourse' is hospitable only to a particular type of 'stranger'.¹⁷ In other words, it is selective about the type of 'stranger' allowed to be accepted into the nation's identity (Ahmed, 2000). When referring to Australian multiculturalism, Ahmed writes that "white Australians" are positioned as "the natives" [which] is premised on the mastery of the host, as the one who will or will not welcome the guest/stranger' (Ahmed,

¹⁷ Ahmed refers to the ways 'some-bodies are already recognised as stranger and more dangerous than others' (2000, 4).

2000, 190). Following Derrida's examination of the ethics and politics of hospitality, Ahmed argues for a more radical conceptualisation of accommodation in which 'we give up the notion that the home is "ours to give"'. In this sense, "we are all guests" relying on the hospitality of others' (ibid). However, Ahmed also warns that the lingering effects of colonialism and the resultant unequal distribution of power means that 'we are not all guests in the same way' (ibid) and therefore 'multicultural hospitality' will always be conditional and limited. Power, she contends, resides predominantly with the white national subject.

Yegenoglu also offers a critique of the ways hospitality manifests as a form of 'codified multiculturalist tolerance' (Yegenoglu, 2012, 57) in the framework of state-sponsored multiculturalism. Yegenoglu re-examines Derrida's discussion of the paradox of '*conditional* hospitality' by comparing it to Giorgio Agamben's notion of 'the structure of exception'.¹⁸ Agamben critiques the ways many modern democracies instigate laws that simultaneously exclude and include particular subjects (Agamben, 1998, Agamben and Attell, 2005). With reference to Germany, Yegenoglu discusses 'guest-workers' who are invited into the host country but only on the condition that they will leave as soon as their work is complete:

¹⁸ Yegenoglu uses Agamben's *Homo Sacer: Sovereign Power and Bare Life* (1998) to inform her analysis. Agamben revisits the notion of 'exception' in his later work *State of Exception* (2005) when he questions the more extreme bio-political implications of the process of 'inclusive exclusion' by examining the treatment of suspected terrorists held in Guantanamo Bay by the USA government after 9/11. These spaces, he argues, 'include what is excluded' (1998, 21) whilst 'radically erasing any legal status of the individual, thus producing a legally unnameable and unclassifiable being' and creating 'neither prisoners nor persons accused, but simply "detainees"' (2005, 3). I discuss the contextual details of post 9/11 climate and its impact on multiculturalism in this Conceptual Framework.

The fact that the workers' presence is regarded as temporary makes clear that the new regulations are seen as an exception: a parenthesis to be opened and eventually closed (Yegenoglu, 2012, 57).

Therefore, the law creates an 'exception' precisely so that it does not have to include the guest-workers as actual members of the polity (58). This resonates with Benhabib's discussion of the thresholds that exist between citizen and non-citizen explaining that political membership concerns 'political boundaries' that 'define some as members, others as aliens. Membership, in turn, is meaningful only when accompanied by rituals of entry, access, belonging, and privilege' (Benhabib, 2004, 1). This process of differentiating between those who are 'strangers' and defining those who are 'members' of society remains a central and problematic feature of multicultural policy.

One of the core strategies of such policy has been for the state to 'recognise' cultural and ethnic differences of minorities. Charles Taylor's influential article 'The Politics of Recognition' (Taylor, 1994) provided a theoretical examination of the importance of recognising the differences of minority groups. He warned that 'non-recognition or misrecognition can be a form of oppression, imprisoning someone in a false, distorted and reduced mode of being' (75). Translated into policy, the 'recognition' of difference has resulted in the acknowledgement of 'cultural requirements' e.g. 'non-Christian Religions and holidays within the work place or schools' (Modood in Ritzer, 2007, 3106). Other familiar examples include the right to wear

cultural or religious dress in public spaces, such as the Sikh turban or the Muslim hijab or burqa. Such accommodative changes seem like positive, progressive and inclusive ways of recognising difference within contemporary society. However, as Modood acknowledges, in order to 'recognise' cultures it is necessary first to *define* them and it is this process that is most contentious:

Minority cultures are defined first and foremost by reference to race or ethnicity, and, additionally but more controversially, by reference to other group-defining characteristics such as nationality, aboriginality, or religion (Modood in Ritzer, 2007, 3106).

Jonathan Seglow argued against the 'special pleading for recognition' (Seglow, 2003, 80) suggesting that giving access to differentiated rights contradicts notions of liberalism and equality. Bhikhu Parekh takes issue with Taylor's failure to address the economic aspects of this argument, arguing that 'no multicultural society can be stable and vibrant unless it ensures that its constituent communities receive both just recognition and a just share of economic and political power' (Parekh, 2006, 343). Therefore, in order fully to realise the reasons informing misrecognition, we have to engage with issues of social justice.

Such an argument is supported by Malik, who offers another dissident voice in the debate around 'recognition'. He criticises the bureaucratic systems that have facilitated the redistribution of funding and other such privileges made on purely cultural, ethnic and religious grounds. This, he argues, not only serves to bypass socio-economic problems but also

pigeonholes group identities and fixes notions of belonging, 'once political power and financial resources became allocated by ethnicity, then people began to identify themselves in terms of their ethnicity and *only* their ethnicity' (Malik, 2009, 68). Malik suggests that such an approach is even more treacherous when multicultural policy enables religious leaders to speak on behalf of individuals and groups:

Why should all Bangladeshis be represented by an Islamic organisation, or all Sikhs by the gurdwaras? Indeed, what is *the* Bangladeshi community, or *the* Sikh community, and what are their needs and aspirations? (66).

He contends that this type of multicultural policy overlooks the complex and dynamic nature of identity and, instead, such 'groups' or 'cultures' are encouraged to see themselves as 'distinctive and different from the identities of other groups' (69) thereby fuelling segregation. For Malik, 'multicultural policy creates the segmented society and fixed identities to which it is supposedly a response' (70).

Therefore, the idea of 'multiculturalism' as a mechanism for recognising and, indeed, celebrating the diversity of groups, cultures and communities living in contemporary Britain, has been criticised for placing emphasis on the difference that separates cultures rather than commonalities shared amongst and between individuals. Amartya Sen argues that 'multiculturalism' as a social practice can only exist if there is *interaction* within and between diverse cultures, 'having two styles or traditions coexisting side by side, without the twain meeting, must really be

seen as “plural monoculturalism” (Sen, 2007, 157). Such debates reached fever pitch in the summer of 2001. As Paul Thomas reports:

The violent disturbances in the English northern towns and cities of Oldham, Burnley and Bradford ... saw Pakistani- and Bangladeshi-origin young people clash with the police, as well as with white young men (Thomas, 2011, 1).

Sen’s ‘plural monoculturalism’ was diagnosed as the cause of the riots in these post-industrial towns, often with more extreme descriptions of ‘ghettoization’ and ‘ethnic isolation’ (Finney and Simpson, 2009). The subsequent assessment and report by the Institute of Community Cohesion ‘drew attention to polarised and segregated communities in which people led ‘parallel lives’ (iCoCo, 2010). A series of ‘community cohesion’ initiatives were implemented to promote inter-cultural understanding and social integration. This was administered through a range of urban planning strategies:

Intervention has focused on desegregating schools and neighbourhoods, opening up public spaces to multiple use and diverse communities, encouraging greater contact between people from different backgrounds or enrolling them into common projects (Amin, 2012, 62).

However, while worthy in their principles, such strategies have been accused of ‘a retreat to assimilationism’ (Thomas, 2011, 4) ‘forced mixing’ (Nye, 2011) and ‘social engineering’ (Fortier, 2008; Amin, 2012). In defence of these accusations, Thomas’ extensive research presents a more positive account of the effects of ‘community cohesion’ strategies with ethnically mixed, youth-

based communities.¹⁹ I will return to the problems and possibilities of 'community cohesion' in the next section of this Conceptual Framework.

Alongside these *national* concerns about 'multiculturalism', the first decade of the twenty-first century also marked the beginning of a new narrative in the histories of multiculturalism on an *international* scale. Modood's entry in *The Blackwell Encyclopaedia of Sociology* characterises the discussion of multiculturalism in the new millennium as inextricably linked to religion, asserting that it 'was in theoretical and practical disarray over the accommodation of Muslims in the West' (Modood in Ritzer, 2007, 3106). On September 14th 2001, in a speech to the House of Commons, Tony Blair, the then Prime Minister of Great Britain, described the 9/11 terrorist attacks by Al-Qaeda on the World Trade Centre in New York and the Pentagon in Washington D.C as a 'tragedy of epoch making proportions' (Blair, 2001). Following this, in an act of controversial allegiance and solidarity with the USA, British troops were deployed as part of the October 2001 invasion of Afghanistan, with the intention of disrupting and dismantling the Al-Qaeda terrorist group who were thought to reside there. In March 2003, another war was launched; this time American and British troops were sent 'to disarm Iraq of weapons of mass destruction, to end Saddam Hussein's support for terrorism, and to free the Iraqi people' (Bush, 2003). Many of the arguments given to justify these conflicts served to reinforce 'Western' versus 'Anti-Western' binaries: democracy vs. dictatorship, freedom vs. tyranny, and security vs. terror (Gilroy, 2004, 21). Indeed, President Bush, on more than

¹⁹ Case Study B evaluates a WAC Education project and its response to the 'community cohesion' agenda.

one occasion, invoked the oppositional rhetoric of 'you're either with us or against us' (Bush, 2002).

In the midst of a decade of uncertainty on such an international scale, the possibility of engaging positively with the realities of cultural diversity in contemporary societies was seriously challenged. Gilroy suggests that 'multiculturalism' became an immediate scapegoat:

The resurgent imperial power of the United States has made multiculturalism an aspect of the clash of integral and incompatible civilisations, thereby transmitting an additional *negative* energy into this postcolonial process [emphasis mine] (Gilroy, 2004, 1).

These wars have shifted the focus of the debate about multiculturalism. Modood describes this as a 'totalistic dichotomization of West-Islam/Muslims' [sic] (Modood, 2007, 130) whereby aspects of the Muslim faith were considered to be at odds with the entire geo-political organisation of Westernised countries. Although it was supposedly Islamic *fundamentalism* and political dictatorship that were being challenged by the USA-led invasions, Muslims living in Western countries faced suspicion, harassment and subjugation in their daily lives. Further to this, the scale of the terrorist attacks on the USA had exposed the potential vulnerability of the superpower, leading to a heightened awareness of major weaknesses in national and international security.

In the UK in 2005, another date was to be etched in the public consciousness: the 7/7 bombings on the London transport system committed by four men of either Pakistani or Jamaican origin but who had lived in

Britain for most of their lives. As Mehdi Hasan explains, 'all four bombers were integrated and spoke fluent English' (Hasan, 2011). Fortier describes the 'shock and horror that came with the realisation that the perpetrators of the attacks were "children of multicultural Britain"' (Fortier, 2008, 2). Within this context, 'multiculturalism' was considered by some to be a cause of such problems (Modood, 2007, 11). The multicultural agenda, which once revolved around debates concerning 'race' and ethnicity (Gilroy, 1987), had been broadened to include religious differences in pluralised societies. Blair's speech, made after 7/7, defended 'multicultural, multi-faith Britain' and argued that 'Christians, Jews, Muslims, Hindus, Sikhs and other faiths have a perfect right to their own identity and religion, to practise their faith and to conform to their culture' (Blair, 2006). However, he followed this with a defence and celebration of 'Britishness', which he defined as a 'belief in democracy, the rule of law, tolerance, equal treatment for all, respect for this country and its shared heritage' (Blair, 2006). Blair stressed the point that the 'right to call ourselves British' is dependent on adopting values that radicalism opposes, arguing that 'no distinctive culture or religion supersedes our duty to be part of an integrated United Kingdom' (Blair, 2006). As Judith Still explains, 'there is a historical tendency for the language and practice of hospitality to "turn" against the guest [when the guest] betrays the host' (Still, 2010, 13) through acts of terrorism. Given the loss of human life in London on that day, Blair's speech against terrorists acting in the name of Islam is completely justified for some. However, the connection made between Islam and *fundamentalism* is implicit throughout his speech, and served to equate such radical behaviour with the Islamic faith. Following both 9/11 and 7/7,

Nissa Finney and Ludi Simpson argue that ‘the anti-racist and multicultural optimism of the late 20th century has been replaced by fear and suspicion, particularly with regard to Muslims’ (Finney and Simpson, 2009, 12).

From the effects of essentialism to the social ramifications of segregation and the international concerns about terrorism, it is evident that ‘multiculturalism’, in its many forms, has accumulated much negativity since its emergence in post-1945 Britain. In *There Ain’t No Black in the Union Jack* (1987) Gilroy argued vigorously that Britain (and other postcolonial countries) failed to cope with post-1945 immigration, resulting in the emergence of multifarious forms of racism directed at its new immigrants. Some seventeen years later, in *After Empire*, Gilroy returns to this argument, suggesting that the ‘racist and nationalist responses that were pioneered by populist opposition to commonwealth immigration during the 1950s and 1960s remain the backbone of this resistance to convivial culture’ (Gilroy, 2004, 112). He suggests that post-war immigration has been blamed for Britain’s national identity crisis without any real critical engagement with the ways in which the fierce forces of modern globalisation – such as ‘technology, deindustrialisation, consumerism, loneliness, and the fracturing of family forms’ – have impacted on society ‘as much or even more than immigration ever did’ (Gilroy, 2004, 27).

The above discussion of ‘multiculturalism’ refers mainly to its manifestation as a policy administered by the state whereas the term ‘multicultural’ is also understood as a *description* of a society’s ethnic and cultural diversity (Malik, 2009) or as ‘the lived experience of diversity’ (Malik, 2010b). As Malik argues, ‘the conflation of lived experience and political

policy has proved highly invidious ... it has allowed many on the right – and not just on the right – to blame mass immigration for the failures of social policy and to turn minorities into the problem’ (Malik, 2010a). As noted at the beginning of this section, for Modood as well, social heterogeneity is a critical circumstance of modern globalised societies. Whilst the acceptance of ‘multicultural-ism’ may continue to be contested, living within multicultural contexts is a *fact*. In response to this, Gilroy argues that there may be a way of rethinking the ways we live with difference, suggesting that ‘an interest in the workings of conviviality will take off from the point where “multiculturalism” broke down’ (Gilroy, 2004, xi). The last section of Part One, therefore, will introduce more positive ways of conceiving multicultural living by considering the possibilities of ‘conviviality’ and ‘hospitality’.

Strangers meeting: locating *positive* multiculturalism in twenty-first century Britain

In March 2013, comedian Ricky Gervais brought back the character of David Brent, the hopeless middle-manager-turned-sales-rep of British sitcom *The Office* in a one-off special for the televised charity event Comic Relief. Brent, it seems, is now operating as a music producer in his spare time and has teamed up with the (fictional) rapper Dom Johnson to produce, in Brent’s words, a ‘political reggae song’ called ‘Equality Street’ (The Ricky Gervais YouTube Channel, 2013). Since Johnson is mixed race and of Jamaican descent, Brent feels both compelled and justified to partner up and spread his ‘mega-racial anti-racist’ message to the masses. The music video that accompanies the song presents Brent’s contrived efforts to

demonstrate his awareness of 'political correctness' whilst simultaneously exposing his complete misunderstanding of such matters.

In a faux-Jamaican accent, Brent invites us to walk down 'Equality Street', explaining in clichés typical of his lyrics that, in this place, 'you never know the people you meet' (The Ricky Gervais YouTube Channel, 2013). Indeed, along the journey we encounter many 'strangers' who all seem to be engaged in various neighbourly interactions. With pride, Brent directs our attention to this series of stereotyped characters: an older white man and an older black man playing chess together, two gay men kissing openly, a mixed race couple talking, a Sikh man and Jewish man sharing a joke across their front doors, and, most laboured of all, we see a policeman, roughly handling two South Asian youths, turn to face the camera and reveal that he is, in fact, East Asian. In Brent's skewed version of identity politics, this somehow demonstrates equality. In each case, Brent's idiosyncratic gestures to the camera reveal his obvious discomfort with the many 'differences' displayed by this collection of strangers.

As always with Gervais' Brent, it is his awkward, misguided and insensitive way of handling issues relating to race, gender and disability that has led to the considerable success of this particular brand of comedy. When discussing the original series, Gilroy argued that *The Office* contained the 'negative dialectics of conviviality' (Gilroy, 2004) because it 'celebrated the country's slow but profound adaptation to the new tempo of its multicultural life' (149) by laughing at Britain's postcolonial melancholia. For Gilroy, Brent came to represent 'small-minded Englishness' and an example of the 'lonely, damaged men ... who think they have the full measure of the country's

transformation but have utterly failed to grasp what it requires of them' (ibid). Over ten years on and Brent is using his minor celebrity status to enter the fame-seeking era with pathetic self-assurance; convinced that he has the capacity to change hearts and minds through his self-professed 'musical wisdom'.

This new footage serves as a timely reminder of the ways notions and perceptions of 'multiculturalism' and, in particular, '*positive* multiculturalism' can so readily be misinterpreted and, in this case, parodied as a desire for a utopic version of community cohesion in which everyone 'gets on well' with each other. Through Brent's conceitedness and multiple misunderstandings, we see how easily such ideas of conviviality become unrealistic, vacuous notions of living in happiness amongst strangers. Furthermore, the chosen location of the song also reveals another aspect of contemporary debates about multiculturalism. The site of Brent's supposed 'equality and diversity' is the urban street, 'at the end of the street is a golden gate, it let in love, it don't let in hate' (The Ricky Gervais YouTube Channel, 2013). This street is a place where strangers produce conviviality through their 'tolerance' and 'acceptance' of each other's differences. Whilst this simplistic version of dwelling in diversity may be taken to its extreme for comedic effect, these expressions of multiculturalism, community and place raise questions about the actual and lived experiences of multicultural living.

In *After Empire* Gilroy's diagnosis of 'postcolonial melancholia' in the modern cityscapes of Europe is balanced by his identification of a dynamic 'convivial culture' wherein different people share their multi-cultures through music, humour, food, etc. New cultural forms and identities emerge as a

result of such mixing and social collaborations (Gilroy, 2004). This follows Gilroy's earlier discussions of the ways immigrant settlers and white sub-cultures began to mix in the streets of post-industrial cities forming hybrid identities e.g. 'black Britishness' and 'British blackness' (Gilroy, 1987). Such social dynamics also defy national ideas of, what Brah describes as, 'a continuous, uninterrupted, unchanging, homogenous and stable British identity' (Brah, 1996, 195). Gilroy explains that, within such contexts, 'the defensive walls around each sub-culture gradually crumble and new forms with even more complex genealogies are created in the synthesis and transcendence of previous styles' (1987, 294). The connection between the elasticity, messiness and flux of both identity and space relates to Doreen Massey's conceptualisation of space as 'open, heterogeneous and lively' (Massey, 2005, 19). She explains that:

In this open interactional space there are always connections yet to be made, juxtapositions yet to flower into interaction (or not, for not all potential connections have to be established), relations which may or may not be accomplished (11).

Gilroy's accounts of multiculturalism lived at street-level are suggestive of this 'interactional space' and challenges the reductive and essentialist notions of British multiculturalism portrayed in Brent's 'Equality Street'.

However, Brent is not alone in his idealised vision of shared public life. As explained in the previous section, in response to inter-community rioting and the 7/7 bombings, the New Labour government attempted to foster (or impose) a national sense of 'Britishness' by ordering local authorities to implement a series of integrationist and cohesion initiatives at community

level. In the decade since their various applications, doubts have emerged about the ways such strategies emphasise and promote 'consensus' and 'harmony' amongst purportedly divided communities. Anne Marie Fortier, for example, critiques such schemes arguing that they attempt to engineer social relations and 'groom men and women into proper citizens of multicultural Britain' (Fortier, 2008, 69). These more contrived notions of 'togetherness' have also been examined in the fields of cultural studies, human geography and urban planning by scholars who have re-directed attention away from top-down government driven understandings of 'multiculturalism' towards the ways 'the city' and its many 'micro-publics' (Amin, 2002) might function as dynamic spaces where strangers interact and negotiate identity through processes of 'everyday multiculturalism' (Amin, 2002, 2012; Gilroy, 2004; Binnie et al., 2006; Wise and Velayuthum, 2009; Harris, 2013).

Giovanni Semi et al, for example, call for researchers to engage in practices that make space for 'the dynamics, the tensions, the intentions and the meanings of those who produce [multiculturalism] in their daily lives' (Semi et al., 2009, 66). Similarly, when conceiving the possibilities of the 'multicultural city', Amin suggests that we should look beyond 'the national frame of race and ethnicity in Britain' (Amin, 2002, 1) towards 'the politics of local liveability' (ibid). As summarised by Leonie Sandercock, Amin's work reveals that 'ethnic mixture through housing cannot be engineered, and public space is not the site of *meaningful* multicultural encounter' (Sandercock, 2006, 44). Instead, Amin supports the ways the many 'micro-

publics' of the city can enable strangers to make sense of each other through the:

Habit of practice (not just co-presence) in mixed sites of prosaic negotiation such as schools, the workplace ... youth leisure spaces, communal gardens, urban murals, legislative theatre and civic duty (Amin, 2002, 14).

Over time and with supportive interventions, Amin argues that 'engagement with strangers in a common activity disrupts easy labelling of the stranger as enemy and initiates new attachments' (Amin, 2002, 15). Amin reiterates and extends this idea of 'habits of practice' in his recent publication *Land of Strangers* (2012) when he discusses the possible value of bringing strangers into sustained contact (although not necessarily face-to-face) through 'mutual endeavour' or 'situated practice' (37). For Amin, such collaborations do not force cohesion and are founded upon 'the principle of convivium or living together without the necessity of recognition' (74).²⁰

There are two central points from Amin's work that are pertinent to the forthcoming examination of Dikeç's notion of 'progressive hospitality' and Gilroy's discussion of 'conviviality'. Firstly, for such collaborations to take place, I argue that hospitality is required in order for these 'micro-publics' to come into existence. Amin calls these 'local accommodations' that function as 'sites of social inclusion and discursive negotiation' (Amin, 2002, 14). Case Studies A-C explore the ways WAC may create multiple 'micro-publics' that act as hospitable sites for its diverse users. Secondly, Amin does not present conviviality as a singular notion of community-making, consensus

²⁰ The methods of 'collaboration' are developed in Case Study A-C and the final Conclusion.

and mutual understanding. On the contrary, the democratic value and convivial potential of such ‘micro-publics’ reside in the ways these spaces enable conflicts and disagreements to be made sense of in the public sphere. These approaches resonate with Modood’s notion of ‘multilogical conversations’ described above. As Harris identifies, Amin’s work is ‘a model of agonistic democratic politics rather than a politics of community’ (Harris, 2013, 34).²¹

Whilst such ideas of ‘everyday multiculturalism’ have informed my analyses of the case studies, there are some challenges that arise from these perspectives. If, as Harris argues, researchers should attend to ‘the messiness of cultural diversity on the ground’ (Harris, 2013, 4), how might a cultural organisation like WAC respond to such messiness and flux in policy and practice? Moreover, in what ways does WAC contribute to the ‘messiness of cultural diversity’ in a city like Coventry? Whilst WAC may produce its own ‘messiness’ through the dynamic interactions between strangers in its spaces, its location on the outskirts of Coventry and in the University of Warwick’s campus means that it is not part of the ‘everyday multiculturalism’ produced within that city.

As described in the Introduction, much of WAC’s creative programming is focused around notions of ‘internationalism’ and ‘cosmopolitanism’ in coherence with the University’s global ambitions. As Chris Haylett identifies, ‘the language of cosmopolitanism does not readily

²¹ The possibilities of multilogical conversations are discussed further in Case Study A when I use the work of Mustafa Dikeç and Chantelle Mouffe to consider the positive potential of ‘creating spaces’ for discussion and debate amongst a culturally diverse group of WAC users. I will also develop these ideas in Case Study C when I consider the ways that collaborating to devise performance invites participants to engage in, what Clare Bishop describes as a dialogical process of creation that is *both* antagonistic and relational (Bishop, 2004).

conjure images of the black or white working class, or of poor immigrants or refugees' (Haylett, 2006, 187). WAC is removed from direct contact with these aspects of the 'everyday multiculturalism' that are typical in the life of modern cities. In contrast, WAC produces an everyday 'cosmopolitanism' in its spaces. Home and international students and staff 'pass through', 'hang out' and 'drop in' its building on a daily basis. As I will describe in Case Study C, this disconnect was highlighted to me when one of the young research participants visited WAC for the first time and expressed shock, excitement and intrigue when a new type of diversity was encountered in the context of WAC. Despite being enrolled at one of the most ethnically diverse schools in Coventry and despite the fact she encountered ethnic diversity on a daily basis at school, she had noticed the different type of difference that populated WAC's spaces.

According to the 2011 Census, one third (33.4%) of Coventry's population is classified as being something other than White-British (Office for National Statistics, 2011a). Coincidentally, the University of Warwick proudly boasts that 'one-third of our students are from overseas' (The University of Warwick, 2011b). In light of this statistical commonality, what significance might we place on Coventry celebrating its commitment to 'multiculturalism' (Coventry City Council, 2013), whilst the University of Warwick proclaims its 'internationalism' and 'cosmopolitanism'? (Warwick Arts Centre, 2007; University of Warwick, 2011b) These questions are considered more fully in *Locating WAC* as well as in the case studies.

Part TWO

Making sense of multiculturalism in British arts and cultural policies **and practices**

Having outlined the national and international concerns relating to multiculturalism and highlighted the doubts and uncertainties about the term and what it might variously mean, I will next consider how ‘multiculturalism’ has manifested in arts organisations by focusing my discussion on Naseem Khan’s reflections in *Navigating Difference* (2006). During my research inquiry, this report was a critical source of guidance in the early stages of working with WAC staff and WAC as an institution. Not only does it contextualise the wider debates about multiculturalism within a range of concrete examples of arts practice, but it also offers pragmatic and thought-provoking advice for practitioners who are looking for ways to ‘navigate’ the complexities of cultural diversity.

From ‘ignoring’ difference to ‘navigating’ difference

Where might hospitable encounters occur, and what kinds of spaces does hospitality produce? Who is able to perform the welcoming host, and who can be admitted as guest? And in extending hospitality to the other, how should we define our individual, communal, or national self? (Molz and Gibson, 2007, 1)

Molz and Gibson invite us to consider the ways the *locations* of hospitality demarcate a divide between host and guest. This resonates with Brian Treanor’s suggestion that hospitality is inseparable from place, explaining

that 'it consists in giving place to another and, as such, occurs as part of a relationship between an implaced person and a displaced person' (Treanor, 2011, 50). For Derrida, the place of hospitality is connected to notions of 'home'. In this configuration, 'home' may allude to a multiplicity of locations, for example, 'the house, the hotel, hospital, hospice, family, city, nation, language etc' (Derrida, 2000, 3). In light of this, in what ways might it be possible to consider theatres or arts centres as places of hospitality? Who welcomes and who is welcomed? Who is 'implaced' and who is 'displaced'? As Britain's post-Second World War immigrants began to settle in Britain, how far did the arts and cultural institutions act as 'hospitable' spaces?

In 1976 Khan exposed the fact that minority ethnic groups working in Britain were, as the title of her report suggests, not being welcomed but 'ignored' by the British arts and cultural sector (Khan et al., 1976). Her report was a direct call to arts organisations and cultural bodies, asking them to question why minority ethnic groups were not being given the same opportunities as 'mainstream' artists:

The assets of immigration – the acquisition of new cultural experiences, art forms and attitudes – have so far been only minimally *recognised* and far less *encouraged*. If they were, Britain would gain a far richer cultural scene, and would moreover be giving minorities their due. Unless that happens, there is no justification for calling Britain a multi-cultural society [emphasis mine] (Khan et al., 1976, 11).

Claire Cochrane explains that Khan's report offered 'the first authoritative statement on the unacknowledged institutional racism which had led to a

chronic lack of resources and support structures for the arts in minority ethnic communities' (Cochrane, 2010, 125). Thirty years after this report, the Arts Council produced a document *Navigating Difference* (Maitland and Arts Council England., 2006), in which Khan reflected on the impact of the original report admitting that 'progress was painfully slow' (Khan, 2006, 22).

At the core of the debates triggered by Khan's first report, is an emphasis on the '*recognition* of difference'. It referred directly to the lack of 'recognition' and 'encouragement' offered to minority arts groups. As a result, the Minority Arts Advisory Service (MAAS) was established to 'encourage multiculturalism in Britain by recognising "immigrant arts" and by providing creative spaces in schools and arts centres for "minority artists"' (Friedman, 2006, 124). However, some of the subsequent strategies that were implemented were contentious. In 1986, the Ethnic Minority Arts Action Plan set out 'quotas' – for example, for the employment of minority group individuals in arts administration – which sought to allocate and match funding according to the percentage of ethnic minorities living in Britain. The methods used to disaggregate funding directly links with the strategies for 'recognition' critiqued by Malik and Parekh in Part One. Although this scheme was an attempt to hold organisations to account by instigating such quotas, Khan explained that 'it imposed from above; it encouraged tokenism and short-term thinking. It also revealed dilemmas that still exist today: is art always ethnically tied, or does it transcend race; and is "Black Arts" anything created by a Black person?' (2006, 22) Khan remarks that these strategies only served to further isolate 'minority' artists. Nirmal Puwar, in *Space Invaders: Race, Gender and Bodies out of Place* (Puwar, 2004) tracks these

emerging problems by providing examples of minority ethnic artists who were being 'invited' into mainstream institutions under the guise of increased hospitality. However, this 'welcome' seemed to operate within a strict set of parameters:

There has been in evidence an increasing obligation and responsibility for funders to support black artists within institutional notions of multiculturalism, internationalism and cosmopolitanism. However, despite the apparent 'openness' of these initiatives which seek to diversify institutions ... there is a tendency to make 'black slots' available within digestible constrictors of ethnic vibrancy (sic) (Puwar, 2004, 69).

If, as Derrida argues, hospitality is connected to notions of 'home' then who owns the keys to this 'house'? Puwar's description suggests that, for ethnic minority artists, it was somebody else's house and those being invited had to behave, or indeed perform, according to *their* rules. Therefore, those with the 'keys' had power. As Nadine Andrews explains, 'what is generally called the mainstream is a construction of those who have the power – the dominant culture if you like' (Andrews, 2006, 64). Within this context, 'multiculturalism', which intended to give 'access' to minority ethnic groups, was in fact restricting the creative choices of 'minority' artists and, in the process, reifying identities.

Two major features of the debate needed challenging: the power dynamics at the heart of organisations and new ways of thinking about 'identity'. This point is reiterated by Nancy Fraser in her article 'Rethinking Recognition' (Fraser, 2000). She argues that the politics of recognition needs

to be reconfigured to enable people to experience ‘the multiplicity of their identifications and the cross-pulls of their various affiliations’ (Fraser, 2000, 112). This was experienced by artists who, as Khan explains, were becoming increasingly suspicious of the confines of multiculturalism. She notes that in the 1990s ‘artists were claiming freedom to stay within their ethnic identities, to abandon it, to parody, evolve, deconstruct and reconstruct it – as they chose’ (Khan, 2006, 24). Fraser suggests that an over-emphasis on the politics of recognition distracts from issues of social justice and economic redistribution. She explains that ‘identity politics’ misunderstands the ways in which ‘culture’ is inextricably bound up in systems of wealth and power (2000, 110). Indeed, Khan suggests that in the late 1980s and early 1990s, the debate around multiculturalism in the arts shifted towards an attempt to identify the ‘causes of inequality’ which sparked a series of investigations into the ‘organisational culture, tradition and privilege that restricted entry’ (Khan, 2006, 23).

These two themes of ‘challenging power’ and ‘rethinking identity’ remain pertinent to current debates about cultural diversity in the arts. In a three-day conference that took place at WAC in 2009 entitled ‘*All together now? British Theatre after Multiculturalism*, such issues played out amongst a range of academics, practitioners, artists and directors. As Jacqueline Bolton reports ‘discussions repeatedly returned to the central issue of power: how is it structured, how is it accessed, how is it exercised and how is it justified?’ (Bolton, 2009, 289) Khan’s reflection on the 30-year period since her first report shows there is an increased awareness of the ways in which processes of *inhospitality* operate within and amongst arts organisations. Her

spatial metaphors resonate with notions of hospitality as a place-bound entity:

Back in 1976, the Arts Council had assumed that opening the door would be enough to ensure equal access. But events have shown that it is not the door that matters, but the position of the walls. Some walls are so constructed that they keep newcomers inadvertently out (Khan, 2006, 25).

She ends her reflection by urging arts organisations, practitioners and artists to 'challenge power' as only then will 'the arts become a genuinely shared space' (ibid).

Using this idea of 'shared space' in conjunction with my theoretical readings of Dikeç's notions of progressive 'hospitality' and Gilroy's 'conviviality', I will now briefly consider contemporary examples of two particular arts organisations, the Lyric Hammersmith in London and Contact Theatre in Manchester. It is specifically because these two 'micro-publics' (Amin, 2002) are located within two large cities that they offer a provocative contrast to WAC. I will focus especially on the approaches they have used to challenge power, rethink notions of identity and engage multiple ethnic communities. The reasons for this are two-fold. Firstly, whilst I was conducting the audience reception study in Y1, I became increasingly aware of the ways other arts organisations such as the Lyric were programming theatre using deliberative democratic strategies to increase audience engagement. Considering such approaches as relevant to my fieldwork, I co-interviewed James Blackman in 2008 when he was the Co-Director of

Creative Learning the Lyric Hammersmith in order to find out more about their approaches.

After completing the fieldwork, I made sense of my own practice-led research in Y3 by revisiting the Lyric's work as well as the work of Contact under John E McGrath's creative directorship. I have layered my reading of their work with the new emergent concepts of 'hospitality' and 'conviviality'. These examples are not offered as direct comparisons of my practice in WAC. However, the pedagogical aspects of the work of both the Lyric and Contact have informed my practice both whilst I was conducting the case studies (the Lyric) and also, retrospectively, when I began to fully analyse my case study research (Lyric and Contact). This enabled me to reflect more fully on my position as 'research-practitioner' in WAC. These examples also add further contextual research in relation to WAC and provide further points of reflection around my inquiry into modes of 'positive multiculturalism', thus adding to the cyclical nature and critical qualities of my research project.

Opening up shared spaces

On the side of the host, it is a call to keep spaces open. Keeping spaces open does not simply refer to opening the doors to a stranger. It ... refers to the act of engaging with the stranger. Hospitality as engagement: not simply a duality of the guest and the host; the guest is as hospitable as the host in that he/she is in engagement with the host while the host recognizes the specificities of the guest (Dikeç, 2002, 236).

Throughout the thesis, I refer to Dikeç's notion of hospitality as progressive. This is because, within his conceptualization of the term, he suggests two main reconfigurations. Firstly, he argues that 'the stranger' should be allowed to 'remain a stranger instead of becoming an Other (on one extreme), or of being assimilated (on the other)' (ibid, 240). This suggests a more positive way of living with difference and one that resonates with Gilroy's notion of conviviality in which the '*strangeness of strangers goes out of focus* and other dimensions of a basic sameness can be acknowledged and made significant [emphasis mine] (Gilroy, 2004, 3). Both are interested in encounters where 'the stranger' is not estranged, 'Othered' or alienated. Secondly, as is shown above, Dikeç suggests that hospitality should be a process of negotiation between 'strangers', moreover, an act of *engagement* between 'host' and 'stranger'. He calls for spaces to be opened up where it might be possible to enter into a mutual and reciprocal relationship of exchange. I argue that both the Lyric and Contact theatres provide examples of 'hosts' who have 'kept spaces open' and have deployed a variety of methods to 'engage with the stranger'.

When discussing regional theatre's relationships with its communities, Anthony Jackson asks whether 'in a world in which the notions of multiculturalism and community identities have become the subject of heated debate, does the regional theatre have a part to play in making connections with all its potential communities?' (Jackson, 2010, 24) Both the Lyric Hammersmith and Contact Theatre demonstrate their own response to this through their innovative youth-based schemes and initiatives. Both venues have recognised that before they can begin to build sustainable relationships

with their multi-ethnic communities, they need to find effective ways that encourage young people to cross the threshold of the theatre building.

Helen Nicholson writes that 'one of the obstacles to young people's participation in theatre is that the architecture can be off-putting, particularly to those who feel that the theatre is outside their cultural experience' (Nicholson, 2011, 209). Blackman was well aware of this. In 2008 I interviewed him about the strategies they used to engage their younger communities in Hammersmith and Fulham, London. The practice of different types of 'hospitality' can be seen in many of the Lyric's rich and varied strategies for engagement. From the rooftop café of the Lyric where we sat, Blackman was able to point out the stark contrast between wealth and poverty that surrounds the Lyric's building. This particular part of West London is noted for its ethnic and cultural diversity as well as its extremes in social and economic capital, represented by multi-million pound properties opposite high street bargain stores. In an article for the Hammersmith and Fulham News, Blackman describes the area as 'polarised' but argues that the Lyric offers a space in which such differences can be brought together, 'it means that someone from a £3million house can share a passion for theatre with someone from the White City estate' (Harrison, 2008). Blackman believes that making people feel welcome begins with getting the right atmosphere, 'there are no plush red carpets, gold handles or snotty people. It feels more like a bowling alley or nightclub or leisure centre in here. Our learning programmes are just as important to us as our main theatre space' (ibid). During the interview, however, Blackman continually emphasised that simply giving young people 'access' to a theatre building was not a sufficient

enough policy for any organisation that receives a large proportion of public funding. Blackman asserted that it was the department's responsibility to provide young people with a more sustainable connection to the theatre building, programme and artistic output of the Lyric. In order for young people to build positive relationships with the Lyric, a holistic change in attitude and approach was adopted by the organisation.

When describing the Lyric's 'growth as a community resource' and its 'sustained and multi-layered approach to collaboration' (Nicholson, 2011, 210), Nicholson refers to the many ways the Lyric offers young people opportunities to participate in an 'alternative education' (Nicholson, 2011, 211) within its building. One such scheme is the START project which Blackman describes as a 'unique education programme delivering nationally recognised qualifications in literacy and numeracy to disadvantaged Londoners aged between 13-19' (Blackman, 2010, 192). By establishing strategic links with 'youth offending teams, pupil referral units, the Connexions service, children's services departments, schools and other community/voluntary sector organisations' (193), the Lyric has provided opportunities for disenfranchised young people to enter into 'creative collaboration' with professional theatre-makers and educators (196). As Nicholson reports, participants are also able to understand the operations involved in running a building-based theatre by working as 'carpenters, accountants, electricians' etc. (Nicholson, 2011, 211).²² In another strand of its work, the Lyric has set up the Lyric Young Ambassadors which 'are a steering group that is consulted about all aspects of the theatre's programme

²² I will return to this point in the Conclusion when I come to question the possibilities and challenges of WAC adopting such strategies.

for young people' (210). Blackman spoke about this particular aspect of their work with pride; rather than allowing those in positions of power to make choices *on behalf of* the young people, they were inviting the young people to make programming choices for *themselves*.

Thus the Lyric has restructured the dynamics of power between 'host' (Lyric) and 'guest' (young people) so that young people are positioned as hybridised 'guest-hosts' within the decision-making structures of the organisation. Through this process the young people are able to do more than simply watch and admire pre-selected productions. Arguably, this has not only enabled young people to feel welcome within the physical theatre space but also welcome in the larger sphere of the 'public space' as their new responsibility signals that they are trusted as *citizens*. Seyla Benhabib, an advocate of deliberative democracy, argues that 'we create public practices, dialogues and spaces in civil society around controversial normative questions in which all those affected can participate' (Benhabib et al., 2006, 114). In this example, the Lyric has created a space for participation and has offered these young people a hospitable site for democratic deliberation.

Nicholson states that some 'theatres have learnt to listen to the voices of young people both as audience members and as fellow artists' in order to avoid becoming 'intellectually stale, artistically lifeless and emotionally moribund' (2011, 209). Blackman is aware that 'one of the biggest daily concerns for a building-based theatre is audience' and this is why 'educators in theatre venues have a key responsibility in promoting theatre-going and introducing participants to the live, professional art form'

(Blackman, 2010, 195). The Lyric's method for engaging young people is ontologically driven; in order to ensure its own future survival, it needs to invest in its evolving communities of young people and provide spaces for these multiple publics to participate. These perspectives are critical to my own work with young people as detailed in Case Study C.

In 1999 Contact Theatre in Manchester reopened as a young people's theatre. Its redesign and new mission were, I argue, all focused around offering 'hospitality' by 'opening spaces' (Dikeç, 2002) to diverse audiences. The decision to move away from Contact's previous identity as a traditional repertory theatre towards a youth-focused, innovative theatre space was initiated by Wyllie Longmore, then chair of the board, and experienced youth theatre worker Kully Thiarai. According to Contact's then artistic director John E McGrath:

Kully and Wyllie came up with a concept that participatory aspects needed to be right at the heart of the building. There couldn't be any sense that youth theatre was happening in one corner and the so-called main stage was happening elsewhere (Davis and Fuchs, 2006, 255).

Just as Blackman had raised suspicions about opportunistic programming that claimed to offer 'access' to new audiences, Contact was also defying superficial funding schemes by completely rebranding itself as a potential *home* for young people's theatre. McGrath was keen to stress that Contact's mission was not to 'target cultural diversity' but rather to reflect 'the range of backgrounds' (Davis and Fuchs, 2006, 256) within Manchester's youth

demographic. New audiences and new artistic practices would not simply be accommodated but celebrated throughout the building.

To achieve this, McGrath adopted holistic approaches to changing young people's perceptions of theatre spaces. His first strategy was to 'make a building relevant to young people [by] making Contact as energetic an environment as possible' (Davis and Fuchs, 2006, 255). Once again, the language of hospitality can be seen in McGrath's mission:

We sought to address the 'invisible barriers' to entering a theatre building. We worked with young people to identify the rules and words that feel unfamiliar and unwelcoming in theatres ... Not surprisingly, by breaking down barriers for young people, we also became a popular venue for a range of communities who felt unwelcome in stiff, traditional environments. We also engage in a range of outreach programmes with those communities, but the key was making them feel at home – welcomed and listened to – when they arrived (McGrath, 2006, 138).

Contact's 'hospitality' went beyond creating a welcoming atmosphere on arrival. McGrath recognised that in order to gain and sustain their audiences, they needed to have a welcoming programme that reflected, as McGrath puts it, 'a multiplicity of voices, multiplicity of artistic input' (Davis and Fuchs, 2006, 258).

Contact established a variety of initiatives such as new writing schemes, which ranged from supporting emerging Black British writers through the Eclipse Theatre Initiative to establishing collaborations with international companies such as a 'hip-hop based experimental theatre from

Amsterdam' (258). McGrath welcomed different artistic practices by hosting new and emerging artists and providing space for companies to develop their work. Brian Treanor suggests:

Genuine hospitality aims to bring the guest into the rituals, rhythms, and narrative of the house, and to allow her to bring some of her own (foreign) rituals, rhythms, and narratives to the host and the house' (Treanor, 2011, 65).

This reveals the significance of reciprocity within the hospitality and conviviality equation. Contact Theatre has established that, as host, it is not simply there to 'give' to the guest, indeed, it is as much expected that the guest – in this case the artist/audience member – will contribute to the 'rituals, rhythms and narratives' of the house. This enabled McGrath and his team to actively redefine what a theatre building and its programme might offer audiences by challenging the conventions of 'traditional' theatre. This combination of approaches enabled spontaneous and serendipitous interactions between the young people and the professional artists:

We make work that is sometimes inspired by the fact that audiences and artists have walked out of two different shows in different spaces and bumped into each other and all had a party in the foyer and out of that comes the next piece of work (McGrath cited in Davis and Fuchs, 2006, 256).

It is clear that Contact has created an environment that welcomes the possibility of creative exchange between a wide range of its audiences and artists. As James Thompson and Katherine Low indicate, McGrath's work in Contact was founded upon the value of placing 'young people at the centre

of a theatre and performance-making process in a way that benefits from the physical space offered by a venue' (Thompson and Low, 2010, 403). McGrath's emphasis on the potentiality of investing in the theatre venue is central to making sense of my own practice when working in WAC's new studio space in Y3 and I will return to these issues in Case Study C.

I suggest that both the Lyric and Contact theatres have 'opened spaces' for 'convivial culture' to develop. In their role as 'hosts' they have engaged in a process of critical reflection about the nature of their building, the context in which they work and the communities they serve. This relates directly with Dikeç's idea of hospitality as 'social, cultural, institutional, ethical *and* political spaces where we could learn to engage with and learn from each other' (Dikeç, 2002, 244). Central to the following case studies, therefore, is an interest in the ways it may be possible to move towards further convivial interactions within three particular contexts in WAC. I will investigate more thoroughly the role that drama and theatre pedagogies might have in fostering such collaborations and the ways WAC might be considered as a place of progressive hospitality and conviviality.

Locating WAC

The entire theatre, its audience arrangements, its other public spaces, its physical appearance, even its location within a city, are all important elements of the process by which an audience makes meaning of its experience (Carlson, 1989, 2).

‘So, where are we then? Is this Warwick or Coventry?’
(Frisky and Mannish, 2010)

Introduction

WAC is a large multi-arts organisation which accommodates varying exchanges and interactions between the myriad of artworks it presents, the artists who produce or perform them, the staff who work there and the people who visit. WAC’s very name presents ambiguities: contrary to its title, it is located on the borders of Coventry and Warwickshire and has a Coventry postcode. Rather than being at the ‘centre’ of a town or city, it is embedded in a 400-hectare university campus. As noted above, when performing *Frisky and Mannish – The College Years* in WAC’s Studio Theatre in 2010 comedy duo Frisky and Mannish played on this confusion and reached a tongue-in-cheek conclusion that the ‘superior’ WAC had dissociated itself from Coventry. As Carlson suggests, a theatre’s location has a direct impact on its creative activities and its audiences’ perceptions.

WAC transmits a series of messages about itself through a complex interplay of meanings generated by and communicated through its programming, commissioning, education and marketing activities. One consistent message often repeated in WAC’s publicity relates to its size,

specifically the wide range and reach of its outputs. The following description is given on WAC's YouTube page:

The five main auditoria and visual art spaces (Butterworth Hall, Theatre, Studio Theatre, Cinema and Gallery) present over 2300 events and performances a year of music, drama, dance, mime, comedy, film, visual arts and literature. The programme is further supported by a vigorous strand of education activities participated in by over 87,000 young people annually. The cultural programme ranges from the classical to the experimental across a diversity of cultures with the accent firmly on the contemporary. Audiences are similarly diverse and number over 300,000 visits annually (Warwick Arts Centre, 2012a)

Not only is WAC's impressive size communicated consistently in its literature but emphasis is also placed on the high standard of its artworks. When construction of WAC began in 1974 its funders intended it to expand the cultural experiences for the students and staff of the University as well as for the communities in Coventry, Warwickshire and the rest of the West Midlands region:

Although Coventry had built the Belgrade Theatre as part of its post-War re-development this was a long way from the University campus and had a limited repertoire. There was no concert hall in the Coventry and Warwickshire area, and even Birmingham, at that time, could offer no high quality concert facilities (Shattock and Warman, 2010, 12).

WAC was created as an alternative cultural facility in the region offering 'high quality' artworks and this has remained a core aspect of its mission.

Part of my role as researcher has been to make sense of the ways WAC continually performs, defines and re-performs and re-defines its multiple identities. It operates as part of an international university for its regional communities. It presents contemporary and innovative artworks as well as classical and traditional. Whilst these activities are not mutually exclusive, the three sub-cases of this study have, in part, sought to make sense of such messages by working directly with WAC staff and users, be they regular or first time. In this section I do not attempt to present an exhaustive account of WAC's activities, but have selected particular moments from its programme (mainly since Rivett's appointment as Director in 2001), which highlight issues of 'internationalism', 'cosmopolitanism', 'artistic integrity' and 'high quality'.

I will contextualise WAC's public profile in the region of the West Midlands and the sub-regions of Coventry and Warwickshire, and its relationship with the University of Warwick. In particular, I will provide details of its increasing desire to position itself as an internationally recognised arts venue in tune with the strategic objectives of the University and also with other leading arts centres, such as the Barbican in London and The Lowry in Manchester. Further to this, I will outline the ways in which WAC has sought to develop its profile as a commissioning and co-producing venue, adjusting its predominant identity as a 'presenting house' (Rivett, 2008) through the addition of its new Creative Space in 2009.

Responding to regional diversity

The West Midlands is noted for having ‘the largest non-White regional population outside of London’ with ‘Asian or Asian British’ the ethnic group that makes up the biggest non-White proportion of its population (estimated at 8.5 per cent in 2009)’ (Office for National Statistics, 2011b). The *West Midlands’ Changing Population* report (2009) suggests that the region is ‘super-diverse’, a concept incorporating a matrix of variables including ‘language, regional and local identities, cultural values and practices ... gender, religion or belief, sexual orientation, age and disability ... marital status and socio-economic markers’ (West Midlands Regional Observatory, 2009).²³ WAC operates as a public space within this context of super-diversity and has attempted to respond both socially and artistically to the changing features of its region.

It has forged relationships with audience development agencies such as Midlands based company, Multi Arts Nation, who specialise in bringing Black and Minority Ethnic communities into theatre venues such as WAC. Rivett has also co-produced new work by contemporary British Asian companies such as Rifco Arts. In June 2010, for example, WAC presented *Britain’s Got Bhangra* which is based on the rise of British Bhangra in the 1980s and is described by its director and writer Pravesh Kumar as containing ‘energy, entertainment, drama, humour, catchy songs and glitz’ (Rifco Arts, 2011). Throughout the company’s run at WAC the foyer was transformed into an exhibition space, documenting the history of Bhangra and other British Asian music. Further to this, Coventry-based dhol

²³ The report is using Steven Vertovec’s 2007 article on ‘super-diversity’ which cited in this thesis.

drummers offered a free pre-show performance and WAC's restaurant served Indian-inspired dishes. Recognising the vibrancy of this production, Rivett offered Rifco financial support so that they could redevelop this work. In November 2011 the production returned to near sell-out crowds, bringing a large South Asian audience into WAC from the West Midlands region. However, whilst Rivett acknowledges the value of programming work that reflects WAC's commitment to cultural diversity, his decision to select work of this nature is not made on ethnic and cultural grounds, but in relation to its 'artistic integrity' and 'quality' (Rivett, 2008), an approach I explore later in this Chapter.

WAC is well connected to a range of suburban towns and major cities in the West Midlands and beyond, without being directly located in an urban area:



Figure 8: WAC's location in sub-regions and West Midlands.

From economically affluent towns such as Stratford-upon-Avon and Solihull to more economically deprived wards of Coventry, WAC attempts to serve a

diversity of people and places. It competes with a series of other successful local organisations such as the Belgrade Theatre in Coventry, the Royal Shakespeare Company in Stratford and The Rep, The New Alexandra Theatre, the Hippodrome and Midlands Arts Centre in Birmingham.

As discussed in the Conceptual Framework, recent studies into urban space and living have suggested that 'the city' is a site where cosmopolitanism, internationalism and multiculturalism play out through everyday interactions between strangers (Amin 2002, 2012; Gilroy 2004, Binnie et al 2006; Kosnick, 2009; Wise and Velayutham, 2009; Harris, 2013). Unlike some of these city-based theatre venues, WAC is geographically disconnected from the *daily* encounters of 'every day multiculturalism' (Wise and Velayutham, 2009) and 'urban cosmopolitanism' (Binnie et al., 2006) that exist within ethnically and culturally diverse cities like Birmingham or Coventry. Whilst it receives visitors from its regional towns and cities, its location within the University campus means that its everyday contact with difference and diversity comes mainly from University staff and students who use or encounter the Centre as part of their daily routine. If people living outside of the University campus visit the Centre, they are most likely to do so as a deliberate choice to see or *do* something there. Unlike the campus-dweller, the outside visitor is unlikely to casually 'pop in' or 'pass through' as part of a typical day. Unlike its regional counterparts, WAC is positioned within an international centre of academia and research that prides itself on recruiting staff and students of distinction. Thus, WAC's distance from the urban space means that it is less likely to absorb the rhythms and tempos of a multicultural metropolis and more likely to contain and contribute to the

moods and movements of this cosmopolitan campus. This is both its strength and its weakness and WAC has to negotiate its public profile in relation to its immediate surroundings. In light of this, I will now focus on WAC's relationship with the University of Warwick and the impact this has on its regional connections.

Embedding 'internationalism' in WAC

Varying descriptions of WAC's centrality in the University campus are often repeated in both the University's and WAC's publicity. For example, the WAC's website describes how it is positioned 'at the heart' of this campus' (Warwick Arts Centre, 2011a) and Rivett describes WAC as being 'the pulse of the University' (Warwick Arts Centre, 2008a). Its identity as a meeting-place within the campus is also highlighted by then Chair of WAC, Susan Bassnett:

The Arts Centre is located centrally on the Warwick campus and is a focal point for staff and students alike, who eat, drink and meet there, even when not actually attending events on offer (Warwick Arts Centre, 2005a).

I have highlighted in yellow WAC's central position on this map of the campus:

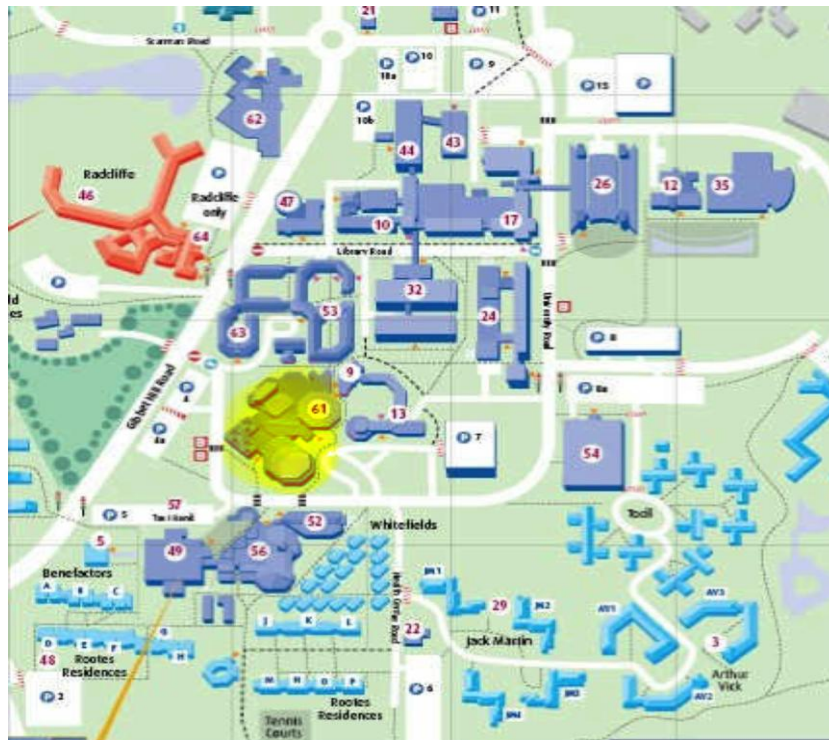


Figure 9: Map of University of Warwick campus (2009).

The University and WAC collaborate in a number of ways. A range of academic departments make use of the facilities on offer at WAC by organising visits to see relevant productions, films or exhibitions, by arranging and participating in pre and post-performance discussions with artists and by setting up research projects inspired by WAC's programme. WAC's Butterworth Hall hosts biannual degree ceremonies for University students and staff. Furthermore, WAC makes space in its programme for the University's student drama and theatre societies to present their productions in a professional venue. As a postgraduate student at the University I benefited from performing in WAC on several occasions and have been impressed by the degree of access to facilities and technical support given to students.

Outside of these more routine operations, one notable and prestigious occasion offers a clear example of the ways the University uses WAC as a platform for its high profile international events. In December 2000, whilst Rivett was Acting-Director, the Butterworth Hall was used as the venue for the visit of U.S President Bill Clinton and Prime Minister Tony Blair as part of a debate about globalisation. A press release gives details of two simultaneous events taking place that day:

On Thursday 14 December at 2pm, when President Clinton and the Prime Minister, Tony Blair, make their visit to Warwick Arts Centre at the University of Warwick, another important event will happen just a few metres away. The Arts Centre's Christmas show - Roald Dahl's The Twits - will take place in the theatre, whilst President Clinton and Tony Blair give their speeches on Globalisation in the Butterworth Hall.

Despite strict security regulations, and unprecedented pressures on the building, President Clinton and officials at the White House were adamant that the children who had booked to see The Twits on Thursday should not miss out on their Christmas treat (The University of Warwick, 2000).

This none-too-subtle playful pun on these two events reveals the somewhat cavalier way WAC demonstrates to its users that it is able to provide an international stage for two global leaders whilst also accommodating young people from its localities. The press release is, in itself, a performative display of confidence, assuring users of its ability to manage both the

international aspirations of the University as well as the festive traditions of its regional audiences.

Their connection is best demonstrated through their shared mission to develop their international profiles. In 2007, Vice Chancellor Nigel Thrift announced 'Vision 2015', a University-wide plan which aims for it to become one of the world's top 50 universities by the time it reaches its 50th year.²⁴ It is perhaps unsurprising that an institution 'committed to solving major global problems through research and teaching' and boasting that 'more than one-fifth of our student population comes from over 120 countries outside of the European Union' should identify itself as 'an international and cosmopolitan body' (University of Warwick, 2007). This tendency towards 'internationalism' and 'cosmopolitanism' is illustrated in the Vision 2015 mission:

Universities like Warwick are international portals, bringing together the most talented staff and students in the world and allowing them to take off again on professional and personal journeys which are likely to include all four quarters of the globe. It follows that those coming to Warwick need to be provided with a cosmopolitan workplace, building on a campus which already represents a good deal of the world's diversity of viewpoint and potential (University of Warwick, 2007).

The vision underlying Warwick's rhetoric is symptomatic of a wider narrative within Higher Education (HE). Writing in 2006, Philip G. Albach explains that 'in the past two decades, globalisation has come to be seen as a central

²⁴ The University is currently ranked as one of the top ten universities in UK. Whilst the latest QS World University rankings placed Warwick as 50th, both the Academic Ranking of World Universities and the Times Higher Education World University Rankings placed Warwick outside the top 100.

force for both society and higher education' (Albach, 2006, 121) affecting 'a wide range of cross-border relationships and continuous global flows of people, information, knowledge, technologies, products and financial capital' (Centre for Educational Research and Innovation, 2009, 18). According to Rachel Brooks and Joanna Waters, the increased mobility of HE staff and students across nation states has been, in part, driven by 'technological advancements' that 'have made communication, transport and data processing faster, quicker and easier' (Brooks and Waters, 2011, 7). In this context, Albach argues that 'internationalism' is the reactive response of some HE institutions to globalisation (Albach, 2006, 123), whereas, for Jane Knight, the 'internationalisation' of HE is not merely a reaction to globalisation but an *agent* that directly contributes to its existence (Knight, 2006, 208). Indeed, Warwick's Vision 2015 demonstrates its active and engaged approach to building global networks through multi-million pound investments that span a variety of international projects.

In 2007, as part of this venture, the University contributed to an £8m development of WAC's Butterworth Hall so that it would be recognised as 'a major international cultural centre' (University of Warwick, 2007), presenting 'the work of artists from other countries and cultures', which, WAC argues, 'brings us many benefits; new understandings of contemporary culture, knowledge of other cultures, new perspectives on our own culture and an exploration of life in a global world' (Warwick Arts Centre, 2007). WAC's positive characterisation of its international programme can be viewed through a lens of cosmopolitanism. In Anthony K. Appiah's notion of 'cosmopolitan curiosity' strangers 'learn from one another' or are 'intrigued by

alternative ways of thinking, feeling and acting' (Appiah, 2007, 97) a sentiment reiterated by Steven Vertovec and Robin Cohen who argue that cosmopolitanism is 'associated with an appreciation of, and interaction with, people from other cultural backgrounds' (Vertovec and Cohen, 2002, 212).

This sensibility is reflected in Rivett's discussions of the effects of programming international work. When referring to WAC's world music series, Rivett cited the work of Portuguese Fado singer Mariza and considered what it was about her culturally specific genre of Portuguese blues that made her such a popular singer on an *international* scale. He asked, 'How does this translate to Coventry?... How can an audience of 1000, who are going to hear Mariza's music, how are they going to understand, unless they speak Portuguese?' He questioned, 'Are we just collectors of exotic cultures or is it actually a very emotional thing?' (Rivett, 2009b). Rivett concluded that despite the cultural gulf that may exist between the farming communities of Portugal and the audience members from Coventry and Warwickshire, the connection is made 'through the emotions' and through a shared understanding of 'love, enmity, anger, hardship' and so on (ibid). Rivett was describing a form of cosmopolitan conviviality, predicated on a desire to connect with the distant stranger in the same space and time. For Rivett, WAC's international programme offers a space for such cosmopolitan contact to occur.

Given WAC's location inside an international learning space, I will now demonstrate some of the ways it acts as a cosmopolitan meeting place for University staff, students, regional members and artists. Drawing mainly on

the work of Jon Binnie, Julian Holloway, Steve Millington and Craig Young (2006), I aim to raise questions about WAC's 'cosmopolitan' agenda.

A 'cosmopolitan' hub

Since beginning his directorship in 2000, Rivett has forged strong relationships with leading international directors and theatre companies. When interviewing Rivett it was evident from his enthusiasm that he relished making such cosmopolitan connections. Jon Binnie et al describe the 'cosmopolite' as someone who is 'open to and actively seeks out the different, in a restless search for new cultural experiences' (Binnie et al., 2006, 7). I suggest that this description accurately captures Rivett's proactive approach as Director. He regularly travels across Europe and beyond in search of new work to present, whilst also bringing WAC to the attention of an international network of artists, directors, theatre companies and arts venues. Rivett has been instrumental in welcoming the work of Peter Brook and his Paris-based theatre, Théâtre des Bouffes du Nord, presenting *Le Costume* (2001), *La Tragedie d'Hamlet* (2003), *Tierno Bokar* (2005), *Sizwe Banzi est mort* (2006), and *Fragments* (2008).²⁵ In its application to the Arts Council for funding the staging of *Tierno Bokar*, WAC explained why accommodating such work was critical:

The exclusive UK presentation of a new production by Peter Brook provides Warwick Arts Centre and the West Midlands region with a number of extraordinary benefits. The reputation of Peter Brook and the subject matter of the production, illuminating issues of cultural

²⁵ WAC was the only place in the UK to stage *La Tragedie d'Hamlet*.

diversity, human tolerance, religious divide, and the local and global significance of African belief systems, allows audiences a glimpse of conditions and conflicts present in contemporary society. A contemporary international production of this nature will undoubtedly resonate from the region across the UK (Warwick Arts Centre, 2005b).

This emphasis on the 'contemporary' is another consistent feature of WAC's philosophy. When discussing WAC's commissioning, co-production and programming activities, Rivett explained that 'we are driven to talk to artists who are producing work for today's audience, work that has some sort of comment on what it is like to live in the world today' (Rivett, 2008). For Rivett, Brook's work satisfies this aim and offers audiences a type of 'world theatre ... theatre that surmounts its origins but is still very firmly placed in its origins' (Rivett, 2008). However, Rivett's reverence of his work is complicated by Brook's notion of 'intercultural' theatre, which is by no means uncontroversial. Most notably, his version of *The Mahabharata* (1985) was famously criticised by Rustom Bharucha as a 'Eurocentric appropriation of non-western cultures' (cited in Shevtsova, 2009, 131).

However, programming works that raise questions about the human condition is not solely reserved for eminent international directors such as Brook. In 2003, for example, WAC hosted Birmingham-based theatre company Stan's Café's premiere production, *Of All the People in All the World*, which uses grains of rice to signify human beings. As the company explain, each pile of rice represent 'populations of towns and cities, the number of doctors, the number of soldiers the number of people born each

day, the number who die, all the people who have walked on the moon, deaths in the holocaust, and so on' (Stan's Cafe, 2003). Recalling their visit to WAC, they describe how Rivett had urged them to perform their work in its foyer space rather than one of its formal presentations spaces:

He had a vision of the piece engaging the hundreds of students and staff who pass through each day ... The range of subjects addressed in the performance ensured that anyone who paused to explore the rice piles found connections with their personal areas of interest (Stan's Cafe, 2003).



Figure 10: Stan's Café's *Of All the People in All The World* (2003) in WAC foyer. Photographs used with the permission of the Company.

WAC's foyer was transformed into a place of learning and reflection about global and local issues. In Ulrich Beck's criticisms of 'cosmopolitanism' he articulates the danger of commodifying and exoticizing 'cultural difference' where the consumer is seduced by the 'glitter' of the Other culture (Beck, 2004, 150). I suggest that WAC's consistent efforts to present a diversity of work which deliberately provokes its audiences to engage in debate about international matters carefully avoids the 'glitter' and 'exoticism' described by Beck. Notions of 'internationalism' and 'cosmopolitanism' are so firmly

embedded in the full range of WAC's programming decisions that it would be difficult to level charges of tokenism.

However, how does WAC's 'international' translate to potential WAC users in the region? WAC's 1998 application to the Arts Council of England's 'Arts for Everyone' scheme for a project entitled 'Crossing Boundaries' aimed to encourage a greater diversity of people from its localities to actively engage with WAC artists:

WAC recognises that, despite the facts of good transport links, friendly and welcoming staff and a wide-ranging programme, it is still perceived as being inaccessible and even perhaps *elitist*. Research indicates that there are still lingering perceptions of the Centre as somewhere *just for the University*, or a '*certain type of attender*' [emphasis mine] (Warwick Arts Centre, 1998).

As I will demonstrate in Case Studies A and C, regular and first-time users also harboured preconceptions of this nature. As was explored earlier in the Conceptual Framework, theatres can be considered as sites of 'hospitality' which, through their marketing, programming and management of their theatre building, may welcome or exclude particular people. By programming work that revolves around cosmopolitan ideals there is a risk that WAC alienates potential users. As Binnie et al explain, to be a successful cosmopolite requires particular 'skills and competencies' and that 'being worldly, being able to navigate between and within different cultures, requires confidence, skill and money' (Binnie et al., 2006, 8). Whilst the work of Brook may appeal to Rivett's educated sensibilities, making sense of

such artworks may be challenging and consequently off-putting to audiences without access to particular cultural capital.²⁶ Furthermore, as described earlier, WAC's programming has always placed emphasis on presenting 'high quality' events. This desire to be associated with 'excellence' is another effect of being situated within one of the UK's leading research universities. Rivett suggested that programming is akin to shopping, explaining that:

We're looking out for something that already exists and we want to bring it here ... we place ourselves in the best position to acquire the best work, so quality is really important, so we're not shopping in Aldi, we're shopping in Harrods, House of Fraser, Debenhams, Marks and Spencer (Rivett, 2008).

In Rivett's shopping analogy the underlying principle of searching and selecting 'quality' is manifest. On first hearing Rivett's comparison that programming for WAC is like 'shopping at Harrods', I had two interconnected reflections. The first was about notions of 'taste' as a crucial marker of social class, as French sociologist Pierre Bourdieu has argued (Bourdieu, 1984) and as John McGrath describes in his work on theatre for working class audiences (McGrath, 1981). When using Bourdieu's work to describe cycles of cultural elitism, Shevtsova explains that:

They [dominant classes] impress upon the subaltern classes the view that their own cultural tastes, vis-à-vis works of art in particular, are the most valid tastes to be

²⁶ This term is discussed in more detail in Case Study C in relation to the young people's responses to visiting the University of Warwick.

had and consequently, are to be desired above all others (Shevtsova, 2009, 227).

Indeed, 'excellence' and 'quality' are moot and value-laden points, as has been discussed by Jen Harvie in her assessment of the Edinburgh International Festival which, she explains, presents work '*self-evidently* 'of the highest possible standard" [emphasis mine] (Harvie, 2003, 13) thereby propagating the programmers' particular notions of 'quality'. Furthermore, Susannah Eckersley's critique of Department for Culture Media and Sport's report (McMaster, 2008) on 'Supporting excellence in the arts' argues that the term 'excellence' is a dangerous word to adopt in arts policy because it places emphasis on judgement which is 'subjective, personal, and often illogical' (Eckersley, 2008, 184). In light of this, does Rivett's inclination to programme 'high quality' products reflect his personal taste and, if so, what are the effects of this on WAC users? It would be fascinating to answer these questions, but this would require a different kind of research inquiry, which is outside the remit of this study. However, my second reflection on Rivett's point helps to frame his decisions around the selection of 'high quality' and 'international' work.

There are other extrinsic factors affecting WAC's programming decisions. Rivett expressed a frustration with the limitations of the local transport infrastructure and he put forward his perception that there is an 'anti-academic' feeling in Britain which WAC, embedded within a university, has to continually challenge. However, the Education Department's outreach work is integral to building its relationships with local communities and challenging these perceptions of elitism. Most significantly, programming

selections are made in relation to the *regional* context of local competitors. Selecting popular and commercial theatre would not only be culturally and educationally inappropriate within the University environment, but economically unsound given WAC's local competitors such as the Belgrade Theatre in Coventry. WAC has had to carve out a niche role for itself within this list of other successful venues by structuring its programme around both 'regional' and 'international' activities as well as being known for staging the 'contemporary'. In the competitive commercial market of the theatre industry and amidst cuts in public funding, WAC has to hone a 'brand' that its users will trust. Therefore, Rivett's mission to bring 'high quality' work that alludes to notions of the 'contemporary' marks WAC out from other regional venues.

WAC will always have to find ways to manage the social reality of its location within an academic institution and emphasise the positive aspects of its situation. WAC responds to its given circumstances by programming an ambitious, stimulating and innovative series of productions and events which encourage its potential audiences to take risks. Part of Rivett's mission has been to foster in his audiences a spirit of 'why not try this?' (Rivett, 2008) This is particularly evident in WAC's regular programming of foreign language theatre and I will return to this in Case Study A when I come to examine audience feedback on Cheek by Jowl's *Boris Godunov*. Rivett's enthusiastic discussions around 'staging the contemporary' are underpinned by a keen ambition for WAC to be considered as a place that challenges audiences: provoking thought and debate around current national and international issues, as well as new theatrical developments.

WAC's new Creative Space

Whilst building international relationships is fundamental to WAC's identity, Rivett is keen to stress that such work is complemented by an interest in strengthening partnerships with regional artists. This is evidenced in its Future Plan 2007-11:

Supporting established and emerging regional artists is central to WAC's purpose. Over the next five years this activity will expand. It will include offers of space, facilities, time and advice from experienced staff to facilitate new work; co-production arrangements to enable work to reach a wider audience and assistance with onward touring where appropriate (Warwick Arts Centre, 2007).

When commissioning a co-production the primary form of support provided for artists and theatre companies might well be financial. Rivett expressed WAC's desire and intention to offer additional forms of provision, such as expertise in marketing, or spaces in which to rehearse.

When the large-scale refurbishment of WAC's Butterworth Hall began in 2007, Rivett requested that a new creative facility be built alongside it. Its design was inspired by a conversation Rivett had with Creative Director of *Cheek by Jowl*, Declan Donnellan, who explained his preference for creating new work in spaces that receive natural light and are exposed to the outside world; the opposite of a 'black-box' space. Rivett's experience of working in WAC had led him to conclude that the building needed architecturally updating to suit the evolving needs of artists and theatre companies. Enthused by this idea, Rivett explained:

You need to see the sunshine with people walking by whilst you create something because only then do you get a sense of it having a connection with the real world (Rivett, 2009a).

Rivett also recognised the positive effects such a space could have on visitors to WAC:

We had the notion of a creative space that was not isolated, that was the shop front, that had a big glass window so that the outside world could see the act of creation as an advert for what you are (Rivett, 2009a).

Its two large windows face outwards onto the University campus and WAC's main entrance, offering visitors a peek into the creative activities of the Arts Centre:



Figure 11: Exterior view of WAC's Creative Space (2010). Photograph used with permission of the University of Warwick

Inside the space, it is left open and bare without any demarcation of stage and audience area, and minimal technical equipment installed:



Figure 12: Interior views of Creative Space (2009). Author's own.

The design is underpinned by Rivett's philosophy of the significance of 'creative rehearsal, of playing in a safe environment ... to make the human condition better in some way' (Rivett, 2009). This is realised through its three

key features: its ambivalent monumnetalism (modern, sandstone bricks), its bareness (creating a 'blank canvass' effect) and its exposure (large windows).

However, when the studio first opened in April 2009, there was a sense that WAC's staff were still negotiating its purpose, made evident by their uncertain naming of the space. It was referred to interchangeably as a 'Creative Space', a 'rehearsal room' and, to Rivett's alarm, a 'second studio' (ibid). Rivett was determined that this space would not be interpreted in this way, reasserting his vision around the 'importance of *rehearsal* in our lives' (ibid). He explained that it would offer professional artists and theatre companies a place to rehearse and create new work:

What WAC doesn't have is a sort of participation space, the making space, the kitchen: the ideas factory that could potentially generate activity for one of the more formal presentation spaces (Rivett, 2009a).

It is the first space in WAC to have been designed specifically for collective discovery and theatre-making. Since completing this research, a ceremony in November 2010 named the space the 'Helen Martin Studio' after one of WAC's major benefactors. Whilst this act of memorialising her generous contribution is fitting, I suggest that it somewhat shifts the focus away from the creative aspirations of the space. A 'space' becomes a 'studio' evoking a power play between democratic access and expensive privilege. When discussing the politics of place, Cresswell explains that the act of naming places 'locate[s] them in wider cultural narratives' (Cresswell, 2004, 98). By

naming this space in this way WAC has formalised it, locating it within the 'cultural narratives' of its history.

Nevertheless, even though this new name is semantically distanced from the space's original philosophy, it is evident that WAC remain faithful to Rivett's notion of 'a kitchen' and a 'making space'. WAC's website emphasises its potential dynamism, describing it as an 'exciting new flexible space [which] can be used as a performance venue, rehearsal room or education workshop' (Warwick Arts Centre, 2011b). In particular, this space has enabled WAC to develop its commitment to commissioning and co-production. As well as offering companies financial support to produce new work, WAC is now able to develop their collaborative relationships by giving artists and theatre companies access to the space:

During the year we were pleased to host development work on Rosie Kay's *5 Soldiers*, residency work by Stan Won't Dance and a collaboration between regional companies Foursight and Talking Birds in a production of *Forever in Your Debt* (Warwick Arts Centre, 2009a).

By taking a more direct role in the creative process of artists or theatre companies, it has gained greater control over its programme. This allows WAC to develop a more distinctive identity within the West Midlands region because it has become associated with the *creation* of new works that may go on to tour nationally and internationally, taking WAC's name with them.²⁷

Not only has WAC used this space to work with professional theatre companies but Education Director Brian Bishop has been keen to invest in its

²⁷ I expand on the development of WAC's commissioning activities in the Conclusion.

educational potential. Bishop explains that ‘we were the first department to book that space before they’d even dug a hole!’ (Bishop, 2009) Since opening, it has hosted a series of education events and, in 2010, welcomed a ‘weeklong workshop where 16 local boys worked with the dance company ‘Stan Won’t Dance’ to make, share and enjoy dance’ (Shattock and Warman, 2010, 18).

In Y3 of the research, when this space had just opened, it became a central site for my practice-led research and, given its relative newness, I was eager to explore its possible uses. Rivett explained:

We are testing that space in relation to ownership. Its design, location, look and feel – everything thing about it – is as a neutral space in which anybody should feel comfortable (Rivett, Dec 2009a).

Rivett raises a significant point: when a space is created, its ‘ownership’ is potentially contestable. Whilst its architecture may signal that it is a democratic space ‘in which anybody should feel comfortable’, when human beings begin to occupy it its meaning is open to misinterpretation and misunderstanding. In other words, as soon as the new studio is made public, it becomes anything but ‘neutral’. The notion of ‘space’ as socially constituted is articulated by Henri Lefebvre in *The Production of Space* (Lefebvre, 1991). For him, human interaction and exchange are always in flux and, therefore, such spaces will always be open to multifarious experiences and interpretations. Moreover, space is intrinsically linked to issues of access and territory, and as Lefebvre asserts ‘as a means of production it [space] is also

a means of control, and hence of domination, of power' (26). No matter the intentions behind the creation of the space, there is always the possibility that, as *host*, WAC can exercise limits and control over this space. Who else might use this space? How will they use it? Does it have multiple purposes and multiple users? The practice-led research undertaken in Y3 sought to interrogate questions of its ownership and WAC's position as a potential site of hospitality.

The following three case studies continue to explore aspects of WAC's 'place' within the region, Coventry and Warwickshire, and the University. In Case Study A, through direct contact with WAC staff and users, I became aware of the ways WAC is geographically disconnected from Coventry. In Case Study B, I witnessed the ways WAC counters and overcomes this disconnectedness by building long-term educational projects with schools in Coventry. Finally, in Case Study C, the devising project for WAC's new Creative Space brought Coventry-based young people (and their families) into contact with WAC and also University students into contact with this part of Coventry.

CHAPTER TWO: CASE STUDY A

Introduction

This Chapter presents the development of fieldwork from October 2007 to June 2008, focusing on the creation and implementation of an audience reception study that took place between February and June 2008. When beginning the study the lead research question was:

What are the dynamic interactions between the notions and perceptions of 'multiculturalism' and 'internationalism' for a culturally diverse group of WAC users in relation to selected productions from WAC's Spring/Summer season 2008?

Having completed the entire research inquiry (i.e. after Y3), the findings of this reception study have been reconsidered in light of the emergent findings and, as a result, this case study also reflects on the following question:

How aspects of 'positive multiculturalism' emerge through an audience reception study with a culturally diverse group of WAC users?

This research inquiry was practice-led, meaning the methods, which were integral to the process of exploring the conceptual framework, were analysed as part of the findings. The case study is divided into three phases:

- **Phase 1:** Creating an Audience Reception Study (October 2007-Feb 2008)
- **Phase 2:** Conducting an Audience Reception Study (Feb 2008-June 2008)
- **Phase 3:** Facilitating Audience Forums (June 2008).

Each phase presents key ‘encounters’ that occurred within the fieldwork. I term them as ‘encounters’ because they signify moments in the study that led me to continually question and reflect on the research design and methods. Collectively, they are indicative of the learning that took place in Phases 1 and 2, which led to the exploration of ‘positive multiculturalism’ in practice in Phase 3. The emergence of Phase 3 was fundamental in shaping the rest of the research inquiry with WAC. Therefore, this case study focuses on the pedagogical decisions and thinking behind the creation of the forums and the ways they raised questions that fed into the research practice in the subsequent years. As I will show, the process of creating and conducting the audience reception study raised pertinent issues surrounding the dynamic and complex nature of identity, the limitations of the post-performance discussion, the nature of audience interaction and the possibility of WAC as an ‘open, hospitable’ space, contributing to new ways of conceiving the key concepts of ‘multiculturalism’ and ‘positive multiculturalism’.

Research Methods

Whilst the reception study was the main focus of Y1, there were a number of research activities involved in its implementation, as outlined in the following table. A fuller analysis of these methods will follow in this case study.

Figure 13: Y1 Aims and Research Methods.

Main Aims of Y1	Main Activities of the project 2007/08	Timescale
To understand the dynamic interactions between the notions and perceptions of 'multiculturalism' and 'internationalism' in WAC	Gaining a theoretical understanding of these concepts by researching relevant WAC documentations as well as academic discourse, arts publications and media	Began in October 2007 – on-going throughout entire project
To explore the theatre and performance programming activities at WAC – specifically in relation to the Spring/Summer 2008 programme and with reference to the key concepts	Becoming a participant-observer of WAC practice by studying policy documents, attending relevant WAC meetings and interviewing relevant personnel to gain a thorough grounding in WAC's ethos and procedures	Began in October 2007 – on-going throughout Y1
To invite a 'culturally diverse' group of regular WAC users to become participants in the reception study	Creating systems for running the audience reception in collaboration with WAC	Began in October 2007 and ended Feb 2008 (when study commenced)
To collect qualitative audience feedback in response to Spring/Summer season 08 for further analysis	Conduct audience reception study by 1) emailed questionnaires 2) telephone interviews 3) 'Audience Forums'	Began in Feb 08 – ended June 2008

When first organising the reception study, I liaised with specific members of WAC staff to find appropriate ways to invite and select forty-five members of the public to take part in this research.²⁸ I invited three 'culturally diverse' groups of 'regular' WAC users from the following demographic groups:

²⁸ The process of organising the audience reception study is given further analysis in Phase 1.

- a) University of Warwick Students (fifteen participants)
- b) University of Warwick Staff (fifteen participants)
- c) Local community/sub-regional residents (fifteen participants).

The members attended two international and national incoming productions out of a possible six shows from WAC's Spring/Summer season, chosen because of their relevance to 'internationalist' and 'multiculturalist' themes and issues (See Appendix 1). We expected to have fifteen people from the sample to attend each production, meaning that five people from the student, staff and local group were selected per show. The members were given the chance to see the shows free of charge and in return we asked for two to three hours of their time to provide feedback. The original intention of the audience feedback was to inform the creative process of a WAC-commissioned theatre company in Y2. However, towards the end of Y1 this was withdrawn as a possibility, forcing a re-examination and refocusing of the research design. Emergent issues in the fieldwork led me to create an additional data collection method of Audience Forums.

Phase 1: Creating an Audience Reception Study in collaboration with WAC (October 2007-Feb 2008)

Since this research activity marked the beginning of my collaboration with WAC, I will highlight some of the sensitivities involved in researching issues relating to 'ethnicity' within the 'real-life' context of WAC. This phase details the methodological changes made to engage with the 'complexities, ambiguities and contradictions involved in the process of doing qualitative research that is concerned with recognising difference' (Gunaratnam, 2003,

3). The process of inviting participants into the study made me question issues of 'essentialism' in research. I will suggest how these initial moments provided fundamental learning points for me as a researcher. The 'encounters' are:

- Navigating the terminology
- Avoiding essentialism
- Expanding definitions.

Phase 2: Conducting an Audience Reception Study (Feb 2008-June 2008)

The following table tracks the system for the audience reception study:

Figure 14: Data collection methods for Audience Reception Study.

Production	Date	Data collection Method(s) in Phase 2	
<i>Testing the Echo</i> by David Edgar (Out of Joint)	19 th – 23 rd Feb	Participants receive and return emailed questionnaire	
<i>James Son of James</i> by Fabulous Beast Dance Theatre and in association with Dance Touring Partnership	26 th Feb – 1 st March	Participants receive and return emailed questionnaire	
<i>Leftovers</i> by Mem Morrison	10 th – 11 th March	Participants receive and return emailed Questionnaire	
<i>Boris Godunov</i> by Alexander Pushkin (Cheek by Jowl)	6 – 10 th May	Participants receive and return emailed Questionnaire	15-20 mins telephone 'conversations'
<i>To be Straight with You</i> by DV8	21 st – 24 th May	Participants receive and return emailed Questionnaire	15-20 mins telephone 'conversations'

<i>A Midsummer Night's Dream</i> by William Shakespeare (Footsbarn Theatre)	5 th – 12 th June	Participants receive and return emailed Questionnaire	15-20 mins telephone 'conversations'
---	---	---	--------------------------------------

Phase 2 analyses the audience feedback for two productions from the six in the programme. The first is David Edgar's *Testing the Echo* and the second is Cheek by Jowl's production of Alexander Pushkin's *Boris Godunov*. I will also discuss how this feedback encouraged me to question the methods used to collect data, which led to the emergence of Phase 3. The encounters are:

- Testing the Echo: Muted Voices
- A Space for Interaction? Questioning the methods
- Boris Godunov: a 'feeling of unity'?

Phase 3: Facilitating Audience Forums (June 2008)

On Tuesday 17th June or Wednesday 18th June, participants were invited to WAC to one of two live 'forums' to meet each other, discuss the shows they had been to see as part of the process and make sense of 'multiculturalism' and 'internationalism' using a mixture of facilitative strategies to encourage collaborative learning, including techniques from drama and theatre education and constructivist teaching methods. Phase 3 details the Audience Forums, which were held in WAC's Butterworth Hall bar area. In Audience Forum 1 there were seven participants and in Forum 2, there were ten. I attempted to make the research participatory, interactive and collaborative by adopting a more practice-led and pedagogically orientated set of methods. Having completed the entire research project, I

have come to identify these forums as the first attempts to practise progressive 'hospitality' and 'convivial' interaction with WAC users (Dikeç, 2002, Gilroy, 2004). In this Phase, I am less concerned with analysing the actual content of the forums than placing emphasis on the pedagogic methods used to enable dialogue amongst these strangers. This is because the methodological process influenced my observation of WAC's Educational work in Y2 and informed my practice in Y3. I have organised this analysis into three encounters:

- the rationale for the forums
- the forums
- reflection on the forums.

Analysis

Phase 1: Creating an Audience Reception Study

Navigating the terminology

Very rightly, there is a lot of debate about how we make sure that arts activity is open to everyone, no matter what their race. But I often come out of 'cultural diversity meetings' feeling frustrated that the discussions are based on arbitrary definitions or simplistic assumptions, which seem to bear little relation to my own professional or personal experiences. And all the time it seems that everyone (myself included) is so paralysed by a fear of saying the wrong thing that it becomes impossible to say anything at all without qualifying it to death (Amarasuriya, 2009).

The Creative Producer for Theatre Bristol, Tanuja Amarasuriya, signals the problems involved in approaching and navigating issues relating to identity, and specifically, 'race' and ethnicity. In such a context 'saying the wrong thing', as she puts it, means either saying nothing at all or saying too much. Amarasuriya's articulation of her experience resonates with my own encounter in the first month of the research inquiry. I have selected this moment for analysis as it marks the beginning of a methodological move towards the creation of the Audience Forums.

My first main task was to invite, select and form a 'culturally diverse' group of forty-five WAC users to participate in the research. Given that the focus of this research was an audience reception study relating to 'multiculturalism' and 'internationalism' it was essential to select participants

who were culturally and ethnically diverse. However, I was concerned about how to approach this. Whilst preparing for a meeting with the Acting Head of Marketing (AHM), notes made in my reflective journal capture some of the doubts I had about the ways the term 'culturally diverse' translated in practice:

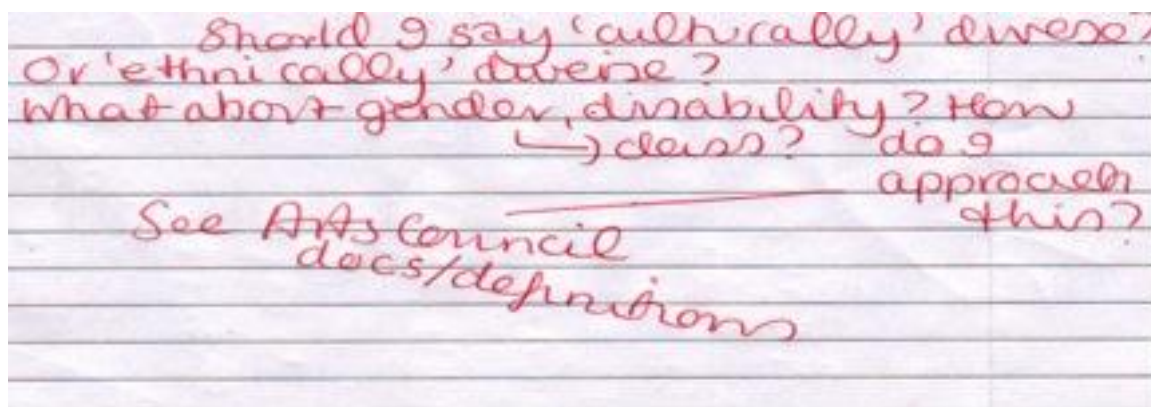


Figure 15: Journal notes - doubts concerning appropriate language.

As described by Amarasuriya, speaking about such issues is a potentially *dangerous* act. In the Conceptual Framework I outlined the reasons why 'multiculturalism' is a sensitive and politically loaded term. I was discovering in practice that researching such issues required reflexive consideration about notions of power between the researcher and the research participants (Gunaratnam, 2003, Lather, 2001). For example, I was concerned that by saying 'culturally diverse', I might exclude particular aspects of identity, hence my questions about 'gender, disability and class'. Further to this, as the sole researcher of the project, I felt conscious of my 'whiteness'. I asked myself: do I perceive myself to be 'multicultural' or 'culturally diverse'? What aspects of my identity may be considered as 'diverse'? What 'multicultural' experiences have I lived through? This series

of questions were compounded by concerns expressed by the AHM at WAC, who advised caution when dealing with these troublesome terms. She explained that in her field of arts marketing and research, seeking out customers and asking them directly about their ethnic identities was ethically questionable.

In ACE's document *Navigating difference*, the Council acknowledges the difficulties in using such definitions, explaining that 'most of the vocabulary used to talk about diversity is woolly at best and at worst a source of contention' (Maitland and Arts Council England., 2006, 221). It suggests that 'the solution is to be aware that whatever words you use may be open to misunderstanding' (ibid) and that in order to avoid difficulties when working in a new organisation it is better to 'ask what terminology they prefer and agree a common vocabulary' (ibid). Rather tellingly, ACE also demonstrates self-consciousness about the language *it* uses. By the end of the publication subtitled '*cultural diversity* and audience development', they explain that in future they would not use the term 'cultural diversity' because it is 'no longer the most relevant model to create the conditions for wider engagement in the arts. A new paradigm is now required to analyse, interpret, plan and deliver a 21st Century diversity agenda' (Maitland and Arts Council England., 2006, 207). This demonstrates how such terms are made and re-made by those who use them on a daily basis. Through this encounter, I realised the need to open up opportunities within the methodology for the research participants to offer their own definitions and interpretations of these complex terms.

Avoiding essentialism

The first stage of the recruitment and selection process involved sending each potential participant a short questionnaire which asked them for information about key aspects of their identity such as age, gender, occupation (to identify 'student', 'staff' or 'local/sub-regional'). I was also interested to know their reasons for participating in a project about 'theatre and multiculturalism'. My overall objective was to ensure that the final group of forty-five were as diverse as possible in terms of gender balance (although the number of female applicants was far higher than male), a spectrum of ages, as well as a variety of occupations. In other words, I was attempting to construct a varied group of participants with a range of motivations for participating in the project. In particular, I had to account for each participant's ethnicity as this was a 'multicultural' audience reception study. Gunaratnam suggests that 'we need to recognise and care about lived experiences of 'race' and ethnicity, and we also need to resist and challenge the appetite for essentialism in research' (Gunaratnam, 2003, 34). I was concerned that if I were to ask these participants to tick a standardised 'ethnicity' box, it would signal to them that this study considered ethnicity as a group of fixed and inflexible entities. Gunaratnam argues that such approaches are too inflexible for something as restless as identity:

Categorical approaches can serve to reify 'race' and ethnicity as entities that individuals are born into and inhabit, and that are then brought to life in the social world, rather than 'recognising' race and ethnicity as dynamic and emergent processes of being and becoming (19).

In light of this, I wondered how my questionnaire might capture the participants' ethnic identity as 'emergent processes of being and becoming'. Theatre practitioner Kathleen Gallagher asks her subjects to choose, as she puts it, the 'identity descriptors' (Gallagher, 2007, 66). She arranges her research subjects' self-selections in parentheses whenever she quotes them directly, for example, she writes 'Dominique (Black, female, first-generation Canadian, of Caribbean descent, research assistant)'. However, as Gallagher herself admits even this approach has its problems, as 'no such list of descriptors can ever capture the dynamic interplay of these and their relationship to a given context' (Gallagher, 2007, 9). Drawing on Gallagher's approach, I invited the participants to *describe* their own ethnicities. The final question read as follows:

How would you describe your ethnic identity? (optional)

I hoped to indicate that this study was interested in gaining *their* reflections and qualitative responses to such complex issues. Before sending the questionnaire, I interrogated my own response to this question. When discussing the 'reflexive turn' in qualitative research, Glynis Cousin refers to Aull Davis' notion of 'turning back on oneself, a process of self-reference' (Cousin, 2010, 11):

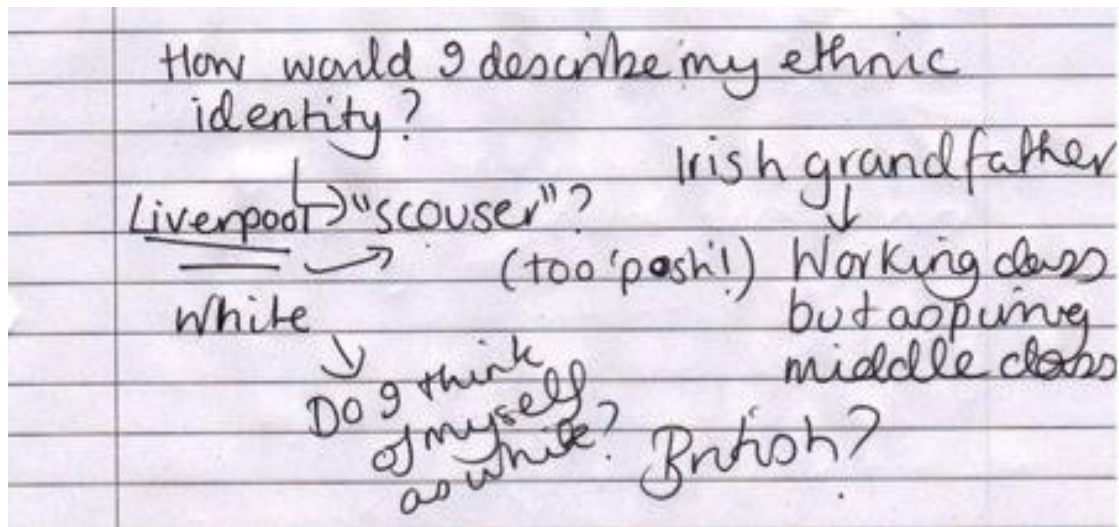


Figure 16: Journal notes - making sense of identity.

I first thought about the fact that I am from Liverpool. However, even my 'Liverpoolness' is nuanced: I might be from Liverpool but would I be considered a *bone fide* 'Scouser'? At school, I was often told by my peers that I was not a 'proper Scouser' because my accent was 'too posh'. However, at the University of Warwick, for example, I am often immediately recognised as someone 'from Liverpool' because, in this context, my accent is more noticeable. I often *feel* more like I am 'from Liverpool' when I am away from home. I also questioned my 'whiteness' and my 'Britishness'. By asking such questions, I had started to reconsider the notion of 'ethnic identity' and, in turn, began questioning the approaches I would use when analysing participants' articulations of their 'ethnic identity'. Here are some typical responses to that question from a selection of the members:

Figure 17: Sample of participants' responses to question 'How would you describe your ethnic identity?'

How would you describe your ethnic identity?		
	Sample of participants' responses to question	Analysis of description
1	White Anglo Saxon – but from Cornwall originally!! Exiled to Buckinghamshire.	Personal narrative about his heritage.
2	Indian – Sikh.	Ethnicity and religion combined
3	This depends on how you define ethnic identity. I'm second generation British, born in the UK to Polish parents so I have Slav roots and a Polish/British sensibility.	This member specifically questions the definition process explaining a personal narrative about her heritage.
4	I don't have a strong ethnic identity as my father is white British, my mother is French and Vietnamese, and I grew up in the Netherlands.	Personal narrative about her heritage as well as lived experience of growing up in the Netherlands.
5	I am a Black African Caribbean woman born in the UK.	Gender and ethnicity combined.
6	New Zealander, but according to the general form, white British (my mum was born here)	She provides a personal narrative about her heritage. Her reference to the 'general form' is demonstrative of the ways such typical tick-box questionnaires ignore more nuanced descriptions of identity. In such forms, she is reduced to 'white British' and her association with being a 'New Zealander' is excluded.
7	White European.	Each member has found a different way to express and define their 'whiteness'.
8	I am a white British female.	
9	White (not British).	
10	Nothing particularly interesting i.e. white, lapsed Roman Catholic, American with predominantly German ancestry.	Personal narrative – with added reference to religious background.

The varying interpretations of 'ethnic identity' demonstrate the ways in which other factors such as gender, religion, heritage, etc. are inextricable from such identifications. Sociologist Anthony Giddens defines ethnicity as 'cultural practices and outlooks that distinguish a given community of people' (Giddens, 1993, 274). He explains that 'members of ethnic groups see themselves as culturally distinct from other groupings in a society, and are seen by others to be so' (ibid). As explored in the Conceptual Framework, the categorisation of ethnicity has, for some ethnic minorities, involved an extensive political struggle for recognition and multicultural citizenship (Modood, 2007). Indeed, the UK's 2011 national census accommodated new categories of ethnicity such as 'Gypsy' or 'Irish Traveller' and 'Arab', but drew criticism from members of the Sikh faith because they were unable to mark 'Sikh' under ethnicity and, instead, had to indicate this under the heading of religion. They were concerned that this would result in a miscalculation of Sikhs living in the UK which would lead to a misallocation of financial resources to particular communities (Neiyyar, 2010). However, as Gunaratnam reminds us, one's 'ethnic identity' does not indicate other critical aspects of a person's identity such as socio-economic status, sexuality, ancestral histories, personal narratives, etc. Nor does it take into account the impact of environment and the effects that space and place have in affecting a person's understanding of identity (Gunaratnam, 2003). As discussed in the Conceptual Framework, being defined by 'race' or ethnic identity omits all the other possible aspects of identification. In *Identity and Violence* Sen explains:

A person's citizenship, residence, geographic origin, gender, class, politics, profession, employment, food habits, sports interests, taste in music, social commitments, etc., make us members of a variety of groups. Each of these collectivities, to all of which this person simultaneously belongs, gives her a particular identity. None of them can be taken to be the person's only identity or singular membership category (Sen, 2007, 5).

For Sen, recognising that individuals have *multiple affiliations* is critical to avoiding reductionism and the dangers of essentialism. Modood accepts the that defining 'groups' can lead to reification and essentialism (Modood, 2007, 83). However, whilst he is willing to acknowledge that cultures are not fixed and static he argues that 'there cannot merely be flux and fluidity' (93). Modood argues that it is possible to recognise 'groups' as *distinct* whilst being simultaneously open and adaptive to change and internal and external influences (ibid).

In light of the participants' responses and wider theoretical perspectives, I had to find appropriate methods for analysing their feedback. Gunaratnam asks 'how can we move towards a dynamic analytical practice when we also have to define and fix meanings of 'race' and ethnicity in order to do empirical research?' (Gunaratnam, 2003, 35) Using Patti Lather's post-structural, feminist approach of 'doubled practice', Gunaratnam advises research-practitioners to 'work with and against racial and ethnic categories' (ibid, 29). Lather explains that working 'within/against is about both 'doing it' and 'troubling it' simultaneously' (Lather, 2001, 204). In my study I had invited the participants to describe their ethnic identity as a means of

avoiding essentialism; however, I then had to consider how I would analyse their feedback in light of these more complex ethnic identity descriptions.

It is a well-rehearsed argument in audience research studies that each audience member will interpret and decode an event in multifarious ways according to a series of internal and external factors. In *Theatre Audience : a theory of production and reception*, Susan Bennett describes the social and cultural factors affecting an audience member's reception of a theatrical production as 'horizons of expectations' (Bennett, 1997). In *Reading the Material Theatre*, Knowles explains that a performance may be interpreted differently from one person to the next according to a variety of material conditions such as the type of journey that a person made to get to the theatre, the atmosphere on arrival, the other people present in the auditorium and so on (Knowles, 2004). In the field of cultural policy research, Eleonora Belfiore and Oliver Bennett question if an individual's 'aesthetic experience' is, in fact, 'unknowable' given that the unpredictable and tacit entity of 'emotion' plays such a crucial part in an individual's encounter with an artwork or theatre production (Belfiore and Bennett, 2007, 242). Further to this, in *Theatre & Audience*, Helen Freshwater argues that 'each audience is made up of individuals who bring their own cultural reference points, political beliefs, sexual preferences, personal histories, and immediate preoccupations to their interpretations of a production' (Freshwater, 2009, 5). She goes on to suggest that 'a single person can experience multiple responses to a show which may well be at odds with one another' (6). Given this myriad of variables, how is it possible to analyse a person's response to a production?

In this study, I had only asked the participants to provide a more complex response to the question of their 'ethnic identity'. For example, my description of 'ethnic identity' would present me as 'a white female from an aspiring middle class family from Liverpool, working class Irish ancestry'. This might present a more accurate picture of who I am than simply 'white, British'; however, does my 'Liverpoolness' tell you *enough* about who I am? What about my life experiences and personal encounters? What about my political persuasions? Given the dynamic interactions between these variables, I started to consider the questionnaire as limited. I did not have access to every influencing factor that may have affected the participants' interpretation of the productions at WAC. In light of this, I questioned how I could interpret and analyse what, for example, 'a British Asian, woman, Research Assistant, 40-50' says about a particular production at WAC. How could I (or anyone other than her) really claim to understand her reception and appreciation of a live event? I suggest that the messiness of identity is often bypassed by quantitative research studies, which ask individuals to choose from a list of pre-determined categories. Christopher Olsen's study 'Theatre Audience Surveys: a Semiotic Approach' describes the kinds of presumptions that are made by using data that quantify identity:

Demographic data can help theatres target specific groups among their audiences (for example by presenting children's plays), but demographics do not necessarily predict audience behaviour. An African-American or a gay audience member may not necessarily want to see African-American plays or plays with gay themes (Olsen, 2003, 268).

As Olsen suggests, demographics become reductive in this context. Similarly, when discussing her extensive experience of working with arts organisations to develop their audiences, Donna Walker-Kuhne explains that for some venues, conducting audience research turns individuals into numbers and people of colour into 'benchmarks' or 'targets'. She explains that it is often 'viewed as a tool for reaching a specific numeric goal so that diverse audiences can be quantified and touted at the next board meeting' (Walker-Kuhne, 2005, 10). Whilst such data may be useful when making pragmatic programming choices regarding audience access, audience members are more than merely customers; as the participants' responses indicate, they are human beings with shifting identities, each capable of interpreting her/his 'ethnic identity' in differing ways.

I wanted to avoid this route towards essentialism whilst acknowledging that participants' responses to a production may be related to a particular aspect of their ethnic identity. As I will demonstrate in the feedback to *Testing the Echo*, some audience members reacted negatively to the representation of Muslims in the production, causing me to reflect on the methodological and conceptual aspects of the research. By working through the practicalities of recruiting a sample of 'culturally diverse' participants, I had been encouraged to consider the ways in which identities are constructed, perceived and represented in research.

Expanding definitions

I had started advertising the reception study in late January 2008. The interest from University staff and students was high, however, the 'local-sub

regional group' was under-represented. Due to data protection laws, I was prohibited from using the Arts Centre's databases to contact audience members. Instead, WAC staff referred me to their contact in audience development, the head of Multi Arts Nation, who provided a list of contacts in the Coventry area.²⁹ Below, I have included an extract from the information given to participants:

Research project in theatre and multiculturalism

Warwick Arts Centre and the University School of Theatre are conducting part of a three-year research project in the Spring/Summer season 2008 and need your help. We would like to invite regular visitors to theatre at the Arts Centre to become part of a unique opportunity to see selected shows **free of charge** and to **give your feedback** on them. We are looking for three **culturally diverse** groups of Arts Centre users from (a) the local/regional community, (b) University staff, and (c) University students, to come and watch selected shows such as Out of Joint's *Testing the Echo* or Fabulous Beast's *James Son of James* [original emphasis remains].

The only reply I received was an email from the leader of a small community group in a ward in Coventry, which she described as 'very multicultural'. She explained that:

Unfortunately most of the poor/black/non-middle class white people in our area aren't in fact regular theatre goers at all – this is WAC's problem. I'm not sure how useful they would be to you if you are aiming at regular

²⁹ Their work is referred to in Locating WAC.

users – but if you're interested then let me know ASAP
[emphasis mine] (received 07/02/08).

In the original email sent out to possible participants, I had emphasised 'culturally diverse' rather than 'regular'. However, the leader of this community group had highlighted 'regular users' in her response. She implied that her group were not able to be 'regular users' of WAC because their socio-economic status prevented them from such a lifestyle. The original motivation in asking for 'regular' WAC users was to ensure that those participating had some familiarity with WAC. Whilst this was desirable it was not essential and, until now, I had not fully realised the connotations involved in asking for 'regular' arts centre users. This community leader explained to me that she had tried to establish a stronger connection between her group and WAC by organising visits to the Centre. However, in her opinion, the 'poor/black' and 'non-middle class white' group members were not *able* to be 'regular' WAC users. Her assertion that this was 'WAC's problem' immediately raised questions about the ways WAC might be perceived as inaccessible to non-affluent demographic groups. I emailed her to see if we could arrange a face-to-face meeting and she invited me to their community centre.

I had never visited this part of Coventry. As I approached, it became clear that this was an economically deprived area. Building work looked as though it had been stopped mid-way through. There were housing estates nearby that seemed under-resourced and rundown. On arrival at their office I was welcomed by the staff. The bustle and informality of the place gave it a friendly atmosphere. The group leader told me that their work focused on

intercultural dialogue amongst communities because their neighbourhood was noted for its multicultural diversity. They provided opportunities for new arrivals to get involved in local activities and they held various projects on a daily basis that enabled multi-cultures of Coventry to use a safe space in which to share, learn and socialise with each other. Two of its members agreed to become participants in the reception study, joining the 'local/sub-regional' category.

This encounter became pivotal in the reframing of both the conceptual and methodological aspects of this phase of research. My visit to their building was a striking first-hand experience of WAC's geographical disconnectedness from the multicultural realities of Coventry and its various sub-regions. The 'local/sub-regional' category was the least 'culturally diverse' out of the three groups of participants for the reception study. Was this simply because the two University campus-based groups were better networked via the University's intranet systems? Was it because 'local/sub-regional' WAC users were more disparate and therefore less easy to contact? Or, as the encounter with this community group had shown, was it because the term 'regular' had deterred some 'culturally diverse' members from applying? The case study was not attempting to answer those questions, but this encounter altered my perspective as a researcher in WAC. I now view this visit as one of the first moments I had started to think about the ways in which WAC might be considered as a hospitable/inhospitable site which welcomes (or fails to welcome) strangers to its building.

Up until this point I had observed WAC's activities from the *inside*. By moving beyond the physical environment of WAC to meet some of its users, I had come to see WAC from *outside* of its building. In fact, journeying into its localities became a feature of this three-year project. In Y2, I observed one of WAC Education Department's outreach projects across two primary schools in Coventry where I witnessed the ways WAC makes connections with and between its communities. In Y3, I continued to examine the ways in which WAC is connected and disconnected to its surrounding areas by working with a group of young people from a local Coventry secondary school and bringing them to WAC. In order to conduct this 'multicultural' audience reception study, it was evident that the methods should adapt to accommodate a wider diversity of respondents. This meant that I took on a more active and involved approach to connecting with WAC users.

Whilst this project was not directly concerned with 'audience development', I started to consider the ways in which this audience reception study could be used to address some of WAC's mission around improving its audience relationships. As explained in the Introduction, their Future Plan stated its strategies:

- continue to develop a useful dialogue with existing audiences which develops trust and loyalty
- specific art-form development initiatives relating to widening participation are supported
- new and diverse audiences which reflect a cross-section of our local community are encouraged to attend through appropriate communications, pricing structures and outreach work (Warwick Arts Centre, 2007).

At these early stages of the research, I was trying to find methods that would enable me to foster dialogue amongst WAC users. When writing about her extensive experience in audience development in deprived, multicultural areas, Walker-Kuhne argues that the ‘challenge is to create the door, the point of entry that will allow them access to the work, through the creative use of space, productions and resources’ (Walker-Kuhne, 2005, 12). As I will come to show, this notion of ‘creating doors’, as Walker-Kuhne puts it, and ‘opening spaces’, as Dikeç puts it, became a significant through-line that informed the practice of Phase 3 and, indeed, Y3’s project.

Phase 2: Conducting the Audience Reception Study

The purpose of the audience reception study was to generate *qualitative* data in order to gain a range of in-depth responses from forty-five, culturally diverse WAC users who had been invited to watch two productions out of a possible six. In particular, the study aimed to understand more about the ways WAC’s programme resonated and/or challenged contemporary debates relating to issues of ‘multiculturalism’ and internationalism’. For example, audience members were asked to respond to the ways ‘the production dealt with ethnic identity, multiculturalism and internationalism as important parts of society today’. *Testing the Echo* emerged as one of the most controversial in the programme, raising questions around issues of ‘multiculturalism’ and, to a lesser extent, ‘internationalism’. As I will come to show, the feedback to this production alerted me to the limitations of the ‘post-performance discussion’ as an audience forum, which, in turn, triggered a new methodology within the audience reception study.

Boris Godunov was selected because it provided a range of responses relating to WAC's programming of international theatre and, in particular, non-English productions that use surtitles. I will focus on two contrasting responses to the experience of being an audience member at this event, which raised further questions about the limitations of the study and caused me to shift the methodological trajectory towards a more 'positive' experience of multiculturalism within an audience reception study.

Muted Voices

Out of the six productions in the programme, *Testing the Echo* had the most direct connection to the key concepts of the research study, namely, 'multiculturalism' and 'internationalism'. The play referred to contemporary debates surrounding the 7/7 bombings in London, the introduction of Sharia Law in Britain and the controversial publication of cartoons of the Prophet Muhammad published in a Danish newspaper in 2005. The play was structured around the 'verbatim' accounts of new arrivals to Britain who had to take a 'test' in order to gain British Citizenship. Sheila Connor summarised David Edgar's writing process:

In the traditional style of Max-Stafford Clark's Out of Joint company (which is producing the show) they gathered together a group of actors. They, together with Edgar and the company researcher, set up interviews with those taking citizenship classes and collected a lot of material from around the world (Connor, 2008).

The play was arranged into a montage of overlapping scenes and narratives, in which an ethnically diverse troupe of eight actors played over twenty-four

characters. In *Rewriting the Nation: British Theatre Today* (Sierz, 2011) Aleks Sierz commended Edgar's play for being 'one of the few plays that staged the full cacophony of voices in contemporary Britain' (Sierz, 2011, 218). Sierz praised Edgar for offering 'no simple solution' to issues of 'Britishness' and national identity and argued that the play 'perfectly reflects the confusing mess of reality' (ibid). The *Guardian's* Michael Billington also valued the play's persistence in asking difficult questions relating to identity but felt that 'Edgar has packed too much into one play'. However, he appreciated the way in which 'Britishness' was presented as a 'constantly fluctuating concept hardly susceptible to computerised tests' (Billington, 2008). Charles Spencer of *The Daily Telegraph*, however, found the play's content and style to be 'bewildering' and argued that '*Testing the Echo* comes across like a barely dramatised article from the New Statesman. The eight-strong cast play more than 30 roles and it is almost impossible to keep tabs on Edgar's pathetically insubstantial characters' (Spencer, 2008). With its mixed critical reception, how was the production received by those participating in the audience reception study?

Given the continual reference to different aspects of Islam, I will begin by focusing on an encounter I had with one of the participants (I will refer to her as 'Audience Member A'). She explained that as a Muslim woman (her own description), she found the portrayal of Muslims in the production to be stereotypical and verging on the 'Islamophobic'. Her grievance with the production had been accentuated by her experience in the post-performance discussion. Identifying the audience as mainly white and middle class, she describes her increasing discomfort at their praise of the play's 'liberal'

values. She explained that she had wanted to raise her hand to join the discussion but had refrained. She had felt conscious that she was one of the few, if not the only audience member, wearing a hijab – a marker of her faith. These feelings of insecurity led her to remain silent throughout the post-performance talk.³⁰ Her experience raised two questions:

- How did the other WAC audience participants respond to these particular aspects of this production?
- Does the format of the ‘post-performance talk’ encourage an authentic democratic space for dialogic exchange amongst audience members and artists?

In order to make sense of these questions I consulted the audience feedback. There were three reoccurring features:

- Thirteen out of fifteen respondents made specific reference to the ways in which the play focused on issues relating to Islam.
- Nine out of the fifteen respondents specifically focused on the conflict that occurred between the characters of Nasim (An Egyptian, Muslim woman attending English for Speakers of Other Languages (ESOL) classes as part of the process to attain British citizenship) and Emma (British, white, middle class, ESOL teacher).
- Six out of the six who described themselves as ‘white, British’ also referred to the ways in which the play made them confront and question notions of ‘Britishness’.

As explained above, the character of Nasim, in particular, became a focal point for discussion in the questionnaires. One of the key plot-lines in the play occurs during the ESOL classes when Nasim is offended by her tutor’s instruction to discuss a picture of a typical ‘English breakfast’:

³⁰ This audience member told me about this in person when she had agreed to take part in the project.

Nasim: What is this card?

Emma: Well, it appears to be a meal. I would say – it's an English breakfast.

Nasim: Yes.

Emma: How can this be problematical?

Nasim: What is this thing?

Emma: I believe it is a picture of a sausage.

Nasim: Sausage pig.

Emma: Not necessarily.

Nasim: And this?

Emma: Is a slice of bacon. Now, is this a problem?

Nasim: Pig is unclean.

Emma: Not to British people. That's why we're/ discussing-

Nasim: You ask me to discuss this go against my religion (Extract from Scene Forty-Seven) (Edgar, 2008)

This conflict continues throughout the play and results in Nasim launching a complaint against Emma on the grounds of discrimination. I have selected some of the audience members' feedback on the character of Nasim:

Audience member B (female, University of Warwick staff member, part-time teacher, aged between 25-32, 'White British'):

I thought the character of Nasim was under developed, lacking in motivated reasoning and appeared slightly strained in her opposition to the 'British' pictures/characteristics presented to her ... it seemed that neither her complaint nor its handling were presented in particularly confident manner and this,

along with the closing moments, seemed the weakest points of what was a strong production.

Audience member C (female, aged between 18-24, University of Warwick student, ethnic identity not given)

Q: How did you feel about the characters (or figures) in the performance?

Again, I had mixed feelings. There were characters who initially appealed to me, because they seemed intelligent and dignified, like Nasim, but then held some beliefs which I found personally abhorrent. The fact that she could then justify those beliefs in a way that was rational to me was similarly disturbing. Also, there were times when I could empathise with two characters, even though they held opposite views to one another (Emma and Nasim).

Audience member D (aged between 18-24, Warwick student, 'I am a white British female')

I am uncertain about my feelings towards the portrayal of Muslim relationships, as I am concerned that I left the theatre feeling quite angry at some of the practices shown: the drug addict being forced to pray, Nasim's fundamentalist characterisation as a whole, Tetyana being trapped in an unhappy marriage, Muna's mother self-harming and Muna herself being blackmailed into secrecy ... Perhaps these extreme examples of Muslim life were actually detrimental to the production where they were supposed to encourage tolerance of other cultures. I am unfortunately unsure of how the director wanted me to react to such scenes; I remain confused.

Audience member E (female, aged between 25-32, Warwick MA student, 'Turkish/White'):

I recall here Nasim's powerful reaction to the English breakfast pictures ... Being a Muslim myself, I think Nasim's reaction was completely absurd here, because she could not tolerate even to see a picture of a pig or talk about it, because even if you must not eat it according to Islam, you can/should talk about it.

Each of these audience members had found Nasim's character unconvincing and, as Audience Member B asserts, her storyline was one of the 'weakest points' of the production. Audience member C admits to feeling ambivalent about the character of Nasim, respecting her intelligence whilst being appalled by her views. Audience Member D describes how the behaviour of the Muslim characters had initially made her feel 'quite angry'. She felt 'uncertain', 'unsure' and 'confused' by the way in which Muslim characters were represented. However, having reflected on this, she had come to the conclusion that these characters were simply 'extreme examples' and were therefore 'detrimental to the production'. The final comment offers another perspective on the character of Nasim. As a Muslim this member argues that it was 'completely absurd' that Nasim could not discuss the picture and states that 'you can/should talk about it'. It is this closing comment about the need to 'discuss' such issues that struck me as critical to the negative experience expressed by Audience Member A and I will return to this point.

Testing the Echo focused on notions of 'citizenship' and underpinning the play was an exploration of the principles and functions of 'debate' and 'dialogue' in both public and private spaces. We witness a private dinner

party where the guests engage in a self-conscious, erratic discussion about national identity, terrorism, and multiculturalism; we watch the ESOL classes in which Emma encourages her students to argue for and against a particular topic to 'see if you can see the other side. Some people say that's what being British is about' (Edgar, 2008, Scene Fifty Five). We are also shown various digital exchanges about 'citizenship' via an internet blog. Within these public and private spaces of interaction, attempts at communication are made and misunderstandings ensue. In a play that was so concerned with debate and dialogue, it was interesting that Audience Member A had felt *outside* of the debate during the post-performance talk. In his article *Theatre and Democracy* John McGrath argues that 'theatre, of all the arts, surely works at the interface between the creative and the political, calling together audiences of citizens to contemplate their society or its ways' (McGrath, 2002, 137). In its content, *Testing the Echo* was concerned with citizenship; however, the irony was that *as a performance event* it had alienated some of its 'audience of citizens'. Audience member A felt unable to contribute to the debate within the particular context of the post-performance talk at WAC. She had come to WAC to 'contemplate society or its ways' but this experience was reduced to a private reflection. This was due to a combination of factors; she had strongly disagreed with the play's content and had resisted challenging it because she *perceived* that most of the audience were in praise of its content. However, as the feedback from this sample of audience members demonstrates, she was not alone in thinking that the representation of Muslims was undeveloped and unfair. Nevertheless, Audience Member A did not have access to their responses.

In *Rethinking the Public Sphere*, Nancy Fraser offers an assessment and critique of the Habermasian notion of the public sphere, disputing his assumption that achieving 'neutrality' is possible:

In stratified societies, unequally empowered social groups tend to develop unequally valued cultural styles. The result is the development of powerful informal pressures that marginalise the contributions of members of subordinated groups both in everyday contexts and in official public spheres (Fraser, 2007, 495).

How much did this particular 'public space' i.e. WAC's main theatre, contribute to Audience Member A's subordination? In Caroline Heim's recent critique of post-performance discussions, she argues that the typical 'expert driven model fosters an intellectual environment' which often leads to 'a large percentage of the audience, daunted and intimidated' making them 'hesitant to contribute to the discussion or even ask questions' (Heim, 2012, 190). During the post-performance discussion, David Edgar (playwright), Max Stafford Clark (Out of Joint producer) and the cast were invited to take questions from the audience. This discussion was led by Alan Rivett of WAC. Given the reputation of the panel, many audience members had stayed behind. For example, I recorded in my field notes that some of University of Warwick's School of Theatre and Performance Studies' staff and students were in the audience. I wonder if, in this particular context, Audience Member A, felt unable to confront a panel that was headed by white, British and highly educated males? Whilst the intention behind holding this post-performance

discussion was not to alienate audience members, it may well have had this effect. I would never come to know the answer to this, but I was able to interrogate some of the issues evoked by the encounter.

So far, I have presented a particularly negative picture of this production and its effects on audience members. However, I want to shift the discussion towards some of the more positive outcomes. It was evidenced in the rich qualitative responses to the questionnaire that participants reflected with some thoughtfulness about the play. Their responses showed how they had changed their minds, considered issues from alternative perspectives and re-evaluated their own prejudices and opinions. As I read through their comments, I was struck by the way in which these audience members were actively attempting to make sense of the play's problems and questions. In particular, they had identified with some of its characters, forcing them to confront their own values and/or notions of 'Britishness':

Audience member C (female, aged between 18-24,
University of Warwick student, ethnic identity not given)

Q: How would you describe your first reactions to the
show you attended?

I felt really uncomfortable because I had loads of
conflicting feelings and thoughts about the issues and
the characters and about myself. I kind of felt guilty
about not knowing my exact thoughts on the issue and
also felt guilty about my place in the equation – i.e.
someone giving loud opinions and not being aware of
all the facts and intricacies of the case.

What I found interesting particularly was that the characters that I could most identify with (those in a similar situation to me with similar behaviours, i.e. the dinner party) were the most unattractive to me.

Audience member F (female, aged between 18-24, Administrative Office in University of Warwick, 'British')

I found myself recognising Emma's group of bourgeois dinner guests as a portrait of Western liberals utilising issues of multiculturalism to stimulate opportunities for witticism and cynicism, rather than responding to these issues with compassion or ideas for resolution.

Audience member B (female, University of Warwick staff member, part timer teacher, aged between 25-32, 'White British')

It reminds me of my 'whiteness' as such and how easy it is to not see this as a category of identity. It also prompts the audience to think about their identities.

Audience Member G (female, aged between 25-32, University of Warwick student, 'Bangladeshi/South Asian')

Raised important questions in my mind and reconsider some of my preconceived notions. I have learnt that identity and multiculturalism are not concrete or static and are conceived as they move along in time and space

Audience member D (aged between 18-24, Warwick student, 'I am a white British female')

As a white British female, I felt ashamed to be linked to such practices as forcing immigrants to take archaic and unnecessary tests in order to gain a passport.

Audience member H (female, University of Warwick administrator, aged between, 25-32, 'White, British'):

The show challenged what it means to be British and white, and middle class, I think it made fun of the typical liberal attitude which made me consider what it is that makes me British and how much I know about my country and what values I think being British holds. I think it raised some challenging questions about citizenship of this country which exposed the farce of the citizenship test, but I don't think resolved what it means to be a citizen of the UK and whether there are any shared values. I think it had a particular message to deliver to the white middle class liberal audience member, what the response would be to that if you don't fit that category I think is very interesting.

In the post-performance talk, Audience member A perceived that most of the audience were in agreement with the play's 'white, middle class, liberal' values. However, this sample of feedback shows that this was not the case. The production, despite its perceived flaws, had challenged these participants to reconsider their own ethnic identity. Some were actively questioning their Britishness. In differing ways, they were able to criticise aspects of the play whilst recognising themselves in some of its key dilemmas. The questionnaire provided a space for audience members to question some of the problems associated with multiculturalism.

In 2009, The National Theatre in London staged Richard Bean's *England People Very Nice*, which was condemned for its crass cultural stereotyping, particularly of Muslims. When critiquing the play, Janelle Reinelt argues that:

The criticism it received is healthy in a democracy and raises appropriate questions about the value of the play in the politically charged context of London's multicultural population and its struggles for recognition, justice and equality (Reinelt, 2011, 147).

Testing the Echo may not have proved as controversial as *England People Very Nice*, but for Audience Member A the play had misrepresented the Muslim faith. In John McGrath's vision of an 'authentic democracy' (McGrath, 2002, 134), he writes that theatre can give 'a voice to the excluded, a voice to the minority', it can help 'in constantly guarding against the tyranny of the majority' and it can be relevant 'in demanding the right to speak publicly, to criticise without fear' (McGrath, 2002, 137). However, in the live experience of the post-performance discussion, Audience Member A felt unable to put forward her counter argument within that particular context. I argue that, unlike the post-performance discussion, the questionnaires provided a space for audience members to express their divergent views.

In light of this, I became increasingly frustrated with the fact that I was the only person privy to this multiplicity of opinions shared in the written questionnaires. The participants communicated via an emailed questionnaire, an anonymous process without dialogic exchange *between* audience members. Dikeç, in his articulation of hospitable spaces, writes:

Rather than reflecting on the ways by which to avoid the 'disturbance' of the stranger, is to be able to provide for the social, cultural, institutional, ethical *and* political spaces where we could learn to engage with and learn from each other, while being able to constitute our subjectivities free from subordination, in democratic ways (Dikeç, 2002, 244).

For Dikeç, truly hospitable spaces are those which are 'open' and which enable 'recognition as well as contestation and conflict' (Dikeç, 2002, 244) to take place. This latter point is also central to Chantal Mouffe's vision of radical democracy in which 'antagonistic relations' are considered to be critical to the functioning of a pluralised society (Mouffe, 1992). In order for such difference to be acknowledged, processes of essentialism and reductionism must be challenged. For Mouffe, identity is not reducible to an 'essence' because it is produced within multi-layered dynamic social spaces that give rise to the 'contingency and ambiguity of every identity' as well as the 'precarious and unstable' process of identification (1992,10). In Nicholson's analysis of Mouffe, she explains that 'it is through identification with a range of identities, discourses and social relations ... that individuals might recognise their allegiances with others as well as their antagonisms or differences' (Nicholson, 2005, 23). She argues that theatre is often used as a public space in which such 'allegiances' and 'antagonisms' can be expressed and in which it may be possible to 'articulate social dissent' and 'to protest, to stimulate debate and provoke questions' (Nicholson, 2005, 24). However, whilst Edgar's *Testing the Echo* might have raised necessary questions or caused audience members to reflect on pertinent political and

social issues, did the subsequent post-performance discussion function as a pseudo-democratic space?

It was evident that Edgar's play was attempting to question the complexities of identity and, in particular, challenge the process of the British citizenship test. I argue that by programming a production such as *Testing the Echo*, WAC was operating as a hospitable 'cultural space', as described by Dikeç, which invites its artists and audience members to its main theatre space in order to participate in a wider discussion around complex, current issues. Indeed, as has been discussed in 'Locating WAC', programming work that is focused on 'the contemporary' is a major feature in Rivett's mission. However, whilst these particular participants were willing to engage in a process of reflective debate around difficult matters, there was a limit as to how far WAC provided them with a space in which 'to learn to engage with and learn from each other' (Dikeç, 2002, 244). Ostensibly, the post-performance discussion is a space where debate and dialogue are encouraged. However, how does this manifest in reality? As I will come to show, I began to question how the audience reception study might foster a more 'open' and hospitable space, allowing audience members to voice 'contestation, and conflict' through deliberative dialogic encounters in order to 'learn from each other'.

A Space for Interaction?

This encounter occurred during the audience reception study but outside of its formal structure. A University of Warwick postgraduate student described his observations of WAC's upstairs foyer space. Having been a student at

Warwick for a total of four years and, more recently, as a WAC Youth Theatre practitioner, he had become familiar with the shifting patterns of different WAC users:

It's funny how the upstairs foyer belongs to different people at different times ... at 10 o'clock on Saturday mornings the kids from my youth group think it's their space and play there, but on week days in term time, the students think it's theirs and sit there all day, but at 4.30 the cleaning staff kick you out and put sign posts up saying it's now theirs. Then, at 7.30 at night, if Jimmy Carr or someone like that is playing in the main hall, the foyer belongs to a completely different group of people (WAC user, May 2008).

I was struck by his assessment. He had noticed how different users of WAC shared this space whilst simultaneously and temporarily occupying it at particular points in the day. He did not identify these different 'groups' by ethnicity but rather by age and social status. In my own observations, I had also noticed the ways in which these groupings changed depending on the kind of theatre or film or concert that was on that day or evening. For example, in November 2007 WAC staged Rifco Arts' *There's Something About Simmy*, which attracted a predominantly South Asian audience. On other occasions it is possible to stand at the top of the upstairs foyers and identify 'the concert goers', 'the comedy goers', 'the studio goers' as they gather in the foyer space before dispersing to particular venues within WAC. I opened this thesis with my own reflections on the ways this foyer is a site for audience members to gather. Whilst there may be some sharing of space between different groups or individuals, what kind of social exchange occurs

between WAC users? If there is any 'mixing' between groups, what kind of engagement takes place? Does dialogue occur as they pass by? Do they share any eye contact? In what ways, if any, does WAC provide a space for strangers to meet and interact? This series of questions resonated with my conceptual reading around 'multiculturalism' and as a growing concern about the methods of the reception study.

In the early stages of the reception study, a system of data collection had been established: after seeing one of the selected productions, I emailed audience members a questionnaire to complete and return within three days. This method was chosen on the basis that it was easily accessible and relatively inexpensive. However, I was beginning to re-think the strategy. The questionnaires generated at least two A4 pages of qualitative data from each respondent. Each emailed response generated further questions relevant to the issues of 'multiculturalism' and 'internationalism' and yet I was the only one surveying and interacting with this data. In response to this, I invited audience members to follow up their questionnaires with a fifteen minute telephone call. This gave *them* an opportunity to elaborate on their emailed responses and *me* the chance to communicate how other members had responded to the production, spurring further points of discussion. This was a more dynamic way of building on the feedback from the questionnaires.

However, even with these modifications there was little 'interaction' between fellow audience members without heavy mediation by me. Their ideas and opinions were in dialogue, but *they* were not. For instance, audience members A and C might have been to see the same production

and even sat next to one another in the theatre, however, it was unlikely that they would have actually talked or shared their experiences with one another. They went into WAC as strangers and they left WAC as strangers. Within this current system the value of the feedback remained latent. I felt the need to create a space in which the participants' views could be *shared*.

At first, my supervisor and I discussed the possibility of using an online blog or a social networking site such as Facebook as a means of bringing the participants into conversation with one another. There were two main reasons why this method was not pursued. Firstly, the reception study had used web-based technologies up until this point, so the idea of conducting live face-to-face forums was a more compelling methodological contrast. Secondly, as a drama and theatre practitioner, I had some experience in facilitating workshops and appreciated the values of collaborative learning they fostered. I was far less experienced in running web-based forums and concerned that the process of setting up a virtual space for collaborative learning would require extra time and expertise.³¹

Boris Godunov: a 'feeling of unity'?

In May 2008, audience members due to see one or two of the final three productions (*Boris Godunov*, *To Be Straight With You* and *A Midsummer Night's Dream*) were asked to follow up their questionnaire responses with a telephone conversation. As explained in the previous section, the purpose of these conversations was to explore and expand on points made in their

³¹ However, since completing the entire research study, WAC has increased its online presence. Its website, Facebook page, and YouTube site demonstrate the ways multi-media are being used to connect with audiences and, in retrospect; I may well have been able to use such sites to facilitate the interaction between this group of WAC users. I will return to this point in the Conclusion to the thesis.

questionnaire. Out of the six productions, Cheek by Jowl's *Boris Godunov* was the most easily identifiable as an example of WAC's international programming. It chronicled the struggle for power and governance of 16th Century Tsarist Russia and was produced by an internationally acclaimed theatre company and performed in Russian by a cast of mainly Russian actors. English surtitles were projected onto a screen above the stage. Further to this, WAC's relationship with Cheek by Jowl had been growing throughout Rivett's directorship. *Boris Godunov* was the company's third production to tour to WAC in three consecutive years: *Twelfth Night* was performed in 2006 and *Three Sisters* in 2007. For Rivett, Cheek by Jowl's reinterpretations of classical texts using foreign language theatre captures the spirit of internationalism and of artistic integrity (Rivett, 2008).

I have selected the responses of two particular audience members because their contrasting experiences of this event provided new perspectives relating to impact of international programming, but mainly because their feedback proved critical to the development of more democratically orientated audience reception methods. For the sake of clarity I have identified them as Audience Members 1 and 2:

- Audience Member 1 (female, aged between 25-32, local-sub regional member, volunteer in community centre, 'Japanese')
- Audience Member 2 (male, aged between 18-24, University of Warwick PhD student, 'White, British').

When I asked Audience Member 1, 'How would you describe your first reactions to the show?' she replied:

As a non-native English speaker, I felt easier and somehow relieved to find that everybody else did not understand the language spoken in the play. I like the fact that we all had to read the subtitles.

In the telephone conversation I asked her to elaborate on this:

It's funny because I don't normally go and see plays like this at all ... and normally when I go to watch theatre I can ask my friend if I miss something, er y'know ... maybe I'm not so confident in myself ... when I was watching Boris Godunov I was trying hard to understand and I was trying hard to follow. I was with my friend [who is British] and we were both asking each other questions and I really felt like this unity ... like we were watching something on the same level y'know?

Out of the whole sample of forty-five respondents, this particular audience member was the one most noticeably intimidated by the feedback process. Whenever she returned questionnaires to me she apologised in advance for her responses, worrying that they were insufficient. Indeed, in her questionnaire response to *Boris Godunov*, an entire section was left blank. She explained to me in conversation, 'well I think that with multiculturalism, internationalism, I thought the terms were too big for me ... for me to give feedback'. However, despite her own insecurities, I found that her spoken responses were entirely relatable to these concepts. As is shown above, her experience of the production was affected by the fact that it was in Russian with subtitles. This had made her reconsider her role within the context of that WAC audience and rather than being alienated by the

surtitles, she was in fact comforted by the fact that others, including her friend, were experiencing the same challenges.

She had started to articulate her awareness and self-consciousness about her fellow audience members in the questionnaire, where she was asked 'In what ways did the show cause you to think about your own ethnic identity?'

She replied:

The audiences. Many of the audiences were white people, I'm not sure if it's particularly the case for this play, and it caused me to think about my own identity as an East Asian.

In the telephone conversation I asked her to elaborate on this point:

So, I think maybe because it is Russian ... most of the audience were white people and when I'm in that situation I'm really conscious, y'know of my ethnic identity y'know, 'how do I look?' and my skin colour ... and I felt a lot more comfortable being there, the feeling of unity ... and the jokes ... people laugh at the jokes right? And sometimes I don't catch it because ... er they're too quick ... but if it's written, it's the same reading speed and you come to the joke and you get it and you laugh at the same time and it's really nice!

She explains that in this particular context the surtitles altered her usual theatre-going experience, giving her a far more positive feeling that she was sharing in the same experience as her fellow audience members. Cheek by Jowl's website describes the way in which the directors Declan Donnellan and Nick Ormerod approach their particular brand of foreign language theatre:

Every show they create is performed to audiences for whom the play is not in their first language. This can be an incredibly liberating experience: instead of concentrating on every word of the text, the audience can allow themselves to be engrossed in the world on stage which should not rely on words alone to communicate its meaning (Donnellan and Ormerod, 2010).

As Audience Member 1 explains, she had experienced a 'feeling of unity' in being able 'get the jokes' at the same time as the native English speakers. For her, it was a new experience of a shared cultural event in the UK. Here, in WAC, was a Japanese female, encountering an international production in what she perceived to be a predominantly 'white' audience. Over the course of the production she explains that she came to see herself as an insider, *sharing* in the confusion with her friend who normally translates for her.

In the questionnaire, Audience Member 2 highlighted his difficulty in connecting the issues of 'multiculturalism' and 'internationalism' directly with the themes of *Boris Godunov*. Realising this, he instead reflected on his experience of being in the audience explaining that 'the play affected me as a member of the *audience* and led me to think about my open understanding of multiculturalism'. However, in contrast with Audience Member 1, he had an alternative perspective on his experience of the Russian language and surtitles:

I think the main impact for me regarding this matter regards the fact it was performed in Russian, which allowed me to consider my own reaction to being an 'outsider'. From my position in the audience during the

play I felt disempowered, an outsider, but in a strange way during the applause at the end of the show I felt empowered, as if I was welcoming them into my home!

I was intrigued by the ways in which both Audience Members 1 and 2 had perceived themselves as 'outsiders' within the audience, but for completely different reasons. Audience Member 1 was mindful of her ethnicity and her 'skin colour' as she felt this marked her as different from the rest of the audience. Audience Member 2, however, felt 'outside' of the experience because he was not able to access the Russian language. When I asked him to describe more about this feeling he explained:

When I wrote that I felt like an outsider ... I felt kind of excluded ... no not excluded ... but perhaps ... it made me feel a little bit ignorant in a way ... because I can't speak any foreign languages so I felt that was a kind of barrier to my understanding, so that made me feel like I was an outsider in the sense that I wasn't a Russian speaker and therefore I was perhaps missing out on something...

In contrast with Audience Member 1, he felt that the Russian language *distanced* him from connecting with the production. He admitted that it 'made him feel a little bit ignorant'. He was not the only participant in the study to articulate the difficulties of watching the surtitles. In fact, every member who had been to see the production had referred to the Russian language and the use of the surtitles, with most commenting on how they had initially found them off-putting but soon adapted to watching both the action on stage and the words above.

In particular, I was drawn to Audience Member 2's comment that 'at the end of the show I felt empowered, as if I was welcoming them into my home!' This sentiment had not been expressed by any other member and I wanted to probe him further. He responded as follows:

During the show I think I made a transition from an 'outsider' to an 'insider', in the sense that to begin with I felt excluded by the language but when the characters revealed themselves as actors I felt like I was welcoming them and congratulating them, almost patronisingly so ... I suddenly remembered that I'm a member of the audience, I'm British, it's my country ... er, sorry ... it's erm ... this is my university and my country and they've done a nice performance for me and I appreciate it so I'll applaud them and I felt in a way that I was patronising them and I still think that.

His response gave double meaning to the notion of 'audience *reception*'. If reception can be understood as 'the action or process of receiving someone or something and the way in which something is received' (Oxford University Press., 2000), then this audience member was not just receiving the play, he was receiving (or 'welcoming') the cast. He considered it to be an act of hospitality, in which he was the host. I was quite surprised by this member's honesty in describing his feelings. However, it was clear from his apologetic tone of voice and his repeated acknowledgement that his comments might be construed as 'patronising', that he was aware that what he was saying was contentious and value-laden. His description that he was 'welcoming them' to his 'home' could be considered as a gesture of cosmopolitan hospitality. However, when he later stresses 'this is my university, this is my

country', the nature of this 'welcome' seems to be on different terms. I would suggest that his choice of patriarchal language demonstrates, at best, that he feels a sense of 'belonging' in WAC and, at worst, a sense of entitlement to this theatre space. Out of respect for this particular audience member, I will refrain from any further interpretation; after all, it was clear that he was attempting to make sense of his experience as he was talking to me and he also acknowledged that what he was saying was dubious. Most significantly, as I continued to question him our conversation took a much more positive turn in both tone and substance:

Rachel: I'm interested in this word 'patronising', where do you think that comes from?

Audience member 2: [lengthy pausing, hesitation]...

Multiculturalism means to me that you just can have a lot of different communities and they might occasionally talk to each other or at least they'll kind of tolerate each other but they don't necessarily really *understand* ... I felt like that as a member of the audience ... I just think this whole multicultural idea seems so middle class and that's what embarrasses me a little bit ... people saying 'oh isn't it good to have different cultures' and 'isn't it good to see a play in Russian and go to the German markets in Birmingham, isn't it lovely' ... but it's not really, it's very kind of skin deep, it's very superficial ... so I think as an audience member I felt a little bit embarrassed taking part in this ... simply saying you saw a Russian play, it was in Russian and therefore the implication is you feel like 'I've learnt a bit more Russian culture' ... this is so misguided because culture is so much broader than that.

Participating in this 'international' event had led him to question the limit of its potential as a source of cosmopolitan exchange. This resonates with the argument made in 'Locating WAC' by Beck regarding the allure of cosmopolitan culture (Beck, 2004). As the audience member suggests above, he was initially seduced by the idea of seeing 'a play in Russian' but, having reflected on his experience more fully, had come to consider himself as a participant in a masquerade of cosmopolitanism and multiculturalism. To counter this, he suggested that:

From my perspective there should be dialogue between people ... I think the really interesting interaction would have been if, afterwards, all the audience and all the cast members had interacted rather than interacted within the theatre itself.

His comments went to the heart of my own experience expressed in the previous section of this Analysis. His reflections had altered to more positive ideas about the possibilities of sustained intercultural 'dialogue' and 'interaction' between audience members. I explained that dialogic interaction had already emerged as significant to the project and that I was considering a possible forum for participants to meet and discuss the shows and the key concepts of the study. It emerged that he was studying notions of 'deliberative democracy' as part of his Doctoral research at the University and, specifically, ways of enabling people who do not usually participate in public spaces to cross that threshold and contribute. I shared my own interest in models of deliberative democracy because of its relevance to my work as a drama educator. It was through this discussion that I began to

consider the ways in which drama pedagogy could be used to facilitate discussion and authentic 'interaction' between the audience members.

So far, the audience feedback had been captured only through questionnaires and phone interviews. There was no space within the methodology for other representations of response to the productions they had seen. Furthermore, there had been no opportunity for the audience members to meet each other. Their only 'interaction' was with me as the researcher. In this context, dialogic exchange occurred between just two people. In a study concerned with 'multi-cultures' as its subject of interest, I was conscious that the methodology needed to evolve in order to more effectively accommodate and engage a multitude of voices. Further to this, when analysing their feedback, it was evident that each audience member had differing interpretations of 'multiculturalism' and 'internationalism'. This became especially problematic when I an audience member who expressed her lack of confidence in her use of written English, explaining that she wasn't always sure she'd answered the questions 'correctly'. Instinctively, I felt that I needed to move beyond the logo-centric questionnaire format and use new methods to foster dialogue *between* audience members.

As I come to the end of the analysis of both Phase 1 and Phase 2, I hope to have shown the way in which notions of dialogic exchange and 'interaction' became increasingly significant as the audience reception study continued. The interactions and conversations I was having with the audience members provoked me to alter my approach. This change, and the methodological rationale behind it, is illustrated in Phase 3.

Phase 3: Facilitating Audience Forums

The rationale for the forums

The Audience Reception study had raised key questions, which I hoped these 'forums' would address in practice. The feedback from the audience had yielded a rich database of qualitative responses for each of the selected productions from WAC's 2008 Spring/Summer season. However, the participants' thoughts, reflections and ideas were mainly being communicated to *me*. As is shown in Phase 2, it was left to me, as lead researcher, to *put* their feedback into interaction. I juxtaposed these written texts, comparing and contrasting their differing perspectives in order to understand more about the 'dynamic interactions between notions and perceptions of 'multiculturalism' and 'internationalism' in WAC' (Kershaw and Rivett, 2007). Nevertheless, there were clear and positive signs that audience members had engaged willingly with the complex issues presented to them in the questionnaires and telephone conversations. As was shown in their responses to both *Testing the Echo* and *Boris Godunov*, some participants were challenged to think differently about aspects of their ethnic identity, to reconsider notions of 'multiculturalism' and to rethink issues relating to 'internationalism'. In other words, the process of watching the productions and then responding to the questions was an *educational* experience. Realising the potential of this, I wanted to introduce these live forums as a way of sharing feedback and further developing this process. I hoped that they could contribute towards the following question:

- How might the idea of the 'post-performance discussion' be improved upon and made into a 'place of learning' (Ellsworth, 2005) where WAC

users can question notions of identity, multiculturalism and internationalism through collaborative interaction amongst strangers?

All participants of the Audience Reception study were invited to one of two forums by email, which I described to them as an opportunity to:

- Meet other members of the group
- Share our impressions and understandings of the selected performances
- Reach new understandings of tricky concepts such as 'multiculturalism' and 'internationalism' (Extract from email sent to participants May 2008).

My planning, therefore, was informed by these three objectives. In an attempt to ensure that participants would be willing to commit their free time, I decided to make the sessions last for 1 hour and 30 minutes. I organised two dates from which participants could choose. I was aware that the participants would be making a journey to WAC especially to participate in the forum. Therefore, I negotiated with WAC and the Theatre Studies department to provide free refreshments and snacks. I asked a fellow PhD colleague to participate in the first forum and my academic supervisor and another postgraduate student to attend the second. They were there as participant-observers in the process, contributing to the discussions and acting as 'critical friends' to help me make sense of both events. There were seven participants in the first forum and eleven in the second. I received emails from six other members of the Audience Reception study explaining that they would have liked to have joined the forums but could not make the dates. I will return to the significance of the

temporal and spatial factors affecting the forums in the overall reflection later in the Case Study.

I will detail the pedagogical methods that informed these forums. Following on from my earlier discussion of Dikeç and Mouffe, I wanted to create a supportive space in which differing experiences of the productions could be shared and contested without the need to resolve or solve such issues. Therefore, I needed to devise a range of activities that would encourage group dialogue and discussion. However, this was new territory for me. At this point, most of my experience in facilitation had been with young people (predominantly primary school children). I had never facilitated a workshop about the abstract concepts of 'multiculturalism' and 'internationalism' with a group of adults. I felt instinctively, however, that I could use a variety of methods from drama and theatre pedagogies and applied theatre techniques as a means of welcoming audience members to WAC and encouraging dialogue amongst this group of strangers. Using my own experience to inform the methodology and affect change in WAC was an integral part of this collaborative relationship. The AHRC explain that the CDA presents 'the possibility of developing or adapting methodologies, by exploiting existing knowledge or by forming new methodologies to address new problems' (Bakhshi et al., 2008, 2). As discussed in the Introduction, by taking on an experimental practice-led approach, I was moving from the 'unknown to the known' (Sullivan, 2009, 48) and hoped that the emergent outcomes of the live forums would offer new ways of seeing WAC and understanding the conceptual framework.

There were several pedagogic principles underpinning my planning. Firstly, I wanted to assume the role of ‘research-practitioner’ rather than ‘leader’ of the forums. I was influenced by the pedagogy of Brazilian educator Paulo Freire who emphasises the importance of dialogic exchange between teacher and learner. The teacher does not didactically instruct and impose predetermined knowledge on her learners, but establishes a space in which the learners gain autonomy by learning to think and speak for themselves and constructing new knowledge together (Freire, 1998; Freire, 2000). Whilst I was not directly interested in ‘empowering’ WAC users, I was attempting to foster a space where these audience members could collectively make sense of their interpretations of these productions, and the abstract notions of ‘multiculturalism’ and ‘internationalism’. I wanted to bring the multiple, dynamic voices into contact with one another in a live space of interaction where it would be possible to share, discuss, and dispute their differing perspectives. Drawing on the strategies of ‘person-centred psychotherapy’, Heim offers a similar way of conceiving the role of facilitator in post-performance discussions, emphasising ‘a non-directive approach’ which ‘allow[s] for the group’s self-direction and discursive discussion’ (Heim, 2012, 192).

This correlates with the methods of ‘constructivist’ teaching which, as Daniel Muijs and David Reynolds explain, values collaborative ‘exploration and problem-solving activities’ and ‘purposeful talk’ (Muijs and Reynolds, 2011, 81). Epistemologically speaking, constructivist teaching methods are focused on getting learners to create knowledge through activities that encourage heuristic learning and the exploration of complex ideas. Muijs and

Reynolds explain that 'rather than introduce pupils directly to definitions or concepts, the teacher will try to get pupils to discover rules and definitions' (84). For example, rather than asking members to 'define multiculturalism', in the final activity of the workshops I invited them to work together to produce a 'gallery exhibit' entitled 'making sense of multiculturalism'.

Another critical aspect of Freire's pedagogy is that learning should be considered as an on-going *process* in which human beings are always 'becoming' and in a process of 'incompleteness' and 'unfinishedness' (Freire, 1998, 51). In *Places of Learning: Media, Architecture and Pedagogy*, Elizabeth Ellsworth makes sense of the 'experience of learning'. Similar to Freire's concept of 'unfinishedness', Ellsworth suggests that pedagogy should foster 'knowledge in the making' (Ellsworth, 2005) by making space for process, transition and emergence. Nicholson suggests that Ellsworth's theories of learning correlate with practices in theatre education because both are concerned with the notion that 'knowledge is not fixed, but always mobile, fluid, created and re-created through dialogue and in relation to others' (Nicholson, 2011, 9). Drawing on Nicholson's interpretation of Ellsworth's ideas of embodied, social and relational learning, I argue that the forums functioned as a research site *and* pedagogical site of 'knowledge in the making' where these strangers were encouraged to collaborate and learn together in a live process. Ellsworth argues that when the learner is given the chance to experience 'knowledge in the making', identity is thrown into a process of flux:

Upon encountering something outside of herself and her own ways of thinking, she is giving up thoughts she

previously held as known, and as a consequence she is parting with a bit of her known self (Ellsworth, 2005, 17).

As Stanley Aronowitz writes in the introduction to Freire's *Pedagogy of Freedom*, 'one of the objects of the pedagogic process is to explore what each knows and what they can teach each other' (Aronowitz in Freire, 1998, 8). I wanted the participants to encounter each other, learn from each other, construct new knowledge together and in the process, lose part of their 'known selves'.

By introducing pedagogical methods which place emphasis on the value of social and relational learning, I hoped to provide a space in which to practise a more *positive* version of 'multiculturalism'; one in which people of differing identities could mix, interact and learn from each other. This directly links to Modood's explanation of 'multilogical conversations' as central features of multicultural citizenship. As described in the Conceptual Framework, Modood suggests that by inviting a diversity of perspectives into interaction, it may be possible to engage citizens in more inclusive form of public participation (2007). The political process of multiculturalism has often received criticism for encouraging segregation and separatism. Journalist Gary Younge, for example, believes that 'Britain pretends to be a multicultural society', asserting that multiculturalism is often used as a descriptive term for that fact that many different cultures reside in Britain. He expresses scepticism as to how far these cultures, in reality, mix, interact and live convivially with one another (Younge in Maitland and Arts Council England., 2006, 15). I hoped that by creating a safe space (in comparison, for example, to a post-performance discussion) for

collaboration in WAC, audience members would feel willing to learn from each other. In Gilroy's description of 'convivial culture', he raises his suspicion of 'notions of identity and belonging that are overly fixed or too easily naturalised as exclusively national phenomena' (Gilroy, 2004, 6) and argues that conviviality 'makes a nonsense of closed, fixed, reified identity and turns attention towards the always unpredictable mechanisms of identification' (Gilroy, 2004, xi). In light of this, I wanted to open up a welcoming, friendly and convivial space within WAC, which would indirectly challenge particular notions of 'multiculturalism' associated with the protection and conservation of 'closed, fixed reified identity'.

The Forums

As I stated in the outline to Phase 3, my analysis of the forums focuses more on the intentions behind the pedagogical approach (as detailed above) and my reflections on the effects of this pedagogy (as I will detail below). Rather than concentrating solely on the content of audience feedback, I want to critique the pedagogical practice I was developing in order to bring this group of strangers into interaction in WAC. I have outlined the activities of the forums and the reasons for their inclusion. I will also provide details of the participants' responses to some of these activities in order to demonstrate the types of discussion generated.

Activity 1: Meeting each other

I used a 'signing-in' exercise in which participants sign their name onto a large piece of paper and tell the group a little bit about their name, why they

sign in that manner, etc.³² This was a way of introducing each other, initiating talk, finding out about where we came from etc.

Activity 2: How did we each respond to the different productions in the reception study ... any commonalities/differences?

The participants were asked to form an inner and outer circle. The inner circle faces the outer circle. They were given 2 minutes to tell each other about one of the plays they had seen from the list. Following this, the inner circle members then swapped to face another member on the outer circle. This time they were told to discuss a production they thought was problematic/challenging etc. In another round, they were asked to speak for two minutes as if they were theatre critics reviewing one of the plays. By limiting the time and giving focused instructions, I hoped that the game would enable the participants to begin talking to each other about some of the key issues without feeling self-conscious.

Activity 3: What is our relationship with WAC as audience members?

I informed the participants that a chair represented 'theatre'. I then asked participants to physically arrange themselves in relation to the chair and in the space of the room to indicate their relationship with theatre generally. This exercise was repeated but this time the chair represented WAC. The aim of this exercise was to introduce a new way of thinking and expressing views about WAC. In a process, thus far, dominated by questionnaires and

³² I first came across this exercise when starting my studies as a Masters student in Drama and Theatre Education. It is a technique used by Jonathan Neelands and Joe Winston to enable each new MA student a way of introducing themselves to their new group members. Students are encouraged to sign their name on a large piece of paper showing the 'signature' or 'sign' and tell the rest of the group a little about why they have created this personal identification. This was particularly effective in an international group where 'signing' manifests in a variety of ways.

telephone conversations and reliant on written text or spoken English, I hoped that this would offer a contrasting means of offering feedback.³³

Samples of the images created by participants are described below:

Forum 2 Participant Responses

Participant A) ... standing with a cup of coffee, facing towards the chair.

I come for coffee here, meet my friends. For me, it's a very temporary place, you pass by it, and you don't really know the place very well.

Participant B) ... sitting on the chair that represented Arts Centre, with happy expression on her face.

Well for me, it's a place I know well, we come a lot, it's a very comfortable place to be, it's a bit like going and sitting in your front room.

Participant C)... standing so that it seemed that he was walking away from the chair with his head turned back to look at it:

I'm always walking past it or walking through it, I always see that there's something interesting and then I realise oh no, it's over!

Participant D) ... standing, arms folded, looking down, frowning

I feel quite critical of it, I don't feel it reaches out far enough into the sticks, I feel like it delivers in old fashioned ways, I don't see the Arts Centre reaching out

³³ I first encountered this exercise after seeing my colleague and fellow drama practitioner Natalie Hart use this with a group of young people. I adapted this technique to suit this particular context.

to the kind of people that I work with as an Arts Development officer.

Participant E) ... standing apart from it with her head down

I'm neither here, nor there, I go. I don't think I have a particular relationship with the AC, I go to plays but...

Participant G) ... kneeling down, with his arms around the chair

I live on the campus and I think if WAC wasn't there, the University would be pretty boring, the experience of living here would be pretty hellish ... I always feel there's a real buzz when I walk through here.

Participant H) ... standing at a distance away from the chair

I'm a Masters Student, so I'm only here for a year, so I feel quite detached from the Arts Centre, I find it to be an inadequate source of art, an inadequate source of culture; in Warwick, given the diversity of students that are here, it doesn't adequately address the theatres, movies, art...

Reflection on Activity 3

This sample of responses is indicative of the varying interpretations of WAC and alerted me to the significance of 'place', 'context' and 'environment' and the effect geographical position has upon WAC. Their feedback also made me aware of the ways people feel welcomed, ambivalent or even unwelcomed by WAC's building, which became

instrumental in the exploration of 'hospitality' in the subsequent years of the research study.

Introducing the chair and asking the audience to work with the space and their bodies provoked them to use spatial imagery when articulating their positions, such as the member who sat on the chair and explained that going to WAC is 'like sitting in your front room' whilst another member, standing at some distance away from the chair, explained that she felt 'quite detached'.

Activity 4: Making sense of the terminology i.e. 'multiculturalism' and 'internationalism'. How can we create new ways of understanding the key concepts?

- a) Each member was invited to bring a story, idea or object that for them, was evocative of 'multiculturalism' or 'internationalism'. Each member then spoke about their choice, which opened up into a group discussion.

Forum 1 and 2: Audience Responses

- One member read out the names from her mobile phone contact list, which included an array of international friends and colleagues she had met as an overseas student whilst studying at Warwick. She explained that when she hasn't seen someone for a while, she erases them from her list. For her, this represented the transience of being an international student.
- Another member recalled the awkwardness of a wedding in which two families from contrasting socio-economic backgrounds and histories met for the first time. For him this represented a struggle of multicultural realities.

- Another shared a picture of footsteps going in two directions. For her this represented multiculturalism because she liked to stand in other people's shoes and learn about their perspective on the world. She stressed that the footsteps were going both ways because it has to be reciprocal for it to be successful.
- Another presented a postcard of an orchestra and explained that, for him, this was an expression of multiculturalism because it showed one big community made up of different people with different instruments, each person bringing a different sound to the group.
- This member brought a photo of G8 presidents and prime ministers, explaining that, for him, it represented internationalism as the relations between nation states. He explained he was critical of the fact that they were mainly white men in positions of power. For him, this type of internationalism was more conservative and traditional rather than progressive.

Reflection on Activity 4a

The participants had responded positively to my request to bring an object. As shown above, whilst this generated a range of perspectives, I did not successfully facilitate dialogue *between* the members. As a result, audience members simply spoke about their object and then sat back and listened. I had hoped it would provoke a conversation amongst them. In retrospect, I would have developed this exercise by asking the members to draw connections between their chosen objects in order to foster further discussion and interaction.

- b) Following this, I produced a series of words that I had selected from the audience reception feedback. These words were associated with

both 'multiculturalism' and 'internationalism' and, in light of their contentiousness, were chosen to trigger debate:

- Democratic
- Opportunity
- Outdated
- Problematic
- Dangerous
- Positive
- Ghettoising
- Impossible
- Necessary
- Liberal.

Participants were invited to discuss these terms, to draw links and argue the disparities between them. They were also given blank paper to add words they felt were missing from the list. They were asked to construct a web of these words on the floor.

Forum 2: Sample of Audience Responses

- I chose '**outdated**' and '**positive**' ... 'outdated' because there are perhaps better words to express the same thing but at the same time, multiculturalism strikes me as the 1960s immigration description but I can't say that the existence of multiple cultures is not positive because it is...
- Yes, I've got really similar view to that, I've gone with **outdated**, the trouble is that it's become a bit clichéd, it puts people in boxes ... however, I've also chosen **opportunity** because it does present us with opportunities if we don't shut down and we see ourselves in different ways.

- I've gone for **problematic** because I think multiculturalism is a word used so often that I don't really know what it means anymore
 - I've chosen **troublesome** because multiculturalism is just a word, people use it to mean things which it doesn't actually mean. Some people take it as a positive and a negative, it depends on who you're saying 'multiculturalism' to ... and that's why I'm reaching towards the word **opportunity** because if you do things like this [the forum], then it gets people to talk about it, and say 'what does this mean?' and it gets people to think about its positives or negatives.
 - For me, it's the difference between multiculturalism and the concept of multi-cultures. I think that multi-cultures is a really **positive** thing, and learning about different cultures is positive ... it's about connecting with people who are different.
 - I've added the word **simplistic**, it's an idea associated only with ethnicity and it has prioritised ethnicity above other forms of identity...
- c) They were then asked to collaborate in role as 'performance artists'. I informed them that WAC had commissioned them to produce a 'gallery exhibit' inspired by the idea of 'making sense of multiculturalism'. They were invited to become part of the piece by assuming a physical position in the exhibit. On each occasion, they then had to explain as a group how and why they produced this gallery display, detailing the ideas that informed their choices.

Back in the circle, we discussed their actions and ideas and talked about the possibility of developing these forums.

Reflection on forums

In the questionnaires audience members were asked directly about issues relating to 'multiculturalism' and 'internationalism'. They had up to three days to contemplate their responses. The telephone conversations altered the mode of response by establishing a more dynamic flow of ideas. The audience forums changed the mode of interaction once again, this time to face-to-face communication in a live, social space in WAC lasting ninety minutes. This introduced a new set of dynamics into the reception study and required its own set of methods in order to initiate and sustain dialogic engagement. As is evidenced above, their considered responses in the 'word' activity, their thoughtfulness when describing their chosen objects, and their willingness to try out some of the more difficult tasks such as the final 'gallery exhibit', were indicative of the fact that these members felt comfortable enough to contribute their own perspectives in this public space. In this sense, then, the forums achieved what I had originally intended; by the end of the workshops we had generated rich discussions about complex issues relating to multiculturalism and internationalism. However, I ended the forums with questions the effectiveness of the physical space we used, the timeframe we operated in and the impact of my pedagogic techniques. Was this, in fact, a 'convivial' and open space and, if not, how could it be improved upon or re-imagined?

Mustafa Dikeç, Nigel Clark and Clive Barnett explain that both 'space' and 'time' are vital components of 'hospitality' (Dikec et al., 2009). They write: "Time' is what the arrival of the other opens up. It is what is

given in the process of welcoming the other' (12). I argue that these forums were offering participants not just the physical meeting place of WAC but the *time* I was giving them. However, the act of giving time was not one-sided. The participants had also agreed to give *their* time to me and to their fellow group members. This, in itself, was indicative of a mutual interest in sharing space and time with strangers. In Jill Dolan's exploration of the utopic dimensions of theatre and performance, she focuses on the 'social contract' to which audiences commit when they attend a performance event, 'I'm invariably surprised that all these people have chosen to come, have acted on their interest or desire or need to be together for a few hours with relative strangers' (Dolan, 2005, 96). For Dolan, agreeing to give 'presence' (ibid) demonstrates 'a willingness to think, to feel, to engage' (97) with each other. Like Dolan, I was heartened by the fact that the participants had given their time to an event they knew little about. Arguably, their 'presence' in such an event was the first step towards producing a convivial space and was a mutual sign of hospitality.

Nevertheless, I argue that there were limitations working against these potential qualities of hospitality and conviviality. Firstly, the forums were an addition to the other feedback methods, and I was conscious that I needed to limit their duration. I did not want to deter people from coming by asking them to participate in a full day's workshop or a series of workshops. I also planned it so that they would take place at the end of the working day in order to accommodate as many people as possible. However, I suggest that in a one-off ninety minute forum, there was a

limit to the degree of 'openness' these strangers could offer each other. In Ash Amin's *Land of Strangers* he suggests that 'any venture into new alliances and allegiances – including with the stranger – requires an affective link, one that can be nourished by openness to fruitful exchange with the unknown' (Amin, 2012, 33). It was evident that these participants were 'open' to making such alliances. For example, in Activity 4, one of the participants, who had selected the words 'troublesome' and 'opportunity' to describe his feelings about 'multiculturalism' explained:

That's why I'm reaching towards the word **opportunity** because if you do things like this [the forum], then it gets people to talk about it, and say 'what does this mean?' and it gets people to think about its positives or negatives.

He described his support of endeavours that seek to bring strangers together in order to deliberately and dialogically make sense of sensitive issues. However, I argue that there was insufficient time to engage in an in-depth discussion. This view was corroborated by one of the participants who, in a follow-up telephone conversation about Footsbarn's *A Midsummer Night's Dream*, gave feedback about the forum. This particular audience member (Male, aged between 25-32, PhD student and University staff member, 'White/Irish British') is a keen theatre reviewer with his own online blog:

Rachel: it would be good to get your overall impression of the project ... is there any way it could be taken further ... or do you think it should come to an end?

Audience member (AM): No god no! ... it feels like it's only just beginning ... I think there's some really interesting questions being asked here ... in terms of ... I don't feel that thinking about these things has particularly developed me as a theatre goer, y'know, I don't feel I watch theatre differently ... I think the project is investigating some really important stuff ... the workshop I thought worked really well at that and my only complaint about that was that it was far too short, it needed to be a whole day to explore that and think about the ramifications of what was being said.

Like him, I agreed that such issues required more time in order to unpick and unpack their complexities. Was there sufficient time to really engage with the more 'antagonistic' elements of radical democracy, as advocated by Mouffe and Dikeç? Was there sufficient time for the members to feel comfortable enough to question each other's perspectives, or was there just enough time to *listen* to each other's perspectives? In other words, I was concerned that I had only provided enough time for a *superficial* conviviality between strangers. Amin argues that 'trust in the company of strangers may be something that requires continual work' (2012, 37). These forums, therefore, were the first step towards conviviality but had by no means achieved such a state. When discussing the elements of dialogue, Zali Gurevitch explains:

Participation in dialogue that gives place to plurality and polyphony assumes a state of decentring, so that plurality rather than I or Other will be the focus of the encounter. However, plurality does not just happen without being sustained and created by active participation (Gurevitch, 2001, 102).

Gurevitch stresses that such participatory dialogue is not easy, and requires '*active participation*'. When looking back at the footage, it is clear that I was working particularly hard as the facilitator to sustain conversations between audience members. I had hoped to '*decentre*' my role within the forum but, in reality, I needed to give guidance and encouragement in order for the audience members to feel comfortable enough to engage in dialogue. Perhaps, with more time, these interactions would have occurred more naturally, without my constant mediation.

The space we had been offered by WAC was a bar area at the back of the Butterworth Hall. At this time, WAC did not have a space for workshops and all of the formal theatre spaces were occupied. The Butterworth Hall bar area was not particularly conducive to running a workshop.³⁴ It was dimly lit, was furnished with large chairs, and had a carpeted floor making it difficult when we came to the section of the forum where we needed to write things down on paper. It also had two buttresses dividing up the space:

³⁴ In Case Study C, I come to compare this space with WAC's new Creative Space.



Figure 18: Audience Forum 1 in WAC's Butterworth Hall bar area. Author's own.

When planning the workshops, I had wondered about the idea of not using any chairs at all so that it would, quite literally, be an 'open space' in which to learn. Such spaces are familiar contexts of learning for drama educators and applied theatre practitioners primarily because they enable physical exploration of ideas but also because they offer another challenge to the hierarchical arrangement of space where the 'authority figure' dominates. In an 'open space', participants are invited to partake in more shared, democratic practices. However, given the fact that this was my first experience facilitating something of this nature, I structured the workshop to ensure its more physical and active elements were complemented by opportunities to talk in the circle formation, meaning the chairs remained. I

was also conscious of the risk involved in asking these adults to move away from the comfort of a chair into a less 'protected' open space. In *Open-Space Learning* (Monk et al., 2011) Nicholas Monk et al discuss a form of 'transdisciplinary pedagogy' (the subtitle of their book) which encourages university students from across a range of subject disciplines to work in a space 'without chairs' (3). Monk explains that such a space:

forces any group ... to address their own physicality in relation to that of the space – there is no longer the security and reassurance of traditionally arranged furniture ... they [the students] exist in a space that is always 'open', both figuratively and actually' (ibid).

In these forums, I suggest that the space was inhibiting free movement of bodies, thus alter the dynamic of the exchanges between these bodies. Of course, it was not only the space that was producing this effect but aspects of my planning had also reinforced a more sedentary, talk-based discussion. If, as Dikeç et al explain, hospitality involves the offer of time and space, then this workshop was not as 'open' and 'hospitable' as I would have liked.

These forums were a beginning and not an end. At the time of conducting them, I was unaware that in the final year of the research project I would be working in WAC's newly built studio space which, as explained in the Introduction, was specifically designed for process-based work. After completing the Audience Reception study, I was left with further questions about what else could have been done to move towards a mode of 'positive multiculturalism' in WAC. In Gilroy's conceptualisation of conviviality, 'identity' becomes a less significant component of the social interaction. As I

have discussed earlier, there is a letting go of the 'closed, fixed, reified' identity because there is something more to be gained in the encounter of being together. Let us hear again from the PhD student who gave feedback on the forums:

Rachel: It was such an experiment; getting people together who'd never met in the Arts Centre ... it was tricky...

Audience Member: Yeah, it's not a kind of criticism but I think that's what ... because that's where it got really exciting was meeting other audience members, because audience members at WAC don't interact, audiences don't interact in that way...

He went on to explain to me that in his experience of being an online theatre blogger, he had found that very often the comments he received about his reviews tended to come directly from the people who have taken part in the productions. He had hoped that it would contribute to a 'theatre going community', but this has not yet manifested. I asked him what he thought would be possible:

Audience Member: Well any kind of forum where theatre goers speak to each other ... apart from the people you go with you already know ... an experience afterwards ... even a post-show talk is still kind of ... you're not actually looking at each other ... you're looking at people on the stage and even if you're asking a question it's for the person and that's ... it's frustrating because you want to know what other people think ... you want talk to other people about it ... the Arts Centre started a series a while ago of post-film discussions led

by the Film Studies department and John Gore (Film Programmer) where after a film those who wanted to could have a drink in the bar and have a talk about the film ... I'd love it if there's something like that for theatre ... and obviously your project was about multiculturalism but just the chance to talk about anything to do with the productions we've been seeing...

His assertion that WAC audience members do not ordinarily interact in the way that we did in the forums and his observation that post-performance talks are not usually dialogic and inclusive places, were positive indications that the forums had introduced new ways of being together in WAC. However, despite this, as a drama and theatre educator, I finished the forums feeling that I needed to offer WAC users not just an open or hospitable space but also an 'aesthetic space', in which they might collaborate to create *imaginary* worlds together. Educator and drama practitioner Augusto Boal has written extensively about his version of the 'aesthetic space' and argues that it is a rich pedagogical source because it can 'stimulate knowledge and discovery, cognition and recognition, properties which stimulate the process of learning by experience' (Boal, 1995, 20). One of the properties of the 'aesthetic space' is plasticity:

Time and space can be condensed or stretched at will, and the same flexibility operates with people and objects, which can coalesce or dissolve, divide or multiply (ibid).

I wondered if I could get closer to Gilroy's notion of 'conviviality' by creating an aesthetic space where identities are always in a process of flux, where it would be possible for identities to 'coalesce or dissolve, divide or multiply'. In such spaces, another series of methods are required to encourage participants to play at being themselves and not themselves at the same time (Schechner, 1985, 112). As Nicholson writes, part of the process of applied theatre 'is about travelling into another world, often fictional, which offers both new ways of seeing and different ways of looking at the familiar' (Nicholson, 2005, 13). In order for such journeys to take place, however, I required more time and more space; both of which I would request in Y3.

I was eager to continue developing these methods in Y2. However, as I establish in Case Study B, this was not possible due to financial restraints on WAC. Nevertheless, the Audience Forums had introduced the emergent themes of 'hospitality' and 'conviviality' and I was keen to continue exploring such concepts in relation to other WAC activities.

CHAPTER THREE: CASE STUDY B

Introduction

As outlined in Chapter One, the original research plans for Y2 and Y3's work were affected by events beyond WAC's control. The financial crisis of 2008 brought about recession and economic uncertainty in many of the world's biggest economies, the UK included. In 2008/9, I was due to track the creative process of a commissioned professional theatre company from the sub-regions of WAC. It was intended that the feedback from Y1's audience reception study would be used to inspire their creative process and direct it 'towards aspects of internationalism and multiculturalism that are of interest to the company' (Kershaw and Rivett, 2007). I was expected to focus on the ways the aesthetics of this creative process were adapted 'in response to internationalist and multiculturalist concerns of the company' (ibid). However, such an initiative required a significant budget and this was no longer possible given the pressure upon WAC to tighten its finances. I had to reconfigure the plan so that the subsequent years of research would be just as rich in data as the original but could be managed at a fraction of the cost.

Given these changes in circumstance, Y2's fieldwork became, in part, an interregnum – acting as a crucial point of reflection on Y1, which would inform the creative practice for Y3's research. Rather than continuing to develop and apply the active, practice-led methods I had begun to use towards the ends of Y1, I had to alter the research design so that I could take on a more ethnographic and observational approach to finding out about

WAC. I began observing some of WAC's core activities in order to explore notions of 'positive multiculturalism' further. One such activity involved working with WAC's Education department. After meeting with Education Director Brian Bishop, we decided that I should observe a new arts education projects called *Skin, Blood and Bone* (SBB), which took place from September 2008 to July 2009.³⁵ I monitored the project during the 'skin' phase (September to January) because of its more obvious connections to the themes of my research.

Since completing the entire study I have come to consider the SBB project as another 'mode of positive multiculturalism' in WAC. Despite being smaller in scale compared to the fieldwork of Y1 and Y3, this Chapter aims to provide another perspective on the emergent issues of 'hospitality' and 'conviviality'. Through participating in WAC's education outreach work, I was able to understand more about the way it attempts to make and build connections with its local communities in Coventry. This project also alerted me to the value of collaboration within creative projects in WAC. In the case of the SBB project, collaboration existed:

- between two demographically different primary schools from Coventry
- between Peter Abrahams, Professor of Clinical Anatomy at Warwick Medical School, and WAC's commissioned teacher-artist Jo Buffery, thereby enabling collaboration between science and art
- between the University of Warwick, WAC and a selection of Coventry schools.

³⁵ Tracking the SBB project was not the only research activity that took place during this year. I also interviewed two theatre artists who had entered into commissioning relationships with WAC. However, whilst the findings of this research have contributed to my overall picture of WAC, they did not directly inform the emergent narrative of 'positive multiculturalism' and therefore, they do not feature in this case study.

I will focus on the ways such collaborations opened up spaces for 'convivial culture' amongst those involved in the project. I will refer to the pedagogies used to facilitate this project and the effects it had on the young people. I will suggest why this project triggered a series of further questions about the implications of creating spaces for interaction between strangers. I am particularly interested in the ways in which the project provided a space for the 'strangeness of strangers to go out of focus' (Gilroy, 2004). When reviewing the data, the notion of 'making connections' was a dominant theme and I have codified these findings into the following three areas:

- making connections between schools
- making connections between subjects
- making connections beyond WAC.

My involvement in the SBB project was designed to give me a better sense of WAC's Education Department work and to give me a deeper insight into the ways Education Director, Brian Bishop and Education Officer, Carly Mee, attempt to translate WAC policy into practical creative projects. My intention in observing this project was not to give a formal appraisal of their work; rather, I was applying the research question from the original plan: 'What are the dynamic interactions between the notions and perceptions of multiculturalism in WAC?' to this case. There was another reason for following this project. Through observing WAC's practice in SBB, I was inspired to pursue and develop my own practice-led research project for Y3's fieldwork. A series of questions arose in relation to the SBB project and I fed these back into the larger narrative I was forming about WAC. As was

discussed in the Overall Methodological Framework, this approach was integral to the cyclical and reiterative design of this research study. Therefore, each section of the following analysis contains two parts: firstly, it will focus on specific aspects of the *SBB* project and secondly, it will open up the discussion to include emergent research questions. I will conclude this analysis by reflecting on how and why this practice informed my Y3 research design.

Skin, Blood and Bone

Outline of the project

SBB was funded by Warwick Arts Centre, the Higgs Charity and the Wellcome Trust, the latter of which donated the most substantial sum of money. The Higgs Charity is a Coventry-based foundation that aims to help disadvantaged children and young people. The Wellcome Trust operates as an international charity which funds a range of projects into biomedical research and medical humanities (Wellcome Trust, 2010). It allocates £3 million to 'support projects that encourage people of all ages and from all walks of life to be informed, inspired and involved' by issues relating to biomedicine and bioethics (ibid). The Wellcome Trust encourages the creation and dissemination of such knowledge through a variety of subject fields including arts, media and education (ibid). In the Wellcome Trust's 'Arts Award Summaries of 2007-2008', SBB is summarised as:

A collaboration between Warwick Arts Centre, Leigh Primary School, Frederick Bird Community Primary

School and Peter Abrahams, Professor of Clinical Anatomy at University of Warwick Medical School. Inspired by Professor Abrahams' work, children from Key Stages 1 and 2 and teachers from the schools will work with artist Jo Buffery to investigate the workings of the human body to create three visual art exhibitions and dance pieces around the themes of skin, blood and bone. These will be presented to pupils and families at the schools and will tour to other schools in Coventry (Wellcome Trust, 2008).

As is clear from this summary, the project reached beyond the two participating schools by producing transportable art exhibitions and dance-based performances, which toured selected schools.

In the time that I observed the project, I was impressed by the intricacy and complexity of its infrastructure. It was organised so that the older Key Stage 2 children acted as peer-mentors throughout the project, assisting artist Jo Buffery by supporting the Key Stage 1 children during group activities.³⁶ Three visual art exhibitions and three dance works were created and presented to pupils and families in their own schools and to children in 11 other primary schools in Coventry (Warwick Arts Centre, 2009b). WAC provided the technical support to help Buffery with the final presentation of the art exhibits. Furthermore, each lesson was converted into 'menu cards' which were then selected and assembled into a 'recipe book' of inspirational ideas for classroom practice. This was printed and distributed to all 85 primary schools in Coventry (ibid).

³⁶ Buffery has over twenty years' experience designing and leading arts projects in schools and with adults. She runs her own consultancy 'Arts and Learning' and has worked as a freelance artist with WAC on a number of projects.

The thoroughness of the planning was most striking during the processes of converting the scientific knowledge into creative learning. At the beginning of each term, Abrahams led an introductory session for the children and the teaching staff. Buffery then worked with teachers to design a suitable series of workshops that used a combination of visual art and dance techniques to interpret Abraham's scientific descriptions into artistic modes of learning. Not only this, the teachers also found ways to feed the work into other aspects of the curriculum such as Literacy and Music. As I will detail in the following analysis, it was clear to me that WAC's Education Department had secured two high quality facilitators in this project: Professor Abrahams's role was regularly described by WAC and the teachers as 'an inspiration' (Warwick Arts Centre, 2009b) and Buffery's imaginative and rigorous ways of using art and dance meant that the standard and quality of both the science and art were consistently high. This project took place over the three terms of the academic year:

- the autumn term focused on human skin
- the spring term focused on human blood
- the summer term focused on human bones.

The first half of each school term used artwork and the second half used dance and performance as the means of exploration. So, for example, in the art-based 'skin' phase of the project, the children explored 'the texture, structure, colours, feel and function of skin' (Warwick Arts Centre, 2008b) through:

- colour mixing

- elasticity, porosity
- scanning / digital photography and sampling colour
- variety and harmony of colour.

Then, in the dance-based 'skin' phase, the children choreographed a dance routine which explored issues relating to

- elasticity
- layers (epidermis, dermis and hypodermis)
- healing
- sun damage
- sense of touch (Warwick Arts Centre, 2008b).

As is shown above, 'skin' offered a myriad of further sub topics to explore. Given my research focus was concerned with 'multiculturalism', I was particularly interested to see how issues around skin colour, ethnicity and 'race' were explored through this conjoining of science and art-based subjects. This was heightened by the fact that the project placed two very different schools in collaboration. Leigh Primary is a Church of England school situated in the deprived outskirts of Coventry. According to a 2008 Ofsted inspection, there is 'a wide social mix among pupils' with 'the number entitled to free school meals ... higher than is found nationally' (Ofsted, 2008). The school is predominantly White British with 'few pupils ... from minority ethnic backgrounds.' According to a 2006 Ofsted report (the most recent when the project took place), Frederick Bird Community Primary is 'situated in a disadvantaged inner city community' in Coventry but, in contrast to Leigh Primary, is distinguished by its multi-racial and multi-faith demographic:

The main ethnic groups of pupils within the school are White British, Indian, Pakistani, Bangladeshi and Black African. A high percentage of pupils speak English as an additional language and many enter the school not speaking English. The school caters for an increasing number of pupils who are refugees from Somalia and migrant workers from countries within the European Union. These include families from Poland, Slovakia and the Czech Republic. There are 46 different languages spoken; this represents just under two thirds of the school (Ofsted, 2006).

Whilst the pupils at Leigh and Frederick Bird shared economic disadvantage, they differed greatly in their ethnic diversity.

Research methods

The core methods used to capture data through observation of the 'skin' phase of the project were:

- observations of teaching sessions (led by Buffery)
- informal pre- and post-session discussions with Buffery
- semi-structured interviews with WAC Education Department and Buffery
- a focus group of the children and teachers
- document analysis of relevant funding applications, reports etc.

Observations

Out of a possible 22 'skin' sessions, I observed two art sessions and four dance sessions at each participating school (a total of twelve teaching sessions). I was also present at the concluding Leigh school 'debate' which will be discussed later in the analysis. I attended the end-of-term

performance in which both schools performed at Frederick Bird School. Finally, I attended the In-Service Training day for teaching staff held at WAC, which was led by Abrahams. My field notes were recorded in my reflective journal. My observational techniques ranged from watching the lessons unfold from different angles of the classroom or hall space to taking a more participatory role by joining in with the children in their warm-up routines or by working with them whilst they were on task. Simons explains that 'observations provide a cross-check on data obtained in interviews' (Simons, 2009, 55). This was particularly important given my interest in gaining further insight into the ways in which WAC *thinks* it approaches issues relating to multiculturalism and the ways in which this actually manifests. I was interested in finding out the differing interpretations of such concepts by gaining the perspectives of WAC's Bishop and Mee, Buffery and the schoolteachers and children at the schools. As I will show, discussions about what is meant by 'community cohesion' within WAC's Education Department may well have translated differently in practice.

Informal discussions/Interviews

I met with Jo Buffery before and after each observed session in order to get a brief update on what had happened in the previous lessons and to get her reflections on how she felt the work was developing. I conducted a semi-structured group interview with Brian Bishop, Carly Mee and Jo Buffery at the end of the 'skin' phase. I was invited to observe and contribute to a group interview with some of the teachers and a focus group of the school children

involved in the project.³⁷ Carly Mee led these latter interviews for WAC's evaluative purposes.

Analysis

Making connections between schools

At the end of the 'skin' phase of the project, Jo Buffery described a moment that took place whilst at Leigh Primary School. At the beginning of a session, she started to read off the children's names from her register. As she called out 'Laura, Chantal, Megan, Holly...' and so on, one of the children asked 'Miss, is that your register?' to which she replied 'Well, yes, I suppose it is and here's the list of the *other* children's names from Frederick Bird: Naveed, Ahmed, Kisra, Mahima, Tabani, Sidra, Phinneas and Lane'. One of the Leigh children, clearly confused by this list of unfamiliar names, asked her earnestly, 'They're French I take it?' Jo was struck by how little these schools knew about each other despite the relatively short two-mile distance that separated them. 'They're two miles away!' she said to me, incredulously. This moment had exposed the school's geographical *and* social separateness. Jo's intuitive decision to read out the multi-ethnic names to this class of predominantly white children was a more subtle example of the many ways in which the project was attempting to make these primary school children aware of and alert to different ethnicities in Coventry. Bishop explained that joining Leigh and Frederick Bird together

³⁷ My feedback on the project was reiterated and developed with Brian Bishop when we co-presented a paper in WAC's new Creative Space in May 2011 on *Skin, Blood and Bone*. In this paper, I discussed the values of establishing links between University of Warwick and WAC. This paper has helped to shape the following analysis.

provided WAC with another opportunity to engage with issues relating to 'community cohesion'. Under Bishop's leadership, WAC's Education Department had secured funding for projects that were directly connected to the 'community cohesion' agenda, as discussed in the Conceptual Framework. In 2006, The Coventry Partnership used funding from Central Government's Neighbourhood Renewal Fund to enable WAC to manage a large-scale education project entitled *Cov Cool Kids*. The proposal is outlined below:

The project will enable 3,500 children across 21 primary schools in 15 priority neighbourhoods to work with professional artists to make and share new works of art. These will be under the banner of: 'What makes us different? What makes us the same?' The climax of this will be for children to be involved in professional performances and present their own work at the Warwick Arts Centre (Coventry Partnership, 2008, 18).

Given the success of *Cov Cool Kids* which ran from 2006-11, the SBB project enabled Bishop to explore further philosophies of 'sameness and difference'. Bishop explained that it was about enabling these children to 'make connections' (Bishop, 2009a) with people and places in the city which were outside their everyday experience. When I asked how he would describe 'community cohesion' he replied, 'It is actually really simple. It's about getting people from different communities working together, talking to each other and being friendly with each other' (Bishop, 2009a). The SBB project attempted to create spaces for these children to meet, interact and make sense of each other.

Bishop's interpretation of 'community cohesion' evokes aforementioned notions of hospitable and convivial spaces in which the 'mutuality of recognition' (Dikeç, 2002, 229) is enabled in order to 'help increasingly differentiated and anxious individuals to cope successfully with the challenges involved in dwelling comfortably in proximity to the unfamiliar without becoming fearful or hostile' (Gilroy, 2004, 3). However, whilst this collaboration was a key feature of the project, both Bishop and Mee were keen to stress that it was not their aim to *directly* address issues around 'community cohesion'. The following excerpt is taken from my group interview with Bishop, Mee and Buffery (2009):

Mee: We didn't do 'skin' so that we could talk about cultural differences and skin colours, we're just doing skin because it's a scientific area we wanted to cover, those discussions do happen but that wasn't our intention to make sure they're all non-racist kids...

Rachel: Yes, but as much as that is true there was an intention to mix the schools...

Bishop: Yeah and we may have chosen these schools because of our desire to look at community cohesion, to help that along but not even an 'agenda' along – it's not as crass as that ... it's to help the kids along, to meet each other and get on with each other. But the context is irrelevant – it could have been 'forces' or 'magnets'.

As emphasised above, this project prioritised the use of creative learning to explore human anatomy and was not intended to *contrive* a conversation about cultural and ethnic differences. Mee stresses that this project was not underpinned by an instrumentalist agenda aimed at

transforming community relations. Rather, as Bishop explained, this was a matter of 'putting them together to see what happens' (Bishop et al, 2009). For Bishop and Mee, there was no need to over-emphasise such issues. As long as they provided a fertile and well-supported context for learning, 'issues' would (or would not) arise organically. I was particularly intrigued by their more indirect strategy. The audience reception forums in Y1 had attempted to create a space for audience members to *directly* discuss notions and perceptions of multiculturalism and internationalism within the context of their experience of seeing theatre and performance at WAC. Bishop and Mee's approach offered an alternative ontological and epistemological framework for the creation of 'convivial culture'. I will return to this point later in the Chapter when I come to discuss the ways this project raised questions that informed my own practice for Y3.

Whilst Bishop and Mee adopted this stance, Buffery's experience of working within and between the two schools offered another perspective on the ways the 'community cohesion' aspects of the project were manifesting. On one of the occasions when I shadowed Buffery, we travelled from Leigh school in the morning to Frederick Bird in the afternoon. I became conscious of the fact that, for a large portion of the project, the link between the two schools was being made by Buffery's physical journey between both of the schools. In one of the 'skin' sessions at Leigh, the children were examining different types of tattooing and I noticed that Buffery made particular reference to the fact that some of the children from Frederick Bird had just got 'henna' patterns temporarily tattooed on their hands and arms as part of their Eid celebrations. Again, it seemed that Buffery was aware of these

differences and was trying to find ways to bring them into the classroom. As an observer of the project, I contemplated the possibility of inviting the children from Frederick Bird to come to Leigh to show the children their henna patterns in order for such learning to be made real. Alternatively, I wondered if simple technologies such as video calling (e.g. Skype) could have been deployed to enable the children to make visual connections with each other. I must stress here that this is not a criticism of Buffery's pedagogy. It was patently clear that she was making every effort to refer to their commonalities and differences throughout the project. However, it seemed to me that in these early stages of the project, the 'connections' between the two schools were being made by *Buffery* rather than by the children. The main 'sharing' that took place happened when the children performed their work for each other at the end of the 'skin' phase. In the group interview, Buffery reflected on this with Mee and Bishop and suggested that the 'swap event' between the schools needed developing for the subsequent phases:

Buffery: The bit we will strengthen is the link between the two schools and I feel that hugely because I was going *between* the two schools, like a bumble bee! I think we were talking about making the swap event slightly longer and a stronger event.

Mee: Yeah more opportunities to connect with each other (Bishop et al, 2009).

Until the children actually met each other, the 'connection' between the schools remained abstract and intangible; hence the Leigh child's response 'they're French, I take it?' It was clear to me that whilst real efforts

were made to bring these different schools together, the children did not share in the artistic process of learning together. They met only in the dissemination of that process into product i.e. the artwork or dance work. As shown above, Buffery's instinct was understood by Bishop and Mee, with the result that in the 'blood' and 'bone' phase of the project the two schools were given further opportunities to meet and mix. For example, in the final term, the two schools integrated their dance performances into one whole-group performance on 'Bone', which then toured to three other local primary schools.

This raises some key questions about the requirements of bringing two different groups together to work in collaboration. Coordinating two separate timetables to enable the schools to work together was already demanding. Moreover, transporting the children from one school to the other would cost time and money. The reality is that it was easier in terms of both time and space if the children worked within their own school environment and according to their own timetable. Therefore, it was completely understandable that the opportunities to physically meet each other were limited. Given that I was interested in looking at the ways in which WAC might bring 'convivial culture' into realisation, I began to wonder if there could only ever be *meaningful* connections made amongst different people if there is sufficient time and space in which to physically mix and interact.

Making connections between subjects

This collaboration between science and arts-based practices helped me to reflect upon the ways in which issues of 'race' and ethnicity were

evoked by the focus on skin through science and art. However, it was not my intention to assess the success of the science and art fusion. Rather, I want to focus on the pedagogical conditions created by WAC's Education Department, Buffery, Abrahams and the teaching staff involved, which enabled such explorations to take place. I then want to develop this by moving my analysis into a wider discussion of the ways in which this SBB project cultivated a network of collaboration across different spaces, disciplines and professions. This was characterised by a spirit of 'experimentation' and by the values of 'not knowing' when working in collaboration. Such ontologies came to inform my own practice in Y3. In particular, I was given cause to consider the methodological and pedagogical implications of bringing strangers together. I argue that by 'making connections between subjects', the SBB project provided a context for strangers to make connections with each other.

As an experienced teacher-artist, Buffery was all too aware of the criticisms levelled at projects that blur subject boundaries. She explained that some teachers perceived that cross-curricular or integrated projects lacked specificity and rigour and resulted in 'diluted' learning. Buffery was determined that neither the science aspects nor the artistic activities would be 'compromised'. She explained:

I've been really clear in my mind that the science needed to be accurate, well communicated and reiterated and revisited over and over again but the art also had to be all of those things too – it was about the integrity of both things (Bishop et al, 2009).

During my observations of the 'skin' phase of the project, Buffery continually reinforced the intricacy of scientific terminology whilst simultaneously translating this information into more artistic forms. For example, Abrahams had explained that humans have varying levels of melanin that determines skin colouring. In his seminar with the children he had drawn their attention to the fact that other than skin colour human beings were, physiologically speaking, essentially the same. Buffery translated this information into an artistic act in which the children used a range of materials to construct their own enlarged patch of skin. They attempted to match their own skin colour in a colour-mixing activity by using the three primary colours (red, yellow and blue), which they combined to create secondary colours. Water was added where necessary until finally, they created their own skin colour. The following picture shows the final display of their different patches of skin:



Figure 19: SBB - display of pupils' skin colour artwork

During this process of colour-mixing, a Y4 boy from Frederick Bird school, Mohammed, compared his darker skin to Buffery's whiter skin and concluded that 'we're the same colour; it's just that you've got a bit more water than me'. Buffery explained to me that Mohammed had struggled for some time to match his colour using the primary colours and finally, in this moment, he had found a way of making sense of the similarities and differences of human skin through this artistic process of experimentation. Buffery's method of using just the three primary colours echoed the same simplicity of the factual scientific information provided by Abrahams. The teachers at Frederick Bird explained to me that 'skin colour' had previously been a 'sensitive issue' in school. However, because this project approached the

topic from a scientific basis *and* through art and dance, the young people were able to make sense of Abraham's information on skin pigmentation by experimenting with colours and embodying their learning through dance.

Such a moment of discovery raises questions about the kind of pedagogical 'conditions' necessary to enable these types of learning encounters. Bishop celebrated Buffery's teaching style, 'Jo was thoroughly prepared and did have a plan but there were huge gaps in it because you trust the children on where to go ... it's an organic and non-linear form' (Bishop et al, 2009). A rigorously designed system was in operation with enough flexibility to allow for new explorations and serendipitous encounters. In *Creative Encounters: New conversations in science education and the arts* (2008), Ralph Levinson et al argue that:

Scientific and artistic experiments share a lack of linearity and certainty, although this way of thinking has not always been recognised in forms of education that have favoured rather more measurable and predictable outcomes' (Levinson et al., 2008, 4).

Despite the fact that the schools' project was working within a formal education system through the intervention and management of WAC, Buffery (and the teaching staff) had been given licence to move beyond 'measurable and predictable outcomes'. A complex system of collaboration had been developed and this allowed space for experimentation. Bishop pointed out that whilst this pedagogical approach had been successful in the case of Leigh and Frederick Bird, it was not always well received by other schools with whom they had worked:

The on-going relationships between artists and teachers and school in all our projects is really interesting because sometimes it works really well and sometimes teachers can't hack it, certainly not in terms of a whole-term arts project, they find it too destabilising and uncertain, too rocky (Bishop et al, 2009).

Buffery and Bishop discussed how this resistance to experimental work was, in part, due to the rise of an educational culture that is seemingly suspicious of 'unknownness' in the learning experience. Joe Winston also laments the ways in which classroom practice, often under pressure from external bodies, has placed emphasis on pre-determined learning:

Focused objectives must be written on the board at the beginning, effectively condemning children to the same genre of narrative ... no mystery, no suspense, no surprises (Winston, 2010, 136).

A convivial educational space, therefore, is one in which 'unknownness' is accommodated. In the End of Project report, WAC explained that two key aspects of the feedback of the project were:

- Teachers need to be in on the planning from the beginning. Such a project is potentially disruptive across the board from timetabling to teaching methodology. It's therefore vital that teachers feel ownership and control as much as the children.
- Be ambitious. Don't compromise. Outside professionals from different disciplines will have fresher expectations of what children are capable of. If the goals are ambitious and expectations high children will rise to the occasion and outcomes will be of a high quality (Warwick Arts Centre, 2009b).

For WAC, the success of the project depended on the fact that the teachers, who were welcoming WAC to their school space, were included in as much of the planning as possible, thereby making it a collective venture shared between all players. SBB's objective was not to 'promote trust' or 'cohesion' amongst teachers and WAC staff; rather, by creating space for their input and expertise, trust was enabled. Furthermore, WAC explains how an emphasis on excellence gave the project a heightened sense of status; it was a project worth continually investing in.

Ash Amin's timely publication *Land of Strangers* (2012) offers new ways of understanding collaborative work amongst strangers. Amin suggests that collaborative endeavour brings about trust, not *vice versa*:

It is in purposeful activity that centres and peripheries are brought closer to each other, differences and divergences negotiated, and the anomalous naturalised or given productive charge. The repetitions of daily practice, the reconciliations of common endeavour, the compulsions of targets, deadlines and collective goals, and the cares and capabilities arising out of engaging work, are modes of reconciling difference (Amin, 2012, 39).

In some modest way, WAC had created opportunities, not just for children to learn with each other, but for the adults also to learn with each other. Amin suggests that approaching the politics of the stranger from this perspective offers alternative ways of embracing notions of social cohesion. He writes:

To approach the question of social cohesion from the perspective of situated practice is to care less about who the strangers are and what they come with, than about what the collaborating participants

– all strangers at the start – can achieve (Amin, 2012, 58).

In terms of Amin's framework, all those participating are joined together to produce something or to get something done. Therefore, the 'identity politics' at the heart of some social cohesion schemes is rendered unimportant. For Amin, such thinking enables 'new ways of gathering diversity into a functioning commons' (11). The SBB project had highlighted the value of collaboration in two particular respects. As I have discussed, it was a thoroughly prepared system of collaboration that supported experimentation, not just for the children but for the adults involved. Secondly, it offered a positive demonstration of the ways in which collaborations can emerge from WAC's most local of communities: the University of Warwick campus. Given my research focus on issues relating to 'multiculturalism', this was of particular interest to me, I had become intrigued by WAC's and University of Warwick's geographical disconnectedness from its local community. This SBB project was challenging this disconnect in a positive way, by bringing WAC staff and University of Warwick academics into the local community whilst also building new learning networks and knowledge transfer within the immediate campus community and by inviting in new collaborations, new discoveries and new serendipities. I was inspired to continue to find new ways of establishing collaborations for my planned practice-led research project in Y3.

Making connections beyond WAC

Abrahams' contribution was a defining feature of this project. It was evident that SBB would not have had the same impact without his direct involvement with Buffery, the teachers and the children. His wealth of knowledge as well as his charismatic and engaging style of teaching were critical to the project's success. Bishop and Mee explained that it was in fact the Wellcome Trust who had suggested that he play a more central role in the communication of his expertise:

Mee: We had Peter on board before we went to the funders but that was from a scientific point of view just with us, the teachers and with Jo but after we'd been to the funders they said that's a fantastic idea but actually we want him to work with the children, and we thought 'that's a great idea'.

Buffery and Bishop: Yeah it was.

Mee: But it was more demanding for Peter in terms of time, but he was up for it (Bishop et al, 2009).

Bishop, Mee and Buffery embraced this suggestion recognising the value of having Abrahams work directly with the children. As Mee explains, they were fortunate that he was willing to give additional time to the project. Moreover, Bishop went on to say how lucky they were to have found an academic from the University of Warwick capable of translating his knowledge to age-appropriate learning for primary school children. The following pictures show Abrahams working with the children in Frederick Bird School:



Figure 20: SBB - Prof. Abraham working with primary school pupils.

Whilst Abraham's involvement may not have had a direct bearing on issues relating to 'positive *multiculturalism*', I will describe how his input triggered an event that then led me to consider the practice of 'hospitality' and 'conviviality' as components of 'positive multiculturalism'. It also encouraged me to reflect on the ways in which WAC might create opportunities for diverse groups to come together in order to discuss, debate and make sense of each other through a public forum.

During Abrahams' initial introduction on 'skin' to the Leigh children, he made reference to the way in which humankind had evolved over many years. Such a notion was at odds with some of the teachings in this Church of England school. On the occasions when I visited the school, it was clear

that evolution was not much discussed by these young people. The walls were covered with brightly coloured cartoon drawings of 'the seven days of creation'. Therefore, Abrahams' talk had left the children with a series of philosophical questions.

Bishop commended the ways in which the teachers at Leigh responded to this:

Bishop: What I think is most interesting is that the biggest thing that's come up is the whole thing about Creationism vs. Evolution ... and thankfully, we've got a school like Leigh who would take that on, that's one of the highlights of the project for me ... and who could have planned for that? (Bishop et al, 2009).

Bishop was referring to the fact that the Deputy Head at Leigh decided to arrange a school debate in which such questions could be discussed. The Y6 peer-mentors led this debate, asking questions such as 'Who created the world? Who created mankind?' They were joined by a series of other figures from their local community each with differing perspectives. Abrahams was invited, along with Father Brian from Coventry Cathedral and a scientist from Coventry University who explained that he was also a practising Christian. The children's parents were also invited to participate. What ensued was a vibrant public debate about issues that were not part of a prescribed National Curriculum. As Bishop remarked above, staging a debate on the origins of life was not a 'learning objective' that could have been pre-planned at the beginning of the project. As noted above, by fostering a diverse network of people to work together, the system could support and sustain new ideas. The children's questions emerged out of a

rich collaboration *across* subject boundaries. Abrahams' enthusiastic theatrical demonstrations and Buffery's imaginative ways of using art and performance had sparked the children's curiosity for learning. Their teachers welcomed these tangential and serendipitous encounters. In between those walls decorated with images of God creating the world in seven days, a space was made for public debate.

Moreover, this debate enabled their conversations to reach beyond the classroom space and out into their local communities. In her chapter 'Changing Worlds: Performing Science, Theatre and Public engagement', Nicholson writes:

New epistemologies are developing as a result of collaborations between theatre-makers and scientists that redefine the relationship between theatre, performance, public engagement and experiential learning (Nicholson, 2011, 177).

As Nicholson notes, such collaborations bring about 'new epistemologies' and this debate was an example of a new learning experience which enabled this collection of people to challenge their own and each other's cultural and religious differences. In Dikeç's version of progressive hospitality, the boundaries that separate us as human beings are not wished away but are given a space in which it is possible to *negotiate* such boundaries *together*. He writes that 'it is about opening, without abolishing, these boundaries and *giving spaces* to the stranger where recognition on both sides would be possible' (Dikeç, 2002, 229). As a participant in this event, I was impressed by the way in which the teaching staff avoided

rushing towards consensus or seeking solutions to the questions posed by the children. Each different 'voice' was given a space in which to speak and then was discussed by the participants. This was a learning space in which questions were invited rather than answers sought. The school space was made 'open, heterogeneous and lively' (Massey, 2005, 54).

However, given my focus on issues relating to 'positive multiculturalism', I had a further observation about this event, which should not be construed as a criticism of what was an undeniably rich learning experience for Leigh pupils. It relates back to my analysis of the ways in which the SBB project was involved in 'making connections between schools'. I wondered if such a debate would have been made even more varied and dynamic had the children and parents from Frederick Bird School also participated. How could a debate about 'evolution vs. creationism' be changed and enriched by the presence and participation of people from other faiths, cultures and traditions? Might the pedagogy of the event have been even richer if it has also accommodated a dialogue with another, more ethnically and religiously diverse, school?

Synthesis of 'making connections': informing methods and pedagogies for Y3

The SBB project invoked a complex system of multiple sites of hospitality. WAC had invited Abrahams and Buffery who in turn, through their various pedagogies, had created a series of learning spaces for the children to make sense of their bodies *and* the bodies of others. Further to this, WAC had been welcomed by these two schools, which also welcomed each other

and other members of their communities to share in their work. Abrahams' inclusion in the project led me to consider new ways of thinking about WAC's connection to University of Warwick and its wider communities. In WAC's case, its most immediate 'community' is the University's campus and the staff and students are those most proximate to the Centre. The outer communities (local/regional users) have to travel onto campus to visit WAC. Does a project like SBB offer new opportunities for the University (and not just WAC) to 'reach out' to these localities? Does WAC have a significant role to play in brokering collaborations amongst strangers?

The experience of conducting the Audience Forums in Y1 and tracking the SBB project had inspired me to think of ways for WAC users to meet, mix and interact. However, what would be the *substance* of this interaction? What would be the *reason* for conviviality? The Audience Forums were characterised by gathering together individuals who had never met in order to discuss the productions they had seen, talk about WAC and unpick the meanings and interpretations of multiculturalism and internationalism in the same place and at the same time. I was *attempting* to provide a welcoming space in which to do this. I was *attempting* to facilitate this discussion in order to allow the participants of the research project to have a greater participatory role in the research site. However, whilst SBB may well have been interested in providing spaces for strangers to meet, this was not an explicit aim of their togetherness. For Bishop, there was no need to impose a 'community cohesion' agenda onto the work because if you give the group interesting, fertile subject matter and a carefully designed pedagogical process, then the group of strangers will begin to navigate

boundaries and learn from each other in new ways. The Audience Forums and the SBB project are two different modes of gathering people of cultural diversity together within WAC's ecologies. In both cases, this gathering has been done deliberately and with the intention that the participants will share in a process. Nevertheless, the contrasting ways in which they were done offer two alternative perspectives to be investigated in Y3. As I will come to discuss in the following Case Study 3, such questions of practice were fundamental to the methodological design of my whole research project.

CHAPTER FOUR: CASE STUDY C

Introduction

This Chapter details the third and final exploration of ‘positive multiculturalism’ in WAC by focusing on the creative and pedagogical practices used to devise performance in order to foster convivial interaction and collaboration amongst strangers. It tracks the development of a culturally diverse group of young people with little or no previous experience of WAC and explores the potential of WAC’s Creative Space as a hospitable site. The first part of the Chapter outlines the main aims of the project, the rationale behind the research methods, and details the people and places involved in the project. The analysis is divided into two main parts: the first concentrates on the devising *process* and the pedagogical implications of working in a multicultural school in Coventry as well as the international context of WAC; the second part focuses on the performance event and examines notions of ‘audience participation’ in relation to issues of ‘hospitality’ and ‘conviviality’.

When WAC’s Creative Space opened in 2009, I was eager to use it in order to revisit and develop the practice-led methods applied in Case Study A and observed in Case Study B. The Audience Forums in Y1 invited a diversity of WAC users (in terms of age, ethnicity, occupation, gender etc.) into collective acts of knowledge-making about notions and perceptions of ‘multiculturalism’ and ‘internationalism’ in WAC’s building. I created a space for interaction and collaborative learning and, in doing so, attempted to *practise* a mode of ‘positive multiculturalism’ by bringing these strangers

together in order to meet, share and create new knowledge together within a 'convivial' space. However, the quality of these interactions and the depth of knowledge explored were inhibited due to three core factors – time, space, and the pedagogic methods used. We worked in a limited time frame: we had a small, dimly lit room with heavy chairs and carpeted flooring in which to work; and my pedagogic approaches were under-developed.

In Y2, I observed the ways WAC's Education Department brought together a locally commissioned teacher-artist, two contrasting Coventry-based primary schools (in terms of ethnic and cultural diversity) and an academic from the University of Warwick. Drawing on Amin's work, I argued that this project provided a 'situated practice' (2012, 58) for these strangers to collaborate. Whilst this project was an example of the work WAC does around 'community cohesion', this was not its main concern. Unlike the Audience Forums, the project did not seek to discuss issues relating to cultural and ethnic difference *directly*, but rather used art-based methods to understand more about complexities of the human body. When issues relating to ethnic and cultural 'difference' arose from that work they were explored by the teacher-artist and the school staff.

The practice-led research in Case Study A and my observations of WAC's practice in Case Study B raised questions about possible methods used to bring strangers together to collaborate and these differing strategies informed Y3's practice. Furthermore, I now had a new space in which to work. The Creative Space heralded a new beginning for WAC. This light, open space had, in part, been designed for creative and experimental work and, most importantly, it was intended to facilitate and experience *process-*

based work. This new studio space provided another research field in WAC: an alternative site to bring strangers into collaboration.

With the support of WAC's Education Department, I invited one out of a possible six Coventry-based secondary schools to participate in a devising project that would culminate in a performance event in the Creative Space. President Kennedy School (PKS) responded to the invitation and I offered fifteen places to young people in Year 10 to Year 12 (Y10-Y12). From September to December 2009 weekly two hour workshops took place either in their school hall or in WAC's new studio. The project intended to bring these young people living in a culturally diverse, economically deprived part of Coventry into their first contact with WAC. It was also designed to bring four postgraduate students from the University of Warwick out of the campus environment in order to work with these young people in their school space and WAC.³⁸ The main features of the project's design were:

- the use of Tan's *The Arrival* as way of engaging in the extensive and troublesome complexities of 'multiculturalism' and 'internationalism' through this personal and emotive story of immigration
- such issues were explored by devising performance together.

Throughout this Case Study I refer to Appendices 2 to 7 which provide further context about the project including a summary of the weekly workshops, a synopsis of the performance event and details of the participants and collaborators. The following gives details of the ways the project was designed to address the key issues relating to the overall conceptual framework of this research inquiry.

³⁸ I term the postgraduate students as 'collaborators' and the young people as 'participants'.

Finding ‘another way of knowing’ WAC

When arguing for the positive effects of performance research as intervention, Dwight Conquergood challenges the epistemological model of ‘critical analysis from a distanced perspective’ suggesting that a more direct and participatory involvement in the research field offers researchers:

Another way of knowing that is grounded in active, intimate, hands-on participation and personal connection: ‘knowing how’ and ‘knowing who.’ This is a view from ground level, in the thick of things (Conquergood, 2002, 146).

In Y3, my role as researcher shifted to incorporate this alternative epistemology. I was able to get, as he puts it, ‘in the thick of things’. Rather than *observing* the practices of WAC, I had created a space for my own practice. In effect, I was operating within three roles:

- as a quasi-commissioned WAC ‘artist/educator’
- as the lead practitioner of the devising project
- as CDA researcher in WAC.

In Y3, the role of ‘quasi-commissioned artist’ had created the conditions for a more ‘experiential and engaged’ (Conquergood, 2002, 153) understanding of WAC in relation to the core concepts of ‘multiculturalism’, ‘positive multiculturalism’ and ‘internationalism’.

‘Multiculturalism’

As lead facilitator, I wanted to provide opportunities for these young people to act as ‘creative researchers’ within the project, so that they could each

contribute and discover more about how issues such as 'migration', 'diversity', 'identity' and 'belonging/not belonging' mattered to them (See Appendix 3). The geographical locations and physical journeys made between the WAC site and the school site raised further questions about the ways in which WAC might be considered as both 'local/distant' and 'familiar/strange' to this particular group of Coventry residents. I hoped to understand more about their differing and converging experiences and understandings of 'multiculturalism' as young people from a 'culturally diverse' school in the multicultural city of Coventry.

'Internationalism'

As detailed in 'Locating WAC', the University of Warwick and WAC are both concerned with strengthening their 'international' profiles. I was keen to see how the young people made sense of working in this international environment. I was supported by four postgraduate students recruited from two international courses in the University of Warwick: MA in International Performance Research and MA in Drama and Theatre Education (one of these students was attending the MA course but as a first year PhD student). I hoped that the differing dynamics of 'international' University-based students and 'local' Coventry-based young people would allow us to question issues of 'migration' and 'internationalism' and 'cosmopolitanism'.

WAC's Creative Space

Estelle Barrett and Barbara Bolt explain that practice-led research has an 'innovative and critical potential' due to 'its capacity to generate personally

situated knowledge and new ways of modelling and externalising such knowledge' (Barrett and Bolt, 2007, 2). This notion of 'personally situated knowledge' is congruous with CDA research which aims to produce knowledge that is specific to and useful for the organisation under investigation. In particular, I hoped, that my participatory role as lead facilitator would allow me to investigate the possible uses of the Creative Space. In *Theatre, Education and Performance* (Nicholson, 2011), Nicholson uses Lefebvre's work to highlight the relevance of space for theatre educators:

Lefebvre's critique of the dialectics of space offers a way to recognise space as an embodied practice which is produced and reproduced through social relations and physical encounters, and this adds weight to the argument that learning is inherently relational and contextual (Nicholson, 2011, 11).

Nicholson's latter point is critical to this process. In my dual role as theatre educator and researcher in WAC, I had to be aware of the ways the young people were making sense of their relationship with WAC and the new studio. Tim Cresswell explains that 'when humans invest meaning in a portion of space and then become attached to it in some way ... it becomes a place' (2004, 10). Cresswell's point raises pedagogical and methodological questions. As a researcher of WAC, I was interested in the ways the young people felt about WAC. Did they, as Cresswell suggests, begin to 'invest meaning' in the creative studio? Did it become a 'place' for them? I also wanted to question the possibilities of this new space. Could this be a hospitable space? Could this be a convivial space? How could such

conviviality be created and experienced? How would I use this space to enable positive interactions amongst strangers?

However, as lead facilitator, I considered it to be my *responsibility* to enable these young people to feel welcome and comfortable in all the rehearsal spaces used in the process. As I will describe below, my collaborators and I adopted pedagogic approaches designed to create a convivial environment in which to learn and create new work. Therefore, the young people's changing relationship with the spaces will be analysed in the context of the methods used and the social and personal learning that was taking place. As Nicholson reminds us above, 'learning is inherently relational and contextual' (Nicholson, 2011, 11) and, in this project, there was particular emphasis placed on the social relations between the group and the spaces in which we were working. The rest of this Chapter examines the differing ways in which they responded to WAC spaces, but especially the Creative Studio.

Research Strategies

In *Method Meets Art* Patricia Leavy writes that art-based research 'adapts the tenets of the creative arts in order to address social research questions in holistic and engaged ways in which theory and practice are intertwined' (Leavy, 2009, 3). I wanted to use the methods and strategies associated with devising performance to enable us (the young people and postgraduate collaborators) to 'address social research questions' i.e. issues relating to 'multiculturalism' and 'internationalism' in the context of WAC. I also hoped that the devising process would double as a site for

conviviality because integral to an effective devising process is the ability to collaborate and socially interact. Emma Govan, Helen Nicholson and Katie Normington explain that devising performance requires participants to engage with a range of methods in order to create new work together:

Although the material for devised performance may have been generated through spontaneous improvisation, the processes of working are also likely to include an eclectic and experimental mix of playing, editing, rehearsing, researching, designing, writing, scoring, choreographing, discussion and debate (Govan et al., 2007, 7).

Such modes offered me, as researcher-practitioner, a different set of strategies to the discussion and debate used in the Audience Forums in Y1. When devising performance participants need to attend to a complex series of practices which require them to collaborate and work together in different ways. Therefore, devising performance is an example of what Amin describes as 'situated collaborative practice' (Amin, 2012, 38), 'purposeful activity' (39) and the 'micro-practices of creative forms of joint endeavour' (ibid). In other words devising performance was used as a means of bringing strangers into collaboration in WAC. Furthermore, since the young people had no previous experience in devising, this particular process was informed by pedagogical principles that determined my methodological approaches as detailed below.

Using narrative as stimulus

When considering possible stimuli for this devising project, I searched for materials that might inspire an exploration of the possibilities of hope, 'hospitality' and 'conviviality' in multicultural societies. This final image of *The Arrival* was particularly significant:



I had first encountered Tan's *The Arrival* during my Masters year in Drama and Theatre Education in 2007 when I participated in a workshop led by drama and theatre educator Jonothan Neelands. Neelands used a selection of Tan's images to form the narrative trajectory of the workshop. In one activity, he interlaced other relevant texts such as Nick Broomfield's film *Ghosts* (2006), which was based on the tragic story of Chinese migrant

workers who died whilst cockling in Morecambe Bay. The participants were also given a fact sheet that gave current statistical information about immigration on a national and international scale. These materials were juxtaposed with Tan's drawings. We were invited to make sense of these texts whilst Israel Kamakawiwo 'Ole's version of *Somewhere over the Rainbow* played in the background. Through a process of heuristic and dialogic learning, Neelands asked us to consider how all of these various signs and images might be connected and to think about Tan's images in relation to real-life debates around migration.

He structured the workshop around the story of the male migrant and his family so that the migrant's experience could be realised through an imaginative 'transformation of time, place and self' within the drama (Neelands, 2003, 4). Key moments in Tan's images were brought to life through a series of structured role-plays and improvisations. Neelands had originally developed *The Arrival* workshop for a school in Birmingham where the multicultural realities of an urban metropolis confront young people on a daily basis. He used Tan's fictional, surreal yet evocative story of migration to give these young people the opportunity to engage in an aesthetic experience so that the contentious and politically loaded nature of immigration was given a human face, voice, heart and mind.

My own experience of this workshop was a powerful and affecting one, both personally and socially: personally, because the migrant's journey resonated with my own experiences of loss and grief and, socially, because I was participating alongside my international classmates who brought their own recent migrant experiences into the dramatic space. Notions of 'leaving

home' and 'arriving somewhere new' were immediate, pertinent subjects and the workshop space seemed to swell with knowingness. After the workshop I became fixated with this final image of two young people becoming convivial together. Two years later I returned to this final image and the memories of Neelands's workshop. I did not want to replicate the 'carefully sequenced' (Neelands and O'Connor, 2010, xxv) and detailed format of Neelands's approach because I felt this would have been too rigid a structure for a devising process. However, I was mindful of the fact that these young people had little or no experience in devising and so I adapted and re-configured elements from Neelands' workshop to provide possible beginning points for the creative process.

Furthermore, in using Tan's fictional narrative I hoped to provide a degree of 'distance' between the subject matter and participants. Gallagher suggests that:

The dramatic 'frame' serves to distance the players from the subject in such a way as to ultimately engage them aesthetically, or offer multiple ways into a story, which may in some ways be 'too close to home' (Gallagher, 2007, 162).

In advance of planning the workshops, I had been made aware by teaching staff that there was one member of the group with recent and distressing experiences of migration and others whose families had migrated to Britain some years ago. By focusing on Tan's characters I hoped to offer the participants a means of protection. However, Nicholson warns that even when using narrative as a means of creating a 'safe space for participants'

(2005, 67) there is a risk that it 'may touch nerves or invoke particular feelings for individual members of a group' (ibid). As I will describe in the Analysis section, the use of Tan's narrative raised such ethical issues.

Devising for conviviality

Devising reflects the desire to engage in a mutual endeavour whose goal is the active involvement of each participant in the overall process. From this perspective, the teaching of devising exposes students to the broader existential question of how human beings can learn to live and work together (Magnat, 2005, 82).

Virginie Magnat's assertion that devising theatre offers its participants ways of understanding the ontologies of 'living and working together' is central to my own decision to use it as the main research method in Y3. I argue that devising theatre or performance is an artistic practice that creates new knowledge through the formative processes of rehearsal and in the end product of the performance event. Drama educators and researchers such as Joe Norris, for example, have sought to capitalise on the potentialities of devising processes within participatory arts-based research. He calls this 'play-building as qualitative research' (Norris, 2009) and explains that it 'is an attempt to operationalise dialogic research' (2009, 38). At the heart of his methodology is a desire to involve his research subjects in all aspects of the research inquiry, from the generation to the dissemination of the data in the form of a performance. Like Norris, I also wanted to emphasise to teachers and parents that the students would participate not only as performers but also as researchers in the project (full version of Education Pack in Appendix 3):

These collaborative workshops are designed to position each young person as a 'creative researcher' in order to investigate 'big questions' about some contemporary, highly complex issues and debates through artistic means (Education Pack, 2009).

My instinct to use 'devising' as a research method was also inspired by my own experience of working in student theatre companies. For me, devising theatre with others has always been a social as well as an artistic experience. During each process, my perspective on the world has been shaped, challenged and enlightened by my fellow collaborators. As Magnat suggests, devising is no easy endeavour, 'the collaborative nature of the process-oriented ensemble work specific to devised theatre requires enthusiasm, discipline, and endurance' (Magnat, 2005, 81). I have participated in the struggles and pleasures of collaboration. Stepping into unknown-nothingness and emerging, together, with a known-somethingness has mattered to me and to us. Indeed, it was within these times and spaces that I have formed some of my closest friendships and, in many ways, devising performance has given me some of my own experiences of conviviality.

Holdsworth's reading of Gilroy's 'conviviality' and 'convivial culture' has since brought into focus why I felt, intuitively, that devising performance might be a way of activating conviviality. She argues that:

Theatre provides a heightened space where people come together to create work that relies on the collision and integration of different perspectives and skills and that the qualities of listening, looking and

responsiveness are highly regarded activities in both making and watching theatre (Holdsworth, 2010, 72).

I would suggest that devising performance is particularly concerned with the 'collision and integration of different perspectives' because of its emphasis on *collaborative* production. I also argue that the devising space correlates with Gilroy's conceptualisation of 'conviviality' as an engagement with 'radical openness' in which notions of 'fixed identity' are thrown into chaos (Gilroy, 2004, xi). When describing the potential of the 'liminal' and 'aesthetic' space of 'performance art pedagogy', Charles R. Garoian argues that 'students multicentric perspectives collide and bounce off each other' (Garoian, 1999, 11). In other words, through devising together, we learn to lose something of ourselves whilst gaining something from each other.

However, adopting devising as a method does not automatically guarantee a 'convivial culture' in the rehearsal space. I recall some of my own painful memories of devising processes that were entirely void of the spirit of ensemble. We may well have worked together to produce a performance but there was little trust or generosity shared amongst the group members. I would argue, therefore, that the artistic and social processes of devising may rely on careful pedagogic facilitation. This was particularly relevant because the young people were novices to the practice. Norris acknowledges that 'without the necessary trust in one another that creates a sense of camaraderie, the project is likely to fail' (Norris, 2009, 25). Therefore, the pedagogic methods used to create the ensemble were at the heart of our devising process.

Building an ensemble for conviviality

Theatre maker Noel Greig describes how ‘creative collaboration’ provides a space for the ‘habit of democracy’ to take place (Greig, 2008, 91). He outlines a series of social intelligences required when working with the ‘stranger’. These principles, he argues, are developed when collaborating in intercultural contexts. This includes acts of listening, absorbing other perspectives and being open and curious about ‘the different’ (ibid). These cosmopolitan ideals resonate with Neelands’s recent explorations of ‘ensemble-based learning’ as a means of practising democratic living within the classroom (Neelands, 2009).

Neelands argues that such processes are critical to the development of democratic citizenship (Neelands, 2009, 181; Neelands and O’Connor, 2010, 116). Influenced by the professional rehearsal space of Michael Boyd’s RSC ‘ensemble’, Neelands draws parallels with this and ‘pro-social drama pedagogy’ (2009) arguing that both share an interest in:

- the uncrowning of the power of the director/teacher
- a mutual respect amongst the players
- a shared commitment to truth
- a sense of the intrinsic value of theatre making
- a shared absorption in the artistic process of dialogic and social meaning making (2009, 183).

Neelands is careful to point out that ensemble-based learning emphasises ‘togetherness’ rather than sameness; it is not about de-politicising or homogenising the learning space. Indeed, Neelands’ version of ensemble-based learning was manifested and developed in response to the multicultural realities of urban British schools. In one example, he describes how a group of Hindu and Muslim girls in a Leicester primary school

‘struggled, out of necessity, to find a common culture in the classroom’ (175). He argues that through the school’s full commitment and adoption of drama pedagogy across the curriculum these young people were able to ‘imagine and look for new ways of living together rather than against each other, to find solidarity in their common disadvantage, to create new models of pluralist community’ (176).

As both Greig and Neelands note, creative collaboration and ensemble-making seek to distribute power amongst participants. I too wanted to de-centre my role within the research field and welcome multiple perspectives. To this end, my collaborators and I met on a weekly basis to discuss and negotiate the sessions. Furthermore, the workshops were shaped and influenced by the young people’s discoveries. In this sense, the work did not ‘belong’ to any one of us but was made and re-made through an iterative process of reflection and action. John Freeman explains that this is fundamental to practice-led research:

‘Iterative’ is used to describe a process of planning wherein key elements of practice are regularly reviewed by the student, often in moments of reflection in action ... this involves systematic reflection as a means of developing practical investigations in situ, rather than merely reading the work in its entirety upon conclusion (Freeman, 2010, 68).

In my analysis I will reflect on the effectiveness of these research strategies by focusing on the ways the young people responded to each other and the idea of ‘ensemble’, to the different spaces encountered during the project and the creative practice involved in devising material for performance.

Context of Research

Over the course of the project, we devised work in the school's hall as well as WAC's Creative Space. The following gives details of the school and its neighbourhood and also the people involved in the project including the young people, teaching staff and the postgraduate collaborators.

President Kennedy High School (PKS)

PKS is located in the area of Holbrook, Coventry. Miss Sam Rooke, an Assistant Headteacher, explained her reason for joining the project:

I am keen to provide these types of opportunities for students at PKS, as they come from a disadvantaged background and the majority of students would never have these types of experiences (Rooke, 2009a).

I met Rooke and the interested applicants at their school. Using the field notes made in my reflective journal, I have attempted to capture my impression of this first encounter with Holbrook and PKS:

Journal entry: September, 2009

Thick clouds hung overhead on this September day in 2009. The taxi had taken me through the compressed suburban residential area. Small terraced houses with small front lawns could be seen from one street to the next. An unkempt triangular patch of grass was squeezed between rows of houses. Cars, in fairly good condition, were mounted on pavements. Whilst there were no signs of severe poverty or deprivation it seemed that there was little spark or vitality here. It felt grey, but perhaps this was the effect of the heavy clouds above. 'Sagoo Wines', a rundown off-licence and confectionary, faced the school. I entered the courtyard and made my way to the Reception. The school's exterior looked tired and aged rather than deliberately neglected.

Blocks of uninspiring buildings occupied the space. More grey. Unlike the large and proud steel and glass buildings and leafy surroundings of the ever expanding University of Warwick campus, space here was restricted: houses sat shoulder to shoulder with little room to breathe. It was a relief, then, to enter the school and be greeted by the smile of the school secretary who immediately made me welcome and told me that two of the girls interested in the project would be coming to meet me and take me to the other applicants. It was lunchtime and the foyer was full with busyness. I had barely sat down when the two grinning girls appeared. Natalie and Millie introduced themselves excitedly and nervously. Their friendliness put me at ease and the outside greyiness was forgotten.

My first impression that this was not an economically affluent area is corroborated by data presented by Coventry City Council's Corporate Research Team. In 2010, the Council showed that the average annual household income for Holbrook was £29,965, below the Coventry average of £31,965 which was itself approximately 8% lower than the national average (Corporate Research Team, 2010b). Rooke, with her twenty years of experience working with the young people and families of Holbrook, viewed its socio-economics as a motivation for participating in the project:

Rachel: One of the reasons why Brian Bishop recommended you was because you were a community school and very culturally diverse ... in what ways has this been significant for you as an observer and as a teacher?

Rooke: It wasn't [significant] because I work here, I suppose I don't think of it in that way.

Rachel: That's what I've found with the kids as well.

Rooke: Yeah so even though that might have been one of your main aims, I don't think of it in that way, because it's just a natural part of school. We do pride ourselves actually that we're very harmonious. I wanted to join the project because it was about creating opportunities for kids who perhaps socially and economically don't have those opportunities (Rooke, 2009b).

For Rooke, the fact that the school was multicultural was less of a concern than the fact that these young people shared a common problem of economic disadvantage.

Coventry City Council describes Holbrook as 'the multicultural suburb of Coventry' (Coventry City Council, 2010). The Black and Minority Ethnic population is 25%, the majority being Asian or British Asian (Corporate Research Team, 2010a). This is nearly 5% higher than the average for Coventry and 9% higher than average for England (ibid). Whilst the diversity is significantly high, a survey entitled 'Communities that Care' (2009) reported that '91% of residents [felt that] people of different backgrounds get along well' in their neighbourhood (cited in Corporate Research Team, 2010). This appears consistent with the experiences of those who work and learn at PKS, the only secondary school in this particular ward. Indeed, as Rooke was keen to highlight, the school's 2007 Ofsted report observed that the school fostered 'a racially harmonious atmosphere' (Ofsted, 2007 c).

The young people

Having offered fifteen places, by the final performance event there were ten members of the ensemble. Seven were in Y10 (aged from 14 to 15); their names are Aadita (female), Amy, Millie, Natalie, Gabrielle, Debbie

and Chinonso (male).³⁹ There were three Y12 participants (aged from 17 to 18); their names are Aaral (female), Jalpa (female) and Yogendra (male). The seven Y10 members were the most regular attendees whereas the Y12 members sometimes struggled to make all of the sessions due to part-time jobs and heavy workloads. When they applied to participate they filled out a questionnaire detailing their reasons for joining the project (See Appendix 4). I also requested information regarding their 'ethnic identity', as per the audience reception study in Y1. Five of the Y10 members were 'white, British females', some of whom specifically mentioned that they were 'from Coventry'. One of the Y10 students did not specify her ethnicity on her questionnaire but I later learnt from her that her parents were from India and that she had lived in Coventry for most of her life. The only male member of the Y10 group answered the question 'How would you describe your ethnic identity?' by writing 'I don't know'. However, I was told by Rooke and by him that he had recently emigrated from the Democratic Republic of Congo. The three Y12 students were 'British Asian': two females with Indian and Pakistani heritage and a male who had been born in India and had moved to the UK when he was seven years old. Therefore, the 'diversity' of the group was fairly representative of the school's demographic.

During our first meeting, I gave the group details about the project and explained to them that we would be devising our own performance event for this new studio in WAC. The sample of completed questionnaires in Appendix 4 demonstrates their lack of experience in participating in drama-based activities and attending theatre. For those who had encountered

³⁹ These are pseudonyms to protect identity.

theatre, their experiences mainly included seeing the annual pantomime or musical theatre. It also shows how little the young people knew about WAC before beginning the creative project. When asked about 'devising', they answered me with silence and looks of confusion. Rooke had told me that Drama was not offered as a subject at the school and that she was keen to create more opportunities for the young people to come into contact with different types of theatre and performance. The school held a talent show each year called 'PK's Got Talent', their version of the popular television programme *Britain's Got Talent* in which individuals or groups perform short acts. Their unfamiliarity with devising and theatre in general affected the approach my collaborators and I adopted throughout the process, which will be discussed in detail in the Analysis.

The teaching staff

Rooke was my main point of contact throughout the process. She specialised in Physical Education but in her role as Assistant Headteacher was co-ordinating the school's Humanities curriculum. She is originally from Wales and had been at PKS for over twenty years. She had become familiar with WAC whilst training with the Department of Physical Education at the University of Warwick. Rooke gave up her own time to transport the young people to Warwick campus and was incredibly supportive from the beginning to the end of the project. There is no doubt that without her enthusiasm and commitment this project would not have been possible. I feel it is important to mention this because it was precisely the 'openness' and 'hospitality' demonstrated by Rooke that became an emergent theme of the research. I will elaborate on this later in the Analysis.

The postgraduate collaborators

The four postgraduate students assisting me as ‘collaborators’ in the project were Noorlinah, Erin, Sonia and Cath. Due to University term dates, they were only present from Week 4 of the project. As a result of changing personal circumstances Cath was only able to participate in two of the sessions. Appendix 5 details their professional and academic background as well as their research interests and training.

Analysis of Devising Process

The following Analysis of the devising process tracks the ways in which young people and collaborators reacted to and made sense of the spaces in which we worked, the people we encountered and the material we explored and generated for the performance event.

Responding to Spaces

Whilst the school site and the studio were the two most used spaces within the process, the impact of visiting University of Warwick campus and becoming users of WAC, proved significant for the participants. In this section I will give details of the young people's evolving interactions with the four key spaces used during the project: University of Warwick campus, WAC, the Creative Space and their school. I will also analyse the pedagogical approaches we adopted as facilitators to enable the young people to adapt and form positive relationships with these spaces. When discussing the ways young people may engage with theatres, Nicholson writes that 'making space for learning in theatres not only requires new ways of thinking about participation and new aesthetic forms ... it also depends on young people's ability to generate their own spatial meanings within the building' (2011, 209). Drawing on Nicholson's argument, the following analysis will raise questions about the ways devising performance facilitates such engagement.

Space 1: University of Warwick Campus

They arrived for the first time at the University. It was Week 4 of the project and Rooke had parked the school minibus near to WAC. As they began their walk they became fascinated by campus environment buzzing with students enjoying Freshers' Week. Rooke recalled this journey:

That first time we went to the Arts Centre and we walked towards the Doctor's surgery and they were looking in wonder, they really were, they were looking around and Natalie said 'Miss, are we still in Coventry?' (Rooke, 2009b)

When I greeted the group at the WAC's threshold, Rooke was quick to share this story with me, explaining her disbelief at how awe-struck the young people were by this new place. The distance from the school to WAC is eight miles and takes just over twenty minutes to travel by car. She had hoped that the group would be impressed by the University but had not anticipated the extent of their disorientation nor expected them to question if such a place could exist within Coventry. For Rooke, WAC's location within the University campus was a core reason for joining the project:

Rooke: What attracted me to [the project] was that it was at the University of Warwick; being in that environment and institution and all that it homes (sic), it does absolutely raise aspirations and the first time we went there it absolutely nailed it for me ... they [the young people] were absolutely amazed by the Arts Centre, with the jazz band playing and going into a very middle class environment and then coming out and seeing the student side of it, [the students were] all in

fancy dress because it was Freshers' week, that whole experience of raising aspirations. All of those kids got onto the minibus and wanted to go to university! It's those kinds of hidden things that I knew would happen, because they would go there and switch on and be exposed to it (Rooke, 2009b).

As is evidenced in the sample of questionnaire responses (see Appendix 4) for nearly all of the young people involved this was not only the first time they visited WAC but it was also their first encounter with a theatre building of any kind. As Rooke explained, it was this 'middle class environment' that she wanted these predominantly working class young people to come into contact with:

Rooke: It was also about working with the Arts Centre, in particular, because of its reputation, because I know of it, and I just thought it would give the kids a completely different experience again, different from even going to the Belgrade ... it's so exclusive in a lot of ways ... our kids wouldn't have access to, or their families (ibid).

For Rooke, WAC's 'reputation' and 'exclusivity' distinguished it from other local theatres. Whilst she never made any explicit reference to WAC as a 'cosmopolitan space', it was clear that its specific location within the internationally recognised University of Warwick was of major significance. She wanted to offer her pupils the opportunity to move beyond both the geographical and aspirational boundaries of economically deprived Holbrook in order to access, however temporarily, the kind of cultural capital that might be valuable to them in their future lives. Critical pedagogue Peter McLaren offers a clear summation of 'cultural capital':

The concept of cultural capital, made popular by French sociologist Pierre Bourdieu, refers to the general cultural background, knowledge, disposition, and skills that are passed on from one generation to another. Cultural capital represents ways of talking, acting, modes of style, moving, socialising, forms of knowledge, language practices, and values (McClaren, 2003, 93).

Those who possess particular kinds of cultural capital are able to make powerful connections because they have inherited ways of being which cohere with the dominant cultural practices of a society (Bourdieu and Passeron, 1990). I use McLaren's description of cultural capital because it recognises the elements of performance involved when cultural capital is demonstrated i.e. 'talking, acting, modes of style, moving, socialising' (2003, 93). All of these behaviours are performed publically in interaction with others in social spaces. Each of WAC's main performance spaces open out into the large foyer, causing these different behaviours to clash or coalesce. As argued in *Locating WAC*, the University of Warwick and WAC contain multiple spaces in which cosmopolitanism is practised (Binnie et al., 2006, 8) and its behaviours are performed and projected. As both researcher and lead practitioner, I was interested to see how these young people would make sense of these spaces and also how this might affect their behaviour.

I was aware that entering the University campus would raise some pedagogical challenges. Having arrived at WAC, I guided the group through the foyer and towards the studio. As we came to the bustling café area, Gabrielle instantly asked me 'Miss, why are there so many Chinese people here?' I explained that the University had a large intake of international

students, some of whom were from different countries in East Asia. On entering WAC, these young people had stepped from the economically deprived and multicultural space of Holbrook into the cosmopolitan-international space of the University campus. Gabrielle's immediate reaction was indicative of the ways this felt and looked different to her. Whilst her question was entirely understandable, it was problematically phrased. As discussed in *Locating WAC*, WAC users may feel more comfortable in the University context if they already possess a 'cosmopolitan disposition' and 'requisite cultural capital' (Binnie and Skeggs, 2006, 223) that enables them to navigate the cosmopolitan environment produced by University students and staff. In this instance, Gabrielle did not possess the 'requisite cultural capital' to avoid making generalisations about the 'race' and ethnicity of the East Asian students in the café bar at that time. Binnie and Skeggs continue:

This immediately raises questions of education, knowledge, skill and cultural capital. How does one access and acquire these skills? To be a cosmopolitan is thus to be educated or sophisticated ... To be sophisticated demands that one has access to the right and appropriate cultural knowledge and dispositions (ibid).

Gabrielle's question prompted me to give time in the programme to help the young people make sense of these 'differences'. It is through the *practice* of cosmopolitanism that it is possible to 'become skilled in navigating and negotiating difference' (Binnie et al., 2006, 8). I hoped that we would be able to use the cosmopolitan-international context of the University to enable these young people to move beyond such oversimplifications and towards

more nuanced understandings of difference. Rather than seeing and naming the East Asian population as 'all Chinese', this participant might come to understand the complexity of diversity represented on campus.

Throughout the project, I observed the ways the group of working class girls, in particular, admired the international postgraduate collaborators. Both Noorlinah and Erin exuded confidence and it was evident that their individual style was particularly alluring to these younger girls. After completing the study, I asked the young people if there were any moments that they found challenging during the process and Millie, in particular, emphasised the ways she had struggled initially to make sense of the postgraduate collaborators. She explained that the first meeting with them was a bit 'strange' because 'when you're in school, you don't meet many people from different countries who have different cultures and stuff, different ways of dressing' (Millie, 2009). She repeatedly referred to them as '*other* people' but told me that it was 'good to get to know them'. When I suggested that her response was interesting because she already attends a culturally diverse school with people from different countries, she explained that she 'took this for granted' and that the postgraduates were 'different'. This project offered these young people the chance to engage with a different kind of 'difference'.

Space 2: WAC

As part of the project, the young people were given free tickets to see three shows at WAC. Further to this, we also took them on a tour of WAC

which included going into The Mead Gallery to view the current exhibition.

There were two reasons for including these experiences in the project:

1. The more contact the young people had with the different spaces within WAC, the more 'familiar' the whole place would become.
2. These experiences might offer creative inspiration for our devising process.

I sought the advice of Bishop as he was programmer of theatre and performance for young people and families. He suggested *Deep Cut* by Sherman Cymru and *The Black Album*, a co-production by Tara Arts and the National Theatre, because they related to the themes of the research i.e. issues of 'multiculturalism' and 'internationalism'.⁴⁰ He also chose the devised, physical theatre adaptation of *Moby Dick* by Spymonkey because he thought it would provide an interesting contrast to the other two shows. The live theatre events were of particular interest to the young people, indeed, on the two occasions of the shows their attendance in the workshops was noticeably high. Both of these events were highly significant in shaping their responses and relationship with WAC as well the devising process. Furthermore, moving from the devising space to the main theatre altered the young people's role to 'WAC audience members' and, as I will come to show, it was their experience of being audience members that proved more significant to our process than the actual subject matter of the productions.

Deep Cut is a 'verbatim' piece focusing on one particular female soldier, Cheryl James, who was suspected to have killed herself in the Deepcut barracks in Surrey. The production tells the story of the battle fought

⁴⁰ Due to a number of last minute difficulties we were unable to attend *The Black Album*. This was a particular disappointment given the play's themes of racism, radicalism and British Asian identity.

by James' parents to prove that she had, in fact, been murdered. The subject matter is dark and complex and the intricate script and fast-paced staging means that it challenges even the most attentive of audience members. As the play went on, I became increasingly aware that the young people were not entirely engaged: they fidgeted and whispered occasionally. Rooke, Erin and I tried to ensure that they did not cause any disruption and, for the most part, the group responded positively. We were surprised, then, when an audience member got out of his seat in order to tell one of the young people at the end of the row to be quiet. When we came out of the theatre, the girls explained that they had struggled to follow the plot and had been asking each other what was happening. Whilst we did not want to condone disruptive behaviour during live performance, it was difficult to fully reprimand the students. This was their first experience of being audience members in WAC. Neelands describes the 'social encounter' that takes place when people come together to watch theatre. He explains that there are particular 'rules/frames' which young people need to know and understand in order to feel part of that event (Neelands, 2003, 4). *Deep Cut's* serious subject matter demanded an attentive audience. This incident signalled the difference in cultural experience between the young people and regular WAC users. In his assessment of the differences between 'the demands and tastes of the bourgeois and of working class audiences', John McGrath argues that:

Middle class audiences have been trained to sit still in the theatre for long periods, without talking, and bear with a slow build up to great dramatic moments, or slow build-ups to nothing at all, as the case may be (McGrath, 1981, 57).

By talking during the performance, these young people showed that they were 'out-of-place' (Cresswell, 2006; Puwar, 2004) in this context. In the following workshop, the collaborators and I invited the participants to re-perform moments from their first experience of visiting WAC's main theatre, hoping that this would provide a space for them to make sense of this incident. However, it did not figure in their devised pieces and so we decided not to pursue it any further. Nevertheless, this moment directly contributed to an emerging theme of 'hospitality' raising questions about the ways WAC's many spaces may welcome or exclude particular visitors.

In her work with African American young people, educator Lisa Delpit identifies the existence of a 'culture of power' within classroom spaces and educational systems. She explains that 'the codes or rules...relate to linguistic forms, communicative strategies, and presentation of self; that is, ways of talking, ways of writing, ways of dressing, and ways of interacting' (Delpit, 1996, 25). As with McLaren's description of cultural capital, Delpit points towards the *performative* nature of these codes of power. Such behaviour is constructed and transmitted within a *social* context. Delpit points out that 'success in institutions – schools, workplaces, and so on – is predicated upon acquisition of the culture of those who are in power' (ibid). To become WAC users, therefore, one has to understand and outwardly perform particular behaviours. One of the postgraduate collaborators articulated her feelings about being in WAC:

Erin: It's a very particular kind of experience of going there [WAC] that certainly I have no problem with and feel really comfortable with but I've been going to the

theatre all of my life. It's definitely a venue that's for people who are very comfortable with the theatre but I'm not sure how people who are not familiar with the theatre would feel about it because it's quite a traditional space, despite being modern ... it's definitely a space where the traditional rules of the theatre are adhered to, like, what the audience is supposed to do, what are you going to see on stage, where are the divisions between the audience and the actors, there's a formality about the place (Erin, 2009).

Hence there was a delicate pedagogical balance to be struck: on the one hand, we had to give these young people access to the 'culture of power' so that they could decode and feel comfortable with the 'rules' and 'traditions' of WAC but, on the other hand, we did not want them to feel they had to totally assimilate to these modes of behaviour. This encounter, once again, reaffirmed the importance of the new Creative Studio in WAC as an alternative space with the capacity to challenge normative behaviours.

Moby Dick presented a starkly contrasting aesthetic experience to *Deep Cut* and required the audience to engage with a different set of 'social rules'. The actors used physical comedy and elements of clowning and slapstick to tell Herman Melville's story. There was a 'pantomime-like' feel: audience members were asked to create the sound of a storm, a semi-clad female actor ran through the audience wearing a rubber ring, and water was sprayed out into the audience inducing a series of shrieks and shrills. I was sat amongst the students during the performance. They were in fits of giggles, creased with laughter, and looking knowingly at each other: they were all in on the same joke. On my other side, however, I could see that

one of my co-collaborators was quite obviously uncomfortable with the production. I shared her concern. This was a problematic piece, in which homosexuality was parodied and lame jokes about gender were laboured and clichéd. However, I was in the company of twelve young people, with very little theatre-going experience, who were clearly relishing every moment of this production. At the end of the play, the questions started flooding in. Amy asked 'How long is this on for? I want to bring my family!' Chinonso then asked 'Can we do a comedy like that Miss?' Some of the other students then chipped in 'Yeah can we do a musical and make it funny?'

Considering they had never devised a production before, it was completely reasonable that they would want to recreate an experience that had had such a positive effect on them. Whilst being inspired by this production was both valid and valuable, I was reluctant to let it define our own devising process. Rather than simply mimicking aspects of theatrical productions, I wanted the group to feel confident enough to generate their own material. Furthermore, at this particular point in the process, we had been struggling to convince the young people of the value of devising an original performance for the non-conventional space. I was concerned that the visits to WAC's main theatre had reinforced images of 'conventional' or 'traditional' theatre i.e. a stage and auditorium demarcating audience and performer territories, a 'play' with a clear plot and style such as 'musical' or 'comedy'. However, as I will detail below, we were able to use their contrasting experiences of watching *Deep Cut* and *Moby Dick* as a way of exploring notions of participatory performance.

Space 3: The Creative Space

In the Conceptual Framework I argued that both the Lyric and Contact Theatre have re-imagined their programming, commissioning and education activities so that their users are more thoroughly embedded in the operations of these theatre buildings. I also suggested that they demonstrate what Dikeç calls 'hospitality as engagement' (Dikeç, 2002, 236) in which the 'host' does more than merely welcome the stranger across its threshold but 'keeps spaces open' in order for the host and guest to make sense of each other. This chimes with Nicholson's argument that in order to feel a sense of belonging to a particular space participants 'need to be recognised by others as integral to producing that space' (Nicholson, 2011, 209). Whilst I understood and respected Rooke's desire to give these young people access to the types of cultural capital associated with WAC, I did not want them to simply 'reproduce' its existing and dominant cultures. I hoped that they would move beyond being 'strangers' or 'visitors' at WAC and become co-producers of artistic practice by bringing their own cultures, practices, knowledges and ontologies into interaction with the new spaces they were encountering, the new people they were meeting and the new materials they were confronting. As demonstrated below, one of the ways we did this was to encourage the young people to become 'hosts' of this Creative Space during the performance event.

For the first three weeks whilst at PKS, the young people regularly asked me for more details about WAC. They were keen to know more about the size of the Creative Space and how many audience members would be attending their performance event. This mix of nervousness and curiosity

about performing in a public space needed pedagogical support and I was mindful of this transition when we moved from their school to WAC's new studio in Week 4. I asked the group:

Rachel: Is this the kind of space you can imagine seeing a performance?

Millie: No, not in this space, because when you think of a performance you think of like a stage and chairs and stuff.

Millie's comment triggered a discussion amongst the young people confirming that, for them, this was not a typical presentation space. The large windows on two sides meant that it was deliberately neither completely private nor completely public. As facilitators we had to find the means for these young people to work confidently in this open space. Furthermore, since there was no formal seating and stage areas, we needed the performers to spatially manage the audience. They would need to be confident enough to lead or 'host' the audience members.

We dedicated some time experimenting and playing in front of the windows, both inside and outside the space.



Figure 21: Devising process - experimenting in WAC's Creative Space.

One of the young people noticed how, at night-time, the window became a mirror. She exclaimed 'I can see myself!' This opened up a discussion about how they felt about performing in front of each other and strangers. As the process continued, the windows became less of a concern for the young people but the 'open space' of the studio remained a critical issue.

My field notes of our earlier workshops regularly refer to the young people's questions about where the audience would 'sit'. Yogendra was particularly daunted by this open space:

Yogendra: It's like University isn't it, so it's a different environment really so I was a bit iffy about coming here ... thinking, will I be able to do it here, I was a bit unsure about the space.

R: Oh OK, why do you think that was?

Y: You know when we first went in the space [Creative Space], I saw all the open building and I thought, when we perform there will be all these people watching you (Yogendra, 2009).

It seems that it would have been a more reassuring arrangement if the space had been divided into 'stage' and 'auditorium' areas. However, it was evident to me that this anxiety about the space was compounded by the fact that they were being asked to devise new work *for* this space. Magnat describes devising 'as the art of losing one's moorings to the familiar' (Magnat, 2005, 74) and this open space represented the unknowness of the devising process.

Workshop 8 marked a ‘breakthrough’ moment in which the young people began to appreciate the possibilities of using this open space for the performance event. The session came straight after their visit to see *Moby Dick*. As described above, given that this play had used fairly conventional theatrical tropes, we decided to introduce them to other kinds of performance events. We showed YouTube clips of Anthony Gormley’s *One and Other* (2009) and Improv Everywhere’s *Grand Central freeze* (2008). This generated a rich, thoughtful and engaged conversation amongst the group about the ways performers might interact with audiences:

Chinonso: Why don’t we use the audience the way they did in *Moby Dick*?

Rachel: That’s really interesting because in *Moby Dick* they used the audience in a very different way didn’t they? What did they do?

Aadita: They made us do stuff.

Gabrielle: Yeah they made us make the sounds, make the sounds of the storm.

Rachel: And how was that different to *Deep Cut*?

Aadita: *Deep Cut* was like talking to an audience and *Moby Dick* was like *involving* the audience [her emphasis].

Millie: Yeah even though *Deep Cut* was talking to us, it still made me feel like we were outside watching it, whereas *Moby Dick*, we felt like we were part of it.

Through their experience of watching performance in WAC and by comparing it to other types of performance, the young people were

developing a language for discussing different kinds of performance. We sought further inspiration by taking the group on a tour of WAC, asking them to behave as 'human cameras' in order to capture possible moments of 'performance'. We asked them to question 'What is performance?' 'Where is it happening in these spaces?' 'Is there an audience?' Further to this, we gave each of the members a 'creative journal' to record their observations and experiences. As evidenced below, some of the members had started to think about the possible ways they might lead the audience around this space:

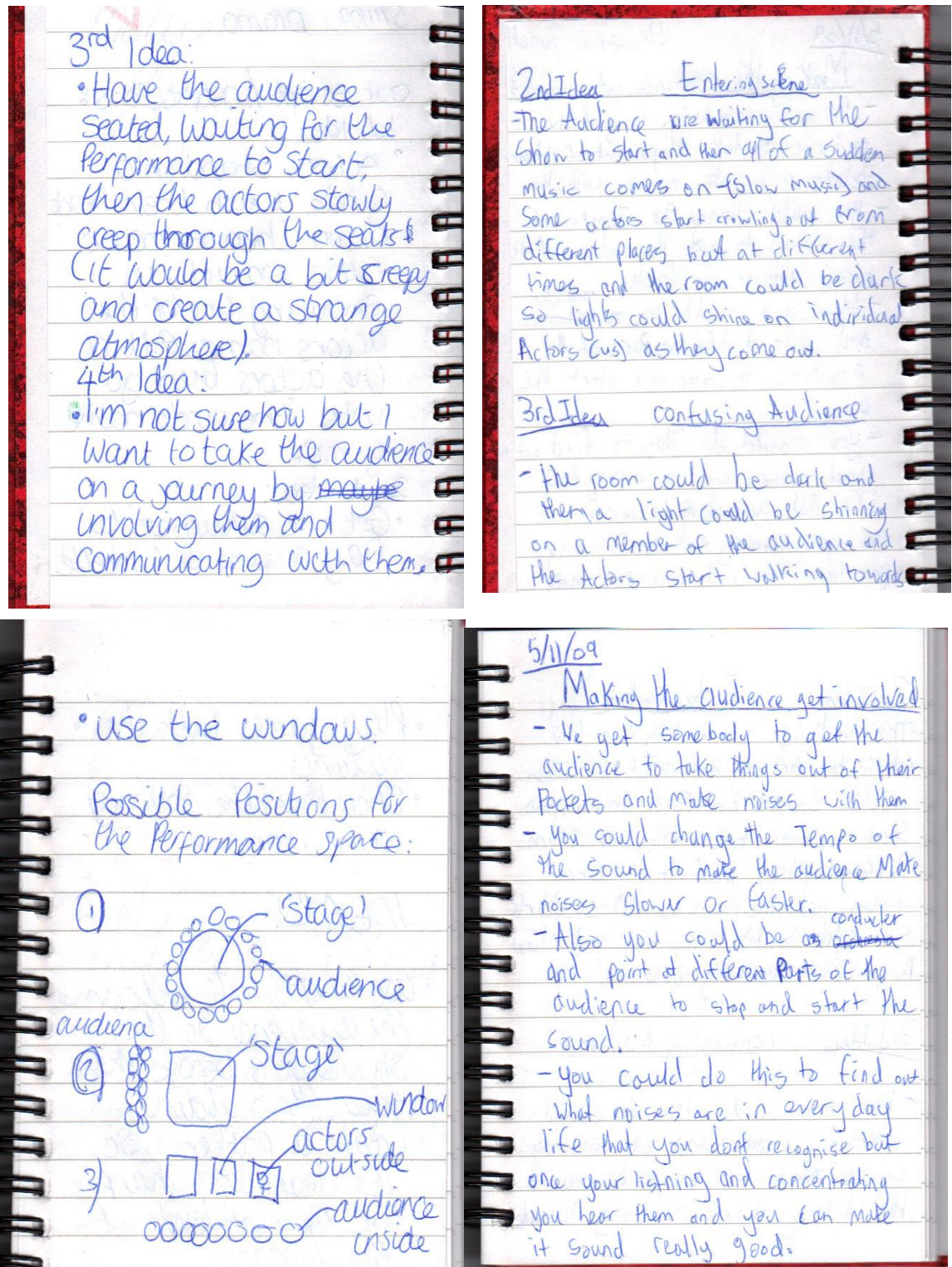


Figure 22: Sample of stage plans from participants' Creative Journals (Y3)

They were beginning to imagine new audience-performer configurations and new ways of creating, performing and experiencing theatre. In the post-

project reflections, Erin told me that this was one of her most memorable sessions:

Just to see them [the young people] engage with that, and engaging with that myself, and just seeing their world open ... because it's really difficult to get them to think about the work that they might make when the plays they're seeing are so different (Erin, 2009).

Their willingness to engage with the material, make suggestions and explore ideas directly corresponded with their growth as an ensemble, which will be expanded upon in the section titled 'Responding to each other'. We were able to focus subsequent workshops on leading the audience around the space, an idea that in Week 1 would have been entirely alien to them, as acknowledged by Gabrielle in the post-project interviews:

When we first came and that, all of us we thought we were gonna do a stage kind of thing and everyone would be sitting down but when we found out we said it's kind of cool because we're gonna have people joining with us and erm ... We're gonna be the leaders of them, so it's really weird for us 'cos we didn't understand what we're doing at first, 'cos we thought we were gonna do a proper show but we said it is a proper show, because it's us lot performing for other people, no matter where you are (Gabrielle, 2009).

I do not suggest that they had miraculously transformed into confident 'hosts' of this Creative Space, on the contrary, they still required our help and guidance and this was by no means a self-governing group of young people. However, as the creative process continued, it had shown them that their ideas were valued and they started to recognise themselves as our co-

collaborators. When describing the effects of using devising as a learning process, Magnat explains that participants 'learn to expect the unexpected' and, in the process, 'come to question canonical definitions of theatre and form new expectations about the function of artistic practice' (2005, 84). Gabrielle's recognition that they had made a 'proper show' is indicative of the students gaining confidence in their own creative decision-making.

Significantly, the process also presented us, as practitioners, with unexpected discoveries and encounters. Erin emphasised the importance of the participants' realisation that we did not have the 'correct answers':

I think they knew that we were learning, and I think that's really important ... not that we had all the answers or this was a stagnant process or that we were coming with infinite wisdom ... we were learning something as well (Erin, 2009).

Nicholson describes the 'gift relationship' that takes place between the participants and the practitioner(s) of an applied drama project:

Practitioners recognise that their role is not to give participants a voice – with all the hierarchical implications that phrase invokes – but to create spaces and places that enable the participants' voices to be heard (Nicholson, 2005, 163).

On beginning the process it was clear that we, the collaborators, were the hosts of this Creative Space because we controlled and structured the sessions. However, as the process went on, whilst remained hosts (given our position of authority) we were able to relinquish some of this control because

the young people had started to recognise that their ideas and contributions were critical to the development of the performance event.

Space 4: Their School

In the post-project interviews some of the participants explained their reasons for taking part, despite their avoidance of performing publicly in the school environment:

I didn't really do acting at school because of what people would say ... I thought it was a nice change to go to WAC instead of having everything here because here you feel conscious, here you're at school and there are always people around, people you don't really want to see you be how you are because they could say something later (Aadita, 2009).

Well people in here, if you did something slightly wrong they'd haunt you for life with it ... so I never did any school plays, I wanted to do it but never did, so when this came along and it was another opportunity to go somewhere else and do it, I was like: this is what I really want to do (Gabrielle, 2009).

Drawing on Lefebvre's theories of social space, Gallagher explains that spaces 'produce ideas, transmit messages, contain fears' (Gallagher, 2007, 11). Aadita and Gabrielle did not feel they could perform in the school context because they associated it with a fear of being teased by certain peers for not fitting the status quo. In contrast to this, they described their experience of working in WAC:

So it was nice go to Warwick and you could just be yourself, 'cos at first I was wondering what it was going

to be like and when I first went there, it was really just ... calm and you could just be yourself, and you're not really self-conscious anymore, just more relaxed ... I could act and be myself (Aadita, 2009).

Really I've always been scared of acting in front of people because it's like expressing your true self and normally, if I express my true self, people laugh so this time it was hard 'cos I didn't know whether to express myself or just keep it in, and that was the hardest thing, but I let myself out and nobody laughed and that's the kind of thing I've really gained trust over, just being myself (Gabrielle, 2009).

Even Amy and Natalie said that we all felt that we could be ourselves when we went there, you don't have to put on an act for anyone we felt comfortable (Millie, 2009).

The repetition of 'being myself' and 'expressing my true self' is indicative of the ways they were making sense of their personal identities throughout the process. When discussing the significance of 'self-concept' and 'identity', Francoise D. Alsaker and Jane Kroger explain that 'identity has a contextual element; a feeling of 'being at home' within particular social roles that 'fit' (Alsaker and Kroger, 2006, 91). The young people's description of their school life suggests that part of their identity or 'true self', as they put it, had been repressed so as not to 'lose face' within the various hierarchies of their peer relations. Within their school context, it was easier for them to assimilate and 'fit in' rather than stand out in front of others.

Gallagher has documented similar sentiments expressed by young people in urban North American classrooms. When referring to one particular male who was questioning his sexual identity, she explains that 'those who

don't conform [are...] on the 'outskirts' of school' (2007, 170). Once again, notions of hospitality are invoked: who is made welcome within the school environment? Who belongs? Who is excluded? Who defines the boundaries of hospitality? In school, these young people had to adjust their personalities to suit this context, whereas in WAC, they describe the physical effects of feeling comfortable within this space. Aadita remembers feeling 'relaxed' and 'calm' and Gabrielle describes the difference between 'keeping it in' when at school compared to 'letting herself out' when at WAC. My collaborators also observed their contrasting behaviour in the two sites. Noorlinah, in particular, noticed the positive effect the Creative Space had on their bodies:

Noorlinah: When they came to the space they were a bit like 'Ohhhh and wow!' I remember how they moooooovved and opened up their hands and they started to daaaaannnnce because the floor was different and the light coming in from the glass was different. When we were in their school, their bodies were different, it was also darker and colder and even when we asked them to move, it was a sense of ... like this [she mimes being frozen] ... There was a sense of quietness, hushedness inside that hall [school hall], but in the Creative Space ... no, the world was much bigger ... I felt that their bodies were much more open physically, very different (Noorlinah, 2009).

By being welcomed into the University environment the young people were encouraged to move beyond their school identities. Given that the collaborators were highly individual and creative people, we had encouraged an atmosphere of 'be unusual' and 'be different' during the rehearsal process. They had moved beyond their everyday environment into the

seemingly more open-minded space of the University campus and WAC. As I will show in the following section, the young people were making sense of themselves not only in relation to their spaces but also in relation to each other.

However, whilst I agreed with Noorlinah that they behaved differently in these spaces, the video footage of the sessions shows a *gradual* loss of inhibition, suggesting that their positive relationships with the spaces manifested in relation to the pedagogic strategies we used to foster trust amongst participants and a convivial learning environment in *both* the school space and the Creative Space. WAC's Brian Bishop recognised that it is not the space that welcomes people, but the hosts of that space:

Those kids wouldn't automatically feel comfortable here if you didn't help them feel comfortable ... and if you're sniffy with them or hoity toity with them then that ain't gonna work. If you're welcoming, if you're friendly ... if you're giving them interesting things to do, they won't worry about the surroundings (Bishop, 2009).

At the end of the project, I asked the young people to reflect on their changing relationship with WAC by inviting them to physicalise how they felt about WAC when they first arrived and after the performance event.⁴¹ This involved placing a chair in the centre of the space that represented WAC. They were asked to use the space and the proximity to the chair as well as their bodies

⁴¹ This was the same method used during the Audience Forums in Y1.

to signify their feelings about WAC.⁴² The following transcripts from the video footage demonstrate the ways the young people expressed their relationship:

Figure 23: Participants' changing relationship with WAC.

Participant	When first arriving at WAC	After the performance event
Millie	<p><i>She stood at distance away and to the side of the chair, looking down on it.</i></p> <p>We'd only ever been there to watch plays and didn't feel comfortable when we first went there, we didn't know it, we didn't know anyone there, so it was just like a bit strange to be in that place.</p>	<p><i>She sat down on the chair, and smiled.</i></p> <p>We've been there so often, we've been there so many times, it feels like, more comfortable and we've performed there ... so it feels more like our space.</p>
Amy	<p><i>She stood at the furthest point away from the chair and looks towards it, arms folded, solemn expression</i></p> <p>'Cos I was kind of like an outsider, I didn't feel like I was part of the Centre, I'd never been before and seeing all the Uni students, they'd obviously been going for a while, I didn't feel like I was part of it.</p>	<p><i>She sat down on the chair, giggling and smiling.</i></p> <p>'Cos whenever I go now, it's not like home, but it's like ... I do belong there ... it's welcoming.</p>
Chinonso	<p><i>He walked beside the chair, with his arms up in the air and his eyes raised,</i></p>	<p><i>He sat down on the chair with his arm around it, performing</i></p>

⁴² Half way through this exercise, I became concerned that using the chair as WAC led the young people towards a particular response i.e. sitting down to signal 'feeling comfortable'. Therefore, I upturned the chair as a means of subverting this semiotic. As is shown in the table above, those who began with the upturned chair chose to change it back to function as a chair. In the future, I would consider using a different object to circumvent the possibility of leading their responses.

	<p><i>turning around and looking, he also mimed gasping as if he was 'in awe'</i></p> <p>It's so lovely and everything, it's a big place, it's nicer than I expected it. I was like is this the right place or the wrong place?</p>	<p><i>being relaxed and laid back</i></p> <p>Chilled, at home, it's my own space now.</p>
Gabrielle	<p><i>She stood beside the chair with hands in pockets, looking around the room, trying to show that she looked lost.</i></p> <p>When I first went there, it was really weird because we'd never been to a university before and it was a massive building and we didn't know our way around it was a really big place so we could have easily have got lost.</p>	<p><i>She upturned the chair so that she could sit down on it, smiling and showing that she was happy, content.</i></p> <p>When we got to go there every week, it was like a second home or something.</p>
Aadita	<p><i>She stood at the side and away from the chair and mimed that she was walking towards it.</i></p> <p>I was a bit anxious about how I would feel, I wasn't sure what it would be like, I wanted to go but something was pulling me back.</p>	<p><i>She upturned the chair, and sat on it, putting her head back and letting her arms relax to the sides. She was smiling.</i></p> <p>Everyone was really welcoming and really welcomed you and the more times we went there, the more you felt so comfortable and you knew you could be yourself.</p>

Natalie	<p><i>She walked away from the chair and turned back to look at it.</i></p> <p>I'm looking back on it, because you're not sure about it, it's like 'Wow!' because you're looking around and when you first see it you're not sure ...</p>	<p>She upturned the chair and sat on it, smiling, looking relaxed.</p> <p>It's like you feel at home, like we do in the play, it's our space, we got used to it, the way you taught us and the way we played the games, it made us feel more comfortable, it's like lying back – it makes you feel comfortable.</p>
----------------	---	---

The young people's feedback about their changing relationship with WAC resonates with Heidrun Frieze's observations of the 'languages and gestures' of hospitality:

It brings about tensions between 'being at home' and 'being a stranger', between closeness and distance, territory and boundary, private and public space, membership (Frieze, 2009, 51).

For some of these young people, when they first came to the campus, they felt marked out as 'outsiders' and the place seemed 'strange', but as the process progressed, they became 'insiders' as demonstrated by their inclination to show that they felt 'relaxed' and 'at home'. Some of the young people attribute their growing attachment to WAC as a result of their increased contact with the space. Whilst this is undeniable, I suggest that

this shift was the result of a matrix of pedagogical methods applied in all of the spaces in which we worked.

In her article *The Politics of Trust: drama education and the ethic of care*, Nicholson argues that 'trust' is performed by participants through a series of signs which are communicated through the 'the public actions of the body—what participants say, how they act towards others, and how they relate to each other physically within the specific context of the drama itself' (Nicholson, 2002, 83). Part of the educator's role is to demonstrate and perform this care towards the participants in an attempt to establish a supportive and co-operative ethos in the group. Throughout the process, regardless of the physical location of the workshop, my collaborators and I established a system of repeated encouragement and positive reinforcement described by Noorlinah as part of the 'spirit of the artistry' (Noorlinah, 2009). She acknowledged that despite our private concerns about the young people's lack of confidence and body-consciousness, 'when we entered the room, we didn't settle for the low expectations ... we pushed them!' (ibid) I suggest, therefore, that the most significant 'space' in our process was the devising space, which was created in both the school and WAC. In each of our meetings, we actively made space and created time for each other in order to explore and nurture our ideas into performance.

Responding to each other

Social interaction with friends was, from the children's point of view, crucial for a sense of belonging ... if community exists at all, [this] appears to be located in a sense of 'belonging' that resides in relationships with other people, rather than places (Morrow, 2011, 70).

The people I worked with, we wouldn't normally hang around and talk to each other much at school but this is like, separate and has brought us closer together as friends (Aadita, 2009).

As explored in 'Responding to spaces', working together in WAC's new studio offered the young people an alternative learning space to the everyday environment of their school and neighbourhood and this was critical to their process of forming positive associations with WAC. However, in line with Virginia Morrow's research into 'children and young people's perspectives on place and belonging' (ibid), I suggest that the young people's 'sense of belonging' in WAC came into effect with the development of their social relationships with others and this section will explore the ways ensemble-building and collaboration contributed to that process. I will question what enabled these young people to move from being strangers in the school space, as Aadita suggests, to friends within the drama space. In order to give this some focus, I will firstly detail an activity that became a weekly ritual and secondly track Amy's journey throughout the process. This game and her story will demonstrate the methods used to foster a convivial learning space for the group.

Building the ensemble 1

Rachel: Ok, what are the moments that you most remember?

Aaral: Probably the 'name-game', y'know like when we were in the circle?

Rachel: Oh yeah, why?

Aaral: Just like how we remembered each other's name and how we became close at the end because, at the start, like, no one knew each other (Aaral, 2009).

The "name-game", as it became known, was introduced in Week 1 as one of several games that helped us to learn each other's names, foster group focus and begin to build group interaction and trust. As the project evolved it became a weekly ritual and, as Aaral explains, it came to represent the young people's growing relationships with each other. I do not suggest that playing games alone can 'build ensemble'. Magnat warns against the problems of dedicating too much of the creative process to game-playing, explaining that such 'ensemble-building exercises' can become an unhelpful distraction from devising, particularly if they have little connection to subject matter being explored (Magnat, 2005, 80). Furthermore, in her examination of trust in drama education settings Nicholson explains:

In my own practice, I have found that one way to develop trust in drama classrooms, particularly with potentially mistrustful teenagers, is to focus attention primarily on the drama (rather than on decontextualised trust exercises, for example) (Nicholson, 2002, 85).

I share Nicholson's suspicion of 'decontextualised trust exercises'. However, in this project, the game was adapted to become an integral part of the performance narrative.

I had first encountered the "name-game" when working as a member of a student theatre company and recollect it as one of the few occasions we had experienced 'flow' within the ensemble. Psychologist Mihaly Csikszentmihalyi describes the experience of 'flow' as a state where 'action follows upon action ... a unified flowing from one moment to the next' (Csikszentmihalyi, 1975, 35). He argues that certain types of play (including games and sports) facilitate this state of flow. Realising that these young people were apprehensive, body-conscious and unfamiliar with each other, I wanted to begin our first workshop with activities that would encourage them to experience a state of 'flow' so as to gradually lose inhibitions. The game involves four stages:

- in a circle, the players stand facing each other and one member triggers the first iteration by making eye contact with another member, saying that person's name and walking over to their place
- that person then walks to another member of the group and a pattern is established and repeated. The idea of this exercise is to share eye contact with fellow group members, to exchange energy as you pass one another and to create and build shared rhythm
- the next level of the game replaces saying each other's names with throwing a ball to each other
- this then progresses so that at least two balls are being thrown around in different patterns whilst the members move into different places within the circle.

In the final stage of the game there is high degree of risk because if a ball is dropped or if a member moves to the 'wrong' position then the entire rhythm is lost and the game has to restart. When the group is absorbed in 'flow' it is possible to sustain this game for a long period of time. Paradoxically, the game requires trust but it is only through the reiterative process of playing the game that trust can truly build. One of the key aspects of the game is the group's response if a member drops the ball. I recall that our way of managing this was to sing a chorus from one of our favourite songs and then we immediately resumed the game. Mistakes were dealt with playfully and collectively.

With the memories of this game imbued in my body and mind, I was keen for the young people to feel its potential 'flow'. However, despite bringing a ball to every session in the hope that we might advance to the next level, we remained at level one: saying each other's names. Their body language was restricted: some had hands in pockets, or arms folded, or held behind their backs. Eyes shifted and darted to avoid sustained eye contact. Names were mumbled and their walks across the circle were stiff and tense. The physical demands of the game had exposed their adolescent self-consciousness and physical awkwardness. Following this we moved on to explore *The Arrival* through improvised role-playing exercises and their withdrawn body language was still evident: some members struggled to look at each other, choosing to remain quiet whilst the more dominant personalities commandeered attention.

In Week 3 we began with the "name-game" once again. I modelled possible ways to move across the circle with energy and conviction,

however, only a few members were responsive. Within a few minutes, when one member forgot the name pattern, a series of arguments broke out as to 'whose go' and 'whose fault' it was. A culture of blame was bubbling. I was conscious that the qualities of 'ensemble-ness' I had hoped to foster required time and perseverance. As Neelands warns 'students cannot be coerced into role-playing or other forms of artistic acting ... they must enter into it willingly and this presupposes a pedagogy of choice' (Neelands, 2009, 185). Given that devising new work is entirely dependent upon the contribution of ideas from the company, I needed to foster a negotiated and differentiated exchange of trust (Nicholson, 2002) for those members who were choosing not to fully participate.

Despite these difficulties, my co-collaborators and I were beginning to see gradual improvements in the ways the participants were interacting. We decided that the "name-game" could act as a 'checking in' activity at the beginning of each workshop. Ritualising this game was important because, for the first four weeks of the process, the young people were exposed to a series of different changes: some members dropped out, new members joined, they met the four international postgraduate collaborators and the workshop space changed from their school hall to WAC's Creative Space. Richard Schechner explains that rituals 'help people deal with difficult transitions, ambivalent relationships, hierarchies' (Schechner, 2006, 45). With their learning environment constantly in flux, establishing a 'ritual' element to the workshops was a way of stabilising our first interactions. Theatre director and improvisation expert Chris Johnston suggests that 'some groups benefit by being kept together in a circle during the first half an

hour. If everyone can see everyone, this helps the development of familiarity and trust' (Johnston, 2010, 118). However, this move towards ritual (repetition and reiteration) meant that the game lost its energy. Recognising this, in Week 6, Noorlinah made a playful intervention by running across the circle space with her arms stretched outwards, calling out the name of one of the group members by elongating the sound of her name. Noorlinah's intuitive and performative gesture altered the dynamic of the space. Rather than standing in the circle, tentatively, waiting for their turn to walk, they were now giggling. She had modelled a funny, interesting way of performing her journey across the space and, as a result, she had also created an atmosphere in which it was acceptable and even desirable to take creative risks. Most importantly she had changed the rules of the game. No longer was it enough to simply say another's name and walk over to them; they had been invited to improvise, to react, and to play.

Roger Caillois describes the differing properties of games as involving 'the search for repetition and symmetry, or in contrast, the joy of improvising, inventing, or infinitely varying solutions' (Barker, 1977, 88). The "name-game" involved both repetitive elements whilst also encouraging more spontaneous and imaginative interactions. Realising that these improvised journeys across the circular space were relatable to our themes of migration, we started to experiment with the idea that this circle was like an airport full of people greeting each other or saying goodbye. By adding this narrative context to the game, the young people were given a clear structure allowing them to create different ways of responding to each other in the circle. As is shown below:



Figure 24: Images of 'name-game' in progress.

Whilst the “name-game” provides a positive example of how these young people moved towards creating a convivial ensemble, there is another aspect of the game that tells a different story about the challenges of collaborative learning. From Weeks 1-4 the participant numbers were unstable. Since it was a voluntary project this was to be expected and I purposely invited 15 members to join in anticipation of people dropping out and new people joining. However, it became particularly frustrating when two members were banned from continuing in the group due to bad behaviour in school. The school were happy for them to participate, but parents prevented their participation as a further punishment. Further to this, three of the Y12 members were not able to make all of the sessions because of part-time jobs

or impending examinations. Hence external factors often inhibited the process of ensemble making or the 'habit of democracy', as characterised by Grieg above. The trajectory of the 'name-game' demonstrates the difficulties and struggles involved in co-operating and working together.

In his recent study into the 'rituals, pleasures and politics of cooperation' (the subtitle of his book) Richard Sennett argues that the ability to 'listen well' is a feature of cooperation and can manifest in non-verbal exchanges such as musical rehearsals (Sennett, 2012, 14). It involves 'closely attending to and interpreting what others say before responding, making sense of their gestures and silences as well as other declarations' (ibid). I suggest that akin to the professional rehearsal space of the musician, the devising space also demands that participants commit their focus and attention to each other for that particular duration of time and in that rehearsal space. It was through its reiterative and improvisatory elements that this game encouraged better 'listening' and responding from the young people. The Y12 members, whose attendance was irregular, struggled with cooperative elements of the devising process the most. This raises questions around the ways such voluntary projects can do more to impress the value of rehearsal. At the end of the project Rooke and I reflected on the ways we could have involved the parents in the process as a means of encouraging regular participation.

Building an Ensemble 2:

The second example focuses on Amy's development throughout the project. In the questionnaires, Amy identified herself as a white British female

from Coventry. It was Week 3 and we were in a classroom space in PKS. We had been exploring *The Arrival* story in more detail. I had placed six suitcases around the room, each with various objects inside them. In groups, the young people were asked to make sense of these objects, which included newspaper cuttings, fact sheets on migration and images from *The Arrival*. For me, this was the most challenging session of the entire project. I was working alone (the postgraduate collaborators were to join the following week) and the activities I had planned felt laboured and overly demanding. Some members of the group were difficult to engage and it was a relief just to make it to the end of the session. It was only weeks later in tracking through the video footage that I fully understood the undercurrent issues taking place.

The participants had been asked to take it in turns to read the texts inside the suitcase. For one group of four, this task posed challenges and Chinonso, in particular, struggled to keep up with the others. He was working in a group with three white British females. Amy was one of them. As noted in the Context of Research, Chinonso had lived in the UK for five years. Although a year older than his fellow classmates, he had been kept in Y10 because his literacy skills were poor and he needed extra support. Despite encouraging the groups to support each other in making sense of the materials, it was evident that they were working *against* each other. When Chinonso came to read aloud he struggled with the language, prompting one of the more dominant members of the group, Lizzie, to interrupt him and exclaim 'Oh I'll just do it then!' The others giggled at her intervention.⁴³ It

⁴³ Lizzie left the group in Week 4 for personal reasons.

seemed that if Lizzie did something she considered to be funny, those around her knew they should laugh in approval. In the following exercise the groups were asked to improvise a scene that required them to sit back to back. Amy was working with Chinonso and, in attempt to impress Lizzie, gestured that she did not want to sit next to him, implying that he smelt. I cannot claim to know why Amy did this nor can I assume that this was racially motivated. However, whatever the reasons for this series of negative interactions, it was evident that this group of girls had marked Chinonso out as 'different' from them.

This exchange demonstrates an *opposite* of the type of 'convivial culture' I had hoped to foster. Gestures of exclusion rather than inclusion and hostility rather than hospitality were in play. However, I suggest that these difficulties were brought to the fore as a direct result of the collaborative pedagogies guiding the drama work. As is shown above, the activities required physical contact as well as other social skills such as listening to each other, being patient, and accepting or questioning each other's perspectives. They were being asked to 'struggle with the demands' (Neelands, 2009, 182) of 'co-creating artistically and socially' (ibid). As the core secondary school in this culturally and ethnically diverse neighbourhood, it is the main shared space for these young people to encounter and navigate diversity on a daily basis. This drama work was not offering an alternative space void of differences; rather, it was purposefully asking them to engage with the multicultural realities of living together. In this temporary space, Chinonso, a young migrant from the Democratic Republic

of Congo, and Amy, a Coventry-born white working class British girl, were being challenged to make sense of each other.

Watching this footage back, I was surprised to see Amy behaving in this way. Whilst I was aware that, out of all of the participants, she had the greatest tendency to lose focus and disengage with the process, I had not considered her to be a bully. Indeed, she had become a friendly and committed member of the ensemble. In light of this, I decided to track through the video footage, field notes and interviews to make sense of her positive trajectory.

When the project had ended I asked Amy what she thought the process had been about:

I think it was probably like to show us that how ... to get us to meet different people and bond with people that we might not normally bond with or we don't know (Amy, 2009).

Amy made sense of the project by focusing on its social aspects i.e. 'meeting' and 'bonding'. These interactions, she explains, occurred between strangers, or 'people we don't know' as she puts it. This is indicative that the collaborative learning process had made a particularly positive impression on Amy. I then asked if the project had made her think about her 'ethnic identity' or 'multiculturalism'. When she struggled to answer this I asked her:

Rachel: What do you think is meant by multiculturalism?

Amy: Are you saying different colours?

R: Erm, different colours, cultures, different religions yeah ... it's about ... your school is culturally diverse

isn't it? So how well do you think people deal with those differences?

A: Some people are sometimes horrible to other people ... but the people who are doing the drama thing, everyone just accepted everyone as just being a human; it didn't really matter (2009).

Given Amy's involvement in the incident with Chinonso in the early stages of the project, it was interesting to hear her final reflections on the differences between negative behaviour sometimes displayed in the school space compared to the more accepting behaviour in the drama space. It would be overly simplistic to suggest that Amy's reformed perspective was due to her participation in the devising project. Instead, I will hone in on a particular moment in another of the workshops that may help to illuminate why she became a positive contributor to the convivial culture in the group.

As was described in the previous section, in Week 8, the group went on a tour of WAC and its Mead Gallery and were asked to record their observations. Back together, the group were invited to combine their experiences and devise a 'moving image' that showed aspects of their differing journeys. One of the groups of four presented three people standing in differing positions whilst Millie moved around them, examining them closely with complete focus and attention. When discussing what had inspired the group to create this image, Millie explained how she had been fascinated by Amy's engrossment in the artwork in the gallery. She explained: 'It was Amy really; I know she loves art, and I was watching her and she was acting like nothing else was there'. Amy, who had been watching Millie's image, was surprised by Millie's disclosure: smiling and

blushing. She later embraced Millie, signalling that she had been touched by her explanation. For me, as facilitator, this unexpected interaction was deeply moving. By using Winston's analysis of the value of 'beauty as [an] educational experience' (Winston, 2010) I hope to make sense of this pedagogical encounter, its impact and why it remains a powerful memory.

Winston refers to Iris Murdoch's discussion of 'the process of 'unselfing' to describe an 'experience of beauty' that takes place 'when we forget about ourselves, our anxieties and our day to day preoccupations' (51). I propose that this notion of 'unselfing' can also be linked to Gilroy's assertion that within a convivial space, identity becomes less fixed and binding thus enabling new identifications with other people (Gilroy, 2004) I suggest that at this point in the group's journey the students had started to lose their inhibitions and self-consciousness when working together. Indeed, it was Amy's enraptured state ('acting like nothing else was there') that prompted Millie to watch. When I had given the instruction to record their observations of their tour of WAC, I had not anticipated that they would choose to focus on their fellow group members and, had I known this, it is likely that I would have steered them away from making personal comments about others. However, my concerns would have been unfounded. It seemed that by this point in the process the group had learnt to judge such risks for themselves. By devising and re-performing this short image an aspect of Amy's identity had been admired, valued and captured by the group members. Most significantly, it was done with care and generosity: no-one teased or tried to embarrass her, nor did Amy get defensive or angry about the portrayal. Not only this, but the group were able to reflect on their

creative decisions in a way that, in Weeks 1-4, would have seemed improbable. I suggest that the supportive environment created by the group enabled this 'unselfing' to take place. It is perhaps this 'atmosphere of trust' (Nicholson, 2002, 83) that Amy identified in her reflections about the drama space as one 'where everyone just accepted everyone as just being a human, it didn't really matter'.

Responding to the material

The following analysis focuses on the ways the key concepts of the research i.e. issues relating to ‘multiculturalism’ and ‘internationalism’ were explored and adapted throughout the devising process and performance event. In particular, I will discuss how the group responded to the original narrative stimulus of *The Arrival*. In the Research Methods section I described how Tan’s story was used as a means of shifting the focus away from a particular member of the group, Chinonso, who had recently migrated to Britain. This section details the strategies used to explore themes of migration and the ways we generated and shaped this material into a performance event.

‘Imposing an agenda’ or ‘expanding the definition’?

In the first weeks of the project two concerns about using *The Arrival* were raised. The first occurred in Week 1 when I introduced Tan’s story to the young people. I placed an old suitcase in the centre of the circle. Inside it, a small paper origami bird was tucked away in a pocket. I invited one of the participants to examine the case and she discovered that the origami bird had a child’s drawing of a mother, father and little girl on it (I adapted this from Tan’s images). We spent around thirty minutes playing with these objects, taking it in turns to improvise and build stories about the family. I left this open-ended to see what issues were evoked with my aim being to revisit this story in more detail in the following session. Whilst the group recognised that this was a story about someone leaving, they imagined a ‘dysfunctional

family' in which the 'mum and dad were splitting up'. Nobody mentioned 'migration' as a possible motivation for the departure.

At the end of the session, a member of PKS staff, who had observed the workshop and had sensed the theme of 'migration', reiterated to me that Chinonso had only recently migrated to Britain. I asked the teacher if he thought *The Arrival* story would be too sensitive given his recent experiences, but he felt it was more important for Chinonso to be part of this group, explaining that he struggled with school work and sometimes found it difficult to 'fit in' amongst his peers. Doing drama, he thought, would be 'good for him'. I shared this teacher's instinct that Chinonso would benefit from the social contact of the drama group. However, as an outside facilitator it would be irresponsible of me to evoke personal feelings of this nature and then leave it to the school to deal with the emotional after effects. Journal notes from the time illustrate my grappling with this concern:

Maybe I need to abstract the story from their experience even more. I need to create more 'distance' – or perhaps introduce more of the magic realism in Tan's book. Also, could introduce dance/music as further ways of distancing? Must convey hope! (Journal, September 2009).

This tension was under constant negotiation with my collaborators. Noorlinah discussed this in the post-project interview:

You were so protective over Chinonso ... the idea of 'should we encroach this personal story because it can be problematic?' ... back home [in Singapore] that wouldn't have been a problem, we embrace it as part of

the process and we recognise that there will be blurring of the lines for the students and that we have to be prepared to negotiate that with them rather than stopping it from happening (Noorlinah, 2009).

Once again, this invokes issues of 'hospitality'. By trying to use this narrative to 'distance' the creative process away from his personal story had I, albeit unintentionally and paradoxically, *prevented* Chinonso from sharing his real and lived experience of migration within this public space? As shown in my journal notes, I was constantly making sense of the 'distance' and boundaries of the material in relation to the context in which I was working. I felt more comfortable when the discussion of 'migration' grew out of the metaphorical, fictional and performative qualities of the work. This was compounded by the fact that Chinonso was the only participant with this *recent* experience. I did not want our explorations of *The Arrival* to attempt to 'represent' or define his story.

Alongside this, Noorlinah and Erin discussed their initial concerns that my research inquiry with WAC had 'imposed an agenda' (Erin, 2009) onto the devising project. They were uncomfortable that we were exploring issues relating to 'multiculturalism' and 'internationalism' 'without the children's consultation' (Noorlinah, 2009). I shared their unease and acknowledged the risk that this may have compromised the creative process. However, they both concluded that the 'agenda' did not dominate the whole project and that, in the end, the process was influenced by the emergent issues raised by our experience of working together in those differing spaces. Erin articulated this as 'expanding the definition of multiculturalism' (Erin, 2009) and Noorlinah described it as being 'inspired by and working through the genesis of

‘multiculturalism’ (Noorlinah, 2009). In light of their reflections and my concerns about Chinonso, I will now focus on some of the ways we adapted the material in an attempt to make it relevant to all of the participants.

Creating a parallel narrative

In both ‘Responding to spaces’ and ‘Responding to each other’ I discussed the ways the young people reacted to unfamiliar places (University of Warwick, WAC and Creative Space) and meeting and collaborating with strangers (fellow group members, collaborators). It was precisely these experiences that characterised the devising process and provided another way of exploring issues relating to ‘migration’. Given that the process took place in both the school site and WAC, we soon realised that our own journeys to meet each other involved a form of travelling to the unfamiliar. Furthermore, given that we were amongst the first people to create a performance for WAC’s Creative Space, we started to imagine how we could frame the audience as ‘new arrivals’ to this studio. Our collective experiences of ‘leaving the familiar’, ‘encountering the new’, and ‘meeting the stranger’ related to themes of *The Arrival* story but were not directly focused on a single narrative of ‘migration’.

To illustrate this, I will focus on an aspect of Workshop 8, at PKS. Noorlinah and Sonia were in role as two ‘new arrivals’ and the young people worked in groups to create three distinct spaces for them to encounter. The first group were given the instruction to create a ‘welcoming’ space; the second group were ‘indifferent’ and the third group made a ‘hostile’ environment. We asked them to show their differing reactions to these

strangers through body language and use of space. They were given time to prepare a series of moves so that, when Noorlinah and Sonia approached their 'space', they would improvise by reacting and responding to each other's behaviour. The 'hostile' group, for example, arranged six chairs to create a 'bus' scene. When the 'new arrivals' came towards their space, the three performers had choreographed several ways to block and stop these strangers. For example, just as Sonia moved to sit down, one of the performers immediately placed her bag on the chair, glaring at her. This menacing silent sequence continued and, despite the resistances of the 'new arrivals', they eventually chose to leave the bus. We asked the groups to reflect on the ways their differing gestures, eye contact and spatial arrangements had helped to communicate their feelings towards these strangers. After reflecting on these enactments, we considered the ways these environments could be used for our performance event:

Rachel: Which of these three styles would we like to present to them [the audience]?

Millie: That one [she points to positive, welcoming group].

Yogendra: I would say negative [he points to the group who created that scene].

Chinonso: I would say negative ... because if we're gonna do a play about *The Arrival* we should use theirs because he's in a new country, he doesn't know anyone.

Noorlinah: But can we transform it?

Gabrielle: Yeah because he moves to a new place, he meets new people, not everybody in the new place is unwelcoming or hasn't got a heart.

I was intrigued by Chinonso's uncharacteristically vocal contribution. At this point in the devising process, we had diverged from discussing *The Arrival* and yet, he had related this activity directly back to this narrative. It is impossible to know if Chinonso has associated the 'hostile' environment to his own experience, however, there was a clear sense that he had not left *The Arrival* story behind.

Nicholson argues that 'fiction and reality, self and otherness' are 'interrelated and mutually embedded' (Nicholson, 2005, 66) and that drama pedagogies are often applied in contexts in order to explore and make sense of this interconnectedness. However, she warns that since 'the boundaries between a fictional narrative and autobiography can blur very easily' (ibid) practitioners ought to be mindful of the risks involved for their participants. It was precisely this 'blurring' between 'fiction and reality' that had troubled me throughout the project. In trying to protect Chinonso, I had encouraged the group exploration of emergent themes around notions of 'the stranger', as opposed to 'the migrant', because I felt this implicated *all* of the participants into the narrative framework. However, in this instance, Chinonso had drawn our focus back to *The Arrival*.

When I interviewed the participants after the project, I asked if the process had made them think about their ethnic identity. This was the first time they been asked such a direct question. To my surprise, I received a range of responses that had not been discussed in the rehearsal space.

Yogendra explained in detail that our explorations of unwelcoming environments had reminded him of the first time he travelled from India to Britain seven years ago. Aaral related the work directly to the stories she had heard about her father's journey from India during the conflict with Pakistan and Chinonso spoke about his arrival in Coventry five years ago. Those without a direct migrant experience connected the work with both local and international issues. Gabrielle, for example, explained that *The Arrival* had made her think about the Holocaust, whereas it had made Natalie feel fortunate to have lived in the same neighbourhood all her life.

The diversity of these responses suggests that the young people's explorations may have 'expanded the definition of multiculturalism' for them. Despite my original intention to use the fictional narrative of *The Arrival* as a means of exploring the realities of migration, the process hinged upon 'multiple narratives' (Massey, 2005, 71), from personal anecdotes relating to migration to collective experiences of visiting WAC. We did not impose *The Arrival* as a theatrical script, nor seek to construct a piece of theatre out of any one of the participant's biographies. Rather, these 'multiple narratives' had interacted 'within an open landscape of free range possibility rather than a close geography of well-trodden paths' (Sullivan, 2009, 48). As a form of collaboration between strangers, devising performance offers convivial opportunities precisely because it is dependent on the 'serendipity', 'intuition' and 'experimental' (ibid) nature of the creative process, which, I suggest, takes focus away from the private and personal space in favour of the social and interactive space.

Analysis of Performance Event

On Tuesday 6th Dec 2009, in WAC's Creative Space, the young people performed their twenty minute piece twice: first to an audience made up mainly of parents and other family members (between 25-30 people) and then again to an audience of MA Drama and Theatre Education students and their course leader Neelands (around 35 people). I also invited members from the Audience Reception Study conducted in 2008. I had positive responses from seven members but only two members could make the date. Rivett and Bishop were also present as was my supervisor Kershaw. Four teaching staff from PKS attended. Following the performances, we served refreshments before post-performance discussions with all audience members and performers. At the end of the performance the audience were encouraged to provide their feedback using paper 'luggage tags'.

Over the duration of the twelve weeks, the young people and collaborators participated in a private, intimate rehearsal process. The arrival of the audience made it a public event and brought new dynamics into the space. The following analysis will focus on the ways their presence crystallised notions of 'hospitality' and 'conviviality' as well as placing them into further messiness and confusion. The purpose of this practice-led study was not to define 'conviviality', but rather make sense of its possible qualities in performance. When reviewing and codifying the interviews with the young people, Rooke, collaborators, Rivett and Bishop, as well as the video footage of the performance event and the hand-written audience feedback, I found that notions of 'participation' and sub-themes of the 'host-guest' relationships, 'insider-ness/outsider-ness' emerged. This analysis examines

the effects of this participation and questions its connection to the concepts of 'hospitality' and 'conviviality'.

The audience were invited to participate directly in the performance event in two main ways:

- at one point, they were invited to change a 'still image' of the performers into another image by physically moving the performers into new positions. At another point, they were invited by the performers to join them in the 'dancing game' (See Appendix 6)
- the post-performance discussion gave the audience members a chance to articulate their experiences and ask questions about the performance.

I frame this analysis with some of the problematics associated with audience participation, captured succinctly by Freshwater (2009). She questions the ways in which audience participation has been considered as 'a potent method of empowerment' (56), arguing that 'it often seems to be applied reductively and uncritically' (ibid). She cites Clare Bishop's provocative article 'Antagonism and Relational Aesthetics' (Bishop, 2004) which argues that 'there is nothing intrinsically democratic about providing opportunities for convivial participation' (Freshwater, 2009, 60). Bishop is writing in response to Nicolas Bourriaud's notion of 'relational aesthetics' in contemporary performance art. At the core of Bourriaud's thesis is a challenge to art made for private reflection and an argument instead for art that creates 'human interactions' and 'social encounter' (Bourriaud, 1998, 103). He cites a range of artists who, in his view, foster such sociability explaining that 'each particular artwork is a proposal to live in a shared world (Bourriaud, 2002, 22). This sharing, as Freshwater notes, involves 'hanging out on a hammock,

eating curries cooked by the artist, and dancing to music provided on Walkmans' (Freshwater, 2009, 59).

Bishop criticises Bourriaud's notion of 'convivial' participatory encounters for simply offering participants the chance to experience the jovial aspects of 'being together' (2004, 67). For her, the 'relational aesthetics' of an artwork resides within its capacity to generate antagonistic, critical debate amongst its participants. Artwork should make space for the challenges and struggles involved in 'being together'. Bishop also questions the nature of the relationships formed in such 'convivial interactions':

All relations that permit 'dialogue' are automatically assumed to be democratic and therefore good. But what does 'democracy' really mean in this context? If relational art produces human relationships, then the next logical question is to ask what types of relations are being produced, for whom, and why? (65).

It is Bishop's scepticism about the 'relationships' formed during such participatory encounters that leads Freshwater to argue that participatory theatre may often require 'continuing commitment, careful planning, and sensitivity' when encouraging participants to engage and become involved in an aesthetic framework (2009, 61).

Freshwater's reaffirmation of Bishop's note of caution is pertinent to my analysis of 'conviviality', warning against the pitfalls of 'advocacy' when theorising research findings. Drama educator and researcher O'Toole also offers such advice:

We are in great danger of setting up the research to prove what we want it to prove, and particularly of avoiding, overlooking or silencing any data that might contradict or contest that conclusion. And that's not sound research! (O'Toole, 2006, 14)

This research project attempted to find ways to practise and create space for 'conviviality'. In light of O'Toole's comments, this analysis also makes space for the questions and flaws of the practice and not just its successes. I need to be wary of presuming or overstating the nature of the 'convivial experiences' of the audience members. After all, their 'participation' was limited to the time and space of the performance event, whereas the young people had three months to build up relationships with each other.

New Arrivals: Hosting the Creative Space

Being at home is being where you can not only eat and drink but you also invite someone to eat, to drink, to chat. Being at home is being where you can be the host, where you can offer hospitality (Rosello, 2001, 18).

'Gorgeous to see you all so at home in sharing with us'
(Audience Member).

In the Conceptual Framework, I described how both the Lyric and Contact Theatre have developed holistic approaches to engage young people across a range of their creative activities. I argued that they had renegotiated the 'host-guest' binary, enabling users to be more like 'hosts' rather than 'visitors/guests/strangers' in their theatre buildings. I had similar aspirations for WAC's new Creative Space hoping that, over the course of the devising

process, it would be possible for the young people to feel comfortable and confident enough to 'host' this space when the audience arrived.

As has been described in 'Responding to Spaces', their sense of 'being at home' in the Creative Space developed over time and in relation to the growing trust fostered between the group members. However, my collaborators and I were well aware that this dynamic was likely to change with the arrival of the audience. In order for the audience to participate in this performance they needed to be given rules of conduct for the space. However, most significantly, in order for the young people to control these new arrivals, we, as educators, needed to negotiate differing ways for them to feel 'at home' with this notion of 'hosting'. Whilst it would have been possible to keep the audience seated for the performance event, this bifurcation of the space would have reduced the element of risk involved in managing them. 'Hosting' the space required the young people to make eye contact and proximity with these strangers in order to guide them through the space. Furthermore, this promenade-style arrangement was relatively unpredictable and impossible to fully rehearse. Whilst such a strategy posed many challenges, we were aware that if the young people could master this 'hosting' they would gain further confidence. As Rosello suggests, a person is truly 'at home' when s/he can play host to others. Therefore, the audience's participation in the performance event was not our primary motivation, but rather a desired effect of the young people's ability to 'host' the space.

In order to explore how this 'hosting' played out in the performance event, I refer to the following luggage tag which was left by a member of the Y1 Audience Reception study. For anonymity's sake, I will call her Sarah:

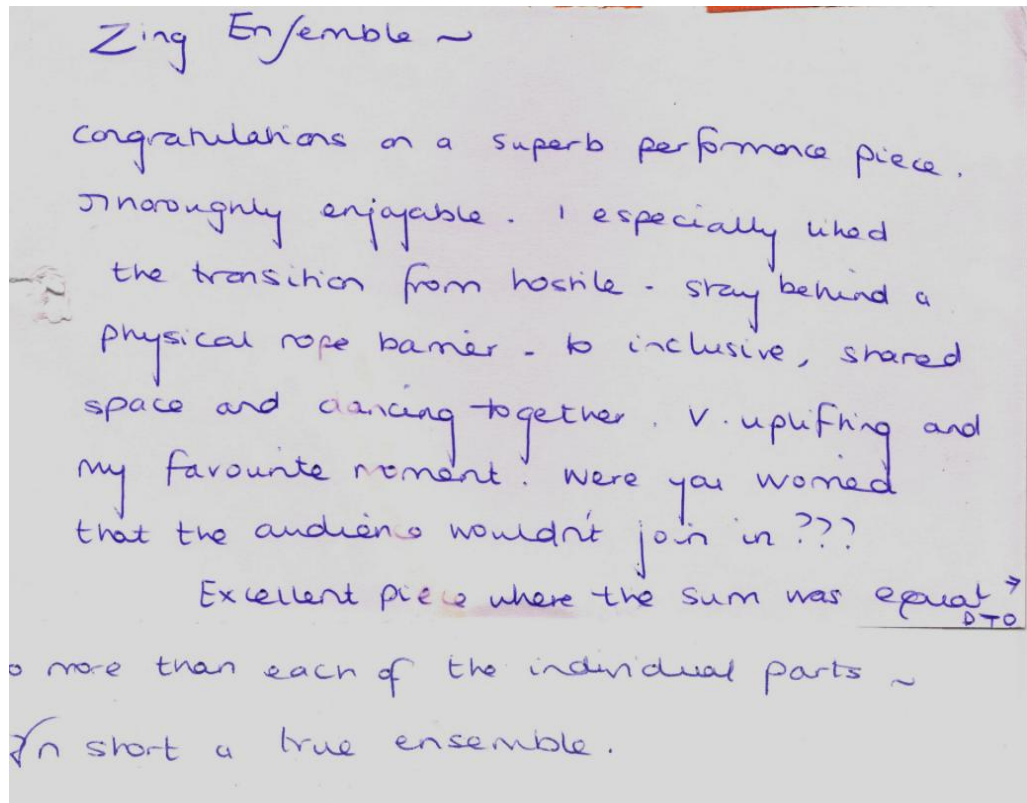


Figure 25: Luggage tag from audience feedback.

Sarah's feedback focuses on the spatial arrangement and the audience-performer interactions:

The transition from hostile – stay behind a physical rope barrier to inclusive, shared space and dancing together.
Very uplifting and my favourite moment.

Sarah alludes to two differing examples of the ways the young people 'hosted' the space. The first relates to the *Episode 2: Steward Announcement* and the second refers to *Episode 6: Dancing Game* both of which are detailed in Appendix 6.

The *Steward Announcement* was enacted by the three Y12 participants, Yogendra and Jalpa and Aaral, who were amongst the shyest and most self-conscious of the group. Yogendra, in particular, had repeatedly expressed a fear about performing in front of an audience. It was clear to me and my collaborators that 'hosting' would be particularly challenging for them. However, rather than avoiding this, they played the role of 'stewards' who were responsible for guiding the audience. They were repositioned as high-status, authoritative figures who informed the audience about the 'rules of this space'. Noorlinah worked closely with them to devise a stylised and co-ordinated series of movements with an accompanying short series of spoken lines which were rehearsed repeatedly until they felt comfortable enough to perform them in front of the audience:



Figure 26: Performance event - Steward Announcement.

We wanted to protect *and* push these members of the group. Privately, Noorlinah and I had expressed our concerns about their lack of confidence but in the rehearsal space we encouraged these young people to take on the challenge and praised every small improvement they made to their posture or tone of voice. Sarah's suggestion that this moment was 'hostile' is indicative that these three young people had effectively communicated their command and control of this space. In performance, Yogendra announced with clarity 'we will guide you around the space' and, to our surprise, added his own lines saying 'this way, follow me, stay behind the rope please', gesturing to the audience to move.

In the second part of Sarah's feedback, she comments on the 'transition to inclusive, shared space and dancing together'. The participatory elements of the performance reached their climax with the *Dancing Game*. Sarah asked the group if they were 'worried the audience wouldn't join in?' acknowledging the risk involved in inviting audience participation. Natalie, one of the Y10 participants, led the 'hosting' aspect of this game by explaining the instructions and leading the audience around the space. In both performances, she did this clearly and carefully, joking with the audience 'don't worry, it won't sound as confusing when we do it!' After the project had ended, I asked Natalie to describe this experience:

Rachel: You really responded to the idea of leading the audience and people said afterwards they were really impressed. What was it like leading the dancing game?

Natalie: I really liked it because I do dancing and I help out with the little ones [children], like, I think I can make

people listen, I don't know ... it's just, I like watching people's reactions and what they do (Natalie, 2009).

Evidently, Natalie came into this devising process with some experience of leading other people. Having taught young children in her dancing classes she was able to apply this knowledge to a new context. She attempts to articulate the ways this role of 'leading' required her to 'make people listen' whilst also being sensitive to their 'reactions'. Given Natalie's friendly nature and self-confidence, it made sense to give her the responsibility of 'hosting' this potentially risky activity.

This pedagogical decision to adjust the nature of the 'hosting' according to the needs of these young people reinforces Nicholson's point about the 'ethics of care' that operate in educational drama contexts. Not only is this care a performative action which, in this case, manifested in our continual encouragement of the young people but it is also represented in the ways we differentiated and negotiated the work to suit these particular young people (2002, 84). Above all, it was critical that these young people felt both challenged and protected when performing in this space. As cited at the beginning of this section, the notion of being 'at home' was highlighted by one of the audience members who wrote that it was 'gorgeous to see you all so at home in sharing with us'. For Gilroy, 'conviviality' is a state in which it is possible to feel comfortable in the presence of the unfamiliar (Gilroy, 2004). I argue the audience represented 'the unfamiliar' for these young people and that through this performative strategy of 'hosting' they had developed ways to cope with the arrival of these strangers into this space.

Journeying together

The promenade-like arrangement of the Creative Space caused some of the audience members to discuss the motion and movement of the performance. As is shown in Appendix 8, this spatial aesthetic effect was articulated as a form of 'journeying' and 'sharing'. Some referred to the idea of 'journeying' in relation to migration, others to the journey they were taken on around the space by the performers. The young people also identified this experience of 'journeying':

Aadita: It's not just a still performance where you just watch it, it's like a journey where you involve the audience and we take the audience on a journey of what we've been doing.

Natalie: I'd say we did a drama performance but it wasn't like a stage and like audience, it was a different kind of drama, it was acting and taking [the audience] on a journey (2009).

Aadita identified that this performance event had made their learning process a public event. Their learning encompasses hours of workshops and rehearsals, whereas the audience members were experiencing a twenty minute version, witnessing and participating in fragments of the group's journey. Some of the young people were aware of this:

They [the audience] don't know the progress we've made and what we were like before we started and the differences between us and how we've all changed (Amy, 2009).

In light of this, I will focus on the ways *Episode 6: Dancing Game* (See Appendix 6), which involved all of the audience and performers moving together around the space at the same time, provided audience members with a physical experience of the young people's learning 'journey'.



Figure 27: Performance event - Dancing Game.

In the previous section I cited Sarah's feedback, which specifically mentioned 'dancing together' as her 'favourite moment' because it was 'very uplifting'. When reviewing the footage of the performance, I have questions about its value as a performative sign of conviviality. Were the audience members willing participants or did they only join in because they felt pressured to do so? Were the audience journeying together or was it conviviality by coercion? Conscious of heeding Freshwater's advice which frames this analysis, I do not wish to claim that the audience underwent some kind of transformative togetherness. However, in light of Sarah's comment, I want to make sense of her expression of a convivial interaction

with the performers. Her response was all the more intriguing because she had no direct connection to any of the participants.⁴⁴

I identified with Sarah's description of the *Dancing Game* as being 'very uplifting' and suggest that it was another instance of an 'experience of beauty' (Winston, 2010). My joy at this moment was not roused by admiring the technical dance skills of the participants. Indeed, as Winston explains, the beautiful is not synonymous with 'perfection' (54). Rather, it was 'uplifting' because, in these fleeting moments, these young people were physically demonstrating the ways they had learnt to 'loosen the tyranny of their everyday identities' (ibid). They had found a way to guide this diverse audience of parents, grandparents, friends, teachers, WAC staff, academics and international students around *their* space. The delight was found, not in the dancing game itself but by the fact that *they* had managed to do this. We were celebrating the young people's trajectory from being body conscious and overwhelmed by the idea of 'hosting' these strangers to becoming more confident, assured and, in particular, willing to temporarily lose their inhibitions with these unknown adults in this public space. Although this *Dancing Game* did not necessarily *generate* conviviality for all audience members, the collaborators and I felt that it was a realisation of the *group's* conviviality.

Image of Hope: negotiating through image-making

Following the *Suitcase Stories* (See Appendix 6 and 7), Episode 5: *Image of Hope* (see Appendix 6) attempted to open up a space for the

⁴⁴ She had been invited because she was one of the audience members from the reception study in 2008.

audience to contribute to a non-verbal exploration of immigration. In order to make sense of the audience response and offer a critique of this activity I return to Bishop's notion of 'relational antagonism' (Bishop, 2004, 79) in connection with Dikeç's idea of 'hospitable spaces' (Dikeç, 2002). For Bishop, participatory art is at its most democratic when it seeks to provoke difficult questions which cause 'friction ... awkwardness and discomfort' (Bishop, 2004, 79) amongst its participants. This resonates with my earlier analysis of Dikeç's notion of 'hospitable spaces' in which 'recognition as well as conflict and contestation' (Dikeç, 2002, 244) can take place simultaneously. In light of this, I will question how far this image-making activity could be considered a 'hospitable space'.

When Millie and Aadita asked the first audience group (made up mainly of the young people's families) to 'help make an image of hope', the reaction was muted. Finally, WAC's Brian Bishop initiated the first move. Another awkward pause followed so I quickly stepped in to change the image. Millie then asked the audience 'are there any other suggestions' and, sensing that nobody else would volunteer, she immediately thanked the audience for helping. However, the only people who had contributed to this activity were WAC's Education Director and me, their lead facilitator. When discussing the perils of audience participation in Theatre in Education (TIE) contexts, Tony Jackson explains that if 'the audience has little or no prior experience of live theatre and when the methods of approach involve active participation [it] can be unnerving, full of risks, not least of losing face in front of one's peers, and a disincentive to engage' (Jackson, 2007, 152). Jackson's description accurately captures this particular moment. The

awkwardness experienced was not, I suggest, the type Clare Bishop described in her notion of 'relational antagonism'. Rather, it was an effect of the group's unfamiliarity with this form of participation in this public space.

In contrast to this, the second audience group (made up mainly of MA students studying Drama and Theatre Education) were more comfortable with the conventions of this activity and did not require prompting to participate. The first volunteer brought four of the 'new arrivals' together by placing them hand in hand. This was followed by another member who took the four 'interrogators' out of the image altogether placing them at the back of the space and turned them to face the wall, triggering surprised laughter amongst some of the audience. In response to this, another member returned the four 'interrogators' to face the audience again, but this time their torches were pointed upwards, giving the impression that they were no longer 'interrogators' but stargazers.



Figure 28: Performance event - audience member alters 'image of hope'.

This bold move inspired knowing mutters and laughter amongst the audience. Immediately after this, another member then brought the six 'new arrivals' together by linking them in a circle formation. This was quickly followed by another member who carried the suitcases over to the four stargazers which, once again, caused laughter amongst the audience.



Figure 29: Performance event - final 'image of hope'.

The continuous flow of suggestions from one audience member to the next and the vocalised responses from the rest of the audience indicated they were willing participants in the activity. These particular volunteers were confident enough to demonstrate disagreement as was shown by the non-verbal back-and-forth that took place. In this temporary 'hospitable space', audience members were able to accept *and* challenge differing perspectives.

However, it is evident from both groups' responses that this activity exposed an under-developed use of the 'hosting' strategy. This image-making technique requires careful facilitation. After each volunteer's alteration to the image, the facilitator usually gives a little time for the group to reflect and comment on how the image has changed. The activity is most effective when it generates meaningful talk through the careful use of symbol and shared group discussion. In this performance event, the first group were not given sufficient time or support to enter into the activity and the second group were only able to access it because of their prior experience of working in drama education contexts. Their contributions may have sparked

some friction but the suggestions moved so quickly from one to the other that there was no opportunity to engage with the issues relating to immigration. As a result, this 'image of hope' produced an overly simplistic representation that smoothed over the difficulties and controversies of this subject.

Had we had more time to work with the young people on the 'hosting' technique, I would have encouraged them to invite further discussion amongst the audience. Alternatively, it may have been more open and hospitable if the audience members were split into smaller groups in order to work directly with the young people and form their own still images together. Once again, this experience demonstrates that simply making space for participation is not enough. As Dikeç explains, 'hospitality is a call to keep spaces open' (2002, 236) and this requires the use of careful and considered strategies to enable strangers to make sense of each other in the same time and space.

From 'outsiders' to 'insiders': changing relationships with WAC

In the 'Locating WAC' section, I outlined the motivations behind the design and creation of its Creative Space. WAC did not have a 'making and participation space' and Rivett hoped that this studio would welcome such creative activities. Following Rivett's assertion that this place was one in which 'anybody should feel comfortable', I argued that places are rarely neutral and that 'ownership' over place is always a contested issue relating to who has power, control and access to the place (Lefebvre, 1991; Massey et al., 1995). When examining the audience feedback of the performance event, notions of 'insider/outsider-ness' emerged specifically in relation to

ways it caused audience members to reconsider their relationship to the Creative Space and WAC.

Audience Member 1: Mr Rally (pastoral teacher at PKS)

After the project had ended, I returned to PKS to interview the young people and was invited to attend the Y10 assembly where Rally was planning to congratulate the participants on their performance.⁴⁵ Rally described his experience of being an audience member as disorientating explaining that the space 'looked all weird because there was no stage and it totally threw me' (Rally, 2009). He expressed his surprise that the young people were 'acting all around' him and explained that he had tried to 'hide' and 'move away' because he 'didn't want anyone to look' at him. Rally repeatedly referred to the ways he was thrust 'inside' the action. He had anticipated a stage and he had hoped that he could 'sit back and watch' but instead, he was part of the performance. In the video footage, Rally is evidently confused about where he needed to stand and move whilst the performers journeyed around the Creative Space. However, he went on to praise the group:

I just wanted to thank these people because they made me open up my eyes because if someone had told what that would be like, with my wife to go there to a proper posh theatre, I probably wouldn't have gone. I would have said 'no that's not for me, that's for posh people, not for me', but I was thrown into it and it was fantastic (Rally, 2009).

Rally's positive experience caused me to reflect on the ways this performance event provided an opportunity for 'outsiders' to visit WAC. As he

⁴⁵ Rally gave me permission to transcribe his presentation.

admits, he 'probably wouldn't have gone' to WAC because he felt disassociated from it. He only attended the event because he wanted to support the young people for their hard work. Serendipitously, however, he was challenged to reconsider his relationship with 'theatre' in general and, more specifically, with WAC.

This raises questions about the role of WAC's new Creative Space. Is Rally's experience a salutary reminder of the ways community theatre can open up spaces for 'outsiders' to cross the threshold of WAC? Does the Creative Space provide a location for the cultivation of work that deliberately challenges its identity as a 'posh theatre' for 'posh people'? Whatever the answers to these questions, the fact remains that by creating opportunities for these young people to become more familiar with WAC, we had also created opportunities for wider members of the PKS community to encounter it for the first time.

Audience Member 2: Alan Rivett

Rivett's feedback about his experience of the event demonstrates a dynamic ambivalence both as audience member and as Director of WAC. Before the performance the audience gathered in the corridor that leads to the Creative Space. Information about the devising process and photographs of the rehearsals were displayed on the walls. Rivett described his experience of waiting in this space:

It was an interesting confusion, co-mingling, viewing of an exhibition ... a lot of other people who I didn't know ... and I got the feeling nobody knew anybody which was quite interesting although, there were a few liaisons

and relationships ... I was an outsider, I didn't know any of these people (Rivett, 2009b).

On the many occasions I have attended productions at WAC, Rivett was often to be seen welcoming various audience members, patrons and artists in the foyer of the building. He always appeared 'at home' in this role, demonstrably comfortable with 'hosting' these events. It was interesting, therefore, to hear Rivett identify himself as a stranger. He repeatedly referred to himself as an 'outsider', giving the sense that he had been displaced or de-centred by the occasion. However, he stressed that this 'outsider-ness' was in relation to his experience as an audience member rather than as Director of WAC. Rivett explained that his familiarity with the building meant that he felt entirely comfortable in this space.

When speaking as Director, he explained that he felt 'professionally distanced' from the event and, in particular, the content of the performance. He was 'critical' of the material, explaining that he had 'anticipated greater depth' but that he 'often does with creative projects that are school based'. Whilst he appreciated the limited time we had with the young people, he suggested that the treatment of the material was, at times, didactic:

I thought that the story of how human beings behave to each other, the power games and authority figures and how people are ignored, marginalised and become invisible was a story well told but it was a bit obvious (Rivett, 2009b).

As has been acknowledged in the Image of Hope section above, I too was conscious of this heavy-handedness and agreed with Rivett that the

performance was richest during the more 'ambiguous' moments which, in his words, generated 'reflection' (Rivett, 2009b).

Despite questioning the quality of the material, Rivett was clearly impressed by the positivity fostered by the event. He celebrated 'the techniques used to bring people together' and was 'overjoyed about seeing a group of people actually create something in the new space'. He recognised the themes of 'democracy' and 'conviviality' in the event and explained that he felt the 'great sense of camaraderie, loyalty, achievement, and creativity [which] engendered a sort of belonging amongst this community' (Rivett, 2009b).

Reflecting on his response, I return to notions of 'hospitality'. When I first suggested the idea of using this space for a devising project with young people, Rivett ensured that I had as much support as possible to enable it to take place. By attending the event and offering his feedback he also demonstrated his respect for community projects of this nature. However, his response indicates that he struggled to value this event in the same way he would one of the main productions in WAC's programme. I would suggest two possible reasons for this. As Rivett explained, the performance did not quite meet his expectations and he expected greater depth from the performance event. Neelands explains that:

In the oral and communal aesthetic, associated with popular forms of entertainment and community art-making, the emphasis tends to be on the quality of the social experience and what is produced collectively

rather than on the quality of individual skills and contributions (Neelands, 2003, 25).

In line with Neelands's perspective, this particular event was focused on the pedagogical process used to enable these young people to perform in a public space. Given that Rivett was not directly connected with any of the young people, this event did not hold the same social value as it did for some of the other audience members. Hence he felt 'outside' of this communal event. Secondly, WAC is keen to emphasise its 'high quality' programme and it is likely, therefore, that Rivett's expectation of 'excellence' was challenged by this production because of its inevitable imperfections and unfinishedness. He chose to praise the event for its positive social impact.

If this analysis is fair then it unlocks further questions about the nature of 'hospitality' and 'conviviality' in WAC. Events like this may serve to challenge the hospitality of an arts venue like WAC. In order to accommodate convivial interaction of non-WAC users, perhaps it needs to renegotiate its artistic mission. This is not to say that educational and community work should reject notions of quality. On the contrary, the collaborators and I continually emphasised the importance of artistry throughout the devising project. Rather, the Creative Space, which has been designed to house process and rehearsal, may well be the place for such failures, experimentations and serendipities, and not just for professional artists engaged in creative practice but for young people and their extended communities.

Audience Member 3: Mrs Grogan

The post-performance discussion provided another opportunity for audience participation. The majority of the questions came from the MA students in Drama and Theatre Education and tended to relate to the young people's experiences of the devising process. An exception to this line of questioning came from Mrs Grogan, mother of Gabrielle (Y10 participant), who focused on the effect she had seen on her daughter. This triggered a discussion amongst the performers about how they felt they had developed during the project. In the post-project interviews, I asked Gabrielle what she felt about the post-performance discussion:

Gabrielle: The one thing that was really weird was when my mum asked a question.

Rachel: Yeah, what did she ask?

Gabrielle: She said that she's seen a change in me and all the other kids and then Amy's mum said 'yeah I've seen a change too', and mum said 'I've seen a really good change in her'. Because all I've wanted to do is act ... because I used to say I'm never going to be an actress c'mon, y'know, I go to PKS, and Mum said 'well look at this as an opportunity, you've gained your confidence and you can go off and do what you want to do' (2009).

Although Gabrielle initially describes her mother's participation as 'weird', it is clear from her ensuing description that she remembers this moment fondly; after all, her mother was recognising and celebrating her progress within a

public space. When I asked Rooke what she valued about the post-performance discussion she too focused on Mrs Grogan's contribution:

Originally I thought it [the project] was an opportunity for raising aspirations for our kids but then as it developed it became about raising aspirations for parents, giving opportunities for our parents to come out of their comfort zone to be able to speak in that forum. I thought one of the most powerful things about that evening was Gabrielle Grogan's mother saying 'I'm Gabrielle Grogan's parent and I've seen such a significant change in my daughter as a result of taking part in this and I was wondering what other parents felt' ... so parents being able to speak in that forum, which potentially was quite intimidating, being amongst academics ... one of the major outcomes has been the involvement of the parents which is important for our community (Rooke, 2009b).

For Rooke, this performance event provided a reason for the young people's parents and family members to journey from 'outside' of WAC to 'inside' WAC, or as she puts it, to move 'out[side] of their comfort zone'.

Both Rooke and Gabrielle identify Mrs Grogan's contribution as significant because she demonstrated uncharacteristic behaviour in this context. However, I do not suggest that by simply asking a question she 'transformed' from 'an outsider' to 'insider'. Rather, I suggest that the format of the post-performance discussion offered another 'hospitable space' for participation. Brian Bishop commented that:

The session wasn't set up as some kind of test about it, it was informal, it was cake, it was tea, it was chat ...

and it wasn't 'defend your choices!', it wasn't like that at all ... because people had been impressed by it, they were interested in digging beneath (Bishop, 2009b).

As he acknowledges, by stressing the 'informality' of the event we hoped that the audience members would feel relaxed and safe enough to contribute to the discussion.

When discussing the decline in audience participation, Kershaw argued that during the 1980s and 1990s, when 'audiences were refashioned as customers' (Kershaw, 2007, 194), theatres began to adopt the rhetoric of 'increased accessibility' and 'democratic empowerment' in relation to the type of 'service' (ibid) they could offer their audiences. He posits that such schemes were 'driven more by the cultural marketplace than any enthusiasm for theatrical hustings' (ibid). In this final case study, I hope to have challenged this masquerade of 'hospitality' and instead, introduced more authentic ways of positioning WAC as a potentially progressive, open and hospitable site for WAC users to engage in acts of conviviality in its theatre building.

CONCLUSION

Through the presentation of complex, multiple realities and experiences, case study provides opportunities for policy-makers to increase their understanding of particular situations, which may contribute to policy-making in the longer term (Simons, 2009, 170).

Getting lost, meeting obstacles or generating disagreement in the methods and methodologies maze are intrinsic to collaboration, but these moments of confusion, dissent or antagonism can be very research-rich (Kershaw and Nicholson, 2011, 2).

This research inquiry set out to explore ‘the dynamic interactions between the notions and perceptions of ‘multiculturalism’ and ‘internationalism’ (Kershaw and Rivett, 2007) in relation to three key activities in WAC: an audience reception study, an education outreach programme and a devising project that culminated in a performance event in WAC’s newly built Creative Space. The two descriptions of case study and practice-based research accurately capture the epistemological trajectory of this study. In order to make sense of the complex, mercurial, problematic issues of ‘multiculturalism’ and ‘internationalism’ inside the real-life, messy and dynamic setting of WAC, I have focused on the particularities and context-bound details of the case studies. This often meant returning to and dwelling on particular moments of ‘confusion, dissent and antagonism’ that occurred during this collaborative research with WAC. Simons argues that the ‘in-depth particularisation’ (Simons, 2009, 167) of case-study research enables the researcher ‘to

directly encounter and re-present the phenomenon it is trying to understand' (ibid). Using practice-based methods I have got 'in the thick of things' (Conquergood, 2002, 146) by working in WAC's spaces and with a range of WAC users. From senior WAC staff and commissioned artists to first-time WAC visitors, I have analysed the 'multiple perspectives' (Simons, 2007, 167) of the research participants and others WAC users.

This conclusion will summarise and reflect on the key findings of Case Studies A-C by focusing on the strategies used to explore 'positive multiculturalism' which led to the emergence of two new concepts 'hospitality' and 'conviviality'. I will extend my analysis of the complexities and problematics of these terms by expanding on the earlier references to Derrida, Amin, Dikeç and Gilroy. Finally, I will consider the ways this CDA has initiated transferable learning for the CDA partners (me and WAC), the University of Warwick and for other arts centres and regional theatres. Whilst this research study was not designed to solve policy problems or to reach conclusive answers for WAC (Simons, 2007, 167), the research presents a series of alternative perspectives and innovations that may encourage WAC's future decision-making. Therefore, I offer recommendations in two different forms: as reflections that may provide WAC with new insights and ways of conceptualising its work and as four creative projects that may be re-interpreted and implemented in WAC. These are:

- Recommendation 1: *Curious Coventry*
- Recommendation 2: *Inspired@WAC*
- Recommendation 3: *Creative Collaborators*
- Recommendation 4: *WAC 'hosts' or 'tour guides'*.

Overview: the emergence of notions of ‘hospitality’ and ‘conviviality’ in Case Studies A to C

The social dynamic of working, living, playing or studying together is quite different from that of strangers rubbing along (or not) in public space or sharing a cultural commons. Co-presence and collaboration are two very different things, and the meaning and affective result of situated practice in each of these sites of ‘togetherness’ is not the same (Amin, 2012, 59).

In the Introduction to this thesis, I described the ways the image below of WAC’s foyer had captured the toing-and-froing and the comings-and-goings of WAC users:



This single moment signifies the many temporary forms of ‘togetherness’ that can be identified in WAC as its audiences arrive, gather and disperse. The image is evocative of a description offered to me by Rivett when I questioned him about the notion of ‘conviviality’ in WAC. He recounted the many meetings that occur between different WAC users in the foyer space:

Slowly, that sort of ... conviviality ... these momentary sort of encounters whether it's just passing by, saying hello, standing in a queue, or talking ... there is a palpable sense that ... here were people meeting who'd never met before, and rubbing along fine ... from completely different cultures and, in a sense, that's what we do every day (Rivett, 2009b).

As discussed in the Conceptual Framework, public spaces like WAC can enable this ‘rubbing along’ of strangers. As Rivett has observed over his many years as Director, WAC’s open and spacious foyer space has the capacity to function as a dynamic meeting place that generates such interactions and produces conviviality. This ‘friction of bodies’ (Amin, 2012, 60) brings this public foyer space to life.

However, Amin distinguishes between the different ‘social dynamics’ produced by the ‘co-presence’ and ‘co-mingling’ of strangers compared to ‘collaboration’ between strangers. This research has focused upon three alternative expressions of ‘togetherness’ by exploring differing modes of ‘collaboration’ between various WAC users. In Case Studies A and C I used a range of experimental, practice-based methods to question how WAC can be used to create spaces for strangers to collaborate with one another. In

Case Study B, I analysed the ways WAC Education department brings 'strangers' from the University of Warwick and local primary schools into collaboration.

Whilst each case study is connected by the possibilities of convivial interaction and collaboration, the use of the terms 'strangers' and 'collaboration' varies greatly from Case Study A to C:

Figure 30: Case Study A-C comparison of types of 'strangers' and types of 'collaboration'

Case Study	Type of 'strangers'	Type of 'collaboration' between 'strangers'
A	45 'culturally diverse' WAC users were 'strangers' to each other as audience members.	Voluntary participation in one of two 90 minute Audience Forums. Took place in WAC's Butterworth Hall Bar area.
B	2 participant primary schools were 'strangers' to each other. The teaching staff from both schools were also 'strangers' to each other as were the commissioned artist and University academic.	Organised participation in WAC Education's 10 month commissioned <i>Skin, Blood and Bone</i> project. Took place in primary school sites across Coventry.
C	11 young people (14-17) were 'strangers' to each other and to the 4 international post-graduate students from University of Warwick. The young people were also 'strangers' to WAC as first-time users. The invited audience members were also 'strangers' to each other and most of the friends and family of the young people were also 'strangers' to WAC.	Voluntary participation in a 12 week devising project that culminated in a performance for WAC's new Creative Space. School site and WAC site used.

I have considered the ways WAC users encounter one another as 'strangers' in order to understand more about the ways WAC might reflect on its positive potential as a site of 'progressive hospitality' (Dikeç, 2002). The qualities and conditions of 'positive multiculturalism' evolved from one case to the next,

with their different research contexts, methods and findings feeding and reiterating new understandings of the term.

Case Study A



Whilst analysing the feedback of the 45 ‘culturally and ethnically diverse’ WAC users, questions were raised about the tension between the significance of ‘recognising’ particular identity markers whilst also being aware of the problematics of ‘essentialism’ (Brah, 1996; Lather, 2001; Gunaratnam, 2003; Gallagher, 2007). Following Gunaratnam’s use of Patti Lather, I attempted to ‘work with and against racial and ethnic categories’ (Lather, 2001). This involved recognising and valuing each participant’s articulation of their ethnic and cultural identity in the context of their audience feedback whilst adapting the methodology so as to accommodate the messiness, ambiguity and complexity of identity through use of multilogical

and discussion-based methods (Brah, 1996; Gunaratnam, 2003; Modood, 2007).

Further to this, despite the fact that each individual's questionnaire and telephone responses demonstrated a willingness to engage with and learn from complex issues raised by the selected WAC productions, the data-gathering methods confined their feedback to the private space of an emailed questionnaire or a one-to-one conversation. This limited interaction between the members was heightened when an audience member alerted me to the negative effects of a post-performance discussion following *Testing the Echo* when she had resisted her urge to question the production's representation of Muslims. Rather than being a hospitable space for engaged debate or 'antagonistic relations' (Mouffe, 1992) its hierarchical spatial arrangement closed down its democratic potential and caused this audience member to feel 'out-of-place' and estranged in WAC (Ahmed, 2000; Cresswell, 2004; Puwar, 2004; Heim, 2012).

These forums were intended as an alternative to the standard post-performance discussion and brought audience members together to collaborate by using democratically orientated pedagogic and creative practices (Freire, 1998, Ellsworth, 2005; Nicholson 2005, 2011; Neelands, 2009). However, the collaborative potential of these forums was limited by restricted time and space. An extended process was needed to develop a 'situated practice' (Amin, 2012) in order to move closer to a form of 'conviviality' in WAC. This directly influenced the methodology used for Case Study C.

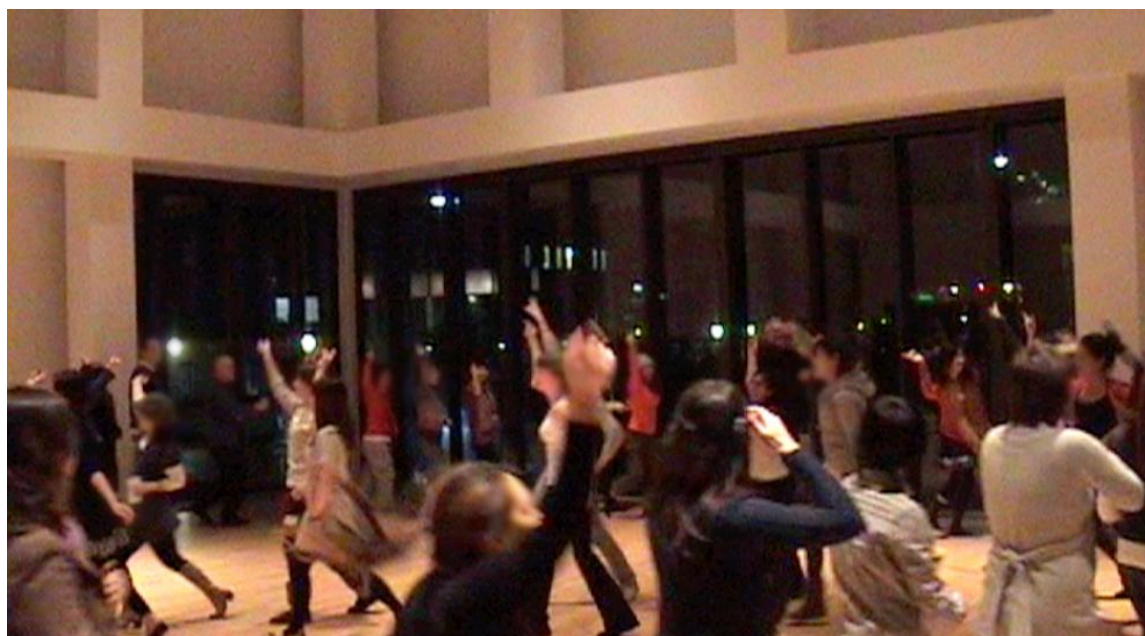
Case Study B



WAC's *Skin, Blood and Bone* project was analysed as an example of the ways its education and outreach work builds a network of collaboration between strangers in surrounding localities. This project presented an alternative way of approaching the 'community cohesion' agenda by resisting an over-emphasis on the coercive mixing of diverse groups. Whilst Brian Bishop was explicit about the potential intercultural value of the project, this was not prioritised over the science-based learning. This strategy resonates with Amin's suggestion that it may well be possible to engender 'togetherness' by focusing less on the need for 'recognition and reconciliation' (Amin, 2012, 56) and more on the productive outcomes of 'joint endeavour' and 'knowing in collaborative doing' (ibid). In a paradoxical turn, WAC had intentionally created opportunities for sociality across ethnic and cultural boundaries without relentlessly pursuing and measuring its

effects. This strategy informs the recommendations outlined below. This project also alerted me to the ways WAC's Education Department has the capacity to bring leading academics from the University of Warwick into public engagement with local schools. In this respect, WAC is able to act as a 'remote host' to its local communities by creating hospitable spaces for creative interaction, participation and learning beyond its building.

Case Study C



Case Study C was also concerned with the collaboration of strangers; however, the participants were not just strangers to each other but, for many of the young people and their families, strangers to WAC. Using a range of devising theatre methods and play-building techniques (Magnat, 2005; Govan et al., 2007; Neelands, 2009; Norris, 2009) participants were encouraged to 'spatialise fictional stories' within the Creative Space so that 'different imaginations came into creative contact with one another' (Winston et al., 2010, 14). Through the narrative of Tan's

The Arrival we explored and embodied the ways the 'stranger' or 'new arrival' is welcomed or unwelcomed by the 'host'. The Creative Space became a performative site of hospitality that allowed us to experiment with the audience members by framing them interchangeably as strangers/guests/friends in the space. Out of this, a meta-narrative emerged about the ways in which the Creative Space might be used as a site for convivial interaction amongst 'strangers' from WAC's localities. Further to this, since the project took place in both the 'cosmopolitan' WAC and the 'multi-ethnic' school, questions were raised about the different social dynamics produced by such spaces and the mutually beneficial effects of creating opportunities for 'international' University students to journey to deprived areas of Coventry as well as bringing 'multi-ethnic' young people into the University campus (Binnie and Skeggs, 2006; Harris, 2013).

Reflections on 'hospitality' and 'conviviality' in WAC

Crossing thresholds: 'guests' and 'strangers'

To take up the figure of the door, for there to be hospitality, there must be a door. But if there is a door, there is no longer hospitality. There is no hospitable house. There is no house without doors and windows. But as soon as there are a door and windows, it means that someone has the key to them and consequently controls the conditions of hospitality (Derrida, 2000, 14).

Derrida argues that 'absolute hospitality' is analogous with a 'doorless house' – it is an aporia, a paradox, an impossibility. In order for hospitality to exist

there must be thresholds but such thresholds demarcate an 'inside' and an 'outside' (Friese, 2009; Treanor, 2011) thus producing the figures of the host and guest (Kearney and Semonovitch, 2011). In the discourse of 'multicultural hospitality', the host is normatively positioned as the 'insider/native' and the guest as the 'outsider/stranger' (Brah, 1996; Ahmed, 2000; Molz and Gibson, 2007; Fortier, 2008). It is precisely this binary treatment of the concept that this research has attempted to challenge and this conclusion aims to reflect on how this was done in order to suggest further action research in this area.

Derrida suggests that the etymology of 'host' is closely linked to 'hostility' and, therefore, to be a 'host' is also to be in a position of power which can be used to make the stranger feel welcome or unwelcome (Derrida and Dufourmantelle, 2000; Benhabib et al., 2006). Hence Benhabib questions the initial encounter between host and guest:

Will I be greeted with hospitality or rejected with hostility? Will you admit me beyond the threshold or will you keep me waiting at the door and maybe even chase me away? (Benhabib et al., 2006, 156)

As discussed in the Conceptual Framework, Derrida argues that the ethical possibilities of hospitality are invariably compromised by political conditions which serve to limit or restrict entry to the stranger.⁴⁶ By conceptualising WAC as a metaphorical 'house' or site of hospitality, I have attempted to

⁴⁶ For example, a recent surge of media attention has been focussed upon the fact that, under EU law, Bulgarians and Romanians will 'gain unrestricted right to live and work in the UK from December 2013' (BBC, 2013) triggering speculation that Ministers were considering introducing a 'negative ad campaign' about life in the UK. *The Guardian's* Rajeev Syal reports that this hostile measure was 'to persuade potential immigrants to stay away' (Syal, 2013). As Britain's economic recession exerts further pressures on its welfare state, Britain's duties to the EU and subsequent debates about immigration make 'hospitality' towards the stranger a controversial issue.

understand how social, economic, geographical and political conditions affect the ways it welcomes a diversity of strangers across its thresholds. Unlike the monitored borders of a nation-state, cultural organisations do not have check-points that grant or obstruct entry but, as documented in the Conceptual Framework, they may produce symbolic barriers (Khan et al., 1976, 2006; Puwar, 2004; McGrath, 2006; Cochrane, 2010).

In Case Study A, for example, I described my encounter with the leader of a Coventry-based community group who explained that one of the major obstacles preventing her culturally diverse group from becoming *regular* WAC users was economic disadvantage. Similarly, in Case Study C, Rooke explained that the young people had limited socio-economic resources and a notable 'lack of opportunities' across the entire spectrum of ethnic and cultural diversity in the school, thus determining them as 'strangers' to WAC. These descriptions of immobility and restriction are in contrast with the relatively transient communities of international academic staff and students that serve to populate parts of the University of Warwick's campus situated less than four miles away from these areas of Coventry (Featherstone, 2002; Dikec et al., 2009; Kosnick, 2009).

When referring to the ecologies of city-based theatres and arts venues in Birmingham, Claire Cochrane discusses the 'the geography of the city and the relationship between the sites of performance and local communities' (Cochrane, 2006, 155). She describes the ways the Midlands Arts Centre (MAC) is located in an area where diverse communities, of mainly South Asian origin, are able to access the venue with ease, 'on fine days

throughout the year the park is thronged with young people and families from the different communities, many of whom wander into the MAC' (157). It is precisely this notion of 'wandering in' that captures the spirit of 'everyday multiculturalism' outlined in both the Conceptual Framework and Locating WAC. The MAC's proximity to the multi-ethnic urbanities of Birmingham facilitates this flow of different peoples. This is in direct contrast to WAC whose location is outside of the 'everyday multiculturalism' of Coventry and is instead part of a campus that produces 'everyday cosmopolitanism' through its populations of academic staff and students from around the world.

Host/guest transactions

Conrad Lashley et al argue that in order to make sense of hospitality, we must attend to 'the plurality, multi-dimensional, and overlapping nature of the host/guest transaction' (Lashley et al., 2007, 173). In a typical year, WAC can expect to host up to 300,000 visitors across its threshold to engage with its many cultural events. In light of this, it is worth considering the 'plurality' of 'host-guest transactions' produced among a range of people including WAC's staff, commissioned artists, its regular users, its first-time users, and passers-by. Whilst WAC may be *like* a home for some of its users, it can never actually be a home. It may have frequent visitors who use the Centre over many years but their visits will always be time-bound and temporary. The 'host/guest transactions' of WAC are structured around the possibility of the guest's *return*. As discussed above, this is all the more relevant to WAC whose location inside a university campus means that it is removed from the

day-to-day hustle and bustle of the city, making serendipitous visitations unlikely. This begs the question: what kind of guest does WAC want to welcome, and, what kind of host does the guest expect WAC to be? As outlined in *Locating WAC*, Rivett's branding of WAC as a cutting-edge 'cosmopolitan hub' in which audiences are encouraged to watch a range of 'high quality' international arts involves an intricate interplay between its programming, commissioning activities and its chosen marketing strategies to appeal to its potential 'customers' who may (or may not) choose to return.

However, as suggested above, in contrast to the figure of the guest who may return, there is also the figure of the stranger who is yet to arrive. Nobuko Kawashima historicises the ways British cultural and social policy has devised a number of strategies, mainly through education outreach work, that aim to build connections with 'non-audiences' or 'those with little or no access to the arts' (Kawashima, 2006, 57). WAC shows awareness of such 'non-audiences' in its Future Plan 2007-11. As I explained in the Introduction, whilst WAC never directly discuss issues relating to 'hospitality' or 'multiculturalism', this document demonstrates its intentions to 'widen participation' and to 'broaden engagement' of its 'under-represented communities' through 'appropriate communications, pricing structures and outreach work' (Warwick Arts Centre, 2007). In Y3, for example, most of the young participants had no previous knowledge of WAC's existence making them 'non-audiences'. By providing free theatre tickets and receiving permission to use WAC's Creative Space, I was able to invite these young people into WAC not just as one-time visitors but as co-collaborators of a devised production *for* this space. Indeed, all three modes of collaboration

discussed in the case studies have provided WAC users with opportunities to move beyond the mere crossing of thresholds. The initial act of welcoming was extended using three main strategies: 'creating time and space', using 'WAC's Creative Space' and 'fostering methods for conviviality', which I will discuss below.

Creating time and space in WAC

Hospitality does not only operate on a symbolic level, it also functions as a material transaction and part of this exchange involves the making of *time* and *space* for the 'stranger'. As Dikeç et al explain, time 'is given in the process of welcoming the other' (2009, 12). This resonates with both Sara Ahmed's argument that recognition of diversity in public institutions 'requires that time, energy and labour be given' (Ahmed, 2012, 29) and Ethel Pitts-Walker's statement that:

If theatres are to truly embrace and practice cultural pluralism, all involved must study and become familiar with other cultures on a more personal basis. Although books and videos provide excellent tools, the most important lessons will be learned from first-hand contact. This demands large amounts of time and energy (Pitts-Walker, 1994, 9).

Hospitality is a physical and concrete demand and, in all three case studies, attending to its material conditions was central to the exploration of 'positive multiculturalism'. In Case Study A, I had to find and make space and time in WAC's building to conduct the Audience Forums. This highlighted the fact that WAC did not, at this point, have a dedicated space for process-based

experimental work. In Case Study B, I observed the meticulous planning involved in the *Skin, Blood and Bone* project, from the careful co-ordination of two school time-tables to the commitment given by teachers and WAC staff to ensure the complex logistics were administered well. Most significant of all, in Y3, I was able to use the new WAC studio to make time and space for rehearsal and creative collaboration with the group of participants. Similarly, the school also made space and time for the project to take place on its site.

The acts of finding time and making space for collaboration were not founded upon charitable gestures of benevolence or what Anita Harris shrewdly identifies as ‘the conventional multicultural dynamics of generous white Anglo hosts and grateful ethnic minority guests’ (Harris, 2013, 52). However, it is worth noting that Case Studies A and C were both ‘one-off’ projects. Unlike *Skin, Blood and Bone*, neither project was funded by outside agencies and relied on the generosity of WAC to be realised. As a result, I was only able to create *temporary* spaces of hospitality between WAC users. This raises important questions about the financial sustainability of such hospitable acts in WAC, a point I will return to in my recommendations to WAC.

However, as Derrida warns, political and economic conditions often impose limits on the ways space is given up and occupied (Derrida and Dufourmantelle, 2000). This is particularly pressing during times of recession and amid further cuts to public funding when cultural organisations like WAC may have to compromise on their ethical responsibilities in response to

financial pressures. For example, during the University vacation periods Warwick Conferences, a commercial subsidiary of the University of Warwick, offers WAC recompense for the use of its many spaces. There is some irony in the fact that Warwick Conferences generates its substantial £22 million annual turnover by offering 'hospitality' in the form of 'exceptional meeting spaces, welcoming accommodation and award-winning catering' to a range of national and international organisations (Warwick Conferences, 2013). WAC is obliged to accept this periodic occupation of its spaces, not least because it needs to ensure its own financial sustainability in a competitive market-driven economy, but also because it has to maintain its obligations to its own host and benefactor, the University of Warwick. As a result, WAC sometimes has to relinquish its control over the creative, ethical and social possibilities of its spaces.

WAC's Creative Space: a 'common space'?

As stated in the Conceptual Framework, debates about 'multiculturalism' are constantly shaped by the political and public discourse of the time. In 2011, Conservative Prime Minister David Cameron announced that 'under the doctrine of state multiculturalism, we've encouraged different cultures to live separate lives, apart from each other and apart from the mainstream' (BBC News, 2011b). Journalist Gary Younge suggests that Cameron's speech is another example of the 'scapegoating of minorities' as a means of distracting public attention away from the country's wider economic problems. He argues that the 'true nature of the threat to national cohesion' is the 'very real economic vandalism wrought by this coalition

government' (Younge, 2011). Younge claims that the 'decimation of public services will reduce the common spaces – be it schools or community centres – that we all might share' (ibid). Younge offers a salutary reminder that the success of multicultural living depends upon shared access to 'common spaces'.

WAC's Creative Space, therefore, could be conceived as one such 'common space' or 'micro-public'. For the first time in its history, WAC has a purpose-built place for shared creative processes and collective discoveries. Rivett suggests that in such creative spaces it becomes possible to 'learn from others' (Rivett, 2009b). I suggest that through the imaginative uses of this space and by establishing a series of 'common activities', 'joint endeavours' or 'micro-practices' (Amin, 2002; 2012) for a range of WAC users, it might possible for WAC to become a site more directly connected with the development of 'positive multiculturalism', or as Gilroy puts it, a place where 'living in difference without fear and anxiety' (Gilroy, 2004, ix) is made possible.⁴⁷ The four recommendations aim to create such 'micro-publics' in WAC. However, simply having access to 'common space' does not guarantee cultural hybridisation, mix and interaction or learning (Sandercock, 2006, Amin, 2002). I will consider the processes that foster and enable meaningful interactions.

⁴⁷ In the recommendations, I define these multiple WAC users as multi-ethnic groups (including White British) from local and sub-regional communities and 'international' users from The University of Warwick. These groups can be further differentiated into 'first-time users' and 'regular users' of WAC.

Fostering convivial interactions in WAC

Sandercock recognises that collaboration between strangers may require careful facilitation and pedagogic intervention:

Such initiatives will not automatically become sites of social inclusion. They also need organisational and discursive strategies that are designed to build a voice, to foster a sense of common benefit, to develop confidence among disempowered groups, and to arbitrate when disputes arise (Sandercock, 2006, 45).

As discussed in Case Study C, whilst WAC's new studio may have provided a physical space to enable collaboration, my co-collaborators and I developed bespoke pedagogical methods to lead these young people in a sustained process of ensemble-making. As Alison Jeffers explains, hospitality involves risk because 'the threat of being changed by each other' (Jeffers, 2011, 51) can be unsettling. I argue that the non-didactic and accommodative methods used led to a gradual 'levelling out' of the power dynamics associated with the host-guest framework and the participants started to consider WAC as somewhere they felt 'at home' with each other. I am suggesting, therefore, that offering 'hospitality' in the form of process-based work opened up possibilities for an ideal *second* phase of 'hospitality', or 'post-hospitality', where the binaries of 'host' and 'guest' can be renegotiated so that power is more evenly distributed amongst the participants.

The three case studies have led me to explore the ways WAC users might discuss, collaborate, play and perform together within live social spaces in WAC. Through the use of pedagogies that harnessed 'participatory, dialogic and dialectic qualities' (Nicholson, 2005, 38) associated with forms of applied theatre, this inquiry has challenged the type of conviviality captured in the image of WAC's foyer above. The methods have demanded more than just the 'co-presence of strangers' (Amin, 20012, 59) and, instead, the temporal and spatial resources of hospitality have been opened up and extended in order to welcome WAC users into collaborative 'places of learning' (Ellsworth, 2005).

Welcome back?

Following the work in Y3, Rivett raised his concern that the hospitality offered to these young people may not produce a lasting legacy of engagement with WAC:

Through this project we've removed those barriers and not only do you [the young people] know WAC exists but you've actually presented something. You've been part of a group that's done something here ... does that, in any way, encourage you to take an interest, to get on the mailing list, get on the internet and see what's on, to get on a bus, arrange a trip, a minibus ... what motivates you to do that, and what demotivates you? (Rivett, 2010)

Whilst this project was not designed to measure its long-term impact on the participants, it is worth unpacking Rivett's questions in light of the discussion about hospitality made so far. As demonstrated in the analysis of the data

from Year 3, it is clear that these young people came to feel less like 'strangers' in WAC and more 'at home' and 'comfortable' in its spaces. However, Rivett's suggestion that they might become *regular* users of WAC expects too much of an outreach programme of this duration. Such changes in behaviour would require long-term strategies involving repeat contact, parental involvement and other forms of engagement. Nevertheless, Rivett raises an important question about the expectations of the host once hospitality has been offered. How many times does the host need to invite the guest? For Rivett, it seems, there is a risk that despite the offer of time, space and resources, the visitor is not guaranteed to return.

Having worked directly with these young people, however, I suggest that these questions can be answered by attending not just to the material conditions of 'hospitality' but also to the material conditions of 'mobility'. When discussing the ways groups of Australian youth navigate 'everyday multiculturalism', Anita Harris writes:

Owing to their economic marginalisation, they were not able to access most of the mobility opportunities afforded by the promise of globalisation ... young people's opportunities are still very much shaped by the resources offered by their local environments: families, schools and neighbourhoods (Harris, 2013, 94).

Her description directly corresponds with the stories communicated to me by the Y3 participants. Despite the fact that many of the group had migrated to Britain from the African and Asian continents, their current mobility was

restricted to their localities. From their area, getting to WAC requires taking at least two buses.

In the Conceptual Framework, I outlined the Lyric's SMART programme which enables young people from its surrounding areas to receive training and experience in a variety of jobs in the theatre building. Such a scheme may well appeal to the socio-economically deprived young people in WAC's localities but the limitations of the rail and bus network may impede its implementation. In the absence of large investments in the transport infrastructure of the area, WAC should consider more immediately realisable solutions. For example, it may be possible to access the University of Warwick's fleet of minibuses in order to transport a selection of groups from local schools to WAC on a regular basis. I will return to the challenges of 'mobility' when I discuss WAC's current programming, commissioning and education strategies that aim to counter the geographical disconnect from its local sub-regions.

The reflections above serve to inform the recommendations offered to WAC. Before outlining these, I will detail the transferable learning for:

- CDA partners (myself and WAC)
- The University of Warwick
- Other arts organisations.

Transferable Learning of CDA

It is no small coincidence that this Collaborative Doctoral research with WAC has provided a context for the exploration of notions of 'collaboration' and 'hospitality'. WAC's commitment to 'host' a research project of this nature

demonstrates its willingness to have its outputs, activities and policies scrutinised and questioned from a critically informed perspective. This receptiveness is particularly noteworthy given that the controversial and politically sensitive concept of 'multiculturalism' was positioned as the central focus of the research. As researcher and 'guest' in WAC, I have attempted to use this privileged access by producing new situated knowledge about WAC. The AHRC explains that one of its motivations for establishing CDAs between academics and cultural organisations is because 'collaboration' is considered as key to the innovation process, arguing that 'novelty is created when people with different knowledge, skills, competences, incentives and values come together in new combinations' (Bakhshi et al., 2008, 8). Through my direct contact with WAC staff and its users, access to WAC's spaces and by deploying an eclectic range of methodologies I have aimed to make sense of WAC from a variety of differing perspectives.

CDA partners

As *academic* researcher in partnership with WAC, I have brought the highly conceptualised notions and philosophies of 'conviviality' and 'hospitality' into engagement with the practical realities of research in this real-world organisation. I was able to develop original methods that emerged directly out of working with regular, non-regular and first time users of WAC. I have brought my own experience of constructivist teaching and drama-based pedagogies into the research framework and this allowed me to develop methods that created spaces for engagement between strangers in WAC. As a result, I aimed to contribute new knowledge about ideas of

‘multiculturalism’ and ‘internationalism’ to WAC as well as to the fields of cultural policy, drama education, applied theatre and practice-based research.

This project has also greatly advanced my understanding of the institutional complexities of places like WAC. In particular, I have witnessed first-hand the dynamics of social, economic and cultural politics in action and their impact on institutional policy and operation. The collaboration alerted me to the ways WAC must constantly adapt to University policy, especially in times of recession. I have responded to this unpredictability and messiness by making my own methodological adaptations and inventions which partly altered the original aims of the research proposal. This is critical to the AHRC’s CDA scheme, which implies that innovation can be fostered through ‘a practice-oriented humanistic mode, that is interpretive, intuitive and adaptive (Bakhshi et al., 2008, 2).

As WAC’s ‘critical friend’, I was given time to dwell on, puzzle through and make sense of the particularities of WAC’s activities. I was also given space to experiment and get lost in the data (Lather, 1991; Law, 2004; Simons, 2009). The CDA has provided WAC with the opportunity to see itself from a multiplicity of perspectives, across the duration of three years and in a variety of spaces. Having the time and space to embark on this type of experimental research is not a luxury many of WAC’s busy staff can afford. Furthermore, the practice-based methods offer practical ways for WAC to adapt and implement the ideas and innovations.

This research has opened up future collaborations between myself and WAC. As I discuss in the recommendations, I am currently embarking

on a project with its Education Department, due to begin in June 2013. Furthermore, I have been invited by Rivett to disseminate the research findings and recommendations to his staff and to contribute to a policy document relating to audience equality and access.⁴⁸ Finally, I am in discussions with Matt Burman (WAC's Head of Programming and Audiences) about adapting and implementing the recommendations outlined below.

For the University of Warwick

As WAC's main benefactor, the University has considerable influence over WAC's activities and outputs and this research created an opportunity to make sense of the interrelationships and tensions between both the University's and WAC's expressions of 'multiculturalism', 'internationalism' and 'cosmopolitanism'. In particular, I have considered the impact that the University's Vision 2015 has had on WAC's Future Plan 2007-11 and its subsequent creative activities and audience interpretation. Furthermore, by focusing on notions of 'everyday multiculturalism', the research has investigated the geographical, economic, cultural and psychological disconnect between the University of Warwick as a 'cosmopolitan' campus and the city of Coventry as a 'multi-ethnic' urban space. As discussed in *Locating WAC*, the University is keen to maintain and develop its reputation as a leading *international* Higher Education institution and WAC plays a significant role in this objective. Alongside its international agenda, however, the University's 'widening participation' and 'public engagement' strategies

⁴⁸ I will give a verbal presentation and a written report for WAC.

correlate with WAC's augmenting desire to expand and develop local and sub-regional audiences in under-represented areas.

As discussed in Case Studies A and C, this shared emphasis on the practice of 'internationalism' posed both challenges and opportunities for some of the participants. WAC may programme work that resonates with its international agenda, but it also operates as a public space that aims to serve local and sub-regional communities beyond the sphere of University staff and students. Navigating WAC's cosmopolitan spaces and appreciating its international programme requires a sense of risk-taking, confidence and skill (Binnie and Skeggs, 2006) which may be off-putting to those encountering the University and WAC for the first time. Paradoxically, however, it is precisely WAC's image as an unusual, dynamic and cutting-edge place that appeals to its many users. In light of this, the University and WAC have to work together to ensure that WAC can operate as a hospitable, unintimidating venue that welcomes local non-University publics *and* as an international venue that stages work of 'the highest quality with performers and companies of national and international acclaim' (Warwick Arts Centre, 2012a). These aspirations should *not* be mutually exclusive.

The research opens up further questions about the ways the University and WAC can create opportunities to facilitate these shared goals. As I will detail below, they are currently pursuing their collaborative potential by creating links between professional artists and academic departments. In light of this, the recommendations outlined below are designed to extend and develop networks of interaction and collaboration between new and disparate groups.

For other arts venues and organisations

Gilroy's *After Empire* has provided a key theoretical lens for making sense of multiculturalism in the real-life organisation of WAC. In his opening chapter, he questions the ways current discussions of racial politics and cultural diversity have tended to focus on an 'unconditional exaltation of practice, unencumbered by thought' (Gilroy, 2004, 18). Whilst he commends some examples of 'affirmative practical action' (ibid), he argues that they have the effect of reducing complex issues to 'technical problems to be managed and administered' (ibid). Gilroy calls for a more 'direct confrontation with the issues of racial hierarchy and cultural diversity' (ibid) in order to move beyond either pure practice-based action on one end of the spectrum or 'highly abstract' (ibid) discussions on the other.

Whilst it was anticipated that this CDA would provide WAC with new insights that may be translated into policy-making, the CDA partnership is designed so that such understandings are gained through processes of reiterative interaction between both theory and practice. By positioning the academic and the professional in collaboration, the theoretical and practical aspects of the CDA inquiry were in dialogue with each other, thus avoiding complacency on either side. In light of this, other arts organisations may consider the epistemology of the CDA scheme as a valuable alternative means of data-gathering and knowledge-generation. This opens up questions about the ways academics and organisations can work together and, specifically, the ways practice-based methods can provide new angles on policy-making.

In Amin's discussion of the 'multicultural city', he states that there is no 'one size fits all' formula or policy that can foster 'interaction between adversaries' (Amin, 2002, 13) because 'any intervention needs to work through, and is only meaningful in, the context of situated social dynamics' (ibid). This resonates with the Arts Council England's (ACE) statement in its *Navigating Difference* document discussed in the Conceptual Framework:

There is no single blueprint that will be effective in every organisation. Different artists, organisations, communities and contexts will always need different solutions (Maitland and Arts Council England., 2006, 9).

Whilst this CDA research may resonate with existing ACE policy, its design and findings are bespoke and WAC-focused. Nevertheless, given that this research has led me to question the ways that WAC may be considered as a site of 'hospitality' and 'conviviality' for its multiple users, other arts venues may also benefit from examining their policies and practices in relation to the specific usage and application of these concepts. For example, in the Conceptual Framework, I analysed aspects of both the Lyric and Contact Theatre in order to compare their differing strategies. There is potential for other venues to consider the ways their contextual and geographical circumstances affect and determine the types of methods used to welcome 'strangers' across their thresholds. In particular, it would be worth investigating the pedagogical strategies used to facilitate collaboration between a diversity of participants.

Finally, there are two particular aspects of ACE's 2011-15 plan *Achieving great arts for everyone* (Arts Council England, 2011) that

correspond with the recommendations below. ACE states its commitment to both 'audience development' and 'artist/organisation development', both of which are also considered as priorities to WAC (Warwick Arts Centre, 2007). The forthcoming recommendations offer four diverse ways of bringing both of these activities into engagement. ACE explains that it will invest in work that aims to 'reach more people, to broaden audiences, and to improve the quality and depth of audience experience' (ACE, 2011, 10) and that it will continue to support artist and organisation development by giving 'freedom, and being challenged, to innovate' (ibid, 31). As I detail below, the four recommendations invite new and existing WAC audience members into creative collaboration with WAC artists, University academics and students.

RECOMMENDATIONS

The following recommendations offer four varied but related ‘creative collaborations’ that aim to foster a ‘positive multiculturalism’ in WAC. When designing these recommendations, I have taken into consideration the following key features of WAC:



Figure 31: Key considerations that inform the recommendations

Guiding principles for ‘Creative Collaborations’ in WAC

What? Informed by John E McGrath’s work at Contact Theatre (see Conceptual Framework), each of the ‘creative collaborations’ recommended below aim to make space for ‘a multiplicity of voices, multiplicity of artistic input’ (Davis and Fuchs, 2006, 258). These collaborations are potential expressions of ‘positive multiculturalism’, constituting a series of ‘situated practices’ (Amin, 2002; 2012) that bring multiple groups (see below) into contact for the purpose of creating a piece of artwork together (i.e. a film, performance, an exhibition, visual art work etc.). Each suggests differing configurations of WAC users in order for a diversity of people to interact and learn from and with each other through a common interest in the arts. Each recommendation is targeted at WAC’s ‘programming’, ‘commissioning’, ‘education’ and ‘marketing’ departments.

Who? Using box office data sources and by generating interest through WAC’s social media facilities, people from WAC’s ‘multi-ethnic’ (including White British), ‘international’ and other ‘local and sub-regional’ communities will be invited to meet, mix and share and create new knowledge together. Each collaborative project should involve a cross-section of at least three of the following key groups:

- University students and staff (home and international)
- Local and Sub-regional (identified as non-users)
- Local and Sub-regional (identified as regular users)
- WAC commissioned artists.

How? Rather than offering WAC a series of disconnected and potentially tokenistic ideas, these proposals attempt to build upon and develop current WAC practices (see 'WAC 2010-13' below). As far as possible, each project should establish and extend links with existing University funding streams and other external funding bodies so as not to place too much financial demand on WAC.⁴⁹ They are also designed to be coherent with two core aspects of the University's Vision 2015 strategy: 'embedding internationalism' and 'widening participation' (University of Warwick, 2007, Warwick Arts Centre, 2007).

Why? As a large multi-arts hub and with unique access to a number of professional artists, academics and interested student groups, WAC has the capacity to establish meaningful, creative collaborations within its spaces. As described in *Locating WAC*, WAC is currently changing its image from 'presenting house' to a more creative space by commissioning a series of emerging professional artists. The following recommendations build on this work but diverge from it by including a larger diversity of WAC users (i.e. non-University publics). As a public space, being a 'host' is a constant feature of WAC's identity. However, the fixed terms of WAC as 'host' and WAC users as 'visitors' might be renegotiated by inviting WAC users further opportunities to collaborate in its spaces.

⁴⁹ In May 2013, I attended the launch of the University's Public Engagement Network (PEN) which brought together academics, research students, administrators and professionals from a range of departments and organisations (including WAC). The University is keen to support and finance the development of public engagement across disciplines and faculties. The organisers of this PEN outlined a series of funding sources which are relevant to the following recommendations.

Recommendation 1: For WAC Education

Project title: *Curious Coventry*

Summary

The 'Curious Coventry Project' aims to bring three culturally diverse but distinct groups into contact with each other:

- Young people from a local Coventry school
- International Masters Students from University of Warwick
- Members of an adult migrant and refugee community group in Coventry.

The project will develop public engagement activities by bringing this inter-generational group together to share stories and undertake collaborative performance work about Coventry.

This project aims to:

- Position young people as 'novice practice-based researchers';
- Foster curiosity about Coventry; its places and its people;
- Create convivial and cosmopolitan spaces for collaboration amongst strangers (both inter-ethnic and inter-generational);
- Bring University of Warwick international students into contact with local communities;
- Use devising and rehearsal techniques from the professional rehearsal room;
- Provide the group of young people from school with a series of new transferable skills including interviewing techniques, devising as an ensemble, performing in public spaces;
- Use Warwick Arts Centre (WAC) as a meeting place for disparate communities across the city.

Practical Implications

I have already begun to implement *Curious Coventry* as a pilot project. I am working directly with Brian Bishop and the WAC Education department as well as the Coventry-based school I worked with in Y3 of this project. In March 2013, alongside another colleague from University of Warwick, I was awarded £2400 from the University's Institute of Advanced Study as part of its 'Public Engagement' strategy.

Recommendation 2: For Programming and Commissioning activities

Project: *Inspired@WAC*

Summary

The Inspired@WAC would function as a development of the Audience Forums of Y1 and an off-shoot to WAC's current Arts Council funded Triggered@WAC which was launched in 2011.⁵⁰ Inspired@WAC, however, uses WAC's multi-arts programme to serve as a stimulus for discussion and collaborative activities amongst a diversity of WAC users:

- Young people from local schools (identified as first-time users)
- University students and staff (non-regular or regular)
- Local/sub-regional members (non-regular or regular)

⁵⁰ Triggered is WAC's new commissioning initiative with professional artists and theatre companies which offers 'time to develop creative ideas; physical space to work in; an audience to reflect on the work; dramaturgical and producing support and a cash commissioning fee' (Warwick Arts Centre, 2011c).

- Invited artists/theatre companies currently working with WAC.

Participant WAC users will choose two tickets from a selection of productions/events/exhibitions from one of its seasons. Following their attendance at their selected productions, the participants will be invited to attend bi-seasonal, informal Audience Forums, enabling members to give feedback and ask questions.

This project aims to:

- Explore the wider themes, ideas and questions raised by the production(s) of WAC's seasonal programmes by capturing audience feedback using a range of methods such as discussion-based interviews as well as more experimental and arts-based methods including still image formations and mind-mapping;
- Guide participants to produce a live performance exhibition for WAC's Creative Space or main foyer, which would incorporate participant WAC users' feedback and responses to the events they had attended;
- Work with digital and web-based experts from the University to link WAC's current Facebook and YouTube pages to these live social activities in WAC's building.

Practical Implications

WAC would need to cover the cost of tickets (or offer discounted tickets) in order to appeal to possible participants. There would also need to be a strategic recruitment campaign to ensure participant diversity and commitment. The project would require considerable planning in order to coordinate the timetabling and book adequate space for the Audience Forums. In light of this, it would be worth running a pilot version of the project.

Recommendation 3: For Education and University

Project: *Creative Collaborators*

Summary

This project would be offered as a shared inter-disciplinary module for both University undergraduate students and a local secondary school. The theme of the school-undergraduate module would be inspired by WAC's programme. The teaching and learning would take place in:

- University spaces
- WAC spaces
- School spaces
- Online sharing (to limit travel between sites)

This module would aim to facilitate both the University's and WAC's 'widening participation' and 'public engagement' agendas.

This project aims to:

- Use practice-based pedagogies including creative collaboration;⁵¹
- Provide a local school with access to WAC's and University's knowledge-base and new perspectives;
- Provide WAC and University with access to a local school's knowledge-base and new perspectives;
- Accredite University students, staff and school pupils for their peer-learning and collaborative work.
- Produce a collaborative art-form at the end of its process e.g. an exhibition, performance, short film that could be shared in WAC.

⁵¹ This work has been pioneered by Paul Prescott, University of Warwick, in 2009. Prescott's work was developed with a University CETL (Centre for Teaching Excellence) called the CAPITAL Centre (Creativity and Performance in Teaching and Learning), now operating as the Institute of Advanced Teaching and Learning (IATL).

Practical Implications

The funding for this project could be sought from existing schemes that are linked to the University's 'public engagement' fund. Coordinating the University and school timetables would need advanced organisation and commitment from all lead participants (i.e. academic staff, WAC staff and school staff). This project would also require skilled facilitation in order to mediate between the two key groups and to liaise with WAC.

Recommendation 4: For Marketing and Education

Project title: WAC 'hosts' or 'tour guides'⁵²

Summary

This scheme would use WAC box office data to identify postcode locations of under-represented audiences in areas of Coventry and other sub-regions. Volunteer University students (such as their STARS) and/or WAC's youth theatre members would act as WAC hosts or tour guides for these target communities in order to promote WAC as a friendly, convivial place.⁵³ WAC hosts would occupy a space in these areas (either an outdoor or indoor venue) and perform aspects of WAC's current programme creating a 'buzz' about WAC.

This project aims to:

- Use social media and existing WAC connections to audience development agencies to encourage audiences to gather in particular places in Coventry;

⁵² The idea of the 'tour guide' has partly been inspired by a WAC audience member who explained to me that WAC needed a greater presence in the city of Coventry. She felt this approach could be differentiated depending on the types of audiences WAC wanted to target.

⁵³ STARS are the Student Arts Representatives who promote WAC's activities across campus.

- Meet and greet 'strangers' in a friendly, informal way;
- Offer interested parties discounted tickets for WAC;
- Encourage audience members to choose from a lottery of tickets to one event;
- Offer free tea/coffee and a guided tour around WAC spaces;
- Provide a space in WAC for the new visitors to meet fellow audience members and discuss their experience in an informal setting.

Practical Implications

WAC would need to subsidise or cover the travel costs for the volunteer students 'hosts' as well as the visitors. The students and young people would also require some training and support to ensure they approached audience members with respect and in a friendly manner. Once again, a pilot version of this scheme could test this costs and time required.

WAC 2010-2013

Since finishing the fieldwork in 2010, WAC has made various appointments that are indicative of a new direction in its programming, commissioning and education work and that directly coincide with the opening of its Creative Space. In 2010, Ed Collier and Paul Warwick of China Plate joined WAC as associate producers in order to programme and commission new work for the Studio Theatre. China Plate is known 'for delivering innovative artistic development opportunities, acting as a conduit for collaboration and encouraging leaps into unknown creative territory' (China Plate, 2011). As referenced in Recommendation 2, Collier and Warwick have invited a series of theatre companies and artists to work in WAC's Creative Space as part of their *Triggered@WAC* scheme to develop new work for its main theatre spaces. In 2011, for example, theatre company Gecko came to WAC for a two week research and development devising process for its show *Missing* (Warwick Arts Centre, 2011d). The work began its life in WAC and, as part of WAC's commitment to both artist and audience development, it invited WAC users to give feedback on Gecko's work-in-progress. Collier and Warwick explain that showing 'unfinished work in WAC's main house' is a new venture for WAC (Warwick Arts Centre, 2011d) and is demonstrative of WAC's desire to provide a space for the messiness and dynamism of creative process.

Alongside the arrival of China Plate, Matt Burman joined WAC in 2012 as Head of Programme and Audiences.⁵⁴ Together they have established new links between artists and academic staff from the University of Warwick.

⁵⁴ Burman explains that his role involves 'ensuring that WAC is thinking about programme and audiences, at the same time, in all its curatorial and marketing decision-making' (Warwick Arts Centre, 2012b).

In 2012, WAC's *This_Is_Tomorrow* programme received three years of Arts Council funding to in order to foster 'new artistic ideas through artistic and academic collaborations' (Warwick Arts Centre, 2012c). This includes the forthcoming *Bank On It*, a site specific performance for young people created in a collaboration between professional artist Sue Buckmaster and academics from the University's Economics department. Underpinning this scheme is a desire to capitalise on WAC's:

Unique position of being located in one of the world's leading academic research intensive universities on the one hand (the University of Warwick), and at the heart of a network of UK and international artists on the other (Warwick Arts Centre, 2012c).

Through such endeavours WAC is shifting its identity as a 'presenting house' to a more participatory space in which collaboration between multiplicities of strangers can take place.

Burman's responsibilities lie *between* programming and audience development and the hybrid nature of his role suggests that WAC are attempting to build a more cohesive strategy between its creative work and its relationship with its regular and non-regular users. When discussing his role in WAC, Burman explains his intention to 'create an invisible umbilical cord between Coventry and WAC' (Burman, 2013). It is evident that Burman's programming decisions are influenced by WAC Education's outreach work which attempts to build long-term connections with under-represented audiences by taking work into various city locations. For example, in April 2013, Burman programmed Invisible Flock's *Bring the*

Happy.⁵⁵ The company occupied a disused shop in The Bullyard in Coventry's city centre and, over a two week residency, collected over 600 memories about Coventry from a range of city-dwellers, most of whom had encountered the shop serendipitously as they passed through the city. The stories were then re-told through performance with accompanying music composed by band Hope and Social in a cabaret style event in WAC's Studio Theatre.⁵⁶

After visiting the shop to donate my memories of Coventry, I attended the live show on May 1st 2013. At my table was another audience participant, a stranger to me. I asked what had encouraged her, not only to offer a story, but also, to make a journey to WAC to see the production. She explained that she had come across the *Bring the Happy* site en route to her 'favourite fruit and vegetable shop'. She had not been to WAC for some time but had been encouraged to do so by the affordable ticket price and the 'spirit of co-creation and community' of the production. Her response resonates with Burman's desire to programme work that seeks bridge the economic, geographical and psychological distance that often separates parts of Coventry from WAC. Further to this, I argue that the strategic shop location and the informal methods used to collect memories had, quite literally, created a space for the 'everyday multiculturalism' of Coventry to be captured and later presented back to its participants in WAC.

I suggest that there is potential for WAC to invest in and evolve a series of commissioning projects that encourage professional theatre

⁵⁵ For more information see <http://www.invisibleflock.co.uk/bringthehappy/>. There is not the space here to give my critique of the production. Rather, I am interested more in the programming decision made by Burman.

⁵⁶ Participants were given a discounted ticket to the live show.

companies and artists to produce work that has been formed by and with the multiple and diverse groups that constitute WAC's surrounding localities. Further to this, by increasing its presence in and around Coventry city, WAC could begin to confront perceptions of 'distance' and issues of mobility. In light of its new impetus for establishing collaborative projects, I refer WAC to the searching questions and practical suggestions outlined above. The concept and practices of 'positive multiculturalism' detailed in this thesis may offer a constructive means of interrogating existing work or inspiring new work that is driven by models of collaboration.

Bibliography

- ABERCROMBIE, N. & LONGHURST, B. 1998. *Audiences : a sociological theory of performance and imagination*, London ; Thousand Oaks, Calif., Sage.
- ACKROYD, J. 2006. *Research methodologies for drama education*, Stoke-on-Trent ; Sterling, VA, Trentham.
- AGAMBEN, G. & ATTELL, K. 2005. *State of exception*, Chicago, University of Chicago Press.
- AGAMBEN, G. 1998. *Homo Sacer : sovereign power and bare life*, Stanford, Calif., Stanford University Press.
- AHMED, S. 2000. *Strange encounters : embodied others in post-coloniality*, London, Routledge.
- AHMED, S. 2012. *On Being Included: Racism and Diversity in Institutional Life*, Durham, Duke University Press.
- ALBACH, P. G. 2006. Globalisation and the University: Realities in an Unequal World. In: FOREST, J. J. F. & ALBACH, P. G. (eds.) *The International Handbook of Higher Education*. AA Dordrecht: Springer.
- ALSAKER, F. & KROGER, J. 2006. Self-Concept, Self-Esteem and Identity. In: JACKSON, S. & GOOSSENS, L. (eds.) *Handbook of Adolescent Development*. New York: Psychology Press.
- AMARASURIYA, T. 2009. *Beyond Diversity: Can there be a better conversation?* [Online]. Theatre Bristol. Available: <http://theatrebristol.net/abetterconversation> [Accessed 08.09. 2011].
- AMIN, A. 2002. Ethnicity and the Multicultural City. Durham: Department of Transport, Local Government and the Regions.
- AMIN, A. 2012. *Land of Strangers*, Cambridge, Polity Press.
- ANDREWS, N. 2006. Key words for the 21st century: complexity, diversity, uncertainty, unpredictability. And anxiety. In: MAITLAND, H. & ARTS COUNCIL ENGLAND (eds.) *Navigating Difference: cultural diversity and audience development*. London: Arts Council England.
- ANG, I. 1992. *Wanted: Audiences: On the politics of empirical audience studies*, London, Routledge.
- APPIAH, A. 2007. *Cosmopolitanism : ethics in a world of strangers*, New York ; London, W. W. Norton.
- ASTON, E. & SAVONA, G. 1991. *Theatre as sign-system : a semiotics of text and performance*, London ; New York, Routledge.
- BAKHSI, H., SCHNEIDER, P. & WALKER, C. 2008. Arts and Humanities Research and Innovation. Bristol: Arts and Humanities Research Council.
- BARKER, C. 1977. *Theatre games : a new approach to drama training*, London, Eyre Methuen.

- BARRETT, E. & BOLT, B. 2007. *Practice as research : approaches to creative arts enquiry*, London, I. B. Tauris.
- BAUBÖCK, R., RUNDELL, J. F. & EUROPEAN CENTRE FOR SOCIAL WELFARE POLICY AND RESEARCH. 1998. *Blurred boundaries : migration, ethnicity, citizenship*, Aldershot, Ashgate.
- BBC NEWS. 2011a. *Nick Clegg sets out vision of multiculturalism* [Online]. BBC News Channel. Available: <http://www.bbc.co.uk/news/uk-politics-12638017> [Accessed 25.08. 2011].
- BBC NEWS. 2011b. *State multiculturalism has failed, says David Cameron* [Online]. BBC News Channel. Available: <http://www.bbc.co.uk/news/uk-politics-12371994> [Accessed 25.08. 2011].
- BBC. 2002. Race UK: Short History of Immigration [Online]. BBC. Available: http://news.bbc.co.uk/hi/english/static/in_depth/uk/2002/race/short_history_of_immigration.stm#1946 [Accessed 24.10. 2011].
- BBC. 2005. *On This Day: 8th December 1965* [Online]. BBC News Website. Available: http://news.bbc.co.uk/onthisday/hi/dates/stories/december/8/newsid_4457000/4457112.stm [Accessed 04.05. 2012].
- BECK, U. 2004. The cosmopolitan society and its enemies. *Global Networks*, 4, 131-156.
- BELFIORE, E. & BENNETT, O. 2007. Determinants of Impact: Towards a Better Understanding of Encounters with the Arts. *Cultural Trends*, 16, 225-275.
- BENHABIB, S., WALDRON, J., HONIG, B., KYMLICKA, W. & POST, R. 2006. *Another cosmopolitanism*, Oxford ; New York, Oxford University Press.
- BENNETT, S. 1997. *Theatre audiences : a theory of production and reception*, London, Routledge.
- BENNETT, S. 2006. Theatre Audiences, Redux. *Theatre Survey*, 47, 225-230.
- BILLINGTON, M. 2008. *Testing the Echo* [Online]. Guardian 4th March 2008. Available: <http://www.guardian.co.uk/stage/2008/mar/04/theatre> [Accessed 08.10. 2009].
- BINNIE, J. & SKEGGS, B. 2006. Cosmopolitan knowledge and the production and consumption of sexualised space: Manchester's Gay Village. In: BINNE, J., HOLLOWAY, J., MILLINGTON, S. & YOUNG, C. (eds.) *Cosmopolitan Urbanism*. Oxon, New York: Routledge.
- BINNIE, J., HOLLOWAY, J., MILLINGTON, S. & YOUNG, C. (eds.) 2006. *Cosmopolitan Urbanism*, New York: Routledge.
- BISHOP, C. 2004. Antagonism and Relational Aesthetics. *October*, 110, 51-79.
- BLACKMAN, J. 2010. Enjoying and Achieving: The Future of Participation in Building-Based Theatre. In: DORNEY, K. & MERKIN, R. (eds.) *The*

- Glory of the Garden: English Regional Theatre and The Arts Council 1984-2009*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- BLAIR, T. 2001. *International Terrorism and Attacks in the USA* [Online]. Hansard. Available: <http://www.publications.parliament.uk/pa/cm200102/cmhansrd/vo010914/debtext/10914-01.htm> [Accessed 17.10. 2009].
- BLAIR, T. 2006. *Our Nation's Future: Multiculturalism and Intergration* [Online]. The National Archive: 10 Downing Street. Available: <http://tna.europarchive.org/20070305112605/http://www.pm.gov.uk/output/Page10563.asp> [Accessed 03.07. 2011].
- BOAL, A. 1995. *The rainbow of desire : the Boal method of theatre and therapy*, London, Routledge.
- BOLTON, J. 2009. All Together Now? British Theatre after Multiculturalism. *New Theatre Quarterly*, 25, 289-289.
- BOURDIEU, P. & PASSERON, J. C. 1990. *Reproduction in education, society and culture*, London, Sage.
- BOURDIEU, P. 1984. *Distinction : a social critique of the judgement of taste*, London, Routledge & Kegan Paul.
- BOURDIEU, P. 1989. Social Space and Symbolic Power. *Sociological Theory*, 7, 14-25.
- BOURRIARD, N. 1998. Relational Form. In: KUPPERS, P. & ROBERSTON, G. (eds.) *The Community Performance Reader*. Oxon: Routledge.
- BOURRIAUD, N. 2002. *Relational aesthetics*, Dijon, Les Presses du réel.
- BRAH, A. 1996. *Cartographies of diaspora : contesting identities*, London, Routledge.
- BRIDGWOOD, A., FENN, C., DUST, K., HUTTON, L., SKELTON, A. & SKINNER, M. 2003. Focus on cultural Diversity: the arts in England: attendance, participation and attitudes. London: Arts Council England.
- BROOKS, R. & WATERS, J. 2011. Student mobilities, migration and the internationalization of higher education. Basingstoke,: Palgrave Macmillan,.
- BRUNER, J. S. 1986. *Actual minds, possible worlds*, Cambridge, Mass. ; London, Harvard University Press.
- BUSH, G. W. 2002. *President Covenes Homeland Security Advisory Council* [Online]. Washington D.C: The White House. Available: <http://georgewbush-whitehouse.archives.gov/news/releases/2002/06/20020612-3.html> [Accessed 08.08. 2011].
- BUSH, G. W. 2003. *President Discusses Beginning of Operation Iraqi Freedom* [Online]. Washington D.C.: The White House. Available: <http://georgewbush-whitehouse.archives.gov/news/releases/2003/03/20030322.html> [Accessed 10.08. 2011].

- CARLSON, M. A. 1989. *Places of performance : the semiotics of theatre architecture*, Ithaca ; London, Cornell University Press.
- CENTRE FOR EDUCATIONAL RESEARCH AND INNOVATION 2009. Higher education to 2030: Vol. 2: Globalisation. OECD.
- CHINA PLATE. 2011. *China Plate* [Online]. China Plate. Available: <http://www.chinaplatetheatre.com/> [Accessed 12.06. 2012].
- COCHRANE, C. 2006. 'A local habitation and a name': The development of Black and Asian Theatre in Birmingham since the 1970s. In: GODIWALA, D. (ed.) *Alternatives Within the Mainstream: British Black and Asian Theatres*. Newcastle: Cambridge Scholars Press.
- COCHRANE, C. 2010. Opening up the Garden: A Comparison of Structures for Developing Intercultural Access to Theatre in Birmingham and Nottingham. In: DORNEY, K. & MERKIN, R. (eds.) *The Glory of the Garden: English Regional Theatre and The Arts Council 1984-2009*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- CONNOR, S. 2008. "Unfinished Business": an interview with David Edgar [Online]. The British Theatre Guide. Available: <http://www.britishtheatreguide.info/otherresources/interviews/DavidEdgar.htm> [Accessed 23.11. 2010].
- CONQUERGOOD, D. 2002. Performance Studies: Interventions and Radical Research *The Drama Review*, 46, p145-156.
- CORPORATE RESEARCH TEAM. 2010a. *Holbrook Ward Profile* [Online]. Coventry: Coventry City Council. Available: [http://www.facts-about-coventry.com/uploaded/documents/Holbrook%20Ward%20Profile%20-%20new%20\(version%201.2\).pdf](http://www.facts-about-coventry.com/uploaded/documents/Holbrook%20Ward%20Profile%20-%20new%20(version%201.2).pdf) [Accessed 21.03.2011].
- COUSIN, G. 2010. Positioning Positionality: the reflexive turn. In: SAVINBADEN, M. & HOWELL-MAJOR, C. (eds.) *New Approaches to Qualitative Research: wisdom and uncertainty*. Oxon: Routledge.
- COVENTRY CITY COUNCIL. 2010. *Holbrook Ward: History of Holbrook* [Online]. Coventry: Coventry City Council. Available: http://www.coventry.gov.uk/info/2000641/holbrook_ward/60/holbrook_ward/3 [Accessed 21.03.2011].
- COVENTRY CITY COUNCIL. 2013. *Lifestyle: Cultural Diversity* [Online]. Coventry: Coventry City Council. Available: http://www.coventry.gov.uk/info/2000667/invest_in_coventry/1015/lifestyle/4 [Accessed 12.02. 2013].
- COVENTRY PARTNERSHIP. 2008. *Neighbourhood Renewal Fund Project Directory 2006-8* [Online]. Coventry Partnership. Available: <http://www.coventrypartnership.com/upload/documents/webpage/document982.pdf> [Accessed 23.04. 2009].
- CRESSWELL, T. 2004. *Place : a short introduction*, Oxford, Blackwell.
- CSIKSZENTMIHALYI, M. 1975. *Beyond boredom and anxiety*, San Francisco ; London, Jossey-Bass.

- DAR, S. 2007. *Connecting Histories: Migration and Settlement in late 20th Century Birmingham* [Online].
Available:http://www.connectinghistories.org.uk/Learning%20Packages/Migration/migration_settlement_20c_lp_02b.asp [Accessed 23.05.2011].
- DARDER, A., BALODANO, M. & TORRES, R. D. 2003. *The critical pedagogy reader*, New York ; London, RoutledgeFalmer.
- DAVIS, G. V. & FUCHS, A. 2006. *Staging New Britain : aspects of Black and South Asian British theatre practice*, Bruxelles ; Berlin, P.I.E. Lang.
- DELPIT, L. D. 1996. *Other people's children : cultural conflict in the classroom*, New York, New Press : Distributed by W.W. Norton.
- DENZIN, N. K. & LINCOLN, Y. S. 2000. *Handbook of qualitative research*, Thousand Oaks, Calif. ; London, Sage Publications.
- DENZIN, N. K. 2003. *Performance ethnography : critical pedagogy and the politics of culture*, Thousand Oaks, CA, Sage.
- DERRIDA, J. & DUFOURMANTELLE, A. 2000. *Of hospitality*, Stanford, Calif., Stanford University Press.
- DERRIDA, J. 1999. *Adieu to Emmanuel Levinas*, Stanford, Stanford University Press.
- DERRIDA, J. 2000. Hospitality. *Angelaki: The Journal of Theoretical Humanities*, 5, 3-18.
- DERRIDA, J. 2001. *On cosmopolitanism and forgiveness*, London ; New York, Routledge.
- DERRIDA, J. 2005. The Principle of Hospitality. *Parrallax*, 11, 6-9.
- DEWALT, K. M. & DEWALT, B. R. 2002. *Participant Observation: a guide for fieldworkers*, Walnut Creek, AltaMira Press.
- DIKEÇ, M. 2002. Pera Peras Poros : Longings for Spaces of Hospitality. *Theory, Culture and Society*, 19, p227-247.
- DIKEÇ, M., CLARK, N. & BARNETT, C. 2009. Extending Hospitality: Giving Space, Taking Time. In: DIKEÇ, M., CLARK, N. A. & BARNETT, C. (eds.) *Extending Hospitality: Giving Space, Taking Time*. Edinburgh: Edinburgh University Press.
- DOLAN, J. 2005. *Utopia in performance : finding hope at the theater*, Ann Arbor, University of Michigan Press.
- DONNELLAN, D. & ORMEROD, N. 2010. *Foreign Language Theatre* [Online]. Cheek by Jowl. Available:
http://www.cheekbyjowl.com/foreign_theatre_faq.php [Accessed 25.06.2011].
- ECKERSLEY, S. 2008. Supporting Excellence in the Arts: from measurement to judgement. *Cultural Trends*, 17, 183-187.
- EDGAR, D. 2008. *Testing the Echo*. London: Nick Hern Books.
- ELLSWORTH, E. A. 2005. *Places of learning : media, architecture, pedagogy*, New York ; London, Routledge.

- FEATHERSTONE, M. 2002. Cosmopolis: An Introduction. *Theory, Culture and Society*, 19, 1-16.
- FINNEY, N. & SIMPSON, L. 2009. 'Sleepwalking to segregation'? : *challenging myths about race and migration*, Bristol, Policy.
- FORTIER, A.-M. 2008. *Multicultural horizons : diversity and the limits of the civil nation*, London, Routledge.
- FRASER, N. 2000. Rethinking Recognition. *New Left Review*, 3, 107-120.
- FRASER, N. 2007. Rethinking the public sphere. In: DURING, S. (ed.) *The Cultural Studies Reader*. London: Routledge.
- FREEMAN, J. 2010. Certainties and Institutional Bias: Research for, into and through Practice; Research Criteria and Creative Intelligence. In: FREEMAN, J. (ed.) *Blood, Sweat and Theory: Research Through Practice in Performance*. Libri Publishing.
- FREIRE, P. 1998. *Pedagogy of freedom : ethics, democracy and civic courage*, Lanham, Md. ; Oxford, Rowman & Littlefield Publishers.
- FRESHWATER, H. 2009. *Theatre & audience*, Houndmills, Basingstoke, Hampshire, UK ; New York, Palgrave Macmillan.
- FRIEDMAN, L. D. 2006. *Fires were started : British cinema and Thatcherism*, London ; New York, Wallflower.
- FRIESE, H. 2009. The Limits of Hospitality. *Paragraph*, 32, 51-68.
- GALLAGHER, K. 2007. *The theatre of urban : youth and schooling in dangerous times*, Toronto ; Buffalo, University of Toronto Press.
- GAROIAN, C. R. 1999. *Performing pedagogy : toward an art of politics*, Albany Wantage, State University of New York Press;University Presses Marketing.
- GIBSON, S. 2003. Accommodating strangers: British hospitality and the asylum hotel debate. *The Journal for Cultural Research*, 7, 367-386.
- GIDDENS, A. 1993. *Sociology*, Oxford, Polity Press.
- GILROY, P. 1987. "There ain't no black in the Union Jack" : *the cultural politics of race and nation*, London, Hutchinson.
- GILROY, P. 2004. *After empire : melancholia or convivial culture?*, Abingdon, Routledge.
- GIROUX, H. A. 2003. Critical Theory and Educational Practice. In: DARDER, A., BALODANO, M. & TORRES, R., D. (eds.) *The Critical Pedagogy Reader*. New York: Routledge Falmer.
- GODIWALA, D. 2006. *Alternatives within the mainstream : British black and Asian theatres*, Newcastle, Cambridge Scholars Press.
- GOLDBERG, D. T. 1994. *Multiculturalism : a critical reader*, Oxford, Blackwell.
- GOLDMANN, K. 1994. *The logic of internationalism : coercion and accommodation*, London, Routledge.
- GOTTLIEB, V. & CHAMBERS, C. 1999. *Theatre in a cool climate*, Oxford, Amber Lane Press.

- GOULBOURNE, H. 1998. *Race relations in Britain since 1945*, Basingstoke, Macmillan.
- GOVAN, E., NORMINGTON, K. & NICHOLSON, H. 2007. *Making a performance : devising histories and contemporary practices*, London, Routledge.
- GRAY, D. E. 2009. *Doing research in the real world*, London, SAGE.
- GREENE, M. 1988. *The dialectic of freedom*, New York, Teachers College Press.
- GREIG, N. 2008. *Young people, new theatre : a practical guide to an intercultural process*, London ; New York, Routledge.
- GUNARATNAM, Y. 2003. *Researching race and ethnicity : methods, knowledge and power*, London, SAGE.
- GUREVITCH, Z. 2001. Dialectical dialogue: the struggle for speech, repressive silences, and the shift to multiplicity. *British Journal of Sociology*, 52, 87-104.
- GUTMANN, A. & THOMPSON, D. F. 2004. *Why deliberative democracy?*, Princeton ; Oxford, Princeton University Press.
- HAGE, G. 2000. *White nation : fantasies of white supremacy in a multicultural society*, New York, Routledge; Pluto Press.
- HARRIS, A. 2013. *Young People and Everyday Multiculturalism*, New York, Routledge.
- HARRISON, T. 2008. 'Start 'em young is the Lyric's mentality' [Online]. H&F News. Available:
http://www.lbhf.gov.uk/Images/12_LyricTheatre_tcm21-107447.pdf
 [Accessed 02.12. 2011].
- HARVIE, J. 2003. Cultural Effects of Edinburgh International Festival: Elitism, Identities, Industries. *Contemporary Theatre Review*, 13, 12-26.
- HASAN, M. 2011. *How we rub along together* [Online]. The New Statesman. Available:
<http://www.newstatesman.com/society/2011/04/multiculturalism-british>
 [Accessed 07.03. 2012].
- HAYLETT, C. 2006. Working-class subjects in the cosmopolitan city. In: BINNIE, J., HOLLOWAY, J., MILLINGTON, S. & YOUNG, C. (eds.) *Cosmopolitan Urbanism*. London: Routledge.
- HEIM, C. 2012. 'Argue with us!': audience co-creation through post-performance discussions. *New Theatre Quarterly*, 28, 198-197.
- HESSE, B. 2000. *Un/settled multiculturalisms : diasporas, entanglements, 'transruptions'*, London, Zed.
- HOLDSWORTH, N. 2007. Spaces to play/playing with spaces: young people, citizenship and Joan Littlewood *Research in Drama Education: The Journal of Applied Theatre and Performance*, 12, p293-304.
- HOLDSWORTH, N. 2010. *Theatre & Nation*, London, Palgrave Macmillan.

- HOOKS, B. 1994. *Teaching to transgress : education as the practice of freedom*, New York ; London, Routledge.
- HOOKS, B. 2003. *Teaching community : a pedagogy of hope*, New York ; London, Routledge.
- HUGHES, J., KIDD, J. & MCNAMARA, C. 2011. The Usefulness of Mess: Artistry, Improvisation and Decomposition in the Practice of Research in Applied Theatre. In: KERSHAW, B. & NICHOLSON, H. (eds.) *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh University Press.
- HUNDAL, S. 2013. *Multiculturalism has won the day. Let's move on* [Online]. The Gaurdian Online. Available: <http://www.guardian.co.uk/commentisfree/2013/apr/22/multiculturalism-won-uk-move-on> [Accessed 23.04. 2013].
- ICOCO. 2010. *About Community Cohesion* [Online]. Institute of Community Cohesion. Available: <http://www.cohesioninstitute.org.uk/Resources/AboutCommunityCohesion#2001> [Accessed 06.08. 2011].
- JACKSON, A. 2007. *Theatre, education and the making of meanings : art or instument?*, Manchester, UK; Manchester University Press; Disbributed exclusively in the USA by Palgrave.
- JACKSON, A. 2010. *From "Rep" to "Regional" - some reflections on the state of regional theatre in the 1980s* Newcastle upon Tyne, Cambridge Scholars Publishing.
- JEFFERS, A. 2011. Refugees, theatre and crisis: Performing global identities. *Performance interventions*. Basingstoke, Palgrave Macmillan.
- JOHN, C. 2004. *So what exactly is Multiculturalism?* [Online]. BBC News. Available: <http://news.bbc.co.uk/1/hi/uk/3600791.stm> [Accessed 29.05. 2012].
- JOHNSTON, C. 2010. *Drama games for those who like to say 'no'*, London, Nick Hern.
- KAWASHIMA, N. 2006. Audience Development and Social Inclusion in Britain. *International Journal of Cultural Policy*, 12, 55-72.
- KEARNEY, R. & SEMONOVITCH, K. 2011. *Phenomenologies of the stranger : between hostility and hospitality*, New York, Fordham University Press.
- KEITH, K. D. 2011. *Cross-cultural psychology : contemporary themes and perspectives*, Chichester, West Sussex, U.K. ; Malden, MA, Wiley-Blackwell.
- KENDALL, G., SKRBIS, Z. & WOODWARD, I. 2009. *The Sociology of Cosmopolitanism*
- KERSHAW, B. & NICHOLSON, H. (eds.) 2011. *Research Methods in Theatre and Performance*, Edinburgh: Edinburgh University Press Ltd.

- KERSHAW, B. & RIVETT, A. 2007. WAC Collaborative PhD Details (Unpublished). Coventry: The University of Warwick.
- KERSHAW, B. 1999. *The radical in performance : between Brecht and Baudrillard*, London, Routledge.
- KERSHAW, B. 2007. *Theatre ecology : environments and performance events*, Cambridge ; New York, Cambridge University Press.
- KHAN, N. 2006. Arts Council England and diversity: striving for change. In: MAITLAND, H. & ARTS COUNCIL ENGLAND (eds.) *Navigating Difference: cultural diversity and audience development*. London,: Arts Council England.
- KHAN, N., GREAT BRITAIN. COMMUNITY RELATIONS COMMISSION., ARTS COUNCIL OF GREAT BRITAIN. & FUNDAÇÃO CALOUSTE GULBENKIAN. 1976. *The arts Britain ignores : the arts of the ethnic minorities in Britain*, London, The Commission.
- KINCHELOE, J. L. & BERRY, K. S. 2004. *Rigour and complexity in educational research : conceptualizing the bricolage*, Maidenhead ; New York, Open University Press.
- KINCHELOE, J. L. & STEINBERG, S. R. 1997. *Changing multiculturalism*, Buckingham, Open University Press.
- KNIGHT, J. 2006. Internationalisation: Concepts, Complexities and Challenges. In: FOREST, J. J. F. & ALBACH, P. G. (eds.) *International Handbook of Higher Education*. AA Dordrecht: Springer.
- KNOWLES, R. P. 2004. *Reading the material theatre*, Cambridge, UK ; New York, Cambridge University Press.
- KOSNICK, K. 2009. Cosmopolitan Capital or Multicultural Community? Reflections on the Production and Management of Differential Mobilities in Germany's Capital City. In: NOWICKA, M. & ROVISCO, M. (eds.) *Cosmopolitanism in Practice*. Surrey: Ashgate Publishing Limited.
- KUENSSBERG, L. 2011. *State multiculturalism has failed, says David Cameron* [Online]. BBC News channel. Available: <http://www.bbc.co.uk/news/uk-politics-12371994> [Accessed 31.05.2012].
- KYMLICKA, W. 2012. *Multiculturalism: Success, Failure and the Future* Washington: Migration Policy Institute.
- LASHLEY, C., LYNCH, P., MORRISON, A. J. & SCIENCEDIRECT (ONLINE SERVICE) 2007. Hospitality: a social lens. *Advances in tourism research*. 1st ed. Amsterdam ; Boston: Elsevier.
- LATHER, P. 1991. *Getting smart : feminist research and pedagogy with/in the postmodern*, New York ; London, Routledge.
- LATHER, P. 2001. Postbook: Working the Ruins of Feminist Ethnography. *Signs*, 27, 199-227.
- LAW, J. 2004. *After Method: mess in social science research*, Oxon, Routledge.

- LEAVY, P. 2009. *Method Meets Arts: Arts Based Research Practice*, New York, The Guildford Press.
- LEFEBVRE, H. 1991. *The production of space*, Oxford ; Cambridge, Mass., Basil Blackwell.
- LEVINSON, R., NICHOLSON, H. & PARRY, S. (eds.) 2008. *Creative Encounters: New conversations in science education and the arts.*, London: Wellcome Trust.
- LINDVALL, H. 2012. *Multiculturalism is what makes British Music Great* [Online]. The Gaurdian Online. Available: <http://www.guardian.co.uk/music/musicblog/2012/may/17/multiculturalism-british-music-great> [Accessed 31.05. 2012].
- LYNCH, C. 1999. The Promise and Problems of Internationalism. *Global Governance*, 5, 83-101.
- MACLEOD, J. 1995. *Ain't no makin it : aspirations and attainment in a low-income neighbourhood*, Boulder, Colo. ; Oxford, Westview Press.
- MAGNAT, V. 2005. Devising Utopia, Or Asking for the Moon. *Theatre Topics*, 15, 73-86.
- MAITLAND, H. & ARTS COUNCIL ENGLAND. 2006. *Navigating difference : cultural diversity and audience development*, London, Arts Council England.
- MALIK, K. 2009. *From Fatwa to Jihad: The Rushdie Affair and its Legacy*, London, Atlantic Books.
- MALIK, K. 2010a. *Multiculturalism undermines diversity* [Online]. Available: http://www.kenanmalik.com/essays/cif_mc.html [Accessed 23.05. 2012].
- MANN, V. B., GLICK, T. F. & DODDS, J. D. (eds.) 1992. *Convivencia: Jews, Muslims and Christians in Medieval Spain*, New York: George Braziller Inc.
- MASSEY, D. 2000. Travelling Thoughts. In: GILROY, P., GROSSBERG, L. & MCROBBIE, A. (eds.) *Without Guarantees: In Honour of Stuart Hall*. London: Verso.
- MASSEY, D. B. 2005. *For space*, London ; Thousand Oaks, Calif., SAGE.
- MASSEY, D. B., JESS, P. M. & OPEN UNIVERSITY. 1995. *A place in the world? : places, cultures and globalization*, Oxford, Oxford University Press in association with the Open University.
- MCCLAREN, P. 2003. Critical Pedagogy: A Look at the Major Concepts. In: DARDER, A., BALODANO, M. & TORRES, R. (eds.) *The Critical Pedagogy Reader*. New York: Routledge Falmer.
- MCGRATH, J. 1981. *A good night out : popular theatre : audience, class and form*, London, Eyre Methuen.
- MCGRATH, J. 2002. Theatre and Democracy. *New Theatre Quarterly*, 18, 133-139.

- MCGRATH, J. E. 2006. Acting on diversity. *In: MAITLAND, H. (ed.) Navigating Difference: cultural diversity and audience development.* London: Arts Council England.
- MCMASTER, B. 2008. Supporting excellence in the arts from measurement to judgement. London: Department for Culture, Media and Sport.
- MCNIFF, J. & WHITEHEAD, J. 2000. *Action research in organisations,* London, Routledge.
- MERRIAM, S. B. 1998. *Qualitative research and case study applications in education : revised and expanded from Case study research in education,* San Francisco, Jossey-Bass Publishers.
- MILLER, R. L. 2011. Multicultural Identity Deveopment: Theory and Research. *In: KEITH, K. D. (ed.) Cross Cultural Psychology: Contemporary Themes and Perspectives.* Oxford: Blackwell Publishing Ltd.
- MILLS, A. J., DUREPOS, G. & WIEBE, E. 2010. *Encyclopedia of case study research,* Los Angeles, SAGE Publications.
- MODOOD, T. 2007. *Multiculturalism,* Cambridge, Polity.
- MOGHADDAM, F. M. 2008. *Multiculturalism and intergroup relations : psychological implications for democracy in global context,* Washington, D.C., American Psychological Association.
- MOLZ, J. G. & GIBSON, S. (eds.) 2007. *Mobilizing Hospitality: The Ethics of Social Relations in a Mobile World* Aldershot: Ashgate Publishing Limited.
- MONK, N., RUTTER, C. C., NEELANDS, J. & HERON, J. 2011. *Open-space learning : a study in transdisciplinary pedagogy,* London, Bloomsbury Academic.
- MORROW, V. 2011. Researching children and young people's perspectives on place and belonging. *In: FOLEY, P. & LEVERETT, S. (eds.) Children and Young People's Spaces: Developing Practice.* New York: Palgrave Macmillan.
- MOUFFE, C. 1992. *Dimensions of radical democracy : pluralism, citizenship, community,* London, Verso.
- MUIJS, D. & REYNOLDS, D. 2011. *Effective teaching : evidence and practice,* Los Angeles, Calif. ; London, SAGE.
- MUIR, H. 2013. *Multiculturalism: a toxic term for Tories* [Online]. The Gaurdian Online. Available: <http://www.guardian.co.uk/politics/2013/feb/11/multiculturalism-toxic-term-for-tories> [Accessed 12.03. 2013.].
- NEELANDS, J. & O'CONNOR, P. J. 2010. *Creating democratic citizenship through drama education : the writings of Jonothan Neelands,* Stoke on Trent, UK ; Sterling, VA, Trentham Books.
- NEELANDS, J. 2003. *Beginning drama 11-14,* London, David Fulton.

- NEELANDS, J. 2009. 'Acting together: ensemble as a democratic process in art and life'. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14, 173-189.
- NEIYYAR, D. 2010. *Sikh campaigners threaten legal fight over 2011 census* [Online]. BBC News Channel: Asian Network. Available: <http://news.bbc.co.uk/1/hi/uk/8535141.stm> [Accessed 10.12. 2011].
- NICHOLSON, H. 2002. The Politics of Trust: drama education and the ethic of care. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 7, 81-91.
- NICHOLSON, H. 2005. *Applied drama : the gift of theatre*, Houndmills, Basingstoke ; New York, Palgrave Macmillan.
- NICHOLSON, H. 2011. *Theatre, education and performance*, New York, Palgrave Macmillan.
- NORRIS, J. 2000. Drama as Research: Realising the Potential of Drama in Education as a Research Methodology. *Youth Theatre Journal*, 14, 40-51.
- NORRIS, J. 2009. *Playbuilding as Qualitative Research: A Participatory Arts-Based Approach*, Walnut Creek, Left Coast Press Inc.
- NYE, C. 2011. *Oldham riots: what has changed 10 years on?* [Online]. Available: <http://news.bbc.co.uk/1/hi/programmes/newsnight/9496386.stm> [Accessed 05.05. 2012].
- OFFICE FOR NATIONAL STATISTICS. 2011. *2011 Census: Ethnic group, local authorities in England and Wales* [Online]. Office for National Statistics. Available: <http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls> [Accessed 12.03. 2013].
- OFFICE FOR NATIONAL STATISTICS. 2011. *Portrait of the West Midlands* [Online]. Office of National Statistics. Available: <http://www.ons.gov.uk/ons/search/index.html?newquery=%22portrait+of+the+west+midlands%22> [Accessed 10.11. 2011].
- OFSTED 2006. Frederick Bird Community Primary: Inspection Report. Ofsted.
- OFSTED 2007. President Kennedy School and Community College: Inspection Report. Ofsted.
- OFSTED 2008. Leigh Primary School: Inspection Report. Ofsted.
- O'GORMAN, K. D. 2007. Dimensions of Hospitality: Exploring Aincient and Classical Origins. In: LASHLEY, C., LYNCH, P. & MORRISON, A. (eds.) *Hospitality: A Social Lens*. Amsterdam; Boston: Elsevier.
- OLSEN, C. 2003. Theatre Audience Surveys: Towards a Semiotic Approach. *New Theatre Quarterly*, 18, 261-275.
- O'NEIL, B. 2012. *Brevik: a monster made by multiculturalism* [Online]. The Telegraph Online. Available: <http://blogs.telegraph.co.uk/news/brendanoneill2/100151677/breivik-a-monster-made-by-multiculturalism/> [Accessed 31.05. 2012].

- O'TOOLE, J. 2006. *Doing drama research : stepping into enquiry in drama, theatre and education*, City East, QLD., Drama Australia.
- OXFORD UNIVERSITY PRESS. 2000. OED online. [Oxford, England]: Oxford University Press.
- PAREKH, B. C. 2006. *Rethinking multiculturalism : cultural diversity and political theory*, Basingstoke [England] ; New York, Palgrave Macmillan.
- PATTERSON, S. 1965. *Dark strangers : a study of West Indians in London*, Harmondsworth, Penguin Books.
- PHILLIPS, R. 2009. *Muslim spaces of hope : geographies of possibility in Britain and the West*, London ; New York, Zed Books : Distributed in the USA exclusively by Palgrave Macmillan.
- PITTS-WALKER, E. 1994. The Dilemma of Multiculturalism in the Theatre. *TDR (1988-)*, 38, 7-10.
- PUTNAM, R. D. 2001. *Bowling alone : the collapse and revival of American community*, New York, Touchstone.
- PUWAR, N. 2004. *Space invaders : race, gender and bodies out of place*, Oxford, Berg.
- RAYNER, J. 1993. The Audience: Subjectivity, Community and the Ethics of Listening. *Journal of Dramatic Theory and Criticism*, 7, 3-24.
- REBELLATO, D. 2009. *Theatre & globalization*, Basingstoke, Palgrave Macmillan.
- REINELT, J. 2011. The Performance of Political Correctness. *Theatre Research International*, 36, p134-147.
- RIFCO ARTS. 2011. *Britain's Got Bhangra* [Online]. Rifco Arts. Available: <http://rifcoarts.com/2011/07/06/britains-got-bhangra/> [Accessed 19.06.2012].
- RITZER, G. 2007. *Blackwell encyclopedia of sociology / edited by George Ritzer*, Malden, MA ; Oxford, Blackwell Pub.
- ROSELLO, M. 2001. *Postcolonial hospitality : the immigrant as guest*, Stanford, Calif., Stanford University Press.
- SAMRA, J. 2007. *Coming to Coventry* [Online]. Available: http://www.coming2coventry.org/index.php?option=com_content&task=view&id=59&Itemid=49 [Accessed 23.11.2011].
- SANDERCOCK, L. 2006. Cosmopolitan urbanism: a love song to our mongrel cities. In: BINNIE, J., HOLLOWAY, J., MILLINGTON, S. & YOUNG, C. (eds.) *Cosmopolitan Urbanism*. Oxon; New York: Routledge.
- SAUTER, W. 2000. *The theatrical event : dynamics of performance and perception*, Iowa City, University of Iowa Press.
- SCHECHNER, R. 1985. *Between theater & anthropology*, Philadelphia, University of Pennsylvania Press.
- SCHECHNER, R. 2006. *Performance studies : an introduction*, London ; New York, Routledge.

- SCHÖN, D. A. 1995. *The reflective practitioner : how professionals think in action*, Aldershot, Arena.
- SEGLOW, J. 2003. Theorizing Recognition. In: HADDOCK, B. & SUTCH, P. (eds.) *Multiculturalism, Identity and Rights*. London: Routledge.
- SEMI, G., COLOMBO, E., CAMOZZI, I. & FRISINA, A. 2009. Practices of Difference: Analysing Multiculturalism in Everyday Life. In: WISE, A. & VELAYUTHAM, S. (eds.) *Everyday Multiculturalism*. Houndsmills: Palgrave Macmillan.
- SEN, A. 2007. *Identity and violence : the illusion of destiny*, New York ; London, W. W. Norton.
- SENNETT, R. 2012. *Together : the rituals, pleasures and politics of cooperation*, London, Allen Lane.
- SHATTOCK, M. & WARMAN, R. 2010. *The Martin Family and the University of Warwick*, Coventry, The University of Warwick.
- SHEVTSOVA, M. 2009. *Sociology of theatre and performance*, Verona, Qui Edit.
- SIERZ, A. 2011. *Rewriting the nation : British theatre today*, London, Methuen Drama.
- SIMONS, H. 2009. *Case study research in practice*, Los Angeles ; London, SAGE.
- SMITH, H. & DEAN, R. T. 2009. *Practice-led research, research-led practice in the creative arts*, Edinburgh, Edinburgh University Press.
- SONG, M. 2003. *Choosing ethnic identity*, Cambridge, Polity Press.
- SPENCER, C. 2008. *Testing the Echo: Bewildering lessons in Britishness* [Online]. The Telegraph 4th March 2008. Available: <http://www.telegraph.co.uk/culture/theatre/drama/3671610/Testing-the-Echo-Bewildering-lessons-in-Britishness.html> [Accessed 08.10.2009].
- STAKE, R. E. 1995. *The art of case study research*, Thousand Oaks, Calif. ; London, Sage.
- STAN'S CAFE. 2003. *Of All the People of the World: UK, Coventry* [Online]. Stan's Cafe. Available: <http://www.stanscafe.co.uk/project-of-all-the-people-coventry1.html> [Accessed 17.05.2012].
- STILL, J. 2010. *Derrida and hospitality : theory and practice*, Edinburgh, Edinburgh University Press.
- STRINGER, E. T. 1996. *Action research : a handbook for practitioners*, London, SAGE.
- SULLIVAN, G. 2009. Making Space: The Purpose and Place of Practice-led Research. In: SMITH, H. & DEAN, R. T. (eds.) *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.
- TAN, S. 2007. *The Arrival*, Sydney, Hodder Children's Books.

- TATUM, B. D. 1997. *"Why are all the Black kids sitting together in the Cafeteria?" And other conversations about race.*, New York, Basic Books.
- TAYLOR, C. 1994. The Politics of Recognition. In: GOLDBERG, D. T. (ed.) *Multiculturalism: A Critical Reader*. Oxford: Blackwell Publishers Ltd.
- THE NATIONAL ARCHIVES. 2009. *National Statistics: Migration* [Online]. The National Archives. Available: <http://webarchive.nationalarchives.gov.uk/20100503160445/http://statistics.gov.uk/statbase/Product.asp?vlnk=15108&More=Y> [Accessed 22.09. 2011].
- THE NATIONAL ARCHIVES. 2010. *Citizenship: Postwar Immigration* [Online]. The National Archives. Available: http://www.nationalarchives.gov.uk/pathways/citizenship/brave_new_world/immigration.htm [Accessed 21.02. 2013].
- THE RICKY GERVAIS YOUTUBE CHANNEL. 2013. *Brent and Johnson: Equality Street* [Online]. YouTube Channel. Available: <http://www.youtube.com/watch?v=XmTV62mE1PA> [Accessed 16.03. 2013].
- THOMAS, P. 2011. Youth, multiculturalism and community cohesion. *Palgrave politics of identity and citizenship series*. Basingstoke,: Palgrave Macmillan,.
- THOMPSON, J. & LOW, K. 2010. John McGrath interview: Contact Theatre, buildings and young people's participation. *Research in Drama Education: Journal of Applied Theatre and Performance*, 15, 403-411.
- TREANOR, B. 2011. Putting Hospitality in Its Place. In: KEARNEY, R. & SEMONOVITCH, K. (eds.) *Phenomenologies of the Stranger*.
- UNIVERSITY OF WARWICK. 2000. The Presidential Visit: The President insists the show must go on [Online]. The University of Warwick: Communications Office. Available: <http://www2.warwick.ac.uk/services/communications/archive/clinton/press2> [Accessed 14.12. 2011].
- UNIVERSITY OF WARWICK. 2007. Vision 2015 [Online]. Coventry: The University of Warwick,. Available: <http://www2.warwick.ac.uk/insite/strategy/> [Accessed 04.08. 2011].
- UNIVERSITY OF WARWICK. 2011a. *Vision 2015: Internationalism* [Online]. Coventry: The University of Warwick. Available: <http://www2.warwick.ac.uk/about/vision2015/internationalism> [Accessed 10.11. 2012].
- VALADEZ, J. 2001. *Deliberative democracy, political legitimacy, and self-determination in multicultural societies*, Boulder, Colo., Westview Press.
- VERTOVEC, S. & COHEN, R. 2002. *Conceiving cosmopolitanism : theory, context and practice*, New York, Oxford University Press.
- VERTOVEC, S. 2007. Super-diversity and its implications. *Ethnic and Racial Studies*, 30, 1024-1054.

- WALKER-KUHNE, D. 2005. *Invitation to the party : building bridges to the arts, culture, and community*, New York, Theatre Communications Group.
- WARWICK ARTS CENTRE 1998. *Crossing Boundaries* (unpublished).
- WARWICK ARTS CENTRE 2005a. Annual Report 2005/6. Coventry: The University of Warwick.
- WARWICK ARTS CENTRE 2005b. Grant for the Arts: Tierno Bokar Proposal (unpublished).
- WARWICK ARTS CENTRE 2007. Future Plan 2007-11. Coventry: The University of Warwick.
- WARWICK ARTS CENTRE 2008a. Annual Report 2007/8. Coventry: University of Warwick,.
- WARWICK ARTS CENTRE 2008b. Project Outline: *Skin, Blood and Bone*. Coventry: Warwick Arts Centre.
- WARWICK ARTS CENTRE 2009a. Annual Report 2009/10. Coventry: Warwick Arts Centre.
- WARWICK ARTS CENTRE 2009b. End of Project of Project Report: *Skin Blood and Bone*. Coventry: Warwick Arts Centre.
- WARWICK ARTS CENTRE. 2011a. *Warwick Arts Centre: Visit* [Online]. Warwick Arts Centre. Available: <http://www.warwickartscentre.co.uk/visit/> [Accessed 08.04. 2012].
- WARWICK ARTS CENTRE. 2011b. *Warwick Arts Centre: Our Spaces* [Online]. Warwick Arts Centre. Available: <http://www.warwickartscentre.co.uk/visit/venues/> [Accessed 02.03. 2012].
- WARWICK ARTS CENTRE. 2011c. *News: Launch of Triggered* [Online]. Warwick Arts Centre. Available: <http://www.warwickartscentre.co.uk/news/news/launch-of-triggered-at-warwick-arts-centre> [Accessed 08.04. 2012].
- WARWICK ARTS CENTRE. 2011d. *More News from Ed and Paul at China Plate* [Online]. Coventry: Warwick Arts Centre. Available: <http://www.warwickartscentre.co.uk/news/blogs/general/gecko-blog/> [Accessed 16.04. 2013].
- WARWICK ARTS CENTRE. 2012a. *Warwick Arts Centre* [Online]. YouTube Channel. Available: <http://www.youtube.com/user/WarwickArtsCentre> [Accessed 03.05. 2012].
- WARWICK ARTS CENTRE 2012b. Annual Report 20011/12. Coventry: Warwick Arts Centre.
- WARWICK ARTS CENTRE. 2012c. *Projects: This is Tomorrow* [Online]. Coventry: Warwick Arts Centre. Available: http://www.warwickartscentre.co.uk/project/projects/this_is_tomorrow [Accessed 15.03. 2013].
- WARWICK CONFERENCES. 2013. *Warwick Conferences: About Us* [Online]. Coventry: The University of Warwick, . Available:

- <http://www.warwickconferences.com/about-us> [Accessed 06.03. 2013].
- WELLCOME TRUST. 2008. *Arts Summary Awards: October 2007-September 2008* [Online]. Wellcome Trust. Available: http://www.wellcome.ac.uk/stellent/groups/corporatesite/@msh_grants/documents/web_document/wtx053844.pdf [Accessed 27.09. 2010].
- WELLCOME TRUST. 2010. *Public engagement* [Online]. Wellcome Trust. Available: <http://www.wellcome.ac.uk/Funding/Public-engagement/index.htm> [Accessed 23.09. 2011].
- WEST MIDLANDS REGIONAL OBSERVATORY 2009. *The West Midlands' Changing Population. A State of the Region Thematic Report*. West Midlands Regional Observatory.
- WINSTON, J. 2010. *Beauty and education*, New York, Routledge.
- WINSTON, J., LO, C.-Y. & WANG, X.-D. 2010. 'Being in the State of Crossing': Drama Education and Transnational Space. *The Journal of Drama and Theatre Education in Asia*, 1, 7-24.
- WISE, A. & VELAYUTHAM, S. 2009. *Everyday multiculturalism*. Basingstoke,: Palgrave Macmillan.
- WRIGHT, O. & TAYLOR, J. 2011. *Cameron: My war on multiculturalism* [Online]. The Independent Online. Available: <http://www.independent.co.uk/news/uk/politics/cameron-my-war-on-multiculturalism-2205074.html> [Accessed 31.05. 2012].
- YEGENOGLU, M. 2012. *Islam, migrancy, and hospitality in Europe*. Basingstoke,: Palgrave Macmillan.
- YIN, R. K. 2009. *Case study research : design and methods*, Los Angeles, Calif., Sage Publications.
- YOUNGE, G. 2011. *The multiculturalism the European right fears so much is a fiction – it never existed* [Online]. Guardian 14th March 2011. Available: <http://www.guardian.co.uk/commentisfree/2011/mar/14/multiculturalism-fears-fiction-europe-state> [Accessed 08.08. 2011].
- ZOU, Y. & TRUEBA, E. T. (eds.) 2002. *Ethnography and schools: qualitative approaches to the study of education*, Maryland: Rowman and Littlefield Publishers, Inc.

INTERVIEWS and personal communication (unpublished)

WAC staff:

BISHOP, B., BUFFERY, J. & MEE, C. *On Skin, Blood and Bone and WAC's Education outreach*, January 2009a

BISHOP, Brian. *On the performance event in the Creative Space (Y3)*, December 2009b

BURMAN, M. 2013. *On WAC 2013*. Coventry: Warwick Arts Centre.

RIVETT, Alan. On programming, commissioning and co-production, October 2008

RIVETT, Alan. *On the Creative Space*, September 2009a

RIVETT, Alan. *On the performance event in the Creative Space (Y3)*, December 2009b

President Kennedy School:

ROOKE, S. *Application to project*, [email] June 2009a

ROOKE, S. *On the devising project with WAC*, December 2009b

All participants and collaborators. *On the devising project with WAC*. December 2009

Appendix 1: List of productions for Audience Reception Study (Y1)

Production	Date	Synopsis
<i>Testing the Echo</i> by David Edgar (Out of Joint)	19 th – 23 rd Feb	Edgar's play focused on the 'British Citizenship' test introduced by the New Labour government for immigrants entering the UK. The play specifically explores notions of 'Britishness', 'citizenship' and highlights questions about 'multiculturalism' and national identity.
<i>James Son of James</i> by Fabulous Beast Dance Theatre and in association with Dance Touring Partnership	26 th Feb – 1 st March	This 'dance-theatre' piece focused on the characters of a small Irish community. An estranged son returns for his Father's funeral and his arrival brings hope and fear amongst the community. The piece is performed by an international cast.
<i>Leftovers</i> by Mem Morrison	10 th – 11 th March	This play is an autobiographical piece written and performed by Mem Morrison. He recounts and re-performs his memories as a Turkish-Cypriot growing up in an English 'greasy spoon' cafe. The play explores issues of 'identity', 'belonging' and notions of 'cultural hybridism'.
<i>Boris Godunov</i> by Alexander Pushkin (Cheek by Jowl)	6-10 th May	Pushkin's play about the Russian tsar is performed by Cheek By Jowl's troupe of Russian actors and is played in the Russian language. It had English surtitles for audiences to read and watch the action on stage.
<i>To be Straight with You</i> by DV8	21 st – 24 th May	This piece used elements of dance and verbatim theatre to communicate the stories of gay, lesbian and bisexuals from around the world who have undergone different kinds of hostility in relation to their sexuality.
<i>A Midsummer Night's Dream</i> by William Shakespeare (Footsbarn Theatre)	5 th – 12 th June	Footsbarn pitched up their tent on Tocil field outside WAC. They performed a circus-like spectacle of the well-known play about love and mischief. It was played by an international cast who sometimes used their own language and performed aspects of their culturally specific dance and music styles on stage.

Appendix 2: Structure of devising process (Y3)

Aims of Workshops	Timetable of Devising process and Performance Event		
<p><u>Workshops 1-3: (All at PKS)</u> Begin to 'building ensemble'</p> <p>Introduction to Shaun Tan's <i>The Arrival</i> (and key themes of research)</p>	<p>Workshop 1: Ensemble building exercises using range of group based games Intro to Arrival material using suitcase. Participants improvise the possible reasons for 'leaving'</p>	<p>Workshop 2: Continuation of Arrival work including examining images from the book in relation to their own group suitcase exercise.</p>	<p>Workshop 3: Continuation of Arrival but more focused on devised work in groups. Perform short devised scene relating to 'reasons for leaving'.</p>
<p><u>Workshops 4-6. Aims:</u> To continue to build ensemble</p> <p>To bring group to WAC</p> <p>To introduction to post-grad co-collaborators</p> <p>To generate material around <i>The Arrival</i> and notion of 'journeys'</p> <p>To watch two productions at WAC</p>	<p>Workshop 4: Welcome to Creative Space.</p> <p>Group activities to introduce post grad collaborators. Name tagging in the space, name game continues. Experimenting with the space – devising work in response to the window</p> <p>Theatre trip to watch <i>DEEP CUT</i> at WAC</p>	<p>Workshop 5: Name game continued</p> <p>Divided into groups to re-perform memories from their first visit last week.</p> <p>Theatre trip to watch <i>MOBY DICK</i> at WAC</p>	<p>Workshop 6: 5th Reflection on two theatre shows.</p> <p>Introduction of different performance styles using YouTube.</p> <p>Inviting them to go on journeys of WAC and find interesting moments to re-perform.</p> <p>Using reflective journals to record their ideas for performance event</p>
<p><u>Workshops 7- 9</u> To continue to build ensemble</p> <p>To return to PK school with co-collaborators</p> <p>To begin to select and edit material generated so far</p>	<p>Workshop 8 (at PKS 26^h November): Continuation of devising in new location of school. Developing work on issues of 'welcoming', 'indifferent; and 'hostile' environments</p>	<p>Workshop 9: Presenting and testing material on collaborators. Using their feedback to edit material</p>	<p>Workshop 10 Editing material. Select particular activities for further devising. Small group work.</p>
<p><u>Workshops 10-12</u> To continue to build ensemble</p> <p>To rehearse and refine material for performance</p>	<p>Workshop 10 Preparation for performance event, rehearsal of group work</p>	<p>Dress rehearsal: 7th Dec @ WAC</p>	<p>Final Performance Event: 8th December @ Creative Space WAC</p> <p>Followed by 'informal discussion' with audience members</p>

Appendix 3: Education Pack for Schools (Y3)

What is it this project about?

- This project invites a group of young people to **work collaboratively and creatively** with WAC and Warwick University Post-Graduate Students in a series of participatory workshops that aim to **investigate and explore contemporary ideas** regarding the **complexities of identity**, the **nature of community**, and the significance and experience of **multiculturalism** and **internationalism for young people** at both a local and global level.
- These drama based workshops will be **inspired by Shaun Tan's award-winning picture book *The Arrival***; the epic story of a man's journey to a foreign place in search of a new life for his family (please see some selected images below).
- Whilst the workshops will take this story as a stimulus, the direction of the work will be shaped by the creative input of those involved. These **collaborative workshops** are designed to position **each young person as a 'creative researcher'** in order to investigate 'big questions' about some contemporary, highly complex issues and debates through artistic and creative means.
- The young people will act as **inspirers, devisers and actors** alongside Warwick University Students to **produce a short original performance piece** that will be presented **at WAC** to staff and an invited audience.

What are the benefits to the young people involved?

- They will gain **first-hand experience** in the techniques and skills necessary when **devising theatre** such as improvisation, group negotiation, risk-taking and game-playing, as well as strengthening and extending their theatrical vocabulary.
- They will develop their **critical literacy skills** through reading, interpreting and **critiquing a range of materials** and **responding** to them **creatively**.
- They will **engage** with current **socio-political issues** and **communicate** their **response** to these through artistic forms.
- They will work with and **learn from** a group of **international students** studying theatre and performance, who offer a variety of cultural perspectives.
- They will be participants in an **ensemble-based, democratic** process which aims to grant them **a sense of ownership** over the work they produce.

Who will it involve and when will it happen? (Please refer to Schedule document)

- This work will take place from week beginning from the week commencing **14th September 2009 to the week ending December 11th 2009.**
- A minimum of **1.30 hours per week** is required in an 'after school' slot. Most of **the times and dates of rehearsal etc are open to negotiation.** There are also **two sets of weekend** rehearsals proposed in the schedule.
- The location of the workshops will be split between the **school venue** and **WAC's new Creative Space.** This would involve booking a weekly minibuss service for both schools.

Inspiration for the work: Shaun Tan's The Arrival

Shaun Tan's picture book does not use words to communicate. His intricate drawings are profound, challenging, disturbing, moving and, somehow, simultaneously complex and simple. It is for this reason that Tan's work is seen by so many educators as pedagogy-rich. His work has been selected for this project as a springboard for further ideas and discussions. Below are just three samples of his work in *The Arrival* with some possibilities for how each image would spark the imagination.



Hands touch as packing the suitcase....

The students will explore the hopes and fears of the man and his family as he embarks on his journey.

*The ship cowers under the
looming skies....*

*The students will respond
to the rich metaphors and
detailed imagery of Tan's
work*



*A new and different land
waits...*

*The students will
experiment with theatre
and performance devices
to explore and represent
the abstract themes and*

Appendix 4: Sample of young people's applications to devising project (Y3)

<p>1. Why would you like to be involved in this project? because I enjoy performing</p> <p>2. Do you have any previous experience of doing drama, theatre and performance? Please give us any details. yes belgrade aladdin, dick whittington panto and dancing & singing</p> <p>3. How often have you attended a theatre/performance event during the last 12 months? Please give us any details. last year I was in the panto dick whittington in November to January</p> <p>4. How many of these were at Warwick Arts Centre? None of them</p> <p>5. What do you already know or think about Warwick Arts Centre? I don't really know anything</p> <p>6. How would you describe your ethnic identity? (optional) white/British, Coventry, Catholic</p>	<p>1. Why would you like to be involved in this project? it's an activity I enjoy and work hard in to be proud of my achievement.</p> <p>2. Do you have any previous experience of doing drama, theatre and performance? Please give us any details. few drama lessons in school, dance shows at Butts college theater.</p> <p>3. How often have you attended a theatre/performance event during the last 12 months? Please give us any details. Day trips out to Bham Hippodrome to see Madder, and others.</p> <p>4. How many of these were at Warwick Arts Centre? None</p> <p>5. What do you already know or think about Warwick Arts Centre? placed at Warwick University.</p> <p>6. How would you describe your ethnic identity? (optional)</p>
<p>1. Why would you like to be involved in this project? because I like drama and it's something fun to do.</p> <p>2. Do you have any previous experience of doing drama, theatre and performance? Please give us any details. plays in school</p> <p>3. How often have you attended a theatre/performance event during the last 12 months? Please give us any details. about once at Christmas</p> <p>4. How many of these were at Warwick Arts Centre? none</p> <p>5. What do you already know or think about Warwick Arts Centre? that there's a new theatre</p> <p>6. How would you describe your ethnic identity? (optional) white British</p>	<p>1. Why would you like to be involved in this project? Because I've been interested in drama for a long time and want to be the opportunity to be involved in this project.</p> <p>2. Do you have any previous experience of doing drama, theatre and performance? Please give us any details. yes I have done drama before and do dancing outside of school.</p> <p>3. How often have you attended a theatre/performance event during the last 12 months? Please give us any details. I have been to both Hensley as a school trip at Shafesbury theatre.</p> <p>4. How many of these were at Warwick Arts Centre? None</p> <p>5. What do you already know or think about Warwick Arts Centre? I know that there has been a new creative space built</p> <p>6. How would you describe your ethnic identity? (optional) White British</p>

Appendix 5: Details of the Post-graduate Collaborators in 2009

- Noorlinah joined the project as a first year Doctoral researcher in Drama and Theatre Education. Her background marries both professional theatre practice and drama pedagogy having over 20 years of experience as a professional theatre actress in Singapore as well as close to 15 years of working with young people, especially youth-at-risk, exploring cultural identity (Malay identity) in an urban and globalised city.
- Sonia was studying an MA student, Drama and Theatre Education. She was the youngest and least experienced of all the students. She did not discuss her previous training and focused instead on interest in the project explaining that she wanted to gain further experience in participating in all aspects of a devising project and that she was particularly curious to explore the difficult concepts of 'multiculturalism' and 'internationalism' with young people.
- Erin was studying MA student in International Performance Research. She was keen to join the project from an artistic and a pedagogical point of view. She had taught high school Drama and Visual Arts in France and in Canada, and was interested in the way that the arts are positioned in various (cultural) models of formal education. She had spent time as a programmer at a multi-arts venue in Glasgow where she was responsible for developing the vision for the Creative Learning department. This venue produces and programs primarily devised work and hosts events such as the National Review of Live Art.
- Cath was studying an MA student in International Performance Research. She was originally from Malawi and had experience in Theatre for Development. She was keen to join the project to see how applied theatre techniques would be used throughout the process. Due to unforeseen circumstances, Cath was only able to attend two of the workshops with the young people.

Appendix 6: Synopsis of Performance event

Episode 1: New Arrivals

As the audience entered, the performers 'tagged' the space with their names, paying no attention to their arrival. A thick rope placed along the floor created a temporary barrier between the audience and performers. The group stopped, stared and began repeating 'this is our space' in differing ways. Some in a friendly and welcoming manner by inviting the audience to share in this space, some showing indifference towards the new arrivals, whilst others declared 'this is our space!' whilst stamping their feet. This built to a cacophony of voices whilst they stared at the audience head on.

Episode 2: Steward Announcement

One performer addressed the audience as 'New Arrivals!' and three of the Y12 performers adopted the role of 'stewards' by explaining the 'rules of this space', urging them to 'turn off all mobile phones' and instructing the audience that they would guide them around the space.

Episode 3: Arriving and Leaving

The stewards moved the rope barrier and formed a large circular shape in the centre of the space. They asked the audience to remain outside the rope. Seven performers stood in a circle formation facing each other. They performed a name sequence, where one-by-one the performers travelled across improvising different ways of meeting, greeting and leaving each other. Half way through this sequence, they carried suitcases across the space, exchanging them with each other.

Episode 4: Suitcase Stories

These performers split into pairs around the outside edges of the performance space. They performed silent, dance-like devised pieces inspired by *The Arrival*. The first showed 'packing and leaving', the second 'travelling' and the third showed 'arriving at a new place' in three pools of light around the space. These were moving images were meant the 'stewards' had to guide the audience to move in order to watch this sequence unfold. This ended with the three scenes overlapping and repeating in one area of the space which eventually froze into a still image of the new arrivals in the new place. The music for this sequence was *Sur le Fil* by Yann Tiersen (2001).

Episode 5: Image of hope

Four of the other performers changed from playing 'stewards' to 'interrogators', pushing through the audience, pointing torches in order to get to these 'new arrivals'. They inspected them, shining their torches at them and each repeated 'what are you doing here?' At this point the image froze again and two performers stepped out of the image into a pool of light at the side. They directly addressed the audience asking them to help them move the performers into new positions in order to make this image into an 'image of hope'. The two performers modelled a way of doing this by changing the negative body language shown by the immigration officer towards the new arrival into a more welcoming stance.

Episode 6: Dancing Game

One of the performers explained that after working hard together they like to play 'the dancing game' which involved making two lines in the corner of the space and then dancing in two continuous loops which diverged and converged with each iteration. The young people partnered a stranger from the audience and lead them around the space. The music was *Grove is in the Heart* by Deee-Lite (1990).

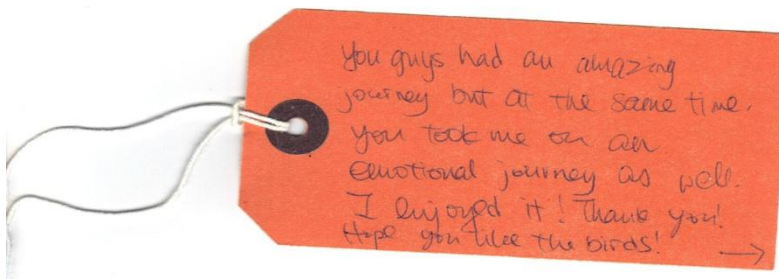
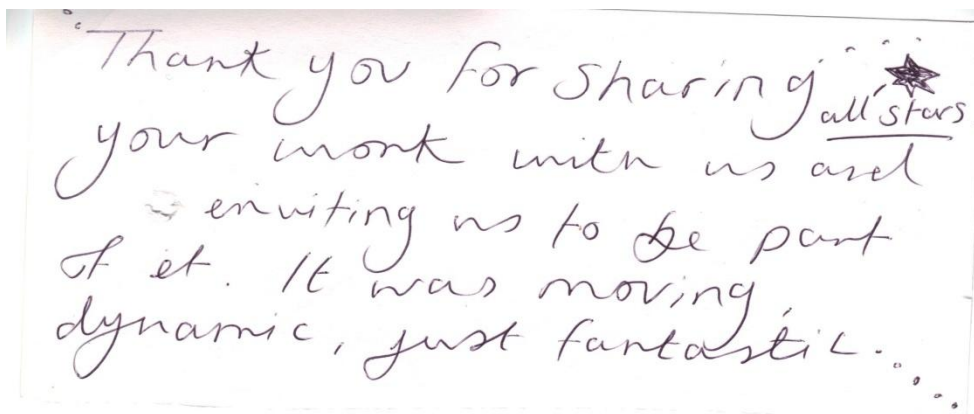
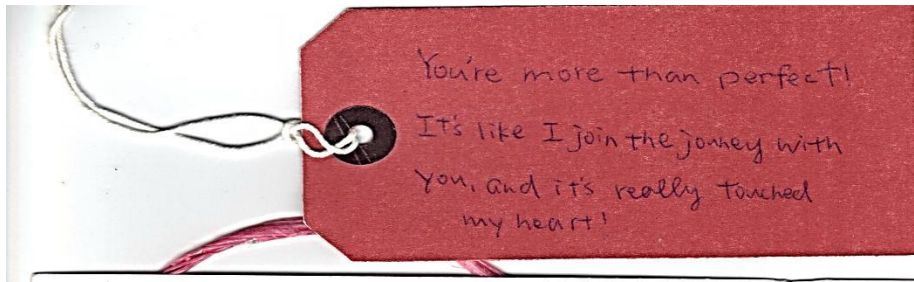
Episode 7: Window march

The performers broke away from the audience and assembled into a line beside the window. They faced away from the audience, looking out onto campus and marched in time until each performer was positioned by the far-length of the window. Due to the light, their reflections were visible in the window and repeated 'I can see myself' until it reached a crescendo. The studio lights were then switched off and went as close to 'black out' as possible.

Appendix 7: Images from *Suitcase Stories* (Y3)



Appendix 8: Sample of Luggage Tags from Audience (Y3)



Dec 09
Enjoy your future
Journey's
-X-
M.H.

A 20 MINUTE
JOURNEY
FULL OF SADNESS
PASSION AND JOY,
A WONDERFUL
PERFORMANCE!

Strangers in strange place
Protection of 'My Space'
Good interaction with guests

Watching tonight's performance gave me
the same feeling of emotion as I
felt when I visited Ellis Island, New York.
The children managed to put so much
feeling and believe in their performance
with out props or words

EXCELLENT

IVY EVANS

Journey

VERY GOOD
IT REMINDED ME
OF MY VISIT
TO ELLIS ISLAND
WHE I SAW THE
SUITCASES

Very Good

GOT THE FEEL OF PUTTING
PAST memories into case &
feelings to take with you to find
a new beginning.

Great to be able to join in

it made me think of all the
people around the world
who have nowhere to call
home. Gorgeous to see you
all so at home in sharing
with us. → Karen Efford...
Name - Parallel tracks? ... 