An interactive ethnographic performance: ethnography, theatre and drama pedagogy for a professional learning context

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Submitted in total fulfilment of the requirements of the degree of
Doctor of Philosophy

June 2015

Melbourne Graduate School of Education

The University of Melbourne

Produced on archival paper
Abstract

This thesis investigates the practice and efficacy of performance ethnography within a professional learning context of women in research leadership. Performance ethnography is a form of research that creates a theatrical representation of ethnographic inquiry. It is valued for its ability to represent ‘the rich array of cultural practices’ within ethnographic findings to audiences as a dynamic and immediate form of dissemination (Pelias, 2008, p. 189). Researchers have used performed research as an educational tool in the fields of teacher training and healthcare education. This study aims to investigate whether an ethnographic performance text is an effective professional learning tool while concurrently investigating the practice of the performance ethnographer when constructing such a text.

A performance ethnography investigating the lived experiences of women working in university research leadership was conducted. Across four phases of research, the performance ethnographer’s practice of fieldwork, analysis and interpretation, foundations for scriptwriting and theatrical representation was documented and analysed. A six-scene ethnographic performance text was constructed and then performed by professional actors to an audience of senior female researchers from university-based research environments. The responses of the workshop participants to the ethnographic performance text and accompanying drama activities, in the LH Martin ‘Women in Research Leadership’ professional learning course were analysed.

Emerging from this study is a form of performed research defined here as *interactive ethnographic performance* - an ethnographic performance text intersected by drama activities to enhance the learning experience. The research found that the complementary ethnographic and artistic processes combined with drama pedagogy produced an authentic, engaging and pedagogically effective interactive performance text for an audience of senior research women. In this study, the ongoing role of the performance ethnographer throughout each phase of the research enabled the evolving understandings of the research
participants’ lived experiences to be infused and synthesised into a multilayered performance text.

This study showed that the interactive ethnographic performance text communicated the findings of the inquiry into research leadership issues. For the audience of female research leaders, strategies for managing complex relationships and interactions in the workplace were central areas of exploration that heightened the learning experience. Points of inquiry into the nature of leadership within a research workplace focused on negotiation, mentoring and strategic decision-making.

This study reveals four central elements that are critical to learning through an interactive ethnographic performance: firstly, the workshop participant’s engagement in the fictional framework; secondly, the workshop participant’s identification (emotional and embodied) with the characters and situations; thirdly, the opportunities for embodied problem solving; and finally, shared and individual reflection.

This model of interactive ethnographic performance applied to professional learning provides opportunities for deep engagement and critical reflection, provoking new insights and generating new knowledge. The dialogue set up between the audience as workshop participants and the ethnographic performance with the intersecting drama activities creates a site for powerful collective learning. This study of the practice of constructing and presenting an interactive ethnographic performance demonstrates its potential to generate effective learning experiences in professional learning environments.
Declaration

This is to certify that:

i. the thesis comprises only my original work towards the PhD except where indicated,

ii. due acknowledgement has been made in the text to all other material used,

iii. the thesis is fewer than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices.

Jane Melissa Bird ........................ ......................... Date .............................
Acknowledgements

To my supervisors, Associate Professor Kate Donelan and Dr. Christine Sinclair, I thank you for guiding me through the labyrinth of this research journey. Your extraordinary talent, patience and integrity encouraged me to strive for and to achieve my best. Your collective passion and knowledge of performance ethnography, theatre and drama education nurtured and extended my inquiries and practice in these fields.

To my family and friends, thank you for your love and support. To Anne and Mark, Sue and Ross and in particular my children Asher and Hannah, your love and friendship are always central to my life but during the PhD years you were my rocks. Your quiet encouragement and appreciation of my hard work fuelled me along the journey. To our incredible mother, thank you for showing us the value of determination, persistence and courage.

I wish to acknowledge and thank the LH Martin Institute for including my interactive ethnographic performance in the 2011 ‘Women in Research Leadership’ course. Professor Sharon Bell’s confidence in my ability to deliver a suitable professional learning workshop was central to the implementation of this project. I also wish to thank Professor John O’Toole for his input during the early stages of my study.

Finally, I want to thank the inspiring female research leaders who let me into their working lives during my fieldwork. Your generosity of time and energy to include me in your busy days is the foundation of this project. Similarly, to the workshop participants of the LH Martin professional learning workshop, thank you for your openness and willingness in responding to the interactive ethnographic performance. To both groups of female participants within this study, you taught me so much about leadership and the complex world of university research culture.
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CHAPTER ONE

1 Introduction

1.1 The focus of the research

This study investigates the practice and efficacy of performance ethnography with explicit educational purposes. It aims to explore its potential as a learning experience within professional development contexts. Two interconnected questions underpin this study: what is the effectiveness, or not, of using an ethnographic performance within a professional learning context; and what factors shape an ethnographic performance text that is constructed and performed for the purpose of professional learning? The professional learning context for this study was the 2011 LH Martin ‘Women in Research Leadership’ (WiRL) course.

Performance ethnography is a form of research that creates a theatrical representation of ethnographic inquiry. In this study I identify my practice as ‘performance ethnography’, valuing both the ethnographic and performance components of the research. I use the term ‘performance ethnography’ to refer to the methodology or overall process of the research and ‘ethnographic performance text’ in reference to the product, that is the performed representation of the ethnography. When referring to the broader field of research-informed performance I use the term ‘performed research’. The complexities of naming this work are discussed at a later time.

Adopting Pelias’s premise, this study investigates the ethnographic and theatre making practices of a performance ethnographer aiming to construct a ‘vibrant and textured rendering of cultural others’ (2007, p. 1) for the purpose of creating an effective professional learning experience. This study examines the multiple phases of conducting a performance ethnography with a specific educational purpose, from the fieldwork up to the staged performance in a professional learning context. In addition, it investigates the ethnographic performance’s
efficacy and value as a form of professional learning by examining the responses of the audience.

Over the past years there has been an increase in the use of performance ethnography in the fields of education, health and social sciences. This performance-based form of reporting on ethnographic research has recently generated a high degree of interest in qualitative research journals, handbooks and conferences (Ackroyd & O’Toole, 2010; Alexander, 2005; Beck, Belliveau, Lea, & Wager, 2011; Denzin, 1997, 2003; Saldaña, 2005a). Proponents argue that it is a method of reporting outcomes of the ethnographic research directly back to the participants of the study in an accessible and dynamic manner (Alexander, 2005; Denzin, 2003; Saldaña, 2005a). According to Denzin (1997), the accessible nature of performance, in comparison to a written academic report, can bring the world of the research participant into focus for a wider audience outside academia as well as providing an immediate forum for audience members, including research participants, to respond to the research findings. Many researchers explore performance as a form of representation because they find the written report to be ‘empty, lifeless and extremely unsatisfying’ (Rogers, Frellick, & Babinski, 2002, p. 53).

According to Bryant Alexander ‘performance ethnography’ or ‘ethnographic performance’ is ‘literally the staged re-enactment of ethnographically derived notes’ (2005, p. 411). More than this, performance ethnography is considered a ‘method of inquiry that privileges the body as a site of knowing’ (Pelias, 2007, p. 1). Through the embodied qualities of performance, the ‘actor takes on others, not only cognitively, but also affectively’, which according to Pelias ‘offers a profound way of coming to understand others’ (p. 1). As with a written ethnographic text, a performance text is representational, incorporating verbatim data such as participant interviews and field notes, creating texts that include or privilege the participants’ voices.
Some researchers have explored the use of performance ethnography for a range of purposes. In teacher training contexts, research-based scripts are read and ‘enacted’ in tertiary classrooms to deepen understandings of issues such as bullying and homophobia for the beginning teacher (Gallagher, 2007b; Goldstein, 2012b). Health professionals have effectively used research-based performances to inform healthcare workers about patient care issues in cancer treatment, mental health, drug abuse and dementia (Gray, Fitch, Labrecque, & Greenberg, 2003; Gray et al., 2000; Mienczakowski, Smith, & Morgan, 2002; Robinson, 2010; Sangha, Slade, Mirchandani, Maitra, & Shan, 2012). However there has been limited research into the practice of performance ethnography when applied to professional learning contexts. Professional learning experiences occur within courses, conferences and one-off sessions aiming to enhance and advance adult workers’ skills and knowledge in their specific profession. According to Mezirow, a professional learning experience is defined as ‘an organized and sustained effort to assist adults to learn in a way that enhances their capability to function as self-directed learners’ (1991, p. 199). This study aims to investigate whether an ethnographic performance text is an effective professional learning tool while concurrently investigating the practice of the performance ethnographer when constructing such a text.

1.2 Background

My prior experiences in performance ethnography, professional learning and drama pedagogy motivated, prompted and shaped this research. Both my role as a co-researcher in a collaborative performance ethnography followed by my Masters of Education (M.Ed.) research that inquired into the construction of an ethnographic performance script raised questions for me about the nature and the application of this methodology. Similarly, my work in the professional learning sector and drama education with adults stimulated my interest in possible applications for ethnographic performance.

1.2.1 Auld Goats: a collaborative research project

In 2005, three other drama educators, Dr. Prue Wales, Dr. Christine Sinclair and Assoc. Prof. Kate Donelan, and myself formed a performance group called
Auld Goats (AG). Our aim was to explore the form of performance ethnography as a method of reporting on an inquiry into the educational journeys of women at The University of Melbourne. Over subsequent years the group constructed and performed an ethnographic performance six times to a range of audiences. The performance was presented as a dialogic text to audiences at the research site and to audiences at research conferences within Australia and internationally. Interaction with each audience after the performances became an essential component of developing our understanding of the purpose and potential of performance ethnography.

In addition to the group’s commitment to rigorous ethnographic practice, we aimed to craft a piece of theatre that both represented the ethnographic findings and entertained and engaged an audience. Our ethnographic performance text, *Alice Hoy is not a Building*, included composite characters, dramatically shaped narrative, symbolic movement, music, multi-media slides, a projected abstract film clip, simple costumes and props that all helped define and support the themes and action of our ethnographic representation. We rehearsed the piece to the point where scripts were put aside so that we could act with physical freedom, emotional focus and establish a sense of ensemble in the performance. We aimed to develop a relationship with the audience that was not distanced by the presence of scripts in hands.

In Hong Kong 2007, at an international drama education conference, we incorporated drama workshop activities into our post-performance session. In the workshop the participants were involved in ‘shared narratives, embodied exploration and dramatic transformation’ (Donelan, Bird, Wales, & Sinclair, 2007, p. 496). The drama workshop members engaged with the ethnographic performance ‘from their own subjective positioning’; they embodied ‘their own and others’ experiences in a practical workshop’ (p. 496). This embodied interaction with audiences’ responses to the ‘findings’ in the ethnographic performance text provided us with new understandings of the analysed data. During this workshop, participants shared small group
improvisations in response to the key ideas that emerged, for them, from our ethnographic performance; in this way ‘shared understandings were reached and intercultural dialogue was opened up’ (p. 497). New meanings were explored, discussed and constructed by the individuals within the drama workshop as an interactive engagement with the research topic. This experience of blending an ethnographic performance with drama workshop activities opened the possibilities for ways to heighten the audience's engagement with and investigation of ‘a dynamic and dialogic form of theatrically-framed ethnography’ (p. 497).

These experiences led me to consider other drama strategies that might enable an audience to investigate, on a deeper level, the themes, findings and understandings generated by the viewing of an ethnographic performance. Could there be other ways to interact with an ethnographic performance than the more traditional audience positioning? Could drama activities be incorporated into the presentation of ethnographic performances to enhance the experience for the audience, or would this approach reduce the theatrical impact?

1.2.2 M.Ed. research on performance ethnography

In my Master of Education thesis ‘Performance-based data analysis: a dynamic dialogue between ethnography and performance-making processes’ (Bird, 2008) I investigated the processes of transforming ethnographic data into a performance text. The study tracked the initial phases of the AG (Auld Goats) project as we collected and transformed our ethnographic data into a performance text over approximately six months. My M.Ed. dissertation demonstrated how a performance-based approach to data analysis using drama workshop devices such as improvisation, symbolic action and dramatic elements can enhance the interpretation and representation of ethnographic data. Through this study I developed a detailed understanding of the complex processes involved in constructing a performance outcome of ethnographic research. The complexity of attending to the ethnographic and aesthetic demands of this form as well as the tensions involved in
constructing narrative and characters from research data were illuminated for me. It stimulated my interest in further research into the practice of performance ethnography from the fieldwork through to a theatrical performance; I wanted to investigate all phases of creating an ethnographic performance text, not just the phase of analysis that was the focus of my M.Ed. research.

In addition, I was interested in applications and purposes of performance ethnography. The six-month process of performance-based analysis and interpretation was found to be productive but also time-consuming and demanding. The resourcing of performance ethnography is a critical issue; time, access and opportunity are practical aspects of the methodology that make it resource intensive. My M.Ed. investigation led me to ask: if the construction of a performance-based outcome of an ethnographic study is so labour intensive and time consuming, how can this methodology become more sustainable? In order to present a rehearsed and dramatically shaped ethnographic performance, can the researcher afford the time and the money to rehearse and transport actors (even if they are unpaid) to venues beyond their own university?

From my experiences with the Auld Goats’ performance ethnography, including my M.Ed research, I was interested in possible applications for the resource intensive methodology of performance ethnography. Around the same period as these two research projects, I became involved in a professional learning program for the tertiary education sector run by LH Martin Institute at The University of Melbourne.¹ Stimulated by this work, I began to wonder: could performance ethnography contribute to an engaging and challenging learning experience for professional audiences similar to those within the LH Martin context? Would a professional learning context provide a sustainable and educationally effective purpose for performance ethnography?

¹ See Appendix 1
1.2.3 LH Martin

The LH Martin Institute aims ‘to train the next generation of leaders of Australia’s higher education and vocational education in the strategic management of their institutions’ (2010, “Welcome to the LH Martin Institute” para. 4). My first introduction to LH Martin came about through chance and proximity but the culture of adult education based on drama pedagogy was extremely familiar. For over twenty years I have taught drama education to senior secondary students, tertiary students in pre-service teaching training courses and to practising teachers as professional development.

In December 2008, an acting group was rehearsing a performance for the LH Martin ‘Senior Strategic Leadership’ course and one of the professional actors fell ill during final rehearsals. I happened to be designing a drama education curriculum three flights of stairs above the rehearsal room and the acting group was desperate so they cajoled me into stepping in for the sick actor. The next day, as I acted for an audience of executive tertiary professionals participating in the Senior Strategic Leadership course, I was out of my comfort zone. However, as the workshop progressed and the fictional script we were performing was blended with drama activities, I instinctively began to consider the teaching and learning experience for the workshop participants and I was intrigued.

In 2009 Professor John O’Toole designed and coordinated the delivery of four additional workshops within the LH Martin tertiary executive training programs. He invited me to join the planning and implementation stages of all four workshops as actor, workshop co-designer and co-facilitator. Central to each drama workshop was a scripted performance based on a fictional university faculty; the narrative addressed problems and situations that executive tertiary staff might encounter. The scripts were quite playful; each script exposed the inadequacies of the leaders within the fictional tertiary story. At various points in the workshop, through discussions and drama activities, the participants were required to provide strategic advice and
direction for characters as well as attempting to solve the issues of the troubled faculty. According to the senior program developer at LH Martin, the workshop participants responded to the scenarios and activities as ‘interesting’, ‘fun’ and ‘thought provoking’.

I considered whether scenarios could be constructed using actual situations and contexts and whether it might be productive to develop a script from research data. I wondered whether performance ethnography could be used to develop a performance text based on real-life issues and characters. Would it be engaging and stimulating for this type of professional development work? Would the research-based characters and narrative raise thought-provoking issues similar to those experienced by the professional learners in their workplaces? Would the tertiary leadership issues that emerged from the performed research be more relevant than the underperforming characters in the fictional scenarios? On the other hand, would an ethnographic performance text provide sufficiently challenging problems to be solved for the professional development workshop? Would characters based on real-life academics be too serious and perhaps boring and disengaging for the workshop participants? Would the research principle of privileging the data and analysis restrict the educational and theatrical possibilities of the performance? Could the intensive investment of time needed to construct an ethnographic performance be justified within the framework of a professional development workshop? Could such a performance be incorporated effectively in a professional learning context?

1.2.4 Drama educator

For over twenty years I have worked as an educator using drama pedagogy to teach the disciplines of drama, theatre studies, English and ESL. I have taught in a range of professional learning environments including universities and professional development contexts. As an educator of adults my practice is underpinned by a commitment to experiential learning (Kolb, 1984), that is, learning through doing, through an embodied exploration and application of ideas, skills and knowledge. In my experience, drama pedagogy, through its
embodied and ‘as if’ positioning, has the capacity to take the learner into the perspectives, emotions and circumstances of others. Due to the interactive nature of drama the emotional and cognitive responses within the drama experience are shared through performing and reflecting on this experience as a group. I regard the social learning environment of the collaborative drama classroom as a context where social, cultural and political issues can be explored. It is through the embodied experience of participating in drama activities as well as engaging in structured and informal reflections on this experience that individuals can make links to their own lives.

In the following section I will examine the fundamental principles of drama pedagogy that are relevant to this study of ethnographic performance as a form of professional learning. These principles form the conceptual framework for devising and shaping the interactive components of the professional learning experience central to this study.

1.3 Drama pedagogy

1.3.1 Learning through drama pedagogy

Learning in drama is active, social, and experiential; it involves critical inquiry and creative problem solving. Also, drama engages the whole person – the intellect, emotions, the imagination, and the body – and it develops socially useful skills and knowledge (Sinclair & Donelan, 2012, p. 69).

Key drama education theorists and practitioners who espouse the distinctive qualities of teaching and learning through drama have informed my practice as an educator. The embodied experience of acting in ‘as if’ situations, where the learner is ‘standing in the shoes of someone else’, is central to the theory of drama pedagogy (Bolton, 1979; 1984; Neelands, 1984; Nicholson, 2000; O’Toole, 2003; Sinclair & Donelan, 2012; Wagner, 1976). The learner is asked to apply their knowledge, skills and understandings by ‘entering into fictive situations, negotiating meanings for the real world through the lens of the imagined world’ (Sinclair & Donelan, 2012, p. 67). As stated by O’Toole, Burton and Plunkett, learning occurs through role-play, that is ‘living through the characters’ tasks and actions, feeling their emotions, frustrations and joys’ (2004, p. 3). Through
taking on roles, the learner looks at ‘the world through somebody else’s eyes by imagining themselves to be other people, or in other situations’ (Sinclair & Donelan, 2012, p. 67). It is not only the imagined ‘as if’ premise of taking on a role that underpins drama education, but also the act of improvisation in role that makes drama ‘like our lived life itself, immediate and ephemeral’ (Simons, 2002, p. 3); through taking on a role the learner is experiencing another’s perspective.

The experiences of improvisation provide students with the opportunity for learning for understanding (Bolton, 1984; Morgan & Saxton, 1989; Neelands, 1998, 2002; O’Toole, 2003; Sinclair, Donelan, Bird, O’Toole, & Freebody, 2009; Wagner, 1976). Bolton claims the learner comes ‘to know something from the inside’ (1984, p. 163) by experiencing the perspective of another in situations with familiar relationship and social issues. The student holds ‘two worlds’ in his/her ‘mind at the same time’, which, according to Bolton, creates ‘an interplay between the actual and the fictitious’ (p. 163). Bolton argues that these alternative perspectives create parallel contexts from which the student can reflect and potentially develop understandings about themselves as well as others. Bolton believes ‘drama is concerned with a change of insight’ (1979, p. 40); he defines this as a ‘shift of appraisal, an act of cognition that has involved a change of feeling, … a different value’ (p. 41). Through reflection on the drama activities the learner is able to ‘consider the similarities and differences between their real and drama experiences’ (Martello, 2002, p. 56).

Drama educators argue that learning through drama often occurs through an awareness of the public and private lives of characters and that the learner engages both affectively and cognitively in a fictional narrative (Donelan, 2007; Neelands, 1998; O’Toole, 1992). Neelands believes well-structured drama activities can allow students to observe ‘public behaviour’ through role-play and contrast it to a character’s ‘inner speech’ through activities like hot seating (Neelands, 1998, p. 38). A hot seat activity is where a drama participant ‘takes on a fictional role and is questioned by other participants’ (Sinclair, Jeanneret, & O’Toole, 2012, p. 239). As Neelands explains, ‘the relationship between social
behaviour and circumstances’ can reveal ‘situational behaviour such as status, environment, cultural difference’; this can build new understandings about people and their actions (1998, p. 38). According to O’Toole, there is the potential for powerful learning when ‘the sensuous internalisation of meaning is...externalised and made cognitively explicit, knowledge is generated’ (1992, p. 98). He suggests that knowledge acquired through drama ‘is neither just propositional comprehension nor sensuous apprehension; it is a fusion of both’ (1992, p. 98). Adding to this is the embodied nature of improvisation and role-play; the ‘learning experiences in drama involve the intellect, the emotions, the imagination and the body and engage the whole person’ (Donelan, 2007, p. 386).

To engage physically, emotionally and intellectually in drama a safe environment needs to be established (Bolton, 1984; Bundy, 2003; Haseman & O’Toole, 1987; Neelands, 2002; Simons, 1997; Sinclair et al., 2009; Wagner, 1976). Haseman and O’Toole state that ‘drama works best when all members of a group trust each other and feel at ease together’ (1987, p. 2). For O’Toole trust is ‘the element absolutely crucial to the operation of any drama in education’ (1992, p. 103). Bolton argues that learning can only occur when an environment is established enabling ‘group trust, self-esteem, openness to criticism’, a ‘willingness to discuss with integrity’ as well as a ‘respect for others’ (1984, p. 152). Within these group dynamics the drama participants feel capable of taking ‘risks in a safe environment’ (Simons, 2002, p. 50). This is a key component of drama education and it is the teacher’s role to create this safe and engaging environment (Bolton, 1986; Haseman & O’Toole, 1987; Kempe & Nicholson, 2007; Morgan & Saxton, 1989; O’Toole, 2003; Simons, 2002). Some teachers and facilitators establish good working conditions through activities such as ‘trust building exercises, role-protection and de-roling’ to support students (Simons, 2002, p. 6); others believe it is how the dramatic content is structured and framed that provides the key support for the drama workshop participants (Heathcote & Bolton, 1995; O’Toole, 2003). Cahill claims that ‘building positive class climate is an essential precondition to effective teaching in drama’ (2002, p. 17).
O’Toole argues that to effectively support meaningful improvisation and role-taking ‘demands an understanding of how to frame a situation so as to provide protection and permission’ (2012, p. 13). In order to work within a fictional context, O’Neill claims it is important that a ‘clearly established context and a strong but flexible framework’ is established ‘to support and extend the meaning of the work’ (1995, p. 115). Sinclair and Donelan claim that ‘time is a critical factor’ in order to establish a safe space ‘where there is trust and mutual regard’ among the participants (2012, p. 69). They highlight the need for sufficient ‘time within the drama activity to fully explore the possibilities that unfold and time to reflect when the drama activity is completed’ (p. 69). Both are important in creating an environment for meaningful learning in drama.

Drama education with adults can require extra measures to create a supportive and safe learning environment. Raphael and O’Mara assert that engaging professionals in drama activities requires a structure that does not ‘alienate participants by involving them in something that would cause them to feel uncomfortable or embarrassed’ (2002, p. 78).

1.3.2 Drama pedagogy and professional training

…by agreeing to pretend, to willingly suspend our disbelief. Then we can try out what those people in that situation would, might or did do, and discover why they acted that way’ (O’Toole, 2002, p. 49).

In professional training, learning objectives are often competency based. That is, there is an aim to build particular skills seen as ‘desired’ or ‘essential’ for career advancement and workplace development. Often, professional training refers to the ‘transmission of skills, procedural and technical knowledge’ (O’Toole & Lepp, 2000, p. 27). According to O’Toole and Lepp, professional training has moved from focusing solely on procedural knowledge to learning humanistic knowledge that enables participants ‘to acquire new competencies’ and through these new understandings ‘adapt to unpredictable change’ (p. 23). Winston, reflecting on adult training that is ‘objective’ and ‘skill-based’, highlights that ‘we all have to operate in this world of target setting and impact assessment...but we need to resist it and be critical of it’ (2007, p. 397). Instead he claims that ‘teaching skills
devoid of context and purpose gets poor results’ because the learner may ‘become an employable person’ but ‘not in any deeper, moral sense’ (p. 397).

In recent times, there has been an increased focus on developing the competencies, such as communication and teamwork, which are needed to function effectively and efficiently in work environments. O’Toole (2000) claims that drama activities can assist participants to build key workplace competencies as well as personal and interpersonal skills. He believes that because drama activities require the learner to engage in dialogue this enables the learning to be a social act through the sharing of ideas. Through improvisational dialogue that is engaging and exploratory, the professional learner commits to meaningful interaction. O’Toole asserts that for this quality of learning to occur the drama activities should not be restricted to functional role-plays. Rather, it is the aesthetic elements of drama that engage the adult learner (p. 29). However, he claims that a sense of ‘aesthetic is mostly absent from adult education’ (p. 34).

Smigiel (1993) argues that drama activities develop workplace ‘soft skills’: interpersonal, team building and communication skills. She claims that drama strategies allow workplace trainees to practise particular skills and to understand workplace situations. Like other drama educators Smigiel (2008) believes that effective engagement of participants in drama workshop activities allows for emotional engagement through the empathetic process of standing in another’s shoes. As the modern workplace becomes more changeable so the emphasis of training has shifted for trainees ‘to acquire new competencies and adapt to unpredictable changes’ as well as to address ‘human dimensions’ (O’Toole, 2000, p. 23). O’Toole refers to drama as a productive pedagogy (2002). He argues this mode of learning in adult training and workplace settings can support learning about change as well as productivity through ‘creativity and teamwork’ (2002, p. 52). Cahill also asserts that drama pedagogy can develop skills to cope with change through the examination of others’ actions and inner dialogue. It is through the investigation of a character’s explanation of his/her actions that the learner can ‘locate, manipulate and reflect on patterns of thinking’ (Cahill, 2002, p. 19).
1.4 Key terms: research, performance and theatre

Defining and understanding the field of performance ethnography is central to this thesis and the following section examines the key terms and their meanings as they apply to this study. According to Sinclair and Belliveau, the term ‘performed research’ encompasses the practice of ‘researchers from a range of traditions of inquiry and artistic practice (who) have brought the aesthetic and performative into their investigations of the social, cultural and political world’ (2014, pp. 4-5). This study, an investigation into the practices and applications of performance ethnography, uses the term ‘performed research’ to refer to the broader field in which performance ethnography sits. The field of performed research is broad with many different categories and terms for the practice. I will examine the common terms used by a range of researchers employing performance as a mode of representation and inquiry.

Many practitioners who construct performance from formal research make reference to both the ethnographic and the performance origins of this field. A reference to ethnography in the definition of the research generally relates to projects involving the transformation of ethnographic data into a performance text. Some of the more common terms within this category are: performed ethnography (Gallagher, 2008; Goldstein, 2008; Mienczakowski, 1997b) ethnographic performance (Paget, 1995; Sallis, 2010b), performance ethnography (Alexander, 2005; Cozart, Gordon, Gunzenhauser, McKinney, & Petterson, 2003; Denzin, 2003; Donelan et al., 2007; McCall, 2003), ethnodrama (Ackroyd & O’Toole, 2010; Cannon, 2012; Mienczakowski et al., 2002; Saldaña, 2005b; Sallis, 2010b; Sangha et al., 2012), and ethnotheatre (Saldaña, 2011). Sallis (2010b) justifies his use of the term ‘ethnographic performance’ as ‘both the noun, an ethnodramatic script and the verb, its performance’. Sallis believes the term ethnographic performance ‘acknowledges its roots in anthropology and performance studies and that the material for the play originates from a study of real people and their culture’ (p. 72). These terms are often used as a substitute for each other; for example Mienczakowski uses performed research and ethnodrama without any differentiation.
Other terms describing research that uses performance as a mode of representation are *performed research* (Ackroyd & O’Toole, 2010) and *research-based theatre* (Beck et al., 2011). Other modes of research using performance to represent qualitative inquiry are referred to as *ethnodrama* (Mienczakowski et al., 2002), *ethnotheatre* (Saldaña, 2011), *performed ethnography* (Goldstein, 2002a) and *Verbatim Theatre*; they are all situated within this field of performance-based inquiry. There is another group of terms used for performed research that does not reference ethnography: *research-based theatre* (Beck et al., 2011; Gallagher, 2007b), *research-based drama/performance* (Gray et al., 2003; Gray et al., 2000; Sinding, Gray, Grassau, Damianakis, & Hampson, 2006), *research-informed theatre* (Goldstein, 2012a) *Theatre as Representation* (Meyer, 1998), *Verbatim Theatre* (Paget, 1987; Wilkinson, 2010), *Reader’s Theatre* (Donmoyer & Yennie-Donmoyer, 1995). These names do not indicate the research practices underpinning the work or where or how the research material has been collected and transformed and therefore may not be associated with ethnographic practices. In many instances the terms in this category can be used to include a range of practice that involves research findings being represented by performance.

Saldaña, in his book ‘Ethnotheatre’ (2011), aptly illustrates the breadth of terms used within this field by listing eighty words and phrases that ‘relate to ethnodrama or ethnotheatre, or suggested variations on the form’ (p. 13). Saldaña claims that despite the term used, all researchers who use performances believe they are ‘the most appropriate and effective modalities for communicating observations of cultural, social, or personal life’ (p. 15). Saldaña recognises the common traits between the various terms and he elects to refer to all modes of research-based performance as ethnodrama even though ‘their original playwrights may prefer other terms for their unique work’ (p. 14). Saldaña defines ethnodrama as:

> a word joining ethnography and drama... a written play script consisting of dramatized, significant selections of narrative collected from interview transcripts, participant observation field notes, journal entries...historical documents (p. 13).
Saldaña refers to the production of an ethnodrama as ‘ethnotheatre’: ‘a word joining ethnography and theatre’ (2011, p. 12). He suggests that researchers and playwrights apply ‘the traditional craft and artistic techniques of theatre’ for an audience to highlight the ‘research participants’ experiences and/or the researcher’s interpretations of data’ (p. 12). Saldaña notes that some of the projects he refers to as ethnodrama or ethnotheatre are not related to ethnographic practices. He argues that the one thing that all the different types of research-based performance have in common ‘is that the script or performance text is solidly rooted in nonfictional, researched reality’ (p. 14).

Ackroyd and O’Toole, like Saldaña, also prefer the word ‘ethnodrama’ as the ‘compound term; ethno-drama’ suggests that ‘neither is complete without the other’ and the term ‘values an intrinsic connectedness between ethnography and drama, and drama and ethnography’ (2010, p. 23). However, their book titled ‘Performing Research’ suggests a broader category for qualitative researchers who represent their research through performance. Ackroyd and O’Toole interchange ‘performed research’ and ‘ethnodrama’ to discuss the case studies that are central to their book. These are referred to by the chapter authors variously as ‘performance ethnography’ (Bird, Donelan, Sinclair, & Wales, 2010), ‘Reader’s Theatre’ (Robinson, 2010), ‘Verbatim Theatre’ (Wilkinson, 2010), ‘ethnodrama’ (Wong & Chan, 2010), ‘ethnodrama’ and ‘ethnographic performance’ (Sallis, 2010a; Ukaegbu & Ewu, 2010). Ackroyd and O’Toole acknowledge that the title of the book expresses their interest ‘in the practice of performing research’ and, as their case studies reveal, performing research ‘comes in different shapes and under different labels’ (2010, p. 26).

The literature suggests that the multiple terms used to describe research that is performed evolved from the relatively recent rise of arts-based research and artistic modes of representation. Goldstein reveals that she called her work ‘performed ethnography’ before she read about other research-based performances being called ‘performance ethnography and ethnodrama’ (2012a, p. 89). Goldstein creates plays from research conducted by other researchers and
calls this ‘research-informed theatre’ but she uses the term ‘performed ethnography’ to describe plays that she writes from her ‘own ethnographic research’ (p. 89). Goldstein’s comment shows that by working in a relatively new field of research different terms are created by a range of researchers across different countries to describe their own work. No one illustrates this more than Meyer, who developed a form of research-inspired theatre for educational purposes calling it ‘Theatre as Representation’ (TAR) (1998, 2001a, 2001b, 2004; Meyer & Macmillan, 2003). Although his work references Denzin (1997, 2003) and Mienczakowski (1997a) Meyer defines his work as TAR.

Even though there are many similarities in the practices of researchers using performance, the priorities placed on the use of verbatim text, the aesthetic qualities incorporated into the script and performance, and the relationship with the intended audience vary considerably. As Saldaña notes, there is little value in documenting nuanced differences between each of the terms currently in use. However, the work of Beck, Belliveau, Lea and Wager (2011) who designed a ‘spectrum of research-based theatre’ to help define ‘subgenres within the field’ (p. 687) offers a useful model. They suggest a method of classifying different types of performed research in relation to the nature of the research, the purpose and the intended audience of the performance. This spectrum will be discussed further in Chapter Two: Literature review.

1.5 Outline of the study

This is an inquiry into the methodological practice of performance ethnography with an educational purpose. This study focuses on three key strands: ethnographic practices, artistic processes of performance making and drama pedagogy. From the position of a performance ethnographer, with experience in theatre and drama education, I investigate the nature of practice where a performance-based outcome is applied to a professional learning context. It was the aim of this study to investigate the elements of this methodological practice and to examine the efficacy of an ethnographic performance text designed for professional learning.
A performance ethnography investigating the lived experiences of women working in university research leadership is conducted. Across four phases of research, from ethnographic fieldwork, to theatrical representation, the practice of performance ethnography is examined. Finally, the responses to the ethnographic performance text and accompanying drama activities in the LH Martin professional learning environment are examined.

1.6 The structure of this thesis

Chapter One introduces performance ethnography as the central focus of this study. The background to the research questions is explored by referencing my engagement with performance ethnography, professional learning and drama pedagogical practices. An examination of the theory of drama education, its pedagogical principles and how they are applied to learning contexts is provided as one of the frames for the research. These theories and practices are returned to in Chapter Eight to support the analysis of the learning experiences of the participants within the professional development context of this study.

Chapter Two firstly examines the literature relevant to the field of performance ethnography focusing on its origins and principles as a research methodology situated in the field of ethnography. The purpose, applications and questions posed by major theorists and practitioners of performance ethnography are scoped in the first section of the literature review. Due to the limited literature pertaining to performance ethnography within professional learning, the review extends to the broader field of performed research. Studies with educational purposes are examined in detail in relation to their research approach and their performance making and educational practices. The focus on practice within this literature review provides a foundation for the analysis of my own practice as a performance ethnographer in Chapter Eight.

Chapters Three, Four and Five concentrate on the first three phases of my practice as a performance ethnographer: ethnographic fieldwork, analysis and interpretation, and foundations for scriptwriting. Chapter Three documents the ethnographic fieldwork with the research participants and the gathering of data
relevant to the professional learning context of women in research leadership. Chapter Three provides a detailed account of the ethnographic fieldwork within tertiary research settings including recruitment of participants, conducting interviews and participant observation. In Chapter Four, I discuss the phases of data analysis and interpretation employing ethnographic as well as performance-based methods. Chapter Five documents how the thematic interpretations of the ethnographic fieldwork emerged through the first three phases of the performance ethnography practice and how considerations of narrative structure and composite characters are addressed. Finally there is an examination of the process of theatrical crafting of the ethnographic performance script employing research and artistic approaches.

Chapter Six documents the fourth phase of my practice, the theatrical representation. At the start of Chapter Six, the complete ethnographic performance script is provided. This script represents the layers of interpretation to emerge from the previous three phases of research practice. This six-scene play demonstrates how these understandings are transformed and artistically represented. The second section of Chapter Six provides an account of the transformation of the written script into a staged ethnographic performance text. This section examines how direction, acting and rehearsals are used to craft the ethnographic performance text. Finally, the educational decisions and pedagogical aims of the drama activities designed to intersect with each of the six scenes of the ethnographic performance text are examined.

Chapter Seven examines the connection between the ethnographic performance text and an audience of workshop participants in a professional learning context. This chapter introduces a new body of data, distinct from the data collected during the ethnographic fieldwork phase of the study. The workshop participants’ responses to the ethnographic performance text and drama activities delivered at the professional development course are elicited through researcher observations, workshop participant questionnaires and group discussions. This data is collated, analysed and presented as a summary of audience members’ responses to the performance and its intersecting drama
activities. Qualities of learning, as reported by the participants, are also defined and analysed. This chapter completes the account of the practices of constructing and performing an ethnographic performance text accompanied by drama activities for a professional learning context. In the following chapter, the thesis moves into a theoretical examination of these practices.

Chapter Eight discusses the form of performed ethnography with an explicit educational focus to emerge from this study: interactive ethnographic performance. Through the lenses of ethnography, performance ethnography and drama pedagogy, the processes employed to construct and perform an interactive ethnographic performance are analysed and interpreted. A diagrammatic representation of the principles of practice across the four phases of constructing and performing an interactive ethnographic performance is offered as a synthesis and model. This is followed by an analytical discussion of the four interconnecting phases of constructing the interactive ethnographic performance. Another diagram, the cycles of learning associated with the interactive ethnographic performance, is offered and the qualities of learning experienced by the professional learners within this specific context are examined.

Chapter Nine concludes the thesis by returning to the central research questions and relating these to a summary of the findings of the study. Challenges for the practice of performance ethnography are raised and questions for further investigation, regarding its application to professional learning contexts, are posed.
CHAPTER TWO

2 Literature review

2.1 Introduction
This chapter examines the fields of ethnography, performance ethnography, research-based theatre and performed research. The central focus of this study is the application of performance ethnography to a professional learning context, examining both the practice and its efficacy. Therefore I will initially focus on the performance ethnography itself and then I will broaden the discussion of literature to include the practice of research-based performance in this field with particular attention to those studies with an educational purpose.

2.2 Performance ethnography
In this section I will examine the literature relating to the origins, purposes and applications of performance ethnography. I will also consider the diverse approaches to constructing and delivering this performed form of ethnographic research.

2.2.1 Ethnography
Performance ethnography evolved from the field of ethnography as an alternative way of representing the understandings and findings generated from an ethnographic study. Ethnography originates from cultural anthropology and is a form of qualitative research that gathers data from direct contact with the participants and their culture ‘in situ’ (Denzin, 1997; Donelan, 1992; Tedlock, 2005; Van Maanen, 1995; Wolcott, 1995a). According to Geertz, the ethnographer observes and interacts in the world of the participant in order ‘to develop thick descriptions’ (2003, p. 161) that is to create textured accounts of the participants’ lives from their social and cultural perspectives. Through long-term contact with the ‘everyday lives of people’ (Donelan, 2000, p. 1) ethnographers aim to develop an understanding of how people behave, how they feel and why they do what they do.
The process of ethnography involves 'looking at and attempting to make sense of human social behaviour in terms of cultural patterning' (Wolcott, 1995b, p. 83). Wolcott claims that the ethnographer engages in ‘an ongoing intellectual dialogue about what culture is in general...while attempting to portray specific aspects of the culture of some human group in particular’ (1995b, p. 84). The process of collecting ethnographic data relies on 'participant observation fieldwork,' where the researcher 'lives with and lives like' those being studied (Van Maanen, 1995, p. 4).

According to Van Maanen, the second phase of ethnography is the product, or 'the construction of an ethnographic report or account’ (1995, p. 5). The ethnographer orders and interprets the collected data and represents it in a report to 'persuade readers...that what they are reading is an authentic account by someone personally acquainted with how life proceeds in some place, at some time, among some group’ (Geertz cited in Carlson, 1996, p. 190). The researcher in an ethnographic study becomes an interpreter of what he/she experiences and observes as she/he conducts fieldwork in the community of the participants. The role of the ethnographer is not that of a detached observer using neutral language to report on the culture of others, but instead the ethnographer acknowledges the influence he/she has on the collecting, analysis and interpretation of the data (Conquergood, 2003b; Richardson, 2003; Tedlock, 2000; Tedlock, 2005; Van Maanen, 1995; Wolcott, 1994, 1995a). Wolcott believes that ‘fieldwork is characterized by personal involvement to achieve some level of understanding that will be shared with others’ (1995a, p. 66). This valuing of understandings built through the researcher's interactions with the participants and their environment positions the researcher as central to the process and product of ethnography.

2.2.2 The performative qualities of everyday life

In the 1960-70s, the collaborative work of a cultural anthropologist, Victor Turner, and a performance theorist, Richard Schechner, brought together anthropology and theatre theory to explore concepts such as 'social' and 'aesthetic' drama (1985). Turner described the everyday ritualised activities of
cultures as ‘social drama’ (Turner cited in Carlson, 1996, p. 19). Turner wanted to bring to life the performative qualities of the everyday life of the communities he was studying.

Turner and Schechner (Schechner, 2002) collaborated to report on fieldwork through performing the rituals of the participants in Turner's ethnographic studies and re-creating cultural performances. Turner referred to participants as ‘actors’ in the cultural ‘performances’ within their daily lives. This perspective of viewing ‘the world as performance’ shifted cultural anthropological and ethnographic language and practice away from the perspective of ‘the world as a text’ (Turner cited in Carlson, p. 192). Turner used the ‘language of drama and performance’ (Turner cited in Conquergood, 2003b, p. 362) as he attempted to create reports on his fieldwork in order to ‘capture the struggle, passion, and praxis of village life’ (Turner cited in Schechner, 2002, p. 12). Through attempting to represent these observed ‘performances’ the disciplines of anthropology and theatre were brought together. Through his experimentation with Schechner, Turner explored performance as a dynamic form of reporting on the social performance qualities of a culture (Turner & Schechner, 1988).

Turner’s anthropological work examines cultural interpretation through the performance of the everyday, the ordinary and extraordinary moments of people's lives. Turner refers to ‘social performance’ as ‘the ordinary, day-to-day interactions of individuals’ such as the way within particular cultures and sub-cultures the actions of ‘eating a meal, shaking someone’s hand...walking with a friend’ are practised (1982, pp. 32-33). Turner maintains that it is through the observations and descriptions of the cultural, social and dramatic performances that take place within the structures of a particular culture that people’s lives can be understood.

Carlson, a performance theorist, asserts that Turner and Schechner experimented with re-creating cultural performances as well as exploring ‘performance as a way of knowing’ (1996, p. 18). Carlson understands the power of embodied interpretation using the reflective quality of performances as ‘a
consciousness of doubleness’ (p. 5). He believes this ‘douleness’ and reflexivity occur as performers take on the role of the other (p. 18). Performing the everyday practices of ‘others’ forms a basis for ‘knowing’. The process of re-creating embodied experiences reveals a performance’s ‘potential relevance to the process of analysis itself’ (p. 31). Pelias also proposes that embodiment of research data provides the power of ‘giving voice and physicality to words, in the body as a site of knowledge’ (2008, p. 186).

Turner argued for the value of knowing ‘one another better by entering one another’s performances’ (Turner cited in Schechner, 2002, p. 13). Drawing on the notion of performance as a mode of inquiry, Turner and Turner used ethnographic data and scriptwriting practices to teach cultural concepts to their students because they thought ‘teaching and learning anthropology should be more fun’ (Turner, 1979, p. 80). Their students performed scripts constructed from data to develop embodied understandings of the lived experiences of the research participants. Turner and Turner experimented with the ‘performance of ethnography to aid students’ understanding of how people in other cultures experience the richness of their social existence’ (1982, p. 33). They claimed that the understanding developed through the performed scripts was enhanced through critical discussions with their students. Contemporary ethnographers such as Goldstein (2001), Gallagher (2006) and Robinson (2010) have also developed ethnographically derived performance scripts for pedagogical purposes with tertiary students arguing for this method’s potential for developing embodied understandings. The educational applications of performance ethnography are examined later in this literature review.

2.3 Performance as representation

Performance ethnographers believe that the rich array of cultural practices can be best represented, not through the page, but through embodied presentation (Pelias, 2008, p. 189).

Conquergood argues that ethnographers should privilege the expressive body to communicate the lived experiences of participants and that performance is a powerful ‘locus’ for ethnographers ‘who want to privilege action, agency, and transformation’ (1998, p. 25). Viewing the world as performance directs the
ethnographer to explore ways to privilege action and the spoken, the embodied and the symbolic qualities of the ethnographic data (Conquergood, 2003b; Turner & Schechner, 1988; Wolcott, 1995b). For Wolcott, the role of the ethnographer is to ‘commit to looking at and attempting to make sense of human social behaviour in terms of cultural patterning’ (1995b, p. 83). Conquergood regards ethnography as an ‘embodied practice’ and values the sensual and visceral experiences of human events (2003b, p. 353). As ‘meaning is in-between the structures’ it calls for fieldwork that focuses on everyday physical and emotional actions and interactions (Conquergood, 1986, p. 36).

As ethnographers experimented with ways to communicate embodied and physically expressive qualities of their research ‘performance ethnography’ became an accepted form of ethnographic representation (Lincoln & Denzin, 2003; Rusted, 2012). The ethnographer who engages with performance as representation determines that this is one of ‘the most appropriate and effective modalities for communicating observations of culture, social or personal life’ (Saldaña, 2011, p. 15).

For Van Maanen, the interpretive basis of ethnography calls for the inclusion of ‘numerous voices and perspectives of the culture under study’ (1995, p. 19). Ethnographers who engage with performance as a mode of representation recognise that multiple voices, actions and themes can co-exist in performance texts as well as written texts. Denzin asserts that ‘performance texts are messy, they exist...in the spaces where rhetoric, performance, ethnography and cultural studies come together’ (1997, p. 179).

A number of ethnographers argue that the nature of the ethnographer’s embodied and reflective approach to fieldwork, analysis and interpretation complements the reflective and embodied qualities of performance (Alexander, 2005; Carlson, 1996; Conquergood, 2003b). For Ackroyd and O’Toole it is the embodied and dynamic nature of performance that most enables the re-creation of ‘the full three-dimensional richness of observed phenomena’ (2010, p. xviii). Rather than relying on describing a cultural experience through written
language, human experiences can be communicated through the spatial and physical nature of performance. Through performance, dramatic action, nuances of speech and visual images are incorporated into the interpretation of the data and the representation of the fieldwork.

Arts-based researchers wanting to express their research understandings through metaphor, symbol and imagery have also explored performance as an effective artistic mode of representation (Barone, 2002; Belliveau, 2006; Conrad, 2004; Lincoln & Denzin, 2003; McCammon, Saldaña, Omasta, & Hines, 2014; Richardson, 2000b; White & Belliveau, 2010). Richardson embraces performance ethnography as ‘another evocative way of shaping an experience without losing the experience ... it can reconstruct the “sense” of an event from multiple “as lived” perspectives’ (2000a, p. 934). She argues that performance elements such as metaphor, symbolism and dramatic tension can communicate key ideas emerging from the research. Richardson values the intellectual, emotional and embodied experiences of human events that can be explored and communicated through performed ethnography (2000a).

Saldaña observes that since ‘ethnography analyses participants in action’ then ‘the way participants facially react, walk, gesture, pose, dress, vocally inflect and interact with people’ can be represented through performance; it enables an audience to see and hear the world of the participants (2005a, p. 27). Saldaña claims that ‘the live performance event’ can make ‘things seem more real’ (p. 15). He argues that the art form of theatre has the ‘power to heighten the representation and presentation of social life’ (p. 15). And, like Conquergood and Carlson, Saldaña believes that the combination of qualitative inquiry and theatre ‘share a common goal: to create a unique, insightful and engaging text about the human condition’ (p. 29).

Reflecting on the work of Conquergood, Madison refers to the staging of ethnography as the ‘performance of possibilities’; it aims ‘to present and represent subjects as made by and makers of meaning, symbol, and history in their full sensory and social dimensions’ (2005, p. 173). Madison claims that
performance ethnography communicates ‘a sense of the subjects’ worlds in their own words; it hopes to amplify their meanings and intentions to a larger group of listeners and observers’ (p. 174).

According to Barone and Eisner the validity of arts-based research ‘is rooted in the ways (it) helps us notice, understand and appraise’ particular human behaviours (1997, p. 85). They claim it is the ‘active reflection of an interested party’ (p. 87) that establishes critical dialogue between the researcher and the audience; this can hopefully advance ‘our understanding or enable us to act in more effective ways’ (p. 89). The capacity of performance to establish a unique and immediate dialogue with an audience establishes performance ethnography, a form of arts-based research, as a site for critical inquiry and dialogue.

2.3.1 Arts-based approaches to representation

The arts are not a second-class substitute for expression. They are one of the major means people throughout history have used both to conceptualize and express what has been inexpressible in discursive terms (Eisner, 1979, pp. 199-200).

Many well-respected researchers have used arts-based approaches to shape written reports of their fieldwork into poems, novellas and other narrative accounts (Barone & Eisner, 1997; Richardson, 2003; Sinclair, 2005; Sinclair et al., 2009). Bagley and Castro-Salazar claim that the ‘primary purpose’ of arts-based research is ‘to provide an audience with evocative access to multiple meanings, interpretations and voices associated with lived diversity and complexity’ (2012, p. 241). They argue that arts-based approaches to data collection, analysis and representation of research have the potential ‘to harness the critical reflective, empathic and evocative capacity of the arts to transpose researchers, performers and audience’ into new understandings of ‘cultural awareness and resistance’ (p. 241). For Bagley and Castro-Salazar, through the ability of artistic practice to communicate complex, emotional, political and social ideas, arts-based research can ‘raise the consciousness’ of an audience and ‘facilitate educational and social change’ (p. 242). Bagley and Castro-Salazar argue that ‘critically informed arts-
based research’ has the ‘potential to speak and engender understanding amongst a wide and diverse audience beyond the confines of the academy’ (p. 241).

The ‘artistic’ shaping of ethnographic texts can range from evocative descriptions of a research site, to a data poem or a piece of movement capturing the essence of the interpretation of the data (Bacon, 2006; Bagley & Cancienne, 2002; Blumenfeld-Jones, 2002; Finley, 2008; Mienczakowski, 1996; Prendergast, 2003; Richardson, 2000b). The artistic shaping of ethnography through arts-based methods ‘can blend realist, fictional, and poetic techniques... it can allow all the conflicting “voices” to be heard ... it can give voice to what is unspoken but present’ (Richardson, 2000b, p. 934). ‘Aesthetic merit’ is one of Richardson’s five criteria for evaluating any ethnography. She asks ‘does this piece succeed aesthetically?’ and she takes this further by asking, ‘is this text artistically shaped, satisfying, complex, and not boring?’ (2000b, p. 254).

According to Wolcott it is ‘what others stand to learn’ (1995b, p. 66) from the interpretive accounts of fieldwork that highlights the informative and entertaining purposes of any ethnographic report. Wolcott encourages the academic writer to ‘lighten up’ in order to move away from the obligatory ‘stilted academic prose written under the ill conceived idea that we have to be boring to be believed’ (p. 206). He suggests ethnographers ‘add zest to a manuscript’ and as ‘natural storytellers’ they ‘introduce excitement, intrigue, surprise, even mystery’ to their ethnographic accounts (p. 208). However he brings us back to the rigour and purpose of research when he notes ‘we want our accounts to be aesthetically satisfying and satisfyingly human, but those are not the end points of our reporting’ (p. 251). These issues are reflected in contemporary ethnographers’ approaches to constructing ethnographic performance texts (Wolcott, 1990).

2.4 Performance ethnography as critical inquiry

What kinds of knowledge are privileged or displaced when performed experience becomes a way of knowing, a method of critical inquiry, a mode of understanding? (Conquergood, 2003b, p. 366)
2.4.1 The reflective audience member

Performance ethnography is also valued for its ability to represent research findings to a range of audiences as a dynamic and immediate form of dissemination. Alexander claims that through performing ethnography ‘the audiences of such performative research are afforded a more intimate understanding of culture’ (2005, p. 415). According to Madison, the ethnographic performance 'becomes the vehicle' for how the audience pieces together the world of the 'subjects' reflecting on ‘who is us and who is them, and how we see ourselves with other and different eyes’ (Madison, 2005, p. 176). She argues that an ethnographic performance can 'guide members of the audience and equip them for the journey with empathy and intellect, passion and critique’ (p. 176).

As the audience member enters the world of the research participants through the performance and ‘travels into the life-world of the subject’ the audience member may then ‘seek’ understandings of this world ‘long after the final curtain’ (p. 176).

Alexander argues that by ‘staging culture’ the gap between ‘a perceived self and actualized sense of self and the other’ is lessened (2005, p. 411). Madison, drawing on the work of Turner, believes that cultural performances ‘show ourselves to ourselves' in a unique way so that, as audience members ‘we often come to realize truths about ourselves and our world that we cannot realize in our day-to-day existence’ (2005, p. 154). When audience members reflect on social issues and on themselves during a performance it acts as ‘a tool and method of cultural awareness and change’ (Alexander, 2005, p. 412). Alexander believes that performance ethnography, through its ‘embodied aesthetic practice’ communicates lived experiences that ‘stir up feeling and provoke audiences to a critical social realization and possible response’ (p. 412).

Denzin notes that ‘good ethnographic theatre stirs the critical, emotional imagination of the audience' (1997, p. 183). He claims that an ‘audience is an interactive structure’ as they ‘clap, laugh, cough, weep, perceive, listen, appreciate, respond, evaluate and perform’ (p. 188). With reference to Langellier, Denzin describes the audience as always being ‘in interpretive motion,
continually moving in and out of the performed text as performer, witness, and interpreter’ (p. 188). Alexander asserts that the ‘power and potential of performance ethnography resides in the empathetic and embodied engagement of other ways of knowing’ so that the audience is involved in a unique cultural communication (2005, pp. 411-412). Denzin believes the engagement with the performance can be so powerful that it increases the audience’s ‘possibility of acting upon the humanistic impulse to transform the world’ (1997, p. 412).

Alexander argues that the audience response to ‘performance ethnography encourages a dialogue and action that extends outside the specified site of performance and into everyday realm of human social interaction’ (2005, p. 420). Denzin suggests that through discussion audience members ‘engage in the process of critical reflection on their experiences in performance ethnography’ yet they need assistance to develop ‘critical skills that extend beyond the performance moment’ and ‘affect the ways in which they move through the world’ (1997, p. 432).

In his performances based on his ethnographic fieldwork among Lao and Hmong refugees Conquergood aimed for a ‘dialogical performance’ so that the audience could interrogate and reflect on their responses to the performance. He felt that an open performance text, that is a ‘kind of performance that resists conclusions’, (2003a, p. 408) allows for the audience to publicly reflect through discussion ‘immediately following’ the performance (p. 400). In this way audience members reflect on the world of the ‘other’ as well as their own ‘moral stance’ and beliefs (p. 402).

2.4.2 The participant audience

Denzin (2003) and Mienczakowski (2009) both value performance ethnography for its capacity to stimulate critical discussion and social change through generating dialogue between the performance and the participant audience. Denzin (1997) argues that it is the accessible nature of performance, in comparison to a written academic report, that brings the world of the participant into focus in a public arena and provides an immediate forum for the participant audience to respond to the research findings. Denzin embraces post-modern
performance that ‘move(s) an audience to critical, reflective action’ (1997, p. 200). He celebrates the emancipatory potential of performance ethnography and rejects the traditional ‘authorized telling of what had been found’ (p. 200). Instead Denzin values ethnographic performance that allows improvisation and audience participation to inform the final performance text.

The work of Mienczakowski (2003; Mienczakowski, Morgan, & Rolfe, 1993; Mienczakowski & Smith, 1996) illuminates the role of the audience within the construction and delivery of performance ethnography. Along with his collaborators, he aims for critical dialogue with target audiences to influence and deepen his research and to empower the lives of the research participants as audience members. Mienczakowski et al., when constructing performances based on health consumers, aim to ‘remain true to the informants’ so as to generate ‘post-performance discussion’ and critical debate about the health issues (Mienczakowski et al., 2002, p. 34). They declare that ‘gone is the primacy of “artistry”’ (p. 34) as the priority for performance making; instead, they believe it is the experiences of the informants that should be privileged. Mienczakowski et al. argue that a health-related audience is more interested in ‘accuracy and credibility...than theatrical traditions and expectations’ (p. 34).

This raises the question of whether performance ethnography that aims primarily to stimulate critical discussion can also attend to the aesthetic qualities of the performance text. When the central focus of the performance is to empower the participant audience is this aim enhanced by theatrical representation? The relationship between research rigour, aesthetic qualities of performance and the desire to engage the audience in meaningful and critical discussion has been debated in recent literature (Ackroyd & O'Toole, 2010; Bird et al., 2010; Goldstein, 2001, 2002b; Pon, Goldstein, & Schecter, 2003; Sinclair, 2014). How researchers address the balance between the ethnographic and the artistic processes involved in constructing performance ethnography is central to the discussions about performance ethnography.
2.5 Constructing performance ethnography

…theatre’s potency, its economy of expression, and its embodied character …
serve(s) the creativity, the performativity, and the reflective engagement that
is at the centre of critical ethnographic research (Gallagher, 2007b, p. 106).

For performance ethnographers a major issue appears to be how the aesthetic
and the ethnographic components are intertwined and prioritised in
constructing the performance. The transformation of ethnography into a
performance is informed by many factors, ranging from the nature of the
research topic, the purpose of the performance and the theatrical experience of
the researchers and their collaborators.

2.5.1 Co-construction with participants

Some ethnographers who consider their research participants as co-researchers
engage in ongoing interactions with the participants in shaping the ethnographic
performance (Bacon, 2006; Denzin, 2003; Goldstein, 2001; Mienczakowski &
Morgan, 2001; Mienczakowski et al., 2002; Sallis, 2010a). For Mienczakowski
and Moore, representation of ethnographic data through performance ‘relies
upon the voices, lived experiences, and beliefs of its subjects to inform its
content, shape, and intent’ (2008, p. 451). In constructing the ethnodrama
Busting: The Challenge of the Drought Spirit (1993), a play about detox patients,
Mienczakowski and Morgan consulted with their research participants at
audience previews. The patients of the detox centre, who were the original
participants in the research provided feedback at performances. The
researchers’ intention was collaboration rather than what they saw as the
authoritarian stance of ‘participant validation’ (Mienczakowski, 2003, p. 428).
Mienczakowski claims that rather than paying attention to the theatrical quality
of the performances he prioritises the input from the participants through his
‘polyvocal’ approach to constructing ethnodramas (p. 429). This approach aims
for the ethnodrama to produce ‘positive outcomes’ (Mienczakowski et al., 2002,
p. 50) for the participants and to protect ‘vulnerable audiences’ (p. 45).
2.5.2 Theatrical crafting of ethnographic texts

Saldaña (2011) advises the researcher planning to explore ethnodrama to ‘stop thinking like a social scientist and start thinking like an artist’ (p. 35). He suggests that academics avoid ‘talking head’ performances; instead they should look to ‘composing a character-driven story’ (p. 36). Saldaña argues that ‘a play is not a formal article’ so should not include a stage setting with ‘a lectern’ or action ‘set in a classroom or faculty office’ (p. 37). He calls for all ethnodramatists to question their work by asking ‘But is it art?’ and to shape performances with attention to ‘substance and style, form and feeling, research and art’ (p. 203). Saldaña explores the notion of an ethnotheatre aesthetic, defining it as ‘significant accomplishments of artistic quality and merit in the genre’ (p. 203). He believes the responsibility of performance ethnographers is to ‘create an entertainingly informative experience for an audience, one that is aesthetically sound, intellectually rich, and emotionally evocative’ (p. 212). Saldaña sees little value in ethnotheatre unless it is artistically presented: ‘if art is to imitate life, then art needs to do so in an engaging manner for its audience’ (p. 204). And he provocatively asks: ‘can the everyday – the mundane – naturally staged, make good theatre?’ (p. 204).

Ackroyd and O’Toole (2010), in their book ‘Performing Research’, examine the artistic choices for constructing performed research. Drawing on a range of case studies Ackroyd and O’Toole note that an adherence to verbatim text is a common approach in many of the case studies; however this does not stop some of the researchers including composite characters and a dramatic structure to create tension and conflict. Reflecting on the diverse use of fictional settings, characters and even dialogue, Ackroyd and O’Toole argue that ‘fictionalisation is not the same as a retreat from authentication’; it can ‘enhance the truthfulness of the research as well as the experience of the audiences’ (2010, p. 64). They note that the inclusion of stylised movement, dramatic elements and theatrical devices supported the theatrical crafting of some case study performances and ‘evoked multiple meanings’ (p. 64).
Michal McCall, with little theatre experience, created an ethnographic performance, ‘Not Just a Farmer and Not Just a ‘Farm Wife’ (McCall, 1993). She argues that researchers wanting to develop performance ethnographies should collaborate with theatre professionals ‘who are trained in theatre and performance techniques’ to provide guidance and advice on how interpretive choices are made using theatrical devices (2003, p. 130). Ironically, McCall aimed to make her ethnographic performance ‘less text bound’ (p. 121) but she converted her field notes and interview transcripts into a script using a similar process to constructing an ethnographic report and incorporated minimal theatrical devices. McCall openly acknowledges the problems for researchers engaging in performance ethnography with limited theatre skills.

2.5.3 Collaborating with theatre practitioners

In order to create an ethnographic performance that aims to engage the audience theatrically, some researchers collaborate with theatre practitioners. For example Turner and Schechner collaborated in 1985, Paget and Beck in 1988, Rogers, Frellick and Babinski in 2002 and Wolcott and Saldaña in 2002. Often only the researcher published on these projects. Marianne Paget, a sociologist, collaborated with Emilie Beck in 1988 to transform her previously published research article into a performance called ‘On the Work of Talk: Studies in Misunderstandings’. Paget wanted to move from the ‘distance, dispassion and “objectivity” of the scientific to present an artistic context’ for her research (1995, p. 224). She aimed to highlight the ‘vivid present of watching and hearing’ the participants from the transcripts of the original study so the audience would react to ‘complexly textured characters’ (p. 229). The language of the report ‘was preserved verbatim on stage’ (p. 220) even including ‘narrative devices like “she said” and “he said”’(p. 224). Beck included a symbolic character to represent the presence of ‘Cancer’. She directed the performance to include sound-scapes, symbolic action and chorus work into an ‘imaginative...staging’ (Paget, 1995, p. 226).

Ethnographer Wolcott collaborated with ethnodramatist Saldaña to create an performance based on Wolcott’s controversial ethnographic study, originally
called ‘The Life History of a Sneaky Kid’ (2002). Like Paget and Beck, the Wolcott and Saldaña collaboration involved converting a previously published ethnographic report into a performance text. Saldaña worked from ‘The Brad Trilogy’ and other journal articles Wolcott had written about the ethnographic case study. He shaped the performance around the characters from Wolcott’s research by developing a dramatic structure with tension and conflict. The theatrical performance included visual projections, professional actors, and props and costumes that were the ‘most revealing about characters’ (Saldaña, 2005a, p. 29). Saldaña controlled the writing and rehearsal of the performance text whereas Wolcott’s role in the collaboration was as an advisor when required during scriptwriting and rehearsals. Initially, Wolcott raised concerns about how Saldaña’s interest in developing ‘good theatre’ might ‘subordinate ethnographic integrity to achieve high drama’ (Wolcott, 2002, p. 133). However, Wolcott felt ‘comforted by the prefix ethno’ in the term ‘ethnodrama’ that suggested to him ‘that ethnographic integrity would be preserved’ (p. 133).

Wolcott raises the issue that performance as a form of representation impacts on the ways in which audiences ‘read’ the theatrical experience as research. Wolcott observes that performance ethnography ‘might be described as “minimalist” ethnography, employing the least detail necessary to make a point or convey a context’ (2002, p. 136). He goes further and notes how this contrasts to the ‘thick descriptions’ of written ethnographic reports (p. 136). He reflects on audiences’ negative responses to the nature of the relationship central to Finding My Place. Wolcott rejects the charge that by placing an unethical relationship into a performance it ‘condoned’ that relationship. Also, as the character of the experienced researcher ‘Harry’ was a partner in this relationship many audience members argued that this ‘presented the researcher as a model – a most unsavory one – of fieldwork in action’ (p. 140). He questioned whether it was the performance form that encouraged the audience to focus on the relationship between the central characters and to misread it as a model for research behaviour rather than an interpretation of ethnographic data. Wolcott suggests that representation through performance may reduce the clarity of the research framing of a written report.
2.5.4 The researcher/performance maker

Researchers who take on the dual responsibilities of the ethnographer and the performance maker when constructing and presenting an ethnographic performance usually have a background in drama/theatre education or theatre experience (Bacon, 2006; Belliveau, 2007; Donelan et al., 2007; Gallagher, 2007b; Goldstein, 2006; Saldaña, 1998; Sallis, 2010a). Saldaña believes that researchers with theatre making experience balance their commitment to the integrity of the research with their desire to construct an engaging performance when constructing an ethnographic performance. However, the extent of dramatic shaping of the piece will depend on the purpose of the ethnographic performance. ‘Non-realistic presentation styles’ including the use of symbolism, metaphor, magic realism and ‘exaggeration’, according to Ackroyd and O’Toole can create for the audience the ‘recognition of real life experiences’ (2010, p. 51). The ‘task of presenting real stories in performance’ requires the researcher to determine the best way to communicate the ethnography (p. 51). Ackroyd and O’Toole suggest that perhaps ‘not being life-like’ as in many of the scenes in the ethnographic performance Alice Hoy is not a Building is ‘the most effective way to depict life’ (p. 51).

Saldaña admits that when he first wrote ethnodramas he was ‘loathe to tinker too freely with the authentic words and voices of participants’ as he was concerned that the ‘artistic power to creatively present would negate attempts to authentically represent’ (1998, p. 207). In one of his first ethnodramas, Saldaña created an ethnographic performance text from his ‘longitudinal case study of drama with, and theatre for young children’ (p. 182) as he wanted to ‘construct an ‘evocative’ rather than explanatory text, to create on-stage verisimilitude, and to search for participant ‘epiphanies’ in the data’ (p. 184). The storyline was structured through ‘vignettes’ of the ‘multiple voices’ of participants and then ‘carefully edited, ordered, linked, and juxtaposed’ to craft the narrative and accurately represent the research (p. 185). For Saldaña, the dual role of researcher and theatre maker drives the ethnographer to refine a performance ‘for purposes of story progression, triangulation, disconfirming evidence, irony,
or dramatic impact’ (p. 185). In his role as performance maker, Saldaña was anxious not to bore the audience as he felt there was a lack of natural tension in the data; as ‘there were no major crises, obstacles, or conflicts’ he was careful to use lengthy ‘monologues sparingly’ (p. 186).

Since his early exploration of ethnodrama, Saldaña argues that the ethnographic and the artistic components of ethnodrama must be balanced. With reference to future work in the field of performance ethnography, Saldaña’s wish is that ‘fidelity to our transcripts and field notes’ does not ‘paralyse us from thinking imaginatively about a research study’s staging potential’ (p. 207). And conversely he believes ‘the ethnotheatrical artists’ have a responsibility to the research participants and audiences ‘to balance creativity with credibility and trustworthiness’ (p. 207).

Within the literature there is discussion about how performance ethnographers maintain research integrity and rigour when constructing an engaging and even entertaining performance as a form of representation. The ‘decisions regarding what is excluded and included in a performance’ are not ‘based on aesthetic richness alone, but must also consider the priorities and ethics of academic research’ (Beck et al., 2011, p. 688).

The collaborative research of Donelan, Bird, Wales and Sinclair (AG) (2007) investigates the challenges of constructing an aesthetically rich performance whilst attending to the integrity of the ethnographic data. The group investigated the experiences of female educators in tertiary institutions in the past and present, specifically at The University of Melbourne. Through analysing, interpreting and transforming ethnographic data using drama workshop conventions, a performance text was constructed. The researchers took on multiple roles then reflected on each other’s embodiment of the text using ‘a method of both understanding self and other, and self as other while engaging in performance’ (Alexander, 2005, p. 433).
The group’s purpose was to communicate their understandings drawn from a rigorous ethnographic study through a theatrical performance with ‘an exciting and engaging aesthetic’ (Donelan et al., 2007, p. 495). They used theatrical devices and dramatic metaphor ‘to represent the themes identified in the data’ (p. 495) and they shaped and enhanced their performances with rehearsed acting, costumes, theatrical lighting, sound effects and multimedia displays. The AG group discovered that their practice of performance ethnography enabled an ongoing dialogical approach to participants’ data. They created a performance that ‘consciously addressed the elements of dramatic form, such as space, contrast, conflict, timing, tension, mood, rhythm, sound, symbol, focus and language’ (Ackroyd & O’Toole, 2010, p. 70). Ackroyd and O’Toole, who viewed this ethnographic performance text, noted that it conveyed ‘layers of meaning in the data...through theatrical artifices’ (p. 71).

2.5.5 Framing the interpretive stance – the researcher’s perspective

Alexander argues that researchers must engage in ‘self-conscious reflexivity’ and he calls for the ‘staging of ethnographic reflexivity’ so within the performance there is a clear account of the researcher’s ‘ethnographic practice’ and the factors influencing the ‘performance of that knowledge’ (2005, p. 432). He asks: ‘can we use performance ethnography to critically gaze back on our own practices?’ (p. 433). A number of ethnographers have included a reflexive stance in their performances (Cozart et al., 2003; Robinson, 2010; White & Belliveau, 2010; Wolcott, 2002) in order to reveal their role in developing the interpretation and representation of the ethnographic data. The reflexive researcher has been included in performances, variously through a meta-commentary of slides, narration and through a constructed character titled the ‘Researcher’ (Bird et al., 2010; Robinson, 2010; Saldaña, 2005b).

Saldaña argues that the researcher has both ‘an ethical obligation to recreate an authentic representation of reality’ and a ‘license for artistic interpretation of that reality’ (2005b, p. 32). In Finding My Place he incorporated a meta-commentary within the performance text. Slides containing quotations from the original ethnographic report written by Wolcott were projected at intervals
throughout the performance and the narrator provided researcher's reflections at various times throughout the performance. Verbatim data was also incorporated into the script in order to fulfill Saldana's sense of ethical obligation for the ethnodrama to be 'authentic' (p. 32). Cozart et al. juxtaposed quotations related to themes that emerged from analysed interview data with scenes where the researchers 'spoke from our perspective as members of the research team to provide transition and analysis' (2003, p. 2). The group designed scenes using verbatim speech of the participants as well as signaling the reflexive stance of the researcher(s) in an attempt to 'avoid condensing the data into a traditional authoritative report' and with the hope to 'do justice to the complexity of our data' (p. 3).

The AG group used a range of strategies to construct a reflexive research text. The performance included projected quotations from research literature and a character titled 'The Researcher' who 'punctuates the central narrative, drawing attention to (our) research decisions in transforming ethnographic data into an embodied, aesthetic, performative form' (Bird et al., 2010, p. 85). This character helped signify a theoretical framework for the research processes undertaken throughout the performance ethnography. Robinson also includes a character of 'The Researcher' (2010) in order to represent her perspective and decisions throughout the research process. Robinson, who is uncomfortable with the process of 'artistic' shaping of her research data into a performance, includes 'The Researcher' to highlight the 'co-constructed nature of the data'; through this form of meta-commentary her 'authorship' is acknowledged (p. 119).

The inclusion of meta-commentaries within an ethnographic performance, the excerpts of theory, literature and the written ethnographic text, can provide reference points for the 'reading' of the performance as research. Most of these performances were designed for audiences of academics, where the inclusion of research literature was appreciated and discussed. In these cases the audience is viewing the performance as a piece of performed research and responds accordingly.
In the next section of the literature review I broaden my discussion of the literature to include research that uses performance as a mode of representation and dissemination beyond the practice defined as performance ethnography.

2.6 Defining the practice: research, performance and theatre

There is limited literature that relates to performance ethnography generated for a specific educational purpose. Therefore the next two sections of the literature review include studies that are not ethnographic but employ other qualitative modes of inquiry to conduct research that is represented in a script or staged performance. I will examine studies within this broader field that use performed research in learning contexts and for pedagogical purposes.

2.6.1 The spectrum of research-based theatre

Beck, Belliveau, Lea and Wager (2011) have developed a research-based theatre spectrum that allows for a diverse range of performed research to be discussed according to each project’s particular configuration of research and performance priorities and approaches. Their research–based theatre spectrum plots projects along a researcher continuum and a performance continuum. Each piece of research-based theatre is plotted on the spectrum according to the research methods employed; it includes a range of pieces using ‘processes that are systematic to those that are more informal’ (p. 690). The plotting of the performance continuum is informed by the ‘intent and audience’ of the particular research-based theatre; there are performances designed for ‘closed audiences and with very specific purposes’ (p. 692) and others for general audiences with an explicit purpose to entertain as in professional theatre. According to Beck et.al. the performance continuum opens up the discussion to include a range of research-based theatre with ‘unique audiences and purposes’ (p. 695). The performance continuum and the research continuum demonstrate the range of approaches on each axis.

Beck et al. make assumptions about each piece of research-based theatre. For example, they state that a conference performance will ‘use minimum theatrical
conventions’ and that a closed performance to an audience of academics ‘may not be meant to entertain’ (2011, p. 692). Beck et al. do not claim ‘that pieces of research-based theatre will fit neatly into boxes’ and in fact they argue that the spectrum creates ‘general categories’ so that practitioners will plot and describe new categories ‘based on their own works’ (p. 696).

Despite their acknowledgement of the range of different types of research-based theatre Beck et al. claim a distinct feature for the form:

All forms of research-based performances have the potential to expand understandings, engage audiences, and provoke new learning experiences (Beck et al., 2011, p. 698).

2.6.2 Theatre practitioners

Before the terms ethnodrama, ethnotheatre, performance ethnography, research-based theatre and performed research were used, theatre practitioners had been representing the lived experiences of real people and historical events through performances for general theatre audiences. In contemporary theatre there has been a strong movement of journalistic, documentary and reality style theatre (Brown, 2001; Deavere Smith, 1993, 1994, 2004; Hare, 1998, 2004; Kaufman & Tectonic Theatre Project, 2001; Soans, 2005). Aiming to tell true stories of political and social importance to general theatre audiences, plays are often generated from interviews and first-hand observations of people in ordinary and extraordinary circumstances. Scripts frequently contain excerpts from interview transcripts and observational notes in order to create an authentic quality to the story being told. Some plays only use words spoken by interviewees (Brown, 2001; Kaufman & Tectonic Theatre Project, 2001; Soans, 2005) in a style known as Verbatim Theatre.

On the spectrum of research-based theatre, Beck et al. include plays by ‘general audience theatre practitioners’ (2011, p. 687) alongside performances defined as ‘scholarly research’. The Laramie Project (Kaufman & Tectonic Theatre Project, 2001) is placed fairly high on the aesthetic performance continuum and on the research continuum it is plotted alongside academic projects within the
classification of ‘systematic research’. Beck et al. justify their placement of *The Laramie Project* because the company conducted ‘more than 400 hours of interviews’ and ‘the actor/researchers entered into a process of play building’ to create a script that ‘is both aesthetically rich and theoretically evocative’ (2011, p. 697). They also acknowledge that most audience members attended *The Laramie Project* ‘for its aesthetic qualities’ as well as ‘the political and social issues explored’ (p. 697).

In the literature pertaining to performed research, the work of the Tectonic Theatre Company and Anne Deavere Smith are referenced as examples of excellence within the field (Ackroyd & O’Toole, 2010; Anderson, 2007; Barone, 2002; Bottoms, 2006; Saldaña, 2005b). Theorists and practitioners within the field of performed research refer to *The Laramie Project* (Kaufman & Tectonic Theatre Project, 2001), *Fires in the Mirror* (Deavere Smith, 1993) and *Twilight: Los Angeles, 1992* (Deavere Smith, 1994) variously as ethnodramas (Ackroyd & O’Toole, 2010; Saldaña, 2005b), ethnographic texts (Barone, 1992), documentary theatre (Bottoms, 2006) and Verbatim Theatre (Anderson & Wilkinson, 2007). Beck et al. locate these works within the research-based theatre spectrum (2011). For Saldaña ‘playwrights are, and always have been, ethnodramatists’ (2003, p. 231). The inclusion of these influential theatre pieces into the academic discourse as prime examples of disseminating research material through theatrical form is understandable. Within the literature stated above there is a recognition that theatre makers have been working with research material as the basis of play scripts for a long time before ethnographic data started being represented through performance.

Academics frequently refer to *The Laramie Project* (Kaufman & Tectonic Theatre Project, 2001), *Fires in the Mirror* (Deavere Smith, 1993) and *Twilight: Los Angeles, 1992* (Deavere Smith, 1994), as models of practice for engaging and compelling performed research. For example, Barone (2002), in reviewing and reflecting on the performance of *Finding My Place* by Wolcott and Saldaña, suggests that researchers have much to learn from these productions. Barone praises Kaufman and Deavere Smith’s plays because they are ‘jargon free,
accessible, disturbing, powerful and overwhelmingly theatrical’ (2002, p. 263). Barone refers to their plays as ‘ethnographic texts’ as they are ‘studies of people from various cultures and subcultures’ (p. 264). He argues that performance ethnographers need to draw on the traditions and practices of documentary, historical and Verbatim Theatre to learn ‘how to research and write stories and plays for non-academics’ (p. 264).

The uses of verbatim text and documentary style presentations have influenced academic researchers working with performed research. In the following section, I will review two theatre styles, Verbatim Theatre and Readers’ Theatre, that have specifically influenced performed research.

2.6.3 Verbatim Theatre

What I love about the form is that every word is as spoken by a person — so what you're doing is editing and doing a collage job on it

(David Thacker cited in Paget, 1987, p. 323).

Verbatim Theatre gathers interviews of ordinary people connected to issues or incidents that have community, social and/or cultural significance (Ackroyd & O’Toole, 2010; Anderson & Wilkinson, 2007; Paget, 1987; Saldaña, 2011). Derek Paget acknowledges that Verbatim Theatre has evolved from the world of documentary theatre and radio with interviews used to develop an authentic and ‘real’ account of people’s experiences. He defines the form through its commitment ‘to the use of vernacular speech’ of ordinary people ‘recorded as the primary source material of their play’ (1987, p. 317). Paget asserts that the interviews are ‘done in the context of research’ (p. 317) but also highlights that a theatre practitioner’s end view of a ‘verbatim show is very different from a sociological survey, since an awareness of theatricality is ultimately informing the whole operation’ (p. 324). As noted by Thacker, even though there is a deep commitment to using the words spoken in the interviews, Verbatim Theatre practitioners ‘are making artistic choices to heighten’ what they ‘want the audience’ to understand (cited in Paget, 1987, p. 324).
Ackroyd and O’Toole (2010) suggest that Verbatim Theatre is often not as precise about its research process despite the practitioner's adherence to using mostly verbatim text in their scripts. Like other performed research, Verbatim Theatre such as *The Laramie Project* (Kaufman & Tectonic Theatre Project, 2001) and *Aftershocks* (Brown, 2001) draw on verbatim text in order to provide authenticity and a multi-layered account of a community’s stories. Playwright Anna Deavere Smith uses verbatim excerpts focusing on ‘the intricacies and nuances of language’ (Saldaña, 2011, p. 18). She believes the stories and words collected through audio-taped interviews allow the actors to pay attention to the precision of the words resulting in authentic and artistic performances enabling an actor to ‘walk in another person’s “words” and therefore their “hearts”’ (p. 18). Deavere Smith privileges spoken words and speech patterns in her scripts including ‘the moments when language fails her participants’ and there are ‘uhs, incomplete sentences, and phrase repetitions’ (p. 18). According to Wilkinson, who is a Verbatim Theatre practitioner, the performers respect the accuracy of the spoken word within a performance ‘because it had been said by real people’ (2010, p. 143).

Verbatim Theatre’s replication of the exact wording from interviews to create an aesthetic of authenticity has been taken further in experimental theatre productions such as *Stories of Love and Hate* by Roslyn Oades (Oades, 2011). This was a play developed in response to the 2005 Cronulla (Australia) race riots with the aim of representing different people’s perspectives to highlight the strands of prejudice that existed in this community. In the production, the words and vocal patterns of the interviewee are transmitted through earphones to each actor to recreate their exact vocal qualities, rhythms and mutterings. Oades labels this ‘Headphone Verbatim’ as ‘the actors channel multiple characters and embody real-life stories, word for word, recreating every cough, stumble and quirk of human speech with authenticity’ (2011, “The Performance Style”, para. 2). According to theatre reviewer Jason Blake, *Stories of Love and Hate* is ‘a gentle, non-judgmental inquiry’ with a ‘strong dramatic spine’ (2011, “Stories of Love and Hate”, para. 5). This form of Verbatim Theatre is reported as ‘resolutely truthful and non-actorly work, with a beautifully accurate rendering of the
cadences, timing and slippages of real speech as opposed to the well-crafted phoniness of actors reciting lines’ (Oades, 2011, “The Performance Style”, para.

Anderson (2007) reports that Ros Horin’s motivation for creating Verbatim Theatre is to reach out to mainstream audiences about important social issues. Through plays like *Through the Wire*, Horin wants to give voice to the disenfranchised refugees in Australian detention centers and provoke action from the audiences. According to Anderson, Verbatim Theatre ‘has been giving voice to minorities and marginalised groups for more than thirty years’ (2007, p. 88). He argues that Verbatim Theatre practitioners can assist performance ethnographers to ‘bring democracy through giving voice to the voiceless’ (p. 88).

### 2.6.4 Readers’ Theatre

Donmoyer and Yennie-Donmoyer create scripts from research data and present readings of these scripts as Readers’ Theatre. They define Readers’ Theatre as ‘a staged presentation of a piece of text or selected pieces of different texts that are thematically linked’ (1995, p. 402). Donmoyer and Yennie-Donmoyer aim to ‘provide a shared, communal experience for a group’ (p. 424) through audience discussion as well as by inviting audience members to take part in the readings of the script as a mode of engagement with the data. They note that a Readers’ Theatre style of presenting or performing has very simple staging; the ‘scenery is normally limited to stools and ladders; props are used sparingly, if at all; and theatrical lighting, ... is not required’ (p. 406). Donmoyer and Yennie-Donmoyer (1995) argue that the Readers’ Theatre approach prevents an audience being lost in an enacted story on stage and instead signals to the audience that the presentation is based on research.

A range of researchers have adopted a Readers’ Theatre style in presenting performed research (Cozart et al., 2003; McCammon et al., 2014; Paget, 1995; Stinson, Bundy, Donelan, & Burton, 2014). Researchers Donmoyer and Yennie-Donmoyer note that Readers’ Theatre is ‘a particularly appropriate dramatic form to use at a research conference’ (1995, p. 407) due to its simple staging and
its script-in-hand approach to performance, with audience members invited to read the script to engage with the data. Robinson, a healthcare educator, created a Readers’ Theatre script ‘as data display and dissemination’ as well as ‘an educational tool for health professionals’ (2010, p. 107). Robinson employed a Readers’ Theatre approach as she wanted to encourage ‘the audience members to actively construct meaning and engage with the issues presented’ (p. 107).

In a more rehearsed approach to Readers’ Theatre, Donmoyer and Yennie-Donmoyer incorporated some stage movements such as actors standing or sitting or as ‘they moved from one part of the stage to another to help make the audience aware of a transition from one topic to another’ (1995, p. 412). Donmoyer and Yennie-Donmoyer claim that these simple but deliberate movements can act as ‘a kind of punctuation’ (p. 413). They assert that this ‘punctuation had the ability to communicate aesthetic meaning as well as to signal such relatively mundane matters as shifts in speaker and transitions from one category to another’ (p. 413).

As Saldaña notes, many ethnodramas employ a Readers’ Theatre approach where the presentation includes ‘binders containing the script in the actor’s hands or on music stands throughout the play’ (2011, p. 137). As this presentational style focuses on the expressive reading of the script the performers generally ‘hold scripts, and any acting out of a piece is limited and highly stylized’ (Donmoyer & Yennie-Donmoyer, 1995, p. 406). Ackroyd and O’Toole state that many researchers with little performance experience see Readers’ Theatre as a ‘reasonable starting point’ as its staging is ‘uncomplicated’ and the script is ‘simply read by performers’ (2010, p. 67). Ackroyd and O’Toole note that overall in Readers’ Theatre presentations the mise-en-scène is not created physically by the actors/readers but instead is created ‘in the audience’s head’ as they listen to the reading (p. 63). The audience is invited to create meaning from ‘what is suggested rather than from what is literally shown’ (Donmoyer & Yennie-Donmoyer, 1995, p. 406). Therefore it is essential that the readers, and these can be trained actors, use vocal expression to assist the audience to understand the story. However, Ackroyd and O’Toole claim that
many Readers’ Theatre presentations have been ‘dull and pedestrian’ as the text reading is accompanied by minimal movements from actors and they have often ‘perished from their own worthiness’ (2010, p. 67). Ackroyd and O’Toole advise practitioners employing Readers’ Theatre style presentations to ‘take enough aesthetic steps to transform the data into something engaging’ (p. 67).

Within the field of performed research, documented projects incorporate a range of theatre styles and performance making conventions. The research priorities, the intended audience and the purpose of the performance impact on the presentation and aesthetic decisions for each piece. In the next section, I will investigate a range of performed research projects in which the research priorities, the intended audience and the aims of the research are informed by the educational context and purpose, whether explicit or implicit.

2.7 Performed research and education

2.7.1 Introduction

Two major reasons for representing research as performance are to create a more accessible form of disseminating research than a traditional written academic report and to heighten an audience’s understanding of the participants’ lived experiences. Key practitioners and theorists argue that the embodied and interactive qualities of performance engage audience members, raise awareness of research outcomes, stimulate critical discussion and transform the audience’s understanding which can facilitate social change (Denzin, 2003; Madison, 2005; Richardson, 2000a). Denzin makes a strong claim that performance ethnography ‘is the single most powerful way for ethnography to recover yet interrogate the meanings of lived experience’ (1997, p. 182). He argues that ethnographic performance texts ‘have the ability to criticize and deconstruct taken-for-granted understandings’, stimulating the audience to think more deeply about the issues presented in the performance as well as empowering the subjects of the research (p. 183).
There are many researchers working in this field whose stated aim is to change the audience’s understanding of specific social and cultural issues and in this sense their performed research has an implicit ‘educational’ purpose. However, there are ethnographic researchers like Saldaña who reject the implication that their work is educational. In both his texts, ‘Ethnodrama’ and ‘Ethnotheatre’, Saldaña focuses on many ethnodramas that aim to heighten audiences’ awareness of social issues such as the experiences of homosexuality, homelessness, trans-gender and oppressed racial groups. However, Saldaña asserts that ethnodrama’s main purpose ‘is to entertain – to entertain ideas as it entertains its spectators’ and he argues that its ‘goal is neither to educate nor enlighten’ (2005b, p. 14). Saldaña calls for ethnodramatists to prioritise the entertaining qualities of theatre in order to engage an audience and avoid being didactic.

In this section of the literature review, I first look at researchers who have explored performed research to disseminate their research findings within educational contexts (Cannon, 2012; Cozart et al., 2003; Rogers et al., 2002; Sallis, 2004, 2010b). I will consider how their work with performed research is constructed, delivered and received by audiences, in line with their research priorities and the purpose of their performance. For many of these researchers, their educational intentions are not explicit, although their educational context is. I will then address the work of researchers who embrace an educational or educative purpose in their research, regardless of whether they are working in an educational context or in another field, such as health (Belliveau & Lea, 2011; Gallagher, 2007b; Goldstein, 2008; Gray et al., 2000; Kontos et al., 2012; Mienczakowski, 2001).

2.7.2 Performed research in an educational context

The literature reveals that educational researchers communicate educational, curriculum and social issues through performance in order to raise the audience’s awareness. As shown below, the interactive nature of performance and the collective experience of post-performance discussions have attracted increasing numbers of educational researchers to the form. In fact, educational
researchers generally have similar objectives to the broader field of researchers engaging with performed research.

Rogers and Babinski collaborated on a five-year ethnography into the experiences of beginning teachers in North Carolina ‘in an attempt to assist new teachers and understand more about their first year experiences’ (2002, p. 53). The researchers first presented the findings in a written report that they found to be ‘empty, lifeless and extremely unsatisfying’ (p. 53) and that lacked ‘the drama or emotion’ of the original group interviews (p. 54). Subsequently they collaborated with performance maker Paul Frellick and integrated the tools of the ethnographer and the theatre maker in creating a performance ethnography, Of Trailers and Trenches (2002). They report that they selected particular stories to represent the key research themes but that also ‘featured conflict, action, humour, pathos and other qualities that would engage the audience members’ (p. 57). Aiming to include a diversity of participants’ stories, Rogers et al. created ‘a chorus of voices’ making ‘no effort to create specific characters’ (p. 57). The ‘Chorus’ was made up of four voices labeled A to D that allowed the stories to be shared ‘conversationally’ to present ‘the honesty and power’ of the original data (p. 55). They shaped the piece by selecting material with attention to contrast, mood, dramatic impact and rhythm to heighten meaning and link passages (p. 57).

Rogers et al.’s (2002) report that an audience of experienced teachers noted that future performances may provide a ‘powerful and evocative stimulus’ to enable ‘individuals to talk frankly and openly about their teaching’ (p. 59). These audience responses suggest that this method of disseminating educational research is an effective form of communication that provokes critical reflection and discussion, however, the researchers did not provide any evidence that Of Trailers and Trenches achieved its educational objectives of assisting beginning teachers with their first year of teaching.

Another collaboration of educational researchers, Cozart, Gordon, Gunzenhauser, McKinney, and Petterson, conducted an evaluative study of a school-based arts
integration study program in North Carolina called the ‘A+ Program’ (2003) and created a research-based performance. Like Rogers et al. they initially reported their ethnographic research in a written academic format, but they were then drawn to use a performative mode of reporting as they were frustrated with the ‘dry’ approach of reading academic papers at conferences. They aimed to construct a performance that was ‘presentational’ as they wanted to create, like Donmoyer & Yennie-Donmoyer’s Readers’ Theatre, a performance that did not ‘attempt to create an illusion of reality’ (p. 58). They believed this then allowed the audience to think critically and make meaning from ‘what is suggested’ (p. 58). In other sections of the performance they created scenes ‘more realistic in nature’ drawing on Mienczakowski’s use of the term ‘vraisemblance’ that is, ‘quality of portrayals that are as close as possible to how they originally occurred’ (p. 58). Cozart et al. felt this realistic ‘form of representation’ was particularly effective as it could ‘elicit emotional responses from the audience’ (p. 58).

Cozart et al. initially planned to perform for an academic audience as they ‘dramatized scenes we had observed in schools and shared interview data organized around themes’ (2003, p. 54). At a later date they also performed for the teachers, artists, and higher education academics at a professional development weekend focused on the ‘A+ Program’ as an additional way to reflect on the research findings. They assumed that the performance for the professional development session would generate discussion and further evaluation about the educational program.

The performance was originally planned for an academic audience and a ‘playful’ tone was adopted by the researchers who were using the metaphor of ‘performance’ to report on an evaluation of a performance. This worked successfully for the academic conference but produced a negative reaction from their subsequent audience of teacher and participants at the professional development session. The educators at the professional development session ‘argued’ about the use of the performance ‘for the rest of the weekend’ (Cozart et al., 2003, p. 61) as the educational objectives of the ‘A+ Program’ performance
were unclear for its particular audience. Cozart et al. seemed to prioritise the entertainment qualities of their performance without considering the impact of its tone on the audience, including research subjects. Cozart et al.’s research suggests it is important to balance the artistic intentions of performed research with the objectives and purpose of the performance. The tone of their performance did not engage the target audience of teachers and academic educators, and in fact, according to their report, it seemed to alienate and distance the audience from the research.

Rather than constructing a performance from an existing research report, other educational researchers have committed to creating a performance at earlier phases in the research process. For example, Cannon, along with two other educational researchers, Blair and Hagerman (2012) investigated the experiences of adult English language learners in community colleges. Each researcher interviewed one adult learner and analysed the data separately ‘to honor the distinctness of the participants’ stories and they planned to present the three sets of data at a literacy conference to help teachers ‘understand adult English learners at the community college level’ (p. 584). However, Cannon wanted to make her third of the research ‘more inclusive, dialogic, and action oriented’ so she developed ‘a readers’ theater vignette’ (p. 584).

Cannon’s aim was for the audience of literacy teachers to ‘reflect upon the needs of their students and to find better ways to design curriculum that is both culturally sensitive and responsive and academically rigorous’ (2012, p. 584). As much as possible, she used ‘verbatim quotes in order to preserve’ each participant’s voice and she selected a believable or realistic setting as ‘the most likely place’ for the action to occur, to ensure its relevance for the participants (p. 589). She made alterations to the language of the interviews to ‘ensure clarity and readability’ (p. 589). Within the dramatisation she incorporated symbols, interruptions of narrative and direct speech to the audience to represent the frustrations of teachers and learners in adult second language acquisition for migrants. As both the researcher and performance maker, Cannon made artistic decisions whilst immersed in a deep understanding of the analysed data.
Unlike Cozart et al. (2003), Rogers et al. (2002) and Cannon (2012) some researchers plan from the initial phases of their project to create a performance to represent their research findings. This may be a theatre outcome with clear objectives, designed for a specific audience.

Sallis (2010b) commenced his educational research intending to develop an ethnographic performance as a way of disseminating the outcomes of his ethnography to the school community in which his research was conducted. From his investigation into boys, masculinities and drama in a co-educational secondary school he constructed an ethnographic performance script (2010b). In developing the script he privileged verbatim text and crafted the scenes through extensive consultation with the research participants. The drama students in the school presented a reading of the script to an audience of other students who had participated in the research and drama staff from the school. The researcher found that the performance enlightened the teachers about ‘the academic and social development of the boys in their classes’ (2010a, p. 260). According to Sallis the educational value of the ethnographic performance occurred within the classrooms he researched as well as during the informal critical reflections between the staff after the readings. Sallis’s method of reporting his research findings through a script that was negotiated between students and the researcher suggests an inclusive and reflexive approach to conducting school-based ethnography.

2.7.3 Performed research with explicit educational purposes

A number of researchers use performed research for explicit educational purposes (Belliveau, 2014; Gallagher, 2008; Goldstein, 2002a; Ludecke, 2014). For example, performed research has been used as an educational tool within teacher training (Belliveau, 2008a, 2008b, 2009, 2014; Booth & Gallagher, 2003; Gallagher, 2006, 2007a, 2007b; Goldstein, 2004a, 2008; Ludecke, 2014) and in health and community sectors (Gray et al., 2000; Kontos et al., 2012; Mienczakowski et al., 1993; Robinson, 2010; Rosenbaum, Ferguson, & Herwaldt, 2005; Rossiter et al., 2008).
2.7.3.1 Performed research for pedagogical purposes: the use of scripts

Researchers in the fields of teacher education, healthcare training and professional development claim that the reading of performed research scripts can be an effective educational strategy (Booth & Gallagher, 2003; Gallagher, 2006, 2007a, 2007b; Goldstein, 2004b; Meyer, 1998; Robinson, 2010; Rosenbaum et al., 2005). Rather than rehearsing and performing a theatrical interpretation of their research-based scripts, these scripts are often read within a classroom context by participating students using few theatrical elements. These scripts are not performed for an external audience but presented as readings for each other.

Research-based scripts have been incorporated into tertiary courses to generate critical inquiry for the purposes of teacher and healthcare workers’ training. Within the field of teacher training, Goldstein has created performed ethnographies with pedagogical purposes to be used by cohorts of tertiary students through in-class script readings (2001, 2002a, 2004a, 2006, 2008) as well as rehearsed and performed to audiences of pre-service and experienced educators (2001, 2004a, 2004b, 2006, 2008, 2012b; Goldstein & Wickett, 2009; Sykes & Goldstein, 2004). Referring to her work as performed ethnography Goldstein describes it as transforming ‘educational ethnographic data and texts into scripts and dramas that are either read aloud by a group of participants or performed before audiences’ (2008, p. 2). She claims that ‘the reading and performing of critical ethnographic scripts’ engages teacher education students ‘in critical analysis and discussions of critical teaching practices in the areas of multilingual, anti-racist, and anti-homophobia education’ (p. 2).

Goldstein (2006) has developed performed ethnographies as a form of engaged pedagogy, arguing that through their involvement trainee teachers become active participants in the learning process, not passive consumers. When her trainee teachers read the ethnographic script aloud she claims that it engages the ‘students’ emotion and passion in ways that the consumption of more traditional research and pedagogical texts do not’ (2006, p. 154). Goldstein explains that the ‘students are asked to reflect on the various meanings that the story, characters,
and themes of the play have for their pedagogical and activist work as future teachers’ (p. 154). Modelling occurs for the trainee teacher as her ‘ethnographic plays always feature an educator who is asked to respond to an oppressive incident or experience in the school’ (p. 154).

Goldstein argues that the embodied experience of interpreting, reading and performing a script to the rest of the class provides her students ‘with a rich opportunity’ to enact characters, who are teachers, making decisions that they could possibly face in real school settings (Goldstein, 2006, p. 154). She believes this experience provides her inexperienced trainee teachers with the opportunity to ‘reflect on whether their own actions in a similar situation would be the same or different’ and therefore provides ‘an opportunity for reflection on action before they themselves are called on to act’ (p. 154). Goldstein refers to this as ‘an opportunity for praxis—an opportunity to connect action to reflection on the world to change it’ (p. 154).

In one such research-based script, *Hong Kong Canada*, Goldstein’s students re-interpreted the script to develop their understandings of the issues of immigration and integration within secondary school communities (2006). The students also created new endings to the script as a way of investigating different approaches to managing particular social issues within school contexts. Goldstein asserts that by reflecting on and rehearsing their own responses, the students’ ‘ability to respond to such a situation in the future is enhanced’ (p. 154). Feedback from her trainee teachers indicates ‘that encountering a new perspective or point of view from one or more characters’ shows that ‘an ethnographic script or performance has helped them question or re-think their own professional practices’ (p. 166).

Like Goldstein, Gallagher contends that performed research holds ‘exciting possibilities for critical teacher development’ through its immediacy and its capacity to engender dialogue amongst the audience after a script reading (2007b, p. 105). Gallagher encourages both the student who performs the script and the observer to interpret meanings in the text. Gallagher argues that script
readings provide a performed perspective on situations from ‘real classrooms’ that allow new teachers to understand multiple perspectives that exist within each classroom experience (2007b, p. 105). She believes this is important for the beginning teacher who frequently adopts one perspective regarding complex classroom issues. According to Gallagher the interpretive nature of reading and performing research-based scripts counters many new teachers’ ‘misguided urgency’ to seek ‘the one right way to be a good teacher’ (p. 116).

In her classroom of trainee teachers Gallagher claims that ‘reflexive discussion about the challenges and conditions of teaching’ provides a valuable learning strategy (2007b, p. 114). She argues that the script reading itself enables the ‘spectator-reader-performers’ to interpret and respond to the ‘events’ (p. 114). However she emphasises that learning occurs when students begin ‘to identify striking moments of social reproduction’ in the ‘research-script’ and are able to ask what ‘in their own future classrooms, they might do differently’ (p. 114). For Gallagher the pedagogical potential of research scripts in teacher education lies in the immediacy of dynamic performances that enable ‘the recognition of the self and the other’ and in critical discussion that encourages ‘change in everyday life and classroom life’ in the practice of the trainee teacher (p. 114). Both Goldstein and Gallagher use research-based scripts with teacher-education students as a pedagogical tool. They value the performative experience of a play reading and both researchers highlight the key learning emerging from discussions after a performed reading.

Robinson, a healthcare professional and educator, incorporates research-based scripts into her classes for health professional students to develop an awareness of the experiences of parents of seriously disabled and sick children. In developing scripts using verbatim data Robinson’s aim is for her healthcare students to ‘perform’ the script in order to empathise with parents and ‘to engage their humanity and identify with human experience in a personal and embodied way’ (2010, p. 119). Robinson plans time for reflection after the ethnographic performance ‘for students to discuss and debate the issues raised and reflect on the implications for practice’ (p. 114). According to Robinson the
Script is a pedagogical strategy that is ‘an effective way of engaging students’ (p. 120).

Meyer investigates the educational potential of what he calls Theatre as Representation (TAR) as a ‘professional development tool’ with ‘in-service and pre-service educational administrators’ (2001b, p. 149). Like Goldstein, Gallagher and Robinson, Meyer incorporates the reading of scripts in his classes of tertiary education students. Meyer refers to his scripts as research inspired rather than research-based scripts (Meyer, 2001a). He bases his scripts on qualitative data and thematic analysis of this data and he fictionalises the characters and dialogue from his research by constructing what he calls an impressionistic script.

In one scenario, The Incident, Meyer argues that the script ‘requires the participants to internalize the complexity of the concepts of understanding’ in that the participants are ‘simultaneously immersed into the cognitive and affective domains’ of an incident involving school administrative leaders (2001b, p. 151). It is the immediate nature of the script reading that ‘serves as a gateway’ for student engagement in a ‘life-like administration dilemma’ and the language of the scenario creates ‘an emotional reality’ (p. 150). Meyer evaluates the effectiveness of using the scenario as a pedagogical tool through observing his students during the play readings and post-performance discussion. He also elicits written responses from participants who record ‘their first impressions regarding any aspect of the scenario’ (p. 165).

Meyer claims that the TAR scenario is as an effective ‘pedagogical device’ for graduate students studying leadership in schools who ‘experience the complexity of the principalship’ (2001b, p. 157) rather than reading traditional case studies. As with Goldstein, Gallagher and Robinson, Meyer argues that the main learning for his students occurs during the discussion and reflections after the play reading. The script stimulates the audience to consider what they would do ‘if they themselves were the involved parties’ and provides a ‘provocation-like vehicle’ for the participants ‘to question, compare and contrast his or her beliefs,
protocols and the like' (Meyer, 2001a, p. 442). Meyer claims that script reading combined with group discussion enables the students to 'become more aware of the role of complex, power-related politics in determining decision-making' (2001a, p. 442) and prepares his educational leadership graduate students 'to make more complete complex decisions than they were able to prior to the experience' (p. 150).

The literature discussed in this section focuses on research-based scripts used by researchers who have a specific pedagogical purpose. It reveals that the script (rather than a fully realised performance) can be used effectively within classrooms for teacher training, healthcare training and professional learning contexts. The reading of research-based scripts enables the learner to consider the social issues and the perspectives of others. In addition they stimulate critical discussions relevant to the research content.

2.7.3.2 Performed research for pedagogical purposes: performance to an audience
Within the field of healthcare, Mienczakowski develops ethnodramas for the explicit purpose of empowering research participants and educating stakeholder audiences. Mienczakowski constructed ethnodramas, such as *Syncing Out Loud* (1992) and *Busting* (Mienczakowski & Morgan, 1993), through researching the lived experiences of people with health issues. He views his ethnodramas as a form of critical inquiry as he transforms data from health based ethnographies into performances with 'emancipatory and educational potential' (2003, p. 420). Mienczakowski emphasises the input from participants during the construction of his ethnodramas; he aims for a sense of ownership as his purpose is the emancipation of those without a public voice in mental health. According to Ackroyd and O’Toole (2010), Mienczakowski’s emancipatory agenda takes performance ethnography into the realm of therapy, although Mienczakowski does not discuss his work in therapeutic terms. It is evident from his writings that his work predominantly focuses on the empowerment of the research participants who are generally the patients.
Mienczakowski, Smith and Morgan’s broadly educational aim is to change ‘the understandings and perceptions’ (2002, p. 34) of health professionals. Although the literature discussing Mienczakowski et al.’s ethnodramas focuses more on the dialogue with participants in the audience rather than on the educational intentions for health workers, their work has influenced other researchers in the field of training healthcare professionals.

More explicitly than Mienczakowski, healthcare researchers such as Gray, Sinding, Ivonoffs, Fitch, Hampson, and Greenberg (2000), Sinding, Gray, Grassaub, Damianakis and Hampson (2006), Robinson (2010), Jonas-Simpson, Mitchell, Carson, Whyte, Dupuis and Gillies (Jonas-Simpson et al., 2012) and Kontos and Naglie (2007) have developed performed research with clear educational intentions for audiences of healthcare trainees and professionals. These researchers claim that ‘narrative and dramatic forms are viable ways to convey vital information’ to health professionals, deepening understanding of health conditions from the perspective of the patient (Gray et al., 2003, p. 223). They believe that the performances depicting the lived experiences of patients with particular diseases are highly educational, ‘potentially transforming’ healthcare professionals’ ‘images, understandings and intended actions’ towards patients and their families (Jonas-Simpson et al., 2012, p. 1945). They argue that performed research is ‘the future for educational and dissemination practices’ with health professionals (Gray et al., 2003, p. 223). However, they acknowledge that not all performed research is appropriate as an educational tool.

Sinding et al. constructed a research-based performance, No Big Deal, with the aim of building ‘new awareness or understanding about the issues facing prostate cancer patients’ (2006, p. 698). They then performed it to audiences of healthcare workers for professional development. Audience feedback through group discussions and questionnaires revealed that the performance of No Big Deal reinforced ‘their positive attitudes and behaviors in relation to patients’ and fostered ‘an increased sense of connection with ill people’ (p. 698). Notably, the audience after viewing No Big Deal revealed they planned ‘to alter their clinical practices to better meet patient needs’ (p. 698).
Across numerous projects this group of researchers collected audience feedback from health professionals, strengthening their educational claims for performed research. Gray et al. distributed questionnaires after a performance of *Handle with Care?* (2000) to an audience of health professionals and members of the public. The majority (95%) of health professionals found the performance based on breast cancer patients to be ‘relevant’ and ‘useful for thinking about … their clinical practice’ (Gray et al., 2000, p. 141). The health professionals also revealed increased empathy for breast cancer patients, claiming that this improved their attitudes to their work. Gray et al. state that the healthcare workers felt the performance made them think about the patient as a person (p. 141) not just as a set of symptoms and medical issues.

*Ladies in Waiting? Life After Breast Cancer* (Sinding et al., 2006) was initially created to raise the awareness of the experience of breast cancer survivors and it was intended to be performed to general audiences. After positive feedback from audiences consisting of mostly breast cancer survivors, Sinding et al. explored the possibility of using this performance for the ‘education of health professionals’ (p. 698). Responses from the audience members revealed 93% ‘benefitted from seeing the production’: many noted that it ‘eased isolation and normalized the difficult aspects of survivorship’ (p. 695). The audience members’ comments revealed a high level of identification with the characters, indicating that it made them feel less alone. Audience members responded with ‘strong emotions’ and declared the performance to be cathartic but some found the performance ‘depressing’ as it ‘hit home’ (p. 697). Sinding et al. wanted to draw on these positive responses from cancer survivor audiences to increase healthcare professionals’ awareness of the experiences of patients.

Sinding et al. were concerned that *Ladies in Waiting?* may be ‘less appropriate as a vehicle for the education of health professionals’ as it was based on data collected from breast cancer survivors rather than from healthcare workers themselves or from the clinical realities of treatment (Sinding et al., 2006, p. 698). The assumption here is that when incorporating research-based
performances into professional training the content needs to directly reflect the day-to-day experiences of the professional. This raises questions about the nature of performed research in professional learning: does it need to demonstrate professional and clinical realities and provide strategies that are directly transferable? Can a less instructional and functional approach, one that includes the emotional and personal aspects of a profession, also be an important element in effective professional training?

Kontos and Naglie (2007) constructed a research-based performance, *Expressions of Personhood in Alzheimer’s*, specifically to ‘educate’ health professionals working in dementia care. They report that the audience of health professionals who viewed the performance found it relevant to their work and that ‘the play reminded them of experiences from their practice’ (p. 806). Data collected through questionnaires revealed that the realistic scenes allowed the health professionals ‘to take a step back’ and reflect on their own practice in order to reassess their professional behavior (p. 807). Kontos and Naglie argue that ‘the physical, emotional, and sensory dimensions’ of the dementia patients were ‘aptly depicted in the production’ (p. 807) and this enhanced the pedagogical potential of the performance over a written academic report. It was the performance’s capacity to portray the ‘complexity of everyday life’ as well as the ‘immediacy’ of the actors’ physical representations in portraying the patients that engaged the healthcare staff who reflected on ‘their daily caregiving practice’ (p. 807). However, Kontos and Naglie noted that more attention to multiple perspectives within the performance was required in order to represent a more textured and realistic representation of workplace issues. Some of the health professionals noted that the more aggressive qualities of their dementia patients were not depicted in the performance and this affected its relevance and its impact as professional learning.

Kontos and Naglie (2007) argue that the ‘translation of qualitative research into dramatic form fosters the emotional engagement of audiences’ and that this engagement is heightened by the audience’s knowledge that the ‘staged representations they are witnessing are based on actual events’ (p. 808). They
regard the use of performed research for health professionals as ‘critical for successful uptake of new knowledge and practice change’ (p. 808). Research-based performance along with other ‘experiential learning techniques such as role-play’ have a ‘uniquely compelling emotional quality that engages audiences on both an affective and cognitive level’ and consequently is central to successful training of healthcare professionals (p. 808). The research by Kontos and Naglie as well as Gray et al. highlights the value of emotional engagement of professional audiences within an educational or training context.

Within the field of education, performed research has been performed to audiences of experienced and trainee teachers (Belliveau, 2014; Goldstein, 2001, 2004a, 2006, 2008; Goldstein & Wickett, 2009). Belliveau has developed performed research for educational purposes, exploring subjects such as bullying in elementary schools (Belliveau, 2008b), additional language learning (Wager, Belliveau, Beck, & Lea, 2009) as well as teaching and learning Shakespeare (Belliveau, 2009). Belliveau, an educational researcher and theatre artist, claims that performed research can build audiences’ understanding of social issues (2007). Belliveau and a research team including pre-service teachers developed two plays, Wasn’t Me! (Belliveau & Collective, 2003) and You Didn’t Do Anything (Belliveau, 2008b) to examine issues of bullying and victimisation in elementary schools. According to Belliveau, both plays were inspired by research and ‘are didactic in nature as their main intention was to promote anti-bullying behavior for an elementary school audience’ (2014, p. 134). Belliveau states that these examples of educationally focused performed research ‘maintained their strong social agenda, which was to address bullying in schools by activating the often silent bystanders’ (p. 135). In addition to the learning outcomes for the audiences of school students, the project was also of educational value for the trainee teachers who constructed and performed the research-based plays.

In the next section, I examine the writing of the few researchers from other fields who have used research-based performances for the purpose of professional learning.
Sangha, Slade, Mirchandani, Maitra and Shan (2012) performed a research-based script as part of their research into vulnerable unskilled workers. The original research findings were prepared as a traditional academic report but, like other researchers venturing into performance as a mode of representation of research, Sangha et al. decided to construct an ethnodrama to ‘to convey some of the passion, emotion, and tension that emerged during the interviews’. The women that they had interviewed often gave them ‘shocking accounts of their working conditions’ (p. 287). Using ethnodrama they wanted to ‘capture the complexity of the women’s experiences’ by creating a script that included verbatim data and was based on actual events and stories recalled in the interviews. They referenced Saldaña, claiming they aimed to disseminate their findings in ‘a representational form that was “aesthetically sound, intellectually rich and emotionally evocative”’ (Saldaña cited in Sangha et al., 2012, p. 287).

Sangha et al. performed their ethnodrama at three academic conferences based on workplace training where the audiences included ‘academics, graduate students, employees of immigrant serving agencies, union representatives, and social justice activists’ (2012, p. 294). They hoped the audience members would be inspired to take ‘social action’ and to adopt a ‘more critical understanding of the workplace experiences of racialized immigrant women’ (p. 294). Audience members responded with ‘outrage’ towards the plight of the women depicted in the ethnodrama and non-academics were reportedly appreciative of the researchers’ efforts to make the ‘research accessible to a wider group of people using a form that was provocative and compelling’ (p. 294). The report does not examine whether audiences changed their responses towards migrant women, either through the researcher’s suggestions of, ‘a small gesture of kindness’ (p. 287) for those working in precarious jobs or, more substantially, in their training of the employees of such women.

Sangha et al. also created a DVD of the performance ‘as an enduring pedagogical tool’ to capture its ‘energy’ and to allow them to bring the performance into different classrooms (2012, p. 295). Relevant questions emerge from this
project: does the aesthetic of ‘simple staging’ with the researchers as performers provide an engaging form of presentation for adult-learning forums? Does the inclusion of improvised scenes of resistance within this ethnodrama move it away from its research basis?

Pilkington and Ackroyd (2008) documented a project in which they used both a DVD and workshop activities in the training of police probationers. The research-inspired DVD aimed ‘to engage participants both cognitively and emotionally through the use of film and dramatic constructions’ (Pilkington, 2010, p. 2) and was used for ‘police equity and diversity training’ at a police training workshop (Ackroyd & O’Toole, 2010, p. 52). The researchers were looking for alternative pedagogies; they used humour and drama to engage the participants and to ‘give room for open discussion and permission for participants to make mistakes’ (Pilkington, 2010, p. 2). Pilkington argues that the narrative presented in the DVD in combination with the drama workshop activities facilitated the engagement of the 106 participants of the police-training workshop.

Pilkington argues that although the testimonies in the DVD are not actual reconstructions of research data they are based on lived experiences; ‘their power comes from the fact that they are not ‘made up’ like the fictional equality and diversity training session but comprise what real people have said’ (2010, p. 19). Ackroyd and Pilkington faced problems in the construction of the research-based scenes for the DVD and the project was incomplete as ongoing professional training.

The research presented in this thesis addresses the need for further investigation into the application of research-based performances within professional learning contexts.

2.7.4 Constructing performed research with an explicit educational purpose

In the preceding discussion, it is evident that there are different approaches to the form that performed research takes when the researcher has an explicit
educational purpose. There are variations in the process of theatre making and in its final outcome, which may be a script that is read in a classroom, or a fully developed performance with professional actors. While there is considerable literature discussing performed research with an educational or professional learning focus, there has been less attention paid to the processes of construction of the performance for these contexts. Some performed research practitioners with explicit educational purposes have documented their practice. Some have attended to the details of their performance making, examining the impact of their theatrical decisions on the shape of the performance, on the performers and the audience. The literature that discusses these elements of practice is relevant, as I have researched the practice of the performance ethnographer constructing and delivering a theatrical text with explicit educational purposes through this thesis.

As discussed earlier in this literature review, the construction of performed research involves an interplay between research practices and performance making. Researchers place different priorities on their research and artistic practices within each project according to the intention and audience for the particular research-based script and/or performance text (Lea, 2012). The following four sections of this literature review discuss the artistic, research and pedagogical decisions and priorities of researchers in the construction of a range of performed research projects.

2.7.4.1 Artistic decisions
Like Saldaña and many other practitioners engaging in performed research, Goldstein acknowledges that as a playwright she wants her research-based plays to meet ‘audience’s expectations of “good theatre”’ (2008, p. 6). Her experience of creating research-based scripts and performances that are ‘dramatically pleasing’ opens up challenges for her as a researcher (p. 6). Referring to her full-length play Snakes and Ladders and the shorter adaptation Alliance she reflects on three dilemmas that confronted her in the process of adapting and condensing a performed ethnography. In ‘Dilemma 1: Whose story will I tell?’ Goldstein suggests developing stories through a central character can restrict the
inclusion of viewpoints of other characters (p. 6). Goldstein argues that focusing on the dramatic device of a protagonist can then block other stories, leading to the second and third dilemmas, ‘Dilemma 2: Whose story is getting lost? Dilemma 3: Which ideas are getting lost?’ (pp. 9-12). Goldstein highlights key challenges for the researcher as playwright: how to balance the research, artistic and educational priorities when attempting to create an engaging piece of performed research for an educational context.

According to Belliveau, his collaborative research-based play Naming the Shadows ‘had an explicit intention to reach communities and audiences including, and beyond, the academy’ to stimulate discussion about the learning and engagement of elementary students with Shakespeare (2014, p. 140). The script was constructed using ‘a mixture of verbatim and imagined dialogue and was written with the intent of being performed using theatrical devices’ (p. 139). Belliveau reports that the theatrical crafting of the script culminated in ‘several weeks’ of rehearsals where ‘original music, sets, and props’ and shadow puppets were added (p. 139). The manipulation of the stagecraft elements occurred in order to lift the script ‘off the page’ and develop ‘a more layered engagement’ with an audience (pp. 139-140). For Belliveau theatrical crafting can make a piece of performed research more engaging and subsequently enhance its capacity to raise awareness of social issues. He claims that performed research can then be used as a ‘catalyst for discussion’ around the ‘human phenomena or dilemma, explored within such plays’ (p. 139).

Mackenzie and Belliveau (2011) examined the role of the playwright in creating Naming the Shadows and found that the process of transforming the findings of a three-year research project required an extra layer of analysis by the playwright. According to Mackenzie and Belliveau, the task for the playwright is to capture the essence or key ideas of the research through manipulating theatre conventions. Through theatrical crafting using symbol and metaphor whilst remaining ‘grounded in all that the researchers have defined as viable data’ (p. 10) the playwright can communicate the layers of meaning in constructing a play.
According to Lea, Belliveau, Beck and Wager (2011) the artistic construction of Drama as an Additional Language was an essential component of the performance making processes. This research-based theatre was developed from an investigation into the experiences of trainee teachers working in a multicultural and multilingual after-school drama program. Within the rehearsal process, the researchers as actors explored metaphors ‘to understand the data at a lived, visceral, level – as an embodied understanding of the data’ (p. 9). The collaborative research team felt that if they had used only verbatim text whilst constructing the script, they may ‘unintentionally’ misrepresent the research participants (p. 10). They constructed an open text to ‘avoid conclusions’, wanting to present what they ‘saw in the data not as concrete findings but as openings through which audience members could co-construct understandings’ (p. 11). Lea et al. report that they used ‘devices such as catharsis, back-story, intentional ambiguity, and open-endedness’ to create opportunities for audience interpretation (p. 11). They assert that the construction of open research-based theatre without conclusions allows audience members to ‘engage personally, emotionally, and intellectually with the work’ (p. 11).

Like Mackenzie and Belliveau (2011), Sangha, Slade, Mirchandani, Maitra and Shan (2012) positioned one researcher as scriptwriter. Sangha undertook this role in order to infuse ‘fluidity, emotion, and creativity into the script through the development of characters, dialogue, and action’ (Sangha et al., 2012, p. 287). This enabled the theatrical crafting of the script to occur separately from the other researchers although script readings occurred with the full research team to check ‘the accuracy, relevancy, and focus of the content’ (p. 287). This collaborative approach allowed for negotiation between the way the research data was represented and the artistic development of characters and narrative.

2.7.4.2 Direction and staging of performed research

Although very little has been written about the staging of performed research designed with educational objectives, Goldstein and Wickett (2009) bring together their concerns about rigorous research, critical pedagogy and aesthetic
staging of the performance. Their collaboration reveals that even in the process of directing and staging a performance the research and educational imperatives can influence artistic decisions. As a director, Wickett highlights the importance of precise delivery of particular lines to replicate how they were spoken by the parents, teachers, and high school students: ‘they represent the voices of the community ... they embody groups of people who have something to say about the report. These are lines that need to carry emotion’ (2009, p. 1563). Goldstein and Wickett stress that staging directions can highlight ‘a particular set of power dynamics among the characters in the play’ (p. 1564). In one instance the playwright, Goldstein, purposefully left the ending open. She intended the final line: ‘How can we do our part?’ to be ‘a call to action to the audience by their peers on stage’ (p. 1565). Wickett’s ‘final staging decision helped reinforce’ Goldstein’s intention (p. 1565). In this case their actors were representatives from the participant groups – mostly teacher trainee students and teacher educators. In Goldstein’s research-based performances, the actors are drawn from her students and education lecturers; although they are not participants in her studies they are from within the culture she researches. Her work raises a question: does the use of actors drawn from the specific research culture enhance the authentic quality of the performance for the audience and participants?

2.7.4.3 Balancing research, artistic and educational priorities

Goldstein has written extensively about the complexities of the ‘multiple commitments’ of ‘performed ethnographers working in the field of education’ (2008, p. 5). She stresses the need to be aware of the ‘tensions between the various roles they play - ethnographer, playwright and critical educator’ (p. 5). One particularly strong example of the difficulties of balancing the research, theatrical and educational aims of her work occurred when Goldstein cut a particular scene from *Snakes and Ladders* in order to develop a ‘solid dramatic structure’ (p. 10). In this omitted scene was a particular verbatim line that Goldstein favoured ‘because of the pedagogical work it is able to do in post-play reading discussions’ (p. 12). Within the longer performance the line stood out because it was funny and Goldstein felt this was an excellent point for reflection
and discussion about the key issues of ‘hypersexualization’ of non-heterosexuals and ‘homophobia in schools’ (p. 12). She argues that the playwright as educator needs to be aware of what is being left out, or not being told, as this will impact on the complexity of the discussion after the performance and therefore the educational learning experience.

After the performance of Alliance Goldstein (2008) felt that the process of refining a script to create an aesthetically effective performance could often impact on the effectiveness of the play as a pedagogical tool. She had considered rewriting the original longer and less dramatic play Snakes and Ladders to ‘keep its ethnographic complexity but add more dramatic tension and theatricality to the play’ (2008, p. 15). Interestingly the shorter play Alliance received a positive reaction as a dramatic and engaging performance. However, Goldstein reverted to the longer less dramatically successful play Snakes and Ladders within her teaching context as she argues that this play is a more ethnographically focused text and was preferable for its educational impact. Goldstein calls for researchers to find ‘writing and performance models that can accommodate many participant voices without losing dramatic tension or theatricality’ (2008, p. 15).

Goldstein believes that ‘in the end, it is not always possible for the researchers to meet all their ethnographic, dramatic, and social change commitments equally in one sole ethnographic play script or performance’ (2008, p. 15). She advises ethnographers to be aware of the implications of different choices when ‘one set of commitments is privileged over another in a particular project’ (p. 15). Goldstein claims that it is through making ‘choices transparent’ that ‘the members of their multiple and diverse audiences’ can assess the strength of the work (p. 15). One way to make these decisions transparent is to write about the consequences of privileging the different roles of ethnographer, playwright and critical educator. Goldstein calls for further discussion of theatrical models that support the multiple roles of the educational performance ethnographer (p. 15).

According to Ackroyd and O’Toole the tensions inherent in the construction of performed research need more acknowledgment, in particular the ‘relationships
and implications between different purposes’ (2010, p. 5). The range of purposes of performed research that is to educate, to engage and to entertain raise the question ‘whether and how’ these tensions are addressed. Ackroyd and O’Toole acknowledge the ethnodramatist’s quest to represent the multiple perspectives of the participants as well as the themes within the data and to create an engaging and entertaining performance. They argue that if an ethnodrama aims to represent all participants’ views equally and to leave the audience in the democratic position of determining their own conclusion it is a naïve and flawed position, as all representations are shaped and constructed through the identity and frame of the researcher (p. 41). In fact ‘conclusions left to the audience’s discretion are only possible because of the ethnodramatist’s construction’ (p. 51).

Robinson (2010) also asserts that there are multiple pressures on a researcher when constructing a research-based script for educational purposes. She felt restricted in dramatic shaping of a research-based script because of her adherence to the ‘faltering utterances of the verbatim data’ (Robinson, 2010). In fact Robinson wanted to create more ‘believable characters’ and a script that was ‘more consistently readable’ (2010, p. 120). However she continued to transform data into dialogue because she questioned the use of ‘fictitious scripted dialogue’ as a valid representation of ‘the reality of experience’ of the research participants (p. 115).

Initially Robinson’s students responded to the script emotionally and ‘during the reading two students became upset and had to leave the room for a short while’ (2010, p. 118). Afterwards Robinson conducted discussions about the students’ strong and empathic responses to the characters; for those students with young children their ‘identification was too much to control’ (p. 118). Robinson considered changing the script for use in the classroom. However, in negotiation with her students and her colleagues, Robinson left the script unaltered as it was agreed that emotional engagement and learning through empathy were important aspects of a healthcarer’s job.
In analysing Robinson’s ethnographic performance, Ackroyd & O’Toole describe it as having ‘an outcome beyond itself’ as she designed the script to be used with her ‘health professional students’ (2010, p. 6). They see it as significant that Robinson’s ethnographic performance was ‘shaped by her audience’, as her major teaching purpose placed pressures on the ethnographic process of representation (p. 6). Their major argument is that ethnodramatists need to be aware of the multitude of tensions impacting on their decisions, their selection and shaping of the ethnographic performance text. They note that the researcher may construct a performance that privileges the educational aims of the script over constructing an authentic account of the research findings.

2.7.4.4 Individual stories for pedagogical purposes

Some accounts of constructing performed research for education and training discuss the value of using individual participant stories to engage and then generate critical discussion. In reflecting on the construction of the performance *Handle with Care?* Gray et al. (2000) argue that participants’ stories enabled the researchers to ‘engage in a more direct and emotional way with the research data, to understand it more fully’ (p. 142). They claim that it is the personal qualities of performed research that enable health professionals to ‘reconnect, in deep ways, with the issues facing ill people’ and to reconsider their own workplace behaviour (p. 143). When healthcare workers reflect on ‘their own contributions to patients’ suffering and/or healing’ then performed research becomes ‘an extraordinary vehicle for training health professionals’ (p. 143).

Sangha et al. (2012), in their performed research script *Skilled In Vulnerability*, selected material from their interview transcripts of immigrant women to find individual stories that reflected key emotions and themes. The researchers identified settings for scenes and selected significant events from the stories told by the women. They ‘debated issues of language and representation’ as they ‘attempted to create composite characters in the play to capture the experiences of the women’ (p. 287). The selection of the stories to be included in the script was negotiated by the collaborative research team even though Sangha was the designated scriptwriter. The group’s aim was for the audience of workplace
training officials to develop deeper understandings of the vulnerable immigrant female workers; this influenced their selection of stories as they wanted their audience to appreciate the suffering of these women and to improve the workplace experiences of immigrant women.

The selection of stories of individuals is one step in the process of representing research material that will be useful for training and/or educational purposes. How stories are then artistically shaped and dramatised is important for maintaining the integrity of the research analysis as well as fulfilling the educational purpose of the performance. During the creation of a DVD for police training, Ackroyd and Pilkington worked with scriptwriters, professional actors and a producer, however they lacked a common aim for the final product. The DVD included testimonies in the form of monologues created from interviews with experienced police officers. Verbatim data was used within the testimonies, whereas the rest of the DVD contained fictional dialogue ‘designed to be believable and ring true’ (Pilkington, 2010, p. 4). Pilkington and Ackroyd anticipated that the data from the testimonies would have ‘a massive emotional charge’ and were ‘crucial to the telling of the real stories and for grabbing the attention of the workshop participants’ (2010, p. 54). However, the actors and the producer of the DVD felt the script was ‘far too long’ and ‘somewhat tedious’ (p. 54) and the scriptwriter edited the testimonies. This was unacceptable to the researchers as they felt their key priority was for trainee police watching the DVD ‘to be shocked into the reality of these people’s experiences’ (Pilkington & Ackroyd, 2008, p. 5). This project raises questions about researchers outsourcing the roles of director, scriptwriter and filmmaker and the impact of a diverse creative team on the performance product. In a collaborative production between researcher and artist(s), who has the major responsibility for editing and re-shaping the research-based text?

2.8 Conclusion

According to the literature reviewed in this chapter, performed research with explicit educational purposes is designed to engage and stimulate learning about social issues. Staged performances of performed research to audiences of
professionals in healthcare and education aim to inform audiences about key issues facing patients and students respectively. For researchers in the healthcare sector in particular these performances are seen as viable ways to communicate patients’ experiences. The literature reveals that performed research performances have the capacity to capture the attention of audience members through emotional, embodied and empathetic engagement. Discussions after these performances provide a forum for an examination of issues within the performance and highlight the educational potential of performed research.

As shown by the literature, those employing performed research for explicit educational purposes generally develop a script from data and conduct play readings with their students. Practitioners argue that engaging with the text physically, vocally and possibly emotionally enables students to identify with research participants and explore the issues and themes of the research. Learning occurs through the participation in the script reading combined with the reflective discussions during and after the reading. The pedagogical strategy of script readings allows for students to interrogate the issues raised by the script.

The studies discussed in this chapter also suggest that there are possibilities for staged research-based performances to be used as pedagogical tools, where the audience interacts with the performance text to stimulate a meaningful interrogation of the themes and issues inherent in the text.

As this literature review has demonstrated, performed research that is constructed and presented with an educational purpose varies considerably according to research and performance priorities. A central concern is that theatrical and artistic decisions may impact on the authenticity and integrity of the research being represented.

In contrast to most of the education focused projects surveyed here my study investigates a model of research-based performance within a professional
learning environment where professional actors rather than the learners perform the script for an audience. I examine the pedagogical efficacy of an ethnographic performance text designed for a professional learning context as well as the qualities of practice employed during its development, construction and staging.
CHAPTER THREE

3 Phase 1: The ethnographic fieldwork

This chapter discusses the first phase of the performance ethnography, the ethnographic fieldwork. This overview includes negotiating access, preliminary observations of the educational context, recruitment of participants, data collection through interviews and participant observation in the workplace of each participant. An analysis of the practices employed during this phase of ethnographic fieldwork is covered in Chapter Four.

3.1 Defining the focus

3.1.1 A professional learning context

The nature of this study required a professional learning context. In particular, I needed a specific course or program in which the ethnographic performance could be presented for an audience of professional learners. As I had previously established a working relationship with LH Martin Institute, I proposed that I conduct my research within one of their programs, designing a professional learning workshop that incorporated a research-based performance. I was granted approval from the Director of LH Martin to develop a session for any one of the Executive Education courses to be delivered in 2011. My intention was to conduct the ethnographic fieldwork in any university faculty or unit that would give me access and then, depending on the leadership issues that emerged, I would present the performance and workshop at the most suitable and relevant LH Martin Executive Education training course.

I encountered difficulties with access to a tertiary institution in which to conduct my fieldwork. With the assistance of two senior professors, I approached five leaders across a range of Victorian universities aiming to conduct a small-scale ethnography. Unfortunately, each of the five personnel approached, over five months, was unable to accommodate the research. One respondent provided a reason for the inability to approve my study; the Faculty had already committed

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2 See Appendix 1
to another ethnographic study within their institution during the same period. Another supported the research but staff rejected it due to their ‘enormous workload’; they were ‘unwilling to commit to anything extra.’ One of the respondents noted that her unit within the university was experiencing upheaval due to on-going change and re-structuring.

The problems of access suggested that university faculties and schools are under workload pressures and consequently the presence of an outsider conducting a relatively small-scale study was unwelcome. There may have been apprehension by the Faculty/School leaders that ethnographic research, on any scale, would result in unwanted scrutiny. My study within the LH Martin tertiary leadership-training context was under threat of not starting.

Instead of approaching a faculty within an institution to conduct ethnographic fieldwork in order to investigate tertiary leadership issues, I shifted my approach and focused on individual academics. By recruiting tertiary leaders directly I aimed to gain access to each individual’s work culture. This would focus my initial data collection on individual interviews before conducting observations in the workplace. This adaptation of my planned methods of data collection meant I relied less on gaining access to a host institution; instead I would recruit participants from a range of faculties and possibly different universities.

Despite this change in approach, my ethnographic data collection still focused on tertiary leadership to accommodate the professional learning charter of the LH Martin Institute. I selected the ‘Women in Research Leadership’ course. I aimed to recruit female research leaders, conduct extended interviews and then gain access to each participant’s workplace for participant observations. As this professional learning course focused on women working in research leadership the ethnographic fieldwork needed to develop my understanding of how the leadership structures within the participants’ workplaces functioned and how strategic decision-making occurred.
Remaining within the context of the LH Martin professional learning courses was beneficial as I was supported by the logistical operations of the Institute. The ethnographic performance would be presented on the 21st June 2011 at the LH Martin 'Women In Research Leadership' course. The educational aims and learning objectives of the performance and associated workshop were outlined by the LH Martin program coordinator. Professional actors would be engaged to perform for the audience who would be women attending the course as fee-paying clients of the LH Martin Institute.

The constraints of my research were established through a clearly defined professional learning context and subsequently the focus and purpose of the performance ethnography were also established; I would be investigating the experiences of women working in tertiary research leadership. The educational purpose and objectives determined the boundaries of this study. The aim was to construct a relevant and meaningful professional learning experience for an audience of Australian senior female researchers. Therefore this educational focus informed my ethnographic fieldwork and the subsequent analysis, interpretation and representation of that fieldwork in the form of the play. In summary, I aimed to develop deeper understandings about women working in research leadership and communicate these findings through a performance to an audience enrolled in a professional learning course.

3.1.2 Women, research and leadership in Australian universities

The LH Martin 'Women in Research Leadership' course drew on a growing field of literature that focused on Australian women working in universities, the nature of their employment, their access to working in research and the low level of leadership positions held by women (Bell & Bentley, 2005; Blackmore & Sachs, 2000; Dever, Laffan, Boreham, Behrens, Haynes, Western & Kubler, 2008; Dever, Morrison, Dalton, & Tayton, 2006).

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3 See Appendix 2
Since the mid-1990s when Australian universities experienced radical reforms and re-structuring, the access for women working in universities increased but a persistent under-representation of women securing senior research positions existed. Following the 1998 Dawkins higher education reforms amalgamating colleges with universities, more women began working in Australian universities (Bell & Bentley, 2005). Subsequently, some women were placed in leadership positions but it was into managerial positions in the ‘non-research intensive universities’ (p. 4). This created a two-tier university hierarchy where the leading research universities remained ‘very much male dominated’ (p. 14) particularly in research leadership positions. Blackmore and Sachs (2000) conducted a three-year project on women and leadership in which they interviewed women who held leadership positions in eight Australian universities between 1995-97. They found that during this time of ‘radical restructuring’ (Blackmore & Sachs, p. 2) the participants reported they were working hard to manage the changes but they reported feeling less valued than their research focused male colleagues.

Blackmore and Sachs (2000) defined the highly competitive university as ‘the greedy organisation’ where women were placed in positions of management as ‘agents of change’ using their interpersonal and caring qualities to prepare and navigate staff through rolling changes. Even though restructuring had created space for female leaders, women reported that when it came to ‘access and equity’ the culture of the older universities was largely unchanged and ‘male dominated’ (Blackmore & Sachs, 2000, p. 13). According to Blackmore and Sachs, during this time of institutional change ‘women were still largely excluded from much of the power brokering’ as ‘access alone did not lead to the re-distribution of power’ (pp. 13-14).

More recent studies indicate that ‘women remain under-represented in senior academic ranks’ (Dever et al., 2006, p. 5). Despite the introduction of equity programs and policies within universities to encourage the promotion of female researchers women are reportedly working ‘at the lower end of the academic hierarchy’ (Bell & Bentley, 2005, p. 4). Women working in research are
concentrated at Level A and B, often juggling teaching and research or within part-time casual employment and subsequently remain concentrated at the ‘bottom of the academic hierarchy’ even though men hold over 80 per cent of the most senior academic positions (Bell & Bentley, 2005, p. 13). Contrasting male and female research engagement in one Australian university, Dever et al. (2006) found that ‘women are less likely to head research teams, apply for research grants and often have lower publication rates than their male counterparts’ (p. 5).

Even though more women are completing PhDs the transition into postdoctoral employment is a pivotal point that differentiates female and male research career pathways (Bell & Bentley, 2005; Dever et al., 2008). Bell and Bentley suggest that there is evidence that the choices made by female researchers ‘at the critical postdoctoral career phase may be irreversible’ and impact negatively on their futures as researchers (2005, p. 24). They claim that women progress through the casual low-paid positions of research assistants and junior academics however the application for Early Career Research (ERC) funds is significantly less for women than for men (Bell & Bentley, 2005). As the ERC grants and postdoctoral awards are designed to promote the careers of the very best early researchers the lack of applications by women is concerning (Bell & Bentley, 2005). Dever et al. (2008) found that female graduates reported the quality of their PhD supervision was less supportive than for males in key areas relevant to building academic careers such as: publishing their own work; preparing funding proposals; giving conference papers; and developing professional networks. The consequences of this less encouraging style of supervision impacts on female graduate’s ‘employment outcomes and career development’ (Dever et al., 2008, p. iii).

According to Bell and Bentley (2005) a researcher’s profile and track record of successful applications for competitive research funding and awards are highly influential factors for promotion to leadership positions. They suggest that circumstances such as the concentration of research funding by discipline and personal choices made at the postdoctoral stage impact on female researchers’
capacity for ‘a clear research orientated career trajectory’ (2005, p. 24). They found that women working in research within universities are concentrated in fields, such as Humanities, Education, Nursing and Arts which do not attract the majority of research funding unlike Science, Engineering and Medicine. Bell and Bentley report that female researchers are poorly represented in high profile ARC projects and within nationally funded research centres women are ‘grossly under-represented in the executive groups’ (2005, p. 24). They call for more research into the factors that influence female researchers’ choices and what circumstances and systems would improve the participation of women working in research.

Probert argues that it is not bias or discrimination against women in universities that perpetuates the ‘unequal outcomes for men and women in terms of pay and status’ (Probert, 2005, p. 50). She asserts that negative experiences such as the competitive environment of universities, heavy teaching workloads and lack of support in developing careers are issues that impact on female researchers; however, these issues are also experienced by male workers. She challenges claims by other researchers that these negative work experiences are the main cause for why women apply for fewer awards, competitive grants and applications for promotion.

Probert found that there was a link between women not working above Level C in universities and ‘the way households organize the division between paid and unpaid work’ (2005, p. 65). The correlation between senior female academics not moving beyond Level C professionally and the domestic pressures for women with children but no partner was strong. Probert found there is a ‘collision between the allocation of responsibility for the care of children to their mothers...and the particular demands of academic life’ faced by female academics with particular domestic pressures (2005, p. 68). Probert claims that women’s ability to devote time to paid work is the outcome of a complex and highly gendered set of negotiations and compromises within the household (2005, p. 70). Probert believes that understanding the impact of the ‘needs of older children and the impact of separation and divorce on women and men’ is
as important as initiatives, reform and policy to improve workplace gendered cultures in universities; this is essential if a substantial increase of female academics reaching the most senior positions is to be achieved (2005, p. 70).

Dever et al. (2006) interviewed a range of female researchers within one Australian university to investigate the ‘factors contributing to successful research careers’ (p. 6). Overall, they found remedial actions for women were not recommended but proposed that the working conditions could be improved to benefit both male and female research staff. Focusing on what contributed to the success of women working in research, the study found that the following approaches assisted female researchers to succeed: focusing on research that is interesting; establishing a track record early; being well networked – locally, nationally and internationally; developing a profile by getting known and noticed; benefiting from role models and mentors; establishing a close teaching and research nexus; participating in collaborative or team research; making time and space for research activities and valuing work-life balance (Dever et al., 2006).

Within this field of literature, the LH Martin ‘Women in Research Leadership’ course provided a context for their clients to examine both the Australian university environments in which they were working and also the personal and individual decision making and life-choices influencing their career aspirations.

3.1.3 Understanding the professional learning context

One month before the commencement of the formal fieldwork, I attended the 2010 LH Martin ‘Women in Research Leadership’ course to gain an understanding of the leadership course, the learning environment and the type of learners participating in the course. Through my previous experience with LH Martin I had some appreciation of the clients but I had never attended a complete course. During my six-day attendance at the WiRL residential course, I observed both the formal and informal components of the professional learning experience and developed an understanding of attendees’ expectations.

Forty women had enrolled in the 2010 WiRL program. There was an obvious
demand for such a course; the room was at capacity and fifteen more women were on a waiting list. The women came from across Australia and New Zealand and represented a range of positions in universities and research disciplines. All but four of the forty women had PhDs and there were seven Professors and three Associate Professors. The positions within their universities ranged from Head of School/Faculty to Director of Research to Post Doctoral Research Fellow. The discipline areas included Biomolecular Sciences, Nursing, Built Environment, Earth and Planet Sciences, Law and Commerce. Some of the women worked in leadership positions in either research or academic administration and others were experiencing leadership in an informal role. The majority of the women wanted to spend more time working in research and they were aiming to improve and formalise their leadership positions.

Prior to the commencement of the course each participant received a substantial amount of recommended reading; this was indicative of the heavy course workload. On the first day, speaking to the women, I discovered that most had read large amounts of pre-course reading. I spoke to two women who had just got off over-night flights to be present for the 9.00am registration. From my observations, the commitment and expectations for the course were high.

From an outsider’s view, these women presented as successful, capable and very busy professional women. At the dinner functions they were interested in some relaxation but most still talked about work. They seemed to enjoy getting to know the other women, sharing research interests, the nature of their workplace roles and some personal details; photos of children were shared as the week went on. The women ranged in age so personal circumstances differed. A few women had young families, some had older children and some did not have children. I felt there was a generous attitude towards each other and they were keen and willing to get to know each other, in particular each other’s research, publications and future projects.
During breaks and at the end of the formal presentations, I observed the women pulling out their electronic devices to receive emails. For some women there seemed to be pressure to keep working during spare moments in the course or they chose to keep ‘in touch’ and ‘on top’ of their work. Through informal conversations the women discussed problems that were going on in their workplaces during their absence. They seemed to be connected to their workplaces even though they were attending a residential conference.

During the course, there were many lecture style sessions one after another followed by discussions. In addition, there was one group activity where the participants worked in teams, collaborating on an extended task. At the end of a session or in the break individual responses about the presenters’ relevance were voiced. My overall impression was that the women had little tolerance for presentations they regarded as irrelevant. After one such presentation, the women around me openly criticized the female presenter and they declared that she was not of a suitable calibre for this group of more senior and successful women. This highlighted for me the importance of producing stimulating, relevant and challenging material for this particular professional learning environment.

At the conclusion of the 2010 WiRL course, I found not only had I developed a clearer understanding of the educational context which I was to plan for but I had also begun my immersion into the culture of senior women working in research. My observations of the female researchers over the five-day course also provided me with some access to the culture that I was about to study more formally through ethnographic fieldwork.

3.1.4 Participants and data gathering

To gain an understanding of the particular sub-culture of female leaders working in research I aimed to recruit 6-10 individual women who worked in leadership positions in a tertiary research capacity. I planned to conduct extended interviews with each female leader followed by some observational sessions of daily work. I wanted permission from each participant to take me into the physical and social world of her research workplace. In my recruitment letters I
requested both an extended interview and opportunities to ‘shadow’ each participant, that is, to follow an individual around her workplace in order to gain a better understanding of her role. I used the term ‘shadowing’ because it has currency with senior academics, particularly when they are involved in mentoring programs. My practice was informed by ethnographic concepts of participant observation, where I hoped to gain a ‘form of human understanding’ by accompanying each participant through various daily activities not as a ‘coolly dispassionate observer’ but as another person in the cultural space engaging in ‘ethnographic dialogue’ (Tedlock, 1991, pp. 69-70). As an observer, I would be positioned as an invited guest interested in understanding the work experiences of research leadership. According to Tedlock, ‘we can only enter into another person’s world through communication’ so I hoped a mixture of interview and observation would enable me to develop a meaningful understanding of working in research leadership (p. 70).

I also planned to gather publicly available information on each woman’s research projects and colleagues to learn about each participant’s work and their context. Even though I designed my ethnography to commence with individual participants I wanted to observe how research workplaces functioned. Therefore, in addition to gathering information on individuals in their workplace, I wanted to observe their interactions with others and with their physical environment. I aimed to understand these senior researchers’ day-to-day work as well as to understand the working structures within a research unit.

I planned to gather the ethnographic data over a six-month period; I had already spent four months trying unsuccessfully to secure access to a university ‘unit’, which only left me six months before the university extended summer break when many academics would be unavailable. After this intensive period of data collection, I planned three months for analysis and interpretation and then another three months to construct and rehearse a performance text as a form of ethnographic representation. The date was set for the performance and workshop presentation at the LH Martin professional learning course so this time-line needed to be followed.
3.2 Recruitment

In the universities where I commenced recruiting participants there were networks and support groups for women in research leadership (Dever, Morrison, Dalton, & Tayton, 2006). These networks provided access to women working in leadership and/or research positions and also to women who wanted to support and mentor other women into leadership roles. I was given a list of women who were part of this network and I then searched their profiles on the university websites looking for research leaders, women with awards, chief investigators of Australian Research Council (ARC) projects and those with senior research positions in universities. I sent emails to eight possible recruits, inviting their participation in my study. These women worked in a range of disciplines and my aim was to reflect diversity of research contexts. I wanted the ethnography and the content of the performance to be accessible and applicable to women working in a variety of research fields.

I received three positive responses. At a later stage, these three participants explained that their acceptance was influenced by the desire to support women aspiring to research leadership. After five months of not being accepted by any university to commence my fieldwork, I was welcomed by female research leaders and being recommended to other potential participants. Two participants suggested other women working in research leadership positions. Others could not recommend any women in their field as their area of research consisted mostly of men and the few women in the area were in junior positions. After three more emails to women from the support groups, and each of these women accepting, I had recruited eight participants in total.

3.3 Data collection: the interviews

Interviewing is not all that difficult, but interviewing in which people tell you how they really think about things you are interested in learning, or how they think about things that are important to them, is a delicate art (Wolcott, 1995a, p. 105).
3.3.1 The interview questions

In order to gather data on women in research leadership positions and to develop an understanding of their university workplaces, I planned interview questions to focus on individual experiences, prompting participants to reflect on workplace behaviour and attitudes.\(^4\) I framed the questions with phrases such as ‘can you describe’ and ‘in your opinion’ to encourage a personally reflective description of events in the workplace. I wanted to know about each participant’s journey in her career. I used words such as ‘an incident’, ‘traits’, ‘characteristics’ and ‘your role’ to generate personal details and elicit descriptions of incidents from the participants’ experiences. Only two of my planned interview questions encouraged extended narratives but these questions provided foundational details about each participant’s experiences in research.

I was also looking for stories or particular incidents that involved colleagues; I asked some questions that referred directly to the supervisor, collaborators and particular leadership roles. I did not plan specific questions related to mentors, as I did not want to create an expectation about this topic. I thought that if it was an important aspect for women working in research leadership then it would emerge from the research. I asked additional questions when necessary, however the planned questions formed a strong structure for me as each interview unfolded.

3.3.2 Setting up the interview

Through email contact with each participant I established an initial interview with clear parameters and I delivered a hard copy of the Plain English Statements and permission forms\(^5\) prior to the interview date. Possibly because each participant was very familiar with research processes, I found that all the ethics documents had been read prior to our first meeting and there were very few questions regarding my planned research methods. However, at the beginning of each interview I explained my project, its purpose and the fact that

\(^4\) See Appendix 4
\(^5\) See Appendix 3
a performance would be constructed from my ethnographic fieldwork. I referred to my past experience in performance ethnography and I explained my intention to construct blended characters and a fictional context or situation to ensure each participant’s identity was protected. I allowed for questions, both in email and at the commencement of each interview.

The only point of concern expressed by the participants was that I might not find watching them work very interesting. This was mainly because they spent so much time at a computer or, as one participant put it, ‘because I am not a lab person’:

Woman (W): Are you interested only in the research meetings?
Jane (J): I’m interested in it all because that’s what you have to deal with.
W: Most of us aren’t research only.

(Interview transcript)

It became apparent that most of the participants had multiple responsibilities within the university, not just research leadership roles. I reiterated that the performance would be used in a professional training program for women wanting to develop skills in research leadership. This seemed to be a driving interest for the participants of my project. They were interested in the professional learning purpose of the performance and seemed positive that a research project such as this one would support other women working in research aspiring to leadership.

3.3.3 Conducting the interview

3.3.3.1 Descriptive field notes

I interviewed eight participants for approximately 120 minutes each. Before I formally began each interview I made descriptive notes about the spaces where I met each participant. I was able to take field notes as I waited for the participant to be ready or I made notes in my journal after the interview. I aimed to record as much detail about the physical surroundings and the participant herself during the interview time. For example:

Her office was very organised but it had a texture to it of a person who lives a reasonably diverse existence. There were photos of herself, her husband and
their three children. There were memorabilia from overseas travel, signed photos of sporting stars, a pictorial calendar and some lovely artwork on the walls as well.

(Researcher’s journal)

The eight participants had quite different office spaces, and how each space and desk was organised was of interest to me. I attempted to record descriptions of their working spaces. For example:

As I entered her large office everything was in order. There was a wall of bookcases with bound theses in the bookshelves. Her desk had an inbox and outbox and were both empty. There was one folder and a computer and the rest of her desk was clear. There was a long table with a crystal cut vase in the middle, no flowers. Everything was sparse and tidy.

(Researcher’s journal)

Later in the fieldwork I found my first impressions of an office did not necessarily reflect the personality or professional profile of the participant. Sometimes the physical environment provided a stark contrast with the participant’s role as a senior research leader, as this extract from my researcher’s journal reveals:

She has an office in a very 1960s rundown building. A smallish office and she has a PA who is in the room on the other side of the corridor. Her room is not bigger than a general academic’s office with a whiteboard and a pin board displaying some photos of family, students and her with colleagues at conferences. There were books randomly in shelves and old posters on the walls related to her discipline.

The participant who belonged to this modest and rundown office, I later learnt, managed multi-million dollar projects.

Whenever I had time, before, during or after an interview, I continued to record as much as possible about the physical details of each participant’s workspace. Months later during the phases of analysis and interpretation these notes provided a rich reference for me as I examined each participant and her working experiences.
3.3.3.2 Open questions, clarifying questions

Ethnography without questions would be impossible (Agar cited in Wolcott, 1995a, p. 105).

I began each interview by asking the participant to tell me about her job at the university, setting up an opportunity for her to expand on the topic as extensively as she felt comfortable. Most participants held multiple roles, various titles and engaged in a number of research projects. Most started talking about their administrative or teaching positions and then moved on to details of their research. This seemed to reflect what happened in the participant’s daily work and how she prioritised these roles.

I followed the more open questions with clarifying questions such as ‘What does it mean to be an Associate Dean of Research?’ My aim was to understand the participant’s leadership roles. This often led to the sharing of personal perspectives about the job, including values and priorities. Trying not to interrupt the flow of the discussion, I often requested further clarification, which mostly led to even more detail, for example:

W: So it’s in some ways quite a lot of responsibility and (pause) I have to encourage everybody from individual staff to groups of staff to do better in research – um to reach for the stars and so on and so forth.
J: It’s a lot of pressure?
W: Uh yes, um lots of responsibility but at the same time it’s not quite like being a Dean or – in the same ways that – I always have someone to defer a difficult problem onto in the Dean, uh rather than be wholly responsible and than the buck stopping with me necessarily. My job is however to make him look good (laughter in voice) and to make sure that I filter out problems before they get to him. I don’t run to him every moment of the day with issues. I take the stance that I discuss things with him; I will refer things on when I need his assistance. (Interview transcript)

By asking an additional question, even if it did not reflect precisely what she was trying to say, I elicited additional detail. This instance illustrates this point as the participant qualified her meaning, offering a deeper insight into her work interactions and relationships.
3.3.3.3 Everyday detail

J: Tell me about a typical day. (Interview transcript)

By talking about their regular work patterns the participants revealed their approaches to their job, their priorities and their values. And interestingly, by talking about the regular, the irregular often arose. Many participants, when responding to questions about their general routines, revealed that what they set out to achieve was often disrupted. These revelations frequently came up when I asked: ‘what did you do yesterday?’ The contrast between the routine description and the outline of yesterday’s happenings surprised the participants themselves. During their responses most of the participants would stop at one point and groan or laugh about the workload they had just described to me. Reflecting on their accounts of their working day would lead to comments about how they coped and how they actually completed the work that they were most passionate about. They discussed doing research at home, on the weekends, and during holidays. One participant explained when she did most of her work on her ‘million dollar research project’:

W: I actually tend to do it at night. At work there are constant interruptions. (Interview transcript)

My questions about the day-to-day elicited responses that included accounts of lunch hours and coffee breaks, or conversely, a decision not to take breaks. Some participants spoke of food being an important part of their job: regular lunches with colleagues, coffee meetings, celebratory cakes with the research team, drinks after work and arranging a dinner ‘with the boys’ from work. Others made it clear that they brought their lunch from home, never took a lunch break, did not drink coffee and never networked after hours if they could help it. This discussion of food revealed the intersection between work and personal time.

In the early stages of each interview I repeated phrases back to the participant to clarify meaning and to show I was listening. I felt my attentiveness expressed my respect for the conversation. I hoped the participant would understand that I found what she was saying to be interesting and valuable. It was something that I could offer in return for her generosity in allowing me to interview and observe
her during her working day. Frequently the topic was complex and I needed further explanation:

J: I need to ask that again because I haven’t go it – sorry.

(Interview transcript)

By asking a participant to clarify aspects of her response she often provided a deeper account of how she approached her work. Overall, each of the participants explained their research work to me very clearly using non-technical language. I appreciated their willingness to communicate complex research topics to me as a non-expert in accessible language.

3.3.3.4 Personal reflections

Some participants were rather introverted so I found that adopting a chatty conversational style was a reasonably effective way to move them into more personal reflections. These participants said they felt very self-conscious talking about themselves:

W: Like a lot of women I’m probably not very good at talking about myself. I’m much better talking about other people.

J: Hmm…you’re doing a pretty good job actually. (Interview transcript)

With some conversational encouragement, often a participant proceeded to reflect quite deeply on her personality. Other participants seemed happy to talk about themselves. In one interview after my first question, the participant immediately reflected deeply about herself and her work. It was not until twenty minutes later that there was a pause enabling me to ask another question.

Some participants moved into storytelling mode effortlessly; it seemed they had reflected on key moments in their pathway to leadership roles before. Some participants were very clear about the various decisions that contributed towards their success. Interestingly, many of the participants saw ‘luck’ as a major component of their success, often focusing on the success of their research teams rather than individual personal achievements. Some, however, highlighted the large grants, the dollar value of their funding, the lucrative partnerships and the prestige that comes with successful projects. Some participants were very
comfortable providing details about their projects - their collaborators, financial
details, research assistants and the challenges they faced with individual
projects. They used words such as top area, flagship, million dollar project, and
high profile to describe their research. They expressed enormous pride in how
large and important their research projects were. Some participants revealed
that they were offered promotions and prestigious positions in other universities
but chose to stay with their successful projects, indicating their passion and
dedication to this research.

Some participants early in our interactions offered details about families, while
others mentioned their personal life later. One participant felt it was important
to define herself from the start as a working single mother:

W: I work part time because I’ve got kids.

(Interview transcript)

Other women discussed how they managed their domestic and working life;
some discussed children and work commitments listing their priorities and then
reflecting on the reality of achieving their plans. Only one out of the eight
participants did not mention children and I did not ask her about family.
Sometimes when I asked a planned question it generated a detailed personal
response. However, I found that some questions, if asked too early in the
interview, did not produce personal material.

J: What’s the favourite part of your job.

(Interview transcript)

This question was more successful later in an interview, often producing an
extended and well-considered reflection. I learnt that the timing had to be right
to get the depth of answers I was hoping for. I discovered that I needed to build a
level of rapport for more reflective responses.

In one instance, when I asked an unplanned question, ‘How do you manage it?’
prompted by my reaction to a participant’s story, it elicited rich details of the
dynamics of that participant’s work practices, work/life balance and out of hours
work. Some participants had very clear boundaries about never allowing work to
infringe on their personal lives and others acknowledged that it was at home that they got the time and space to do some solid research reading and writing. With further discussion and questioning some contradictions in their rules about work and personal time appeared:

W: I never do work at home.

This comment was followed later in the interview by:

W: During maternity leave I wrote book chapters. I did all sorts of writing on my research during this time.

(Interview transcript)

It was interesting to gauge the different responses to whether the participants attended social events associated with work. One participant closed down the flow of conversation with her short negative reply and a tone of impatience at my question. Another woman talked extensively about how important it was to have a drink at the end of the day with colleagues, industry partners and students. One woman expressed the importance to her of having lunch with her staff everyday and making an effort to host dinners to mark workplace achievements. Others talked about their restrictions in professional networking and inability to travel to conferences because of their family commitments.

3.3.3.5 Deepening stories

I wanted the participants to trust me within the time we had together. Sometimes I was so engaged by a story a participant was telling me that I added my personal opinion on the topic as if I was having a conversation rather than conducting an interview. I wanted to show that I was interested and an active listener and I did not want my comments to appear forced or disingenuous. I may have talked too much on certain occasions, which was not helpful and just wasted interview time. The most effective interviews I conducted were when a participant felt sufficiently comfortable to be frank in our discussions.

I found that laughing together generated rapport and in turn led to deeper storytelling. At one point, after about an hour of interviewing one participant, I
asked about the other women she worked with. She replied, confirming what she had previously said:

W: No, I’ve never had any women working with me.

My shock was evident, and I responded:

J: Do you have a sister then, or a daughter?

We both laughed, as she understood my strong response. From this point she proceeded to talk briefly about her family and then added:

W: In my work I am surrounded by men.

(Interview transcript)

Another time I asked an unexpected question about the participant’s siblings:

W: I will actively not network with other women because there are people out there who want to form little – you know women in a gendered society – so I’ll steer clear of them with a barge pole. I just don’t want to stand out for being female.

J: Do you have brothers?

W: I had a brother. It’s funny if you talk about that sort of thing…

(Interview transcripts)

This exchange led to the first extended personal story I had heard from this participant. She talked about her schooling, reflections on her decisions to go into her area of work and her goals. She told me that she enjoyed being able to sit down and have a drink with a male colleague.

Despite my interest in gathering data that revealed the qualities of participants’ characters I was looking for rich data, not necessarily dramatic material for a good play. One woman revealed a tragedy that had a substantial impact on her life and her work. For a second in the interview I paused and thought, ‘this is interesting’ but I put this aspect of her personal story aside. Even though I aimed to get to know this participant as intimately as possible in the short time that I had with her, I felt to investigate her tragedy was not appropriate for this study. The relatively small group of participants in the study made it hard to protect her identity. I tried to respectfully move on without looking like I was ignoring the fact that she had revealed her personal tragedy to me, a relative stranger.
3.3.3.6 Emerging themes

As I progressed through the interviews certain topics and themes started to emerge: research and teaching spaces, ineffective co-workers, mentors, holidays, and lunch and coffee breaks. I took this information into the next interview. I discovered that laboratory space, storage and researchers’ offices were both expensive and hard to negotiate within a university. Once I was aware of this emergent issue I began asking questions about space even if the participant did not mention it herself.

The issue of ineffective co-workers emerged from our discussions about collaborations and productivity where I often asked about other researchers. Similarly, when the topic of mentors arose I then inquired about them, even though this was not my original plan. Most of the participants worked in environments surrounded by men but I did not directly ask about the participants’ relationships with men as I felt the question was loaded. By asking about their collaborations the participants talked about their co-workers rather than men specifically. Responses to this line of inquiry revealed themes of power, status, hierarchy and research management practices.

Another question that became incredibly helpful in finding out about each participant’s attitude to her work was to ask about holidays. The range of answers often revealed tensions and contradictions about family plans and work pressures and priorities. One participant mentioned that she finished writing a chapter during her holidays yet earlier in the interview she had claimed that she never worked at home. Another participant told me she wrote a paper between Christmas and New Year most years. Their responses to the questions about holidays provided an interesting indication of how research writing was often completed in personal time.

3.3.4 Ending the interview

At the end of each interview I reverted to my planned final question:
J: If you were to attend a professional development workshop regarding tertiary leadership and strategic management, what would you hope to learn and/or what skills would you hope to develop?

(Interview transcript)

This provided each participant with the opportunity to tell me anything about research leadership that had not been previously discussed. It also re-focused the participants on the purpose of my fieldwork. They seemed interested in sharing their life experiences in order to help other women aspiring to work in research leadership positions. Most participants used this time to add extra detail about their leadership roles and the most influential strategies that helped them gain these positions.

Each participant politely indicated her need to end at the allocated time. She would arrange our next meeting and confirm a suitable time, reducing any need for further emails. All participants were organised and generous in allocating me time, despite their busy working days.

### 3.3.5 Final interviews

It was only through multiple observations and informal conversations that contradictions and tensions within the working worlds of the women became apparent. I conducted extended final interviews with three participants which enabled me to clarify details and investigate any contradictions I had observed in the working environments.

The nature of the data gathered in the final interviews was rich and personal. Each participant allowed me enough time to ask the long list of questions I had constructed from reviewing the data and to delve deeper into each response as required. As these interviews progressed my questions were more specific, informed by my evolving understanding of the particular work environment.

I used the final interview to prompt explanations of some of the interactions that I had seen during my participant observations. I also tried to clarify participants’ workload issues as I had observed some contradictions between initial interviews and the workday patterns when I shadowed participants. I asked one
participant to reflect on the weekly routine she had previously described to me, that she stayed home each Friday to complete research writing:

J: How are your research Fridays going?
W: Tomorrow’s going to be good. Tomorrow’s going to be – what was last Friday? Definitely last Friday I was here, but tomorrow’s good. Tomorrow’s my Friday.
J: So you’re going to be home?
W: Hmm, I’m going to do lots of things, yeah. Uh, for example, I have to read the strategic plan. I have to do a lot of other things tomorrow. I have to write an application for funding for a visiting researcher, which I’ll have to write – I want to write a document for the Senior Leadership Committee because we need more positions and I want to get that on the table. So already that’s – and I’ve been invited to speak at the Royal Society of Victoria next year which is a nice thing and I have to write an abstract and that sort of, and a related type document but it takes a bit of thinking to do. So there’s Friday gone and Saturday and Sunday probably. (Interview transcript)

Such reflections revealed contradictions between what the participant had initially said they did and the reality of their busy workload. The opportunity to follow-up participants and ask questions for clarification was an essential part of my ethnographic fieldwork.

3.4 Data collection: shadowing

Ethnography involves an ongoing attempt to place specific encounters, events, and understandings into a fuller, more meaningful context (Tedlock, 2000, p. 455).

Six participants agreed that I could shadow them though their workday activities; that is, I was given permission to be a participant observer of their work in research leadership. I accompanied the women to research meetings, supervision sessions, exhibitions, visits to laboratories, planning sessions for conferences and publications, and to meetings developing new funding applications. My purpose was to observe participants as they interacted with colleagues, students, research assistants and industry partners. I was not able to audiotape ‘discussions’ or informal conversations; instead I had to rely on my
note-taking. In some situations, such as visiting laboratories and walking between meetings, I was only able to write a word or two on my note pad. I tried to focus on the details of interactions, quoting phrases and single words, noting body language and the physical space in which particular participants worked.

3.4.1 Observing the environment

I arrived slightly early at each participant’s office before a shadowing session, which provided me with some time to study the physical environment. On one occasion I shadowed a participant off-campus on the first day of a retreat. In the corridor or foyer outside offices there were often displays or listings of the current staff of the particular university unit. Where possible I tried to record the names and positions of all of the staff in a particular unit. I took notes of the senior members of the group, how many men and women were in the unit and their positions. These photos provided helpful information and assisted me in recognising faces in small group meetings.

On some occasions the participant would invite me to sit in her office before a meeting commenced. I observed participants working on the computer, finalising a draft of a document for the up-coming meeting, retrieving the agenda or working on emails in the times between each appointment. For example:

I arrived and she came out to the foyer herself and welcomed me. I’d arrived ten minutes early so she invited me to sit in her office and then she left me there whilst she went back outside to talk to her personal assistant. Her manner was relaxed, she felt comfortable to leave me in her office.

(Researcher’s journal)

A number of participants had a Personal Assistant (PA) and I was present at conversations that focused on preparations for an up-coming meeting, instructions on how to respond to emails, negotiating and rescheduling meeting times, and the drafting of funding applications. On a number of occasions, whilst I waited, the participants engaged in a phone call. As an observer of the one-sided conversations I was interested in their tone and the mixture of professional and informal dialogue. I also noted the rhythm of the phone speech
with its often very direct approach to a topic, with moments of casual comments intersecting the core business.

During meetings in the participants’ offices, I witnessed many interruptions. These tended to occur just before or immediately after a meeting but on a couple of occasions there were interruptions during a meeting. Phone calls or someone popping his or her head around the door often interrupted proceedings. Most participants responded to these incidents as an expected element of the working day and regarded them as a consequence of an open-door policy.

If participants had time before a meeting they would orientate me to the type of meeting we were going to attend, the group or individuals attending and sometimes the role or purpose of the meeting:

I’m hoping the group has some big ideas – we really need some good long-term initiatives.

We meet every week whether there are problems or not, we just need to check in with our Research Fellow.

Other comments were quite specific such as:

We have good news about our ARC application.

This student is a star.

We’ve finally appointed a business manager.

Personal information was also shared:

I was up late writing a grant application.

I had to review two papers last night.

Some comments informed me about the participant's personality:

The door’s lock was broken and I fixed it myself this morning – can’t wait for help around here.

Sorry I’m late I had to pick something up for my husband from the chemist.

(Researcher’s journal)
3.4.2  My positioning as the observer

I entered her office and she invited me to sit to her left hand side. She introduced me to her colleagues as they came in spasmodically and then again as the meeting started.

(Researcher’s journal)

I was usually directed where to sit and most often invited to sit at the meeting table next to the participant. At larger meetings I sat on a chair directly behind the participant or to the side of the room. In small group meetings I mostly sat in the group circle and occasionally I sat to the side. In one meeting, the participant suggested that I sit to the side, then after I was introduced to the group the others at the meeting invited me to sit at the table.

In large groups where I was sitting at the table I could blend in and I felt relatively comfortable taking notes. I was aware of looking up during discussions and appearing attentive. Others at the table were often taking notes, doodling or on electronic devices so my note taking did not look out of place. When I was in these larger groups and was sitting at the side or back of the room it was much easier to write constantly. I was less aware of the group members looking at me and I felt I had the freedom to observe and write as often as I wished. In the small groups I felt I needed to appear engaged and not draw attention to myself writing. Initially in these small groups I felt self-conscious as I was a silent member who had nothing to offer the group. I became accustomed to small groups and to reacting appropriately even if I did not understand the discussion. I found I could smile if a joke was made or look attentive during complex research debates.

3.4.3  Focusing on the participant in a crowd

Whilst I was shadowing I focused on observing the participant rather than gathering stories about other people. My aim was to keep my mind open to understanding the everyday qualities of each participant’s work experiences. At times this made it hard to know what to record. I noted what happened in the room; who talked the most, who arrived late, who took on tasks, who sat back, who did not say anything. I made notes about the clothes different people wore.
as well as my participant’s clothes. I noted whether people carried papers, manila folders, laptops, or ipads or smart phones. I was invited to wear goggles and lab coats on my tours of laboratories and I reflected on my experience of seeing the equipment and wearing this clothing in my ethnographer’s journal.

I often drew annotated diagrams of seating at the meeting. Later I consulted the university web page in order to understand the other people who had attended the meeting and their roles in relation to a participant. I took notes on conversations without understanding the topic. I found some conversations between a participant and her co-researchers to be funny and grabbed my attention:

    W: Are the mice caged separately?
    A: Biology things are a pain.
    W: Living things are a pain.
    (Researcher’s journal)

The point of recording this exchange was to develop a textured picture of a participant’s personality in relation to her colleagues. Did she discuss finances, did she make a joke, was she leading the meeting, how did she manage disputes?

I noted all that I could as a record of the participants’ interactions within meetings. I was interested in the mood of the meeting as well as its functional qualities so I made notes about body language and shifts in the tone of the conversation, such as:

    Lounging back in his chair, his legs out and often placing his hands crossed behind his head. He moves in his office space on his wheeled chair, swiveling around between the other researchers seated in a circle and his desk to access his computer. He seems to have seniority in this group.
    (Researcher’s journal)

Often participants were immersed in research-specific discussions with the other researchers, assistants and PhD students. As shown in the following example, I described the behaviour even if I did not understand the content of the discussion:
She is the central academic brain in this meeting. She is sitting back in her chair, arms crossed and resting above her head. She moves forward as she speaks. The others take notes and listen attentively to what she has to say. (Researcher’s journal)

My knowledge of university culture assisted me in keeping up with the general issues within the meeting, particularly when the conversation was about administrative matters, student supervision, research assistants and research grants. There were elements of confidentiality associated with some meetings and then I was excluded. Most of the meetings I attended were very calm and productive and I rarely witnessed fractious interactions. In following some participants I gained an understanding of their colleagues as I repeatedly met and observed them in different settings and circumstances. This helped me build layers of understanding of participants’ work relationships. I also became aware of underlying tensions within certain groups and positive working relations and friendships within others. Often a participant would enlighten me about the back-story behind her different working relationships as we walked to and from meetings.

By the end of the fieldwork I knew many of the participants’ co-workers who were referred to in work stories. By this stage, I had also researched many of the co-workers on websites. I was gathering information on peripheral players in the participants’ stories in order to understand each context more thoroughly. As the participants’ leadership roles required collaboration, negotiation and mentoring with colleagues, I found accessing information about the co-workers enabled me to construct a more detailed understanding of the work environments. Also, understanding the hierarchy within each research group via the websites helped me to understand and appreciate some of the physical and verbal interactions between the different researchers at meetings regarding status and seniority.

3.4.4 Observing relationships: collaboration, status and hierarchy

Generally, small group meetings that occurred in an academic’s office around a table or in lounge style chairs were quite difficult to observe as I felt self-
conscious and awkward. However, these meetings placed me in close physical proximity with both the participants and her co-researchers. Informal interactions occurred as people entered the rooms, settled in their seats and sometimes as they left the room. In the formal components of the meeting, the senior researchers would ask questions of the research assistants and if there were actions to be followed it was always the research assistants who would take on the task. Frequently an academic research problem was raised and the senior researchers took over and solved this during the meeting, displaying their expertise in the particular field of study. I noted the ways the different participants greeted others; some made tea, others remained sitting in their seats, others stood and moved towards the newcomer. On many occasions a participant organised food for the meeting, as illustrated by the following:

She brought cakes from a well-known bakery where she lives. There was a brief discussion over the quality of the cakes – everyone is delighted and impressed. (Researcher’s journal)

This combination of data generated from observations and web-sources informed my understanding of the way hierarchies, workloads and university expectations impacted on academic output. All six of the participants I observed had a male colleague who was senior to them and most of the time this male was the participant’s mentor. I was able to observe these interactions, to witness the complexities of the mentor-mentee relationships that had been described to me in the interviews. In many meetings a senior male researcher would dominate the research discussion. I observed research teams in meetings about journal articles, conference papers and book chapters; discussions revealed who led the writing, who was reviewing a draft and who was being invited to co-author a submission. As a follow up I was able to consult participants’ staff profiles on the university websites to see how often they had worked with current co-researchers and I noted the order of authors’ names on collaboratively written pieces.

Sometimes we arrived at meetings and there was a strong sense of distance between my participant and the rest of the group. In one meeting, the group had been eating lunch for some time and had not informed my participant of this pre-
meeting informal gathering. This woman told me she felt the social exclusion from the lunch was not accidental. On another occasion, one participant had organised a lunch to be shared during a meeting and the group refrained from eating. At this meeting the conversation was restrained and unfriendly, but I did not discover what had happened and why the other members of the meeting did not eat the food.

I did not observe any meeting where women outnumbered the men. The dominant number of men confirmed interview data that each of the women worked mostly with men. Participant observation gave me the opportunity to build an understanding of men’s roles, behaviour and attitudes within this work culture. At one such meeting I was in a small room where there were three researchers discussing a large Australian Research Council Linkage project. I was offered a seat to the side of the room and I then moved it further back against the wall of the relatively small office. The conversation became so technical and alien to me that I just made notes and sketches of the positioning of the researchers and their shifting body language throughout the hour and a half-long meeting. The room was warm and rather airless and I struggled not to fall asleep. I wondered whether I would ever use anything from these observations. However, later in my informal conversations with my participant I learnt about the dynamics of the relationships between the senior researchers and what had been discussed during the meeting. In fact my drawings and notes from this meeting, combined with the participant’s reflections on her relationship with these researchers were important data in indicating the complexities of her research leadership experiences.

3.4.5 Observing the complexity of participants’ daily work

I was taken to laboratories, basements and teaching spaces and I saw science benches, large machines, small pieces of equipment, rooms without windows and rooms with stacks upon stacks of manila folders and books. I was introduced to researchers, assistants, students, technicians and teaching staff. As the participants showed me their spaces they exhibited different emotions, from overwhelming pride to embarrassment. A sense of ownership was expressed by
either the female research leader or one of her more senior assistants, for example, *Tom’s space* or with a more collaborative tone, *our lab*.

Some participants took me on a tour of their teaching spaces as well as research areas. Some showed me expensive equipment and well fitted-out rooms and others showed me spaces that were idle. For example:

She showed me the basement space that was like a rabbit warren with radioactive signs. A place that you would never want to spend time in but she said that they tried putting post-docs down there but they didn't like it!

(Researcher’s journal)

I found that understanding the participant’s relationship with her working spaces often illuminated aspects of the participant’s personality. As we talked and walked through the spaces I was told about problems and issues related to the spaces; how they wanted more money from the university to upgrade their spaces; how the new machinery housed in the space extended their research capacity but they did not want to have to share it; how a participant’s research colleagues worked on different floors in the building which made casual interaction difficult and she felt isolated. Perhaps the fact that I was not audio recording these sessions enabled the participants to speak about problematic issues regarding spaces more freely.

At times, research activity I observed went beyond academic and funding discussions. I observed participants drawing charts, diagrams and equations on white boards. On one occasion I was shown architectural drawings, on another I was given protective glasses so I could witness laboratory tests on milk curd. Prior to a meeting with her research assistant one participant anxiously declared that *I would be bored as nothing interesting happens*. As this meeting progressed she relaxed and started talking to me directly, making jokes and trying to include me in some comments about the research they were discussing even though I could not understand the details of the experiment. This meeting was interrupted numerous times with a problem from the labs and at one stage there was a large petri dish of a gel-like substance brought into her office to show her
‘the problem’. She turned and showed me the dish; I was fascinated and she took great pleasure in explaining the problem to me. I think she was so relieved that something ‘exciting’ was happening in my presence and that I could witness three interruptions as she progressively solved the problem. For her this was research in action!

Some participants had substantial administrative roles so their leadership style was influenced by their positions within the university. Shadowing participants over longer periods in one day, not just at research-focused meetings, allowed me to observe the range of roles they undertook. The shifts in each participant’s manner according to the purpose of the meeting were very revealing. As they moved from formal university-wide meetings to the friendliness of small groups of co-researchers, then on to supportive PhD supervision meetings I began to comprehend the complexity of their day-to-day workloads. I felt the range of meeting contexts revealed different modes of communication, negotiations and approaches to research problems.

3.4.6 Fieldwork relationships

It has been lovely and I hope we spend some time together again. Call me in the New Year and we will have a coffee! (Researcher’s journal)

As we spent time together we chatted informally so I felt I got to know each of the participants better. Many of the women asked me about my work and myself and I tried to take an informed interest in participants’ research. I regularly referred to the university's on-line news, as during this time three participants received an award or were successful with an ARC grant. Such information provided entry points into conversations as I congratulated a woman on her success and asked questions related to the qualities required for achieving this success. These conversations built relationships and also generated data about promotions, pathways and support systems that had helped each of these participants to become a leader in her research field.

After one meeting, a participant invited me to coffee and we debriefed about some of the tensions and under-currents that had existed in the meeting. She was clearly upset by the friction that had occurred in the meeting, and the rude
behaviour from one colleague. She clarified what had happened, elaborating on some of the issues between various people in the meeting; she also seemed relieved to sit amiably together and debrief on the situation she had just managed. Another participant asked me to stay at the end of the day whilst she packed for a conference she was attending overseas. We chatted as she gathered her business cards, power adapters and foreign cash that she kept in her filing cabinet. This was the first time this participant discussed personal details about her life. She talked about her child and parents and how she managed family commitments when she travelled for work.

During the fieldwork I came to care for the participants who were all hardworking and generous with their time. In the following account, I recorded my feelings towards one participant:

When I arrived at her office she was hunched over her desk, surrounded by piles of papers and open books. In fact the level of the piles of documents could have been considered quite comical if it hadn’t been for the ashen look on her face. I offered to postpone our appointment, I felt guilty requesting anything from this obviously exhausted woman. She groaned as she moved to the table for the interview and she seemed to fall back into the chair. I offered to make a tea or get her some lunch but she declined. I could tell she wanted this ‘job’ out of the way. (Researcher’s journal)

I found it surprising that this exhausted woman seemed to enjoy and even benefit from the time out from her work created by my research:

Her voice gained energy as we went through my numerous questions and by the end of a ninety-minute session she had colour back in her checks, was laughing and sitting back in a relaxed manner. She looked quite refreshed. (Researcher’s journal)

Overall, for me, it was sad saying goodbye to the participants as I had enjoyed getting to know the women and their research work. Over the six months I had endeavored to build a sense of rapport with the participants as I interviewed and observed them. The participants had shared many stories with me and I liked them for what I considered to be admirable leadership traits. However, I was not there to form long-lasting personal relationships as I had to move on with the
next phases of the performance ethnography. With some women it was a clear-cut thank you and best wishes. Some women offered additional assistance; anything else I can do for you please let me know. I left the fieldwork feeling privileged and enriched by my time spent with the participants.

As I concluded the ethnographic fieldwork, I wondered whether the data I had collected would be useful. Did I know enough about the participants and their experiences of working in research leadership to construct a rich representation of their culture? It was only near the end of the fieldwork that I had moments of anxiety about whether the data gathered would be interesting enough to support the construction of a narrative and characters for the ethnographic performance text. These were questions that could not be answered until the end of the project, so I had to trust the process of ethnographic fieldwork and move onto the next phase of analysing and interpreting the data.

3.5 Conclusion

...the doing of ethnography: speaking, listening and acting together

(Conquergood, 2003b, p. 354).

The ethnographic fieldwork provided me as the performance ethnographer with access to eight female leaders within university-based research contexts. Across six months I conducted extended interviews with all eight participants, and then shadowed six of these women as they went about their daily activities over two-three days per participant. These observations sometimes occurred in two-hour blocks, and on other occasions, across a complete working day. Informal conversations accompanied the shadowing sessions and I also accessed web-based information about each woman’s research activities. Three participants engaged in a final interview where clarification occurred and further questions were asked.

My methods of data collection generated participants’ personal stories as well as descriptions of work environments, relationships and actions. A respectful relationship with the women supported the quality of data I collected, particularly in the later stages of the fieldwork when deeper more personal
reflections were elicited. The women had a positive attitude to the aims of my study - to construct a professional learning experience for other female researchers aspiring to be leaders.

This detailed discussion of gathering ethnographic data is followed by an account of my ethnographic analysis and interpretation of the data in Chapter Four. Importantly, a deeper analysis and investigation of the ethnographic methods I employed and the type of data it generated occurs in Chapter Eight.
CHAPTER FOUR

4 Phase 2: Ethnographic and performance-based analysis

4.1 Introduction

There were five and a half months from the end of my data collection until the presentation of the performance ethnography at the ‘Women in Research Leadership’ (WiRL) course. This was a tight timeline considering the data needed to be analysed, interpreted and represented through a performance text. In addition, drama activities needed to be designed, actors to be rehearsed and a facilitator briefed. I established a timeline that gave me two months to conduct the initial phases of analysis and interpretation. This allowed two to three months to construct the approximately forty-five minute performance and prepare for its presentation in the professional learning context.

In this chapter I examine the processes I used to analyse and interpret the ethnographic data relating to women’s experiences of working in research leadership. I conducted a thematic analysis that categorised and synthesised data into visual summaries. Drawing on my past experiences, I also conducted performance-based data analysis (Bird, 2008) that used embodied and artistic methods to further analyse and interpret the data.

4.2 Ethnographic analysis

4.2.1 Transcribing and filing

The process of sorting through the handwritten data, transcribing the audiotapes and then compiling all the documents relating to each participant was the first phase of the formal analysis process. I transcribed most of the interviews from audio-files but due to time restrictions I had some interviews transcribed for me. I filed each of the written transcripts in a large folder along with the sorted observational notes, web notes about research projects and staff profiles of co-

6 See Appendix 13
workers whom I had met. Once all this hard copy data was compiled I immersed myself in each participant’s data; I read their words, I listened again to voices on the audio files and remembered my time in the field with each participant. This was an intense and focused process as I aimed to synthesise all my understandings about each participant’s experiences of working in research leadership. In order to process my thoughts, I made notes of emergent themes in the margins of all the documents and I used an ethnographic notebook for more extended analytical thoughts. These processes are discussed in the next two sections.

4.2.2 Margin notes

Whilst I read each participant’s file I made notes in the margins of the documents; I wrote single words or phrases as I identified emergent themes and key issues:

- Juggling and managing.
- Saying yes.
- Hierarchy.

During the fieldwork I had begun to identify these key themes as I progressed through interviewing and shadowing the participants. Themes such as space, the importance of mentor/mentee relationships and work-life balance became evident to me as the fieldwork progressed. I made notes of these themes in my journal, and I incorporated questions relating to them into my subsequent interactions with the participants. Now, during the reading of the documented data, I identified additional themes and issues.

4.2.3 Recording analytical notes

At the end of immersing myself in each participant’s set of data, I analysed all documents according to the research question: what are the issues for women working in research leadership? I recorded what I felt were the most important notations into an ‘ethnographic analysis notebook’. I made headings that reflected the particular participant’s experiences and then I recorded both my descriptive notes and direct quotes from the participant under headings. This
ethnographic analysis notebook became a means for me to list, sort and write more extensively about the emerging themes. It was an opportunity to consolidate my analysis. For example:

Their personal connection to the research isn’t just about doing the job. It’s about their own sense of identity, their sense of life satisfaction. They seem to be prepared to do research work without even being paid. Research seems to be an activity they do for themselves – personally.

(Ethnographic analysis notebook)

I conducted this process with each participant’s data, reading her words, listening to the audiotapes and reflecting on all my observation notes and web material. It was time-consuming but very grounding as I remembered and reflected on my experience of being with each participant. I tried to absorb the tone and rhythm of the participants’ voices from the tapes, to remember the dynamics of the meetings I had observed and to reflect on personality traits.

Through this slow and systematic approach I developed deeper understandings of the experiences of women working in research leadership. I made notes in my ethnographic analysis notebook, at times unsure whether these thoughts fitted under any particular thematic heading. The notebook was an effective means of recording for ideas without, at this stage, knowing which themes and issues would dominate my interpretation.

As my analysis of the data proceeded I started to conceive ideas for a narrative and characters for the ethnographic performance text. I found these performance ideas a distraction whilst I was committed to my methodical treatment of each participant’s data set. As a solution, I set up another means of recording my ideas: a performance notebook.

4.2.4 Recording performance ideas

Even though I began to imagine characters and scenarios during this process of thematic analysis I was not yet ready move into performance making. I wanted to give the process of ethnographic analysis sufficient time to conduct a deep
thematic analysis of all the data I had collected during my fieldwork. However, creative ideas for structuring scenes kept forming in my mind. My instinct was to suppress these performance thoughts as I found it very difficult to focus on both performance making and ethnographic analysis during this phase. Also, I felt it was important to value this initial stage of data analysis and maintain my ethnographic approach to interpreting my experiences gathered during the fieldwork.

As I continued the thematic analysis of data, I kept the performance notebook open on the desk and I recorded performance ideas for later reference. This new approach kept my mind focused on the ethnographic analysis so that I did not panic when a performance-related idea occurred to me. Introducing the performance notebook at this point allowed the process of ethnographic interpretation to evolve. It enabled me to make notes of stories, character traits and dialogue that could represent themes, issues and ideas that I was analysing in detail in my ethnographic analysis notebook.

4.2.5 Constructing thematic charts
I identified themes after the initial analysis of the eight data files. Referring to the notes in the margins of the documents in the participants' files as well as the notes in the analysis notebook I created a list of twenty-four headings. Armed with a highlighter I marked sections of text from the data that reflected these themes. I then listed the selected data text under a suitable heading. For example:

Good staff
- so hard to get rid of the bad seeds.
- it’s diabolical to employ bad staff.
- people with years and years of low productivity.
- good university staff is productive staff.

The world of men
- I was the first female professor in our field.
• I was the first female professor in our faculty.
• I was the first associate professor in our faculty.
• I was the first female to apply.
• I never walk into a meeting where there’s another woman. It’s a world of men.

(Ethnographic analysis notebook)

Some quotes captured the complexities of the themes emerging from the data and I categorised them under two or more headings. From these lists I developed a thematic table that contained twenty-four headings with selected verbatim text grouped under relevant theme headings. The table was extensive but at this phase of interpretation I wanted breadth and complexity to represent the experiences of all the women before I moved to the next phase. Synthesising my interpretation in this way demonstrated my commitment to the ethnographic processes of fieldwork and analysis before engaging actively with performance making.

4.2.6 Selecting verbatim text

As a sole researcher I found the task of selecting verbatim text to insert into the thematic chart to be overwhelming as I did not want to leave out a single quote that would provide texture and depth to my developing interpretation. I had to trust that the analytical process that I had conducted provided a substantial grounding for a valid interpretation of the fieldwork. I also had to accept the interpretive nature of ethnography, that I was constructing my interpretation and therefore selection of data was my responsibility. This sense of responsibility was heightened as I prepared to take the results of my thematic analysis into a performance analysis workshop. Three research assistants with performance experience were invited to engage in drama-based activities to assist me to further investigate selected themes and data.

In addition to the thematic charts I also selected extended critical incidents that represented multiple themes to use in the performance analysis workshop. This

7 See Appendix 5
process resulted in nineteen pieces of text of approximately half a page each. However, as I had other themes to represent through lengthier verbatim excerpts I was confronted by the problem of how to synthesise all the data I had collected. I wanted many of the participants’ voices to be present in the final representation. Concerned by these issues, I went into the analysis workshop with what I thought was a minimal amount of data representing the breadth of my ethnographic fieldwork.

4.3 Performance-based data analysis

My previous experience of working with the methodology of performance ethnography incorporated a process of investigating data through improvisation and performance making strategies; I called this process performance-based data analysis (Bird, 2008). In this study I set up workshops to conduct performance-based data analysis with the purpose of engaging with selected data to explore ideas and themes in an embodied and performative manner. I conducted two half-day workshops with three colleagues who had research and performance experience.

The aim of the performance-based data analysis workshop was not to construct scenes or a script for the ethnographic performance. Instead, I wanted to examine the embodied qualities inherent in the data and generate new insights through performance-based activities.

4.3.1 Research assistants

I called the people I invited to participate in the performance-based data analysis workshops research assistants. Two were experienced performance ethnographers as well as qualitative researchers, performers and performance makers. The third person had no experience in performance ethnography but he understood qualitative inquiry, was a playwright who had used historical and biographical materials and was an experienced improviser and performer. He knew the other two women well and had worked on research projects with both of them previously. All three research assistants had worked in a university in
different capacities, giving them reference points to some of the processes and activities raised in the data.

We gathered in a carpeted drama studio with dimmable lights that had been cleared of any furniture except for a few chairs. The white wall of the studio that was usually used for theatrical projections was clear from floor to ceiling. I had enlarged the thematic tables into poster-like sheets that I attached to the center of this white wall at eye level. I placed four chairs in a circle for discussions and in the corner of the drama studio I set up a video camera on a tripod to record the workshop. The research assistants formally agreed to participate according to the ethical guidelines I provided.

4.3.2  Performance-based activities

4.3.2.1  Playing with words through the body

I asked everyone to select a phrase or a word from the thematic charts on the wall and play with it in any way they wished. They walked through the space saying their selected words in as many different ways as possible, vocally playing with the sound and meaning of the word(s). They explored the selected words with reference to the associated theme listed on the chart. They distilled both this overarching theme and the selected words into abstract movement sequences. They also explored the words verbally with varying intonations and expression. Eventually each person adjusted the movement of his/her body according to an interpretation of the word or phrase, for example:

The word ‘lucky’ was said in a range of vocal variations. His body began to contrast with the tone of his voice. There was a definite tone of irony surrounding the notion of ‘lucky’. I found this improvisation powerful even though it doesn’t really match how the women used the word themselves.
(Researcher’s notebook)

We repeated this process four times not reflecting or commenting on the activity apart from sharing laughter; I wanted this phase of the workshop to have a
playful tone to avoid any perceived sense of responsibility towards the data. At times they developed comic and exaggerated representations:

She dragged her body across the floor as if she was carrying a heavy load, alternating the phrases ‘I’ve written 18 articles this year’ and ‘He’s the genius and I’m the doer’. She mimed trying to cook and other domestic tasks. She laughed a lot at the end of this improvisation.

(Researcher’s notebook)

I saw this playfulness as useful to warm up the performers for the free thinking and physical nature of performance-based analysis and to propel the performers into the next activity.

4.3.2.2 Theme driven improvisations

The next task focused on exploring the themes more deeply by working in pairs and planning an improvised scene; I participated in the improvised tasks to make the second pair. We selected one to two themes and devised a short scene using movement and related verbatim text from the charts to explore meanings. Then each pair performed to each other their symbolic and abstract interpretations of these themes. Verbatim text was incorporated so that the representation of themes was enhanced and illuminated.

One pair created four different physical representations of institutional authority on top of rostra boxes: standing tall with arms crossed, standing tall with back turned, and leaning forward with arm outstretched with hand flat as in a signal to stop. Accompanying these physical statues, were words that represented the institutional requirements for research success: *track record, effective collaborators, extensive publications* and *industry links*. Running from statue to statue was the other performer, as a research leader trying to obtain funding. This stylised performance embodied the frustration expressed by many participants during the fieldwork, of the multitude of hurdles and requirements to gain institutional funding for research projects. It also highlighted, through symbolic representation, the skill of all the participants to manage and negotiate this labyrinth of requirements, as they were all very successful researchers within a university environment. This example of performance-based analysis
influenced my thinking when later shaping the narrative structure of the ethnographic performance.

Overall, the pair work opened up further levels of interpretation in the analysed data as the performers combined themes. Even if the verbatim words seemed misplaced in the performance context, or they were said without the same meaning as the participant had intended, I found the way the performances communicated the themes to be illuminating:

The theme of juggling the researcher’s domestic life and workload. A ‘woman’ frantically went through the physical motions of a range of domestic tasks – rocking babies, cooking, cleaning…at the end she stopped and said in an ironic tone – ‘being a mother makes me better at my job’. This phrase was taken from the wall chart. (Researcher’s notebook)

The participant in the research who had spoken these words did not say them ironically; instead she had been serious when reflecting to me that her parenting had a positive impact on her work as a leader. Despite this apparent misrepresentation by the performers, the improvisation triggered thoughts, for me, about the complexity of the lives of the research participants. The participants had spoken about strategies they used to juggle work and domestic responsibilities, but these improvised images highlighted and reminded me of the difficulty of balancing so many demands.

4.3.2.3 Extended excerpts as stimuli

The three research assistants worked with four page-long excerpts that I had selected as I considered them central pieces of data. I thought they might choose one piece as the basis for devising a performance but instead, they used all four excerpts and blended them into two different scenes. They constructed small improvisations layering the multiple themes such as, saying yes, being lucky and the pressure to publish to highlight the complexity and interconnecting qualities of the data. Overall, the scenes created by the research assistants were structured around a central character. It was interestingly for me to observe the embodiment of the different participants’ words were mixed into one character.
Sometimes the meaning of the original data passage was lost and it was difficult for me to view misrepresentations of the participant's words. Overall however the verbatim text from different participants was integrated smoothly as the scenes unfolded; this enabled me to see how the verbatim text could be used for a blended character who embodied key themes.

Even though I knew the women from the fieldwork were not always being accurately represented through these embodied blended characters I found the experience of observing these improvisations fruitful. I saw the possibility of combining participants’ verbatim text to create a blended character with similar traits or a character with interesting contradictions. My descriptive account illustrates this:

The metaphor of a doormat drove the improvisation. In a doorway a woman directs requests and people through various doors. She listens to others well, she makes way for others in her supportive attitude, she supports others by being a good collaborator – she is a doorway of opportunity but then the scene turns as she tries knocking on doors to get advice and assistance but no-one gives her feedback, no-one gives her appreciation and she eventually becomes the doormat in the doorway. (Researcher’s notebook)

This scene highlighted both this participant’s leadership qualities and then contrasted these with the lack of support she received herself. The metaphor was too strong to be used to represent the experiences of the participants from the ethnographic fieldwork, but it was very effective in exposing the contrasting positions of giving and receiving support reflected in a number of participants’ experiences. These contradictions that revealed themselves to me through the shadowing and second interviews were dramatically explored thorough this abstract scene.

As the workshop progressed some scenes that were performed triggered thoughts of possible characters that might be appropriate for my performance text. I was not looking to replicate the individual participants from the field but I
began to reflect on the type of characters who might best represent the collective participant group and the themes from the data.

During the workshop, I made notes of the types of women who appeared in the theme-driven performances and patterns regarding these characters and their purposes started to emerge:

One character sat in front of a laptop typing and reading. Another performer to the side was making a ping noise associated with sending and receiving emails and then this side performer spoke the emails that the character was miming reading. The character then either replied yes or no – this was great showing the workload of managing mountains of emails. Lots of ‘yes’ replies and then one ‘no’ that was quickly changed to a ‘yes’ – the drama of this was then highlighted by the character’s final statement ‘I can’t afford to burn that bridge’ – great use of verbatim text! Also not a bad format as it allows for the solo performer the convention of disclosing an internal thought to the audience. So much in academia is done alone. (Researcher’s notebook)

I had become open to performance ideas, particularly in the scenes where the research assistants worked, without my intervention, enacting extended interview transcripts. From this text they recreated events from the participants’ stories through dramatic action. This process enabled me to view an embodied interpretation of the story as I had only heard these stories from the participants during interviews. I had selected these story-focused excerpts because they contained key themes and the research assistants confirmed this in the interpretations:

Two female academics – a senior researcher and a mid-career researcher. They are at a conference – the narrative blended from two different extended excerpts. The mid-career researcher Skypes her mother to tell her about a book chapter she has been asked to write and then adds in the news that she will have to work over the Christmas break. The senior researcher knocks on the door to take her to drinks, ‘you don’t stay in your room and do emails at conferences. You need to drink red wine, I wish you young people would start to understand that!’ Hilarious and quite eccentric senior researcher – great mix of stories from different data. (Researcher’s notebook)
This scene had been constructed using the following quotes from different participants:

Participant A – Do we need to talk about co-authorship?
Participant B – You will be doing the work – I will need a draft by the 31st December. We will be fine.
Participant A – It’s such a good experience to do a draft.
Participant B – It’s not about the names it’s about the experience.

The blending of the different participants’ words into dialogue between two female characters stimulated me to consider how I could position two female researchers into a narrative. It provided ideas for representing in performance the tensions I had picked up in the field, even though the improvisation exaggerated the nature of the tension.

As the research assistants layered in words, phrases and character traits from the thematic charts, as well as the extended excerpts, the meaning of the data was sometimes obscured and at other times illuminated for me. Within this workshop, the selected excerpts were embodied and shaped into a performed narrative that was removed from my researcher’s knowledge of its source and context. However, as I was moving from one singular interpretation of the data towards the use of layered excerpts and blended characters, I was adopting the mindset of ethnographic performance making.

4.3.2.4 Researcher as workshop participant

For months, before the performance-based analysis workshop, I had been engaged in deep analysis of the data. Consequently, even though it was my plan, I found involvement in the workshop as a performer very difficult. I participated in the first activity, improvising with the words using a range of vocal qualities and physical movements. On one level I found this challenging as the verbatim data in its context had become highly significant for me but on another level it was liberating to let go of the responsibilities of the researcher and just ‘play’ with the words. My secondary aim of joining in with the warm-up activity was to help break the ice and give the research assistants permission to do anything they wanted with the data. I wanted to encourage them to move away from the
literal and reassure them that there was not a correct way in which to interpret
the words. As I joined in with this warm-up, I observed the others discreetly out
of the corner of my eye and at times I paused briefly against the side wall and
watched.

As I moved onto the paired improvisations however, I was incapable of forming
any playful ideas. So I let my partner take the lead and she directed me in an
improvisation based on hierarchy:

Working through improvisation finally allowed me to break away from the
intellectual. I was immersed in the performance idea – my body was taking on
the symbolic representation we had planned. As I knelt below and tried to
discuss ‘collaboration’ with my ‘superior’ on higher rostra – I felt the
frustration and limitation of institutional hierarchy.

(Researcher’s notebook)
This embodied understanding was an effective way to engage with the key
themes, to artistically shape the meaning through our bodies. However, after
partaking in one improvisation, I withdrew to the role of the observer. I could
not turn off my analytical brain and I left the performance making to the
research assistants. I was a little surprised by the group's agreement with my
withdrawal and I wondered whether it was easier to be creative without me, as
the ethnographer, watching them or whether I was restricting them through too
many instructions and too much control. So I went out of the room whilst they
devised a scene, returning when requested to watch their work:

I am outside the door and they are working in the drama room with the data.
They have never met ‘my women’ but they have all been briefed and exposed
to aspects of these women’s lives. They look to the words, what they reveal,
what questions they raise. I feel anxious but relieved to finally step back after
so many months of closeness. There seems to be a great sense of trust in the
room – is that me trusting them to work respectfully or them trusting me to
guide and support their performance work or the group trusting the data to
represent the essential experiences of the ethnographic fieldwork?
(Researcher’s notebook)
4.3.3 **Audience responses and reflection**

The performers who were also an audience for each other generated discussions after each performance; the exploration of meaning emerged from both inside and outside each performance. Initially the audience member(s) responded to the concept or idea driving the performance, or made reference to the dramatic or comic impact of how the ideas were performed. The performers reflected on what they were trying to achieve in the performance and how they were interpreting the data. In addition to this discussion of meaning making the performers reflected on how they felt within the performance, that is how it felt to be within the drama of the scene.

These multi–dimensional reflections included analytical discussions of the themes and issues listed on the charts, as well as how they were represented in the improvised scenes. The research assistants felt comfortable exploring many of the topics associated with research leadership due to their own work in universities, but this was not a significant factor in their analysis of the data. The discussion was always focused on the words of the participants and my thematic charts to dissect and evaluate the effectiveness of the performance-based interpretations. This then triggered a reflective and analytical discussion with me, where I injected accounts from the field. Through this discussion with the research assistants, I was able to build on my understandings of the lived experiences of the participants. Overall, rather than offering script or scene ideas, the performance-based analysis workshop facilitated further ethnographic analysis and interpretation of the themes and selected verbatim text.

4.4 **Interpretation: diagrams, narrative and characters**

4.4.1 **The performance notebook**

The performance notebook sat on my desk as a companion to the analysis notebook; as I recorded key themes emerging from the data, I also recorded my deeper thinking about the fieldwork as a whole. Originally, this notebook had been designed as a holding bay for my notes on character and story ideas to leave me to concentrate on the thematic analysis. Once the analysis was finished
I revisited the notebook and realised how these performance ideas were an extension of the ethnographic analysis. My systematic approach to analysing each participant’s set of data deepened my thinking and, as patterns emerged across all the data being examined, I moved towards wanting to consolidate this thinking.

Reviewing the lists, diagrams, character descriptions and possible plot ideas in the performance notebook; I realised that this had been a useful and effective strategy. There were notes on character types and plot ideas and all of them were linked to key emerging themes. Working with the two notebooks I had functioned simultaneously as an ethnographer and a performance maker interpreting the data into characters and story ideas. These performance ideas were expressed as metaphors, personifications and representations of the emergent analysis of the ethnographic data. For example:

- Three female researchers - all different stages with different stories. Each one of them offers a different method of success but contrasts between older ways of working and the contemporary woman – juggling, mentoring and good workers.
- Managing workload – output must be consistent - writing papers, reviewing papers, delivering conference presentations, keeping the wheel turning - bigger, better, more!
- Managing students - so much effort goes into keeping excellent students – so many of them leave and go and work in industry.
- Too many requests are made of one highly capable person:
  - Yes to writing paper.
  - Yes to extra committee.
  - No to coffee.
  - No to after work drinks.
  - Yes to evening graduation.

(Performance notebook)

4.4.2 Interpretive diagrams

During the process of analysis, I drew images in the performance notebook that outlined relationships between central issues and flow charts that incorporated
characters and narrative ideas. This figurative mode of interpretation was a way to consolidate ideas, particularly how different themes and issues about working in research leadership interrelated. The most influential diagram recorded in the notebook I called *Keeping the wheels of research turning*; it illustrated the interconnectedness of the central issues facing a research leader. Beside this diagram I wrote a list of questions I had about effective leadership e.g. is a good leader aware of all the pressures? How is a leader able to manage and prioritise these pressures? Does a good leader know strategies to keep the wheels turning – good staff, inspiring students, great research practice, effective mentor/mentee relationships?

*Keeping the wheels of research turning* evolved from the performance notebook; it worked both as a clear representation of dominant themes that emerged from the data as well as providing a strong framework for the performance. The wheel identified the many research leadership pressures that the participants experienced and, for the performance, it defined the underlying pressures of work for the characters. By creating this wheel I directly transferred key elements emerging from the ethnographic and performance-based analysis into the performance text. I used this wheel to then consider how the individual stories of researchers might be constructed in a narrative informed by these themes. Emerging from the extended phase of analysis, the cyclical issues of working in research that impacted on the participants were synthesised in this diagrammatic interpretation: the pressure to produce highly ranked research output, keep good staff, form positive relationships, acquire funding, maintain an excellent track record, collaborate with other universities, other faculties and industry. All these themes represented in the *Keeping the wheels of research turning* diagram also offered possible motivations and objectives for the characters in the ethnographic performance.
4.4.3 Blended characters

Scattered throughout the performance notebook were lists of characteristics, habits, gestures and actions that revealed aspects of a personality. For example, how a woman greeted a PhD student in contrast to how she greeted a senior researcher; her attitude and behaviour towards a lunch break; how she moved about her office or how she interacted with her PA. Reading through the notebook, armed with a highlighter, I marked actions that I thought, as a playwright, might convey the personality of senior researchers:
Woman A was busy working as I waited in her office. She was taking phone calls, replying to emails, sorting her appointments with her personal assistant – as soon as she turned to me and offered to make me a cup of tea. This woman can seem so single minded regarding her work whilst maintaining this slightly nurturing quality – her warm nature in a faculty where she is surrounded by men.

(Performance notebook)

The quality of the participants’ workplace relationships, their personal approach to negotiating with colleagues and how they managed a range of circumstances were important aspects of the data. As the qualities of the participants and their leadership styles were being analysed leadership characteristics emerged. A range of characters were listed in the performance notebook as a way of interpreting all that I understood from the fieldwork and process of data analysis:

- Female researcher (up and coming).
- Senior/Prof. researcher (track record, good mentor, open door policy).
- Senior/Prof. researcher (reluctant mentor, high achiever, enjoys working in all men environment).
- Junior researcher ex-student (up and coming, ambitious, industry or university career).

(Performance notebook)

I drew flow charts of characters and relationships to map how possible characters could drive the story and the key themes. Even though I had interviewed only women, as the notebook progressed these ideas developed, and male and female characters emerged. A common feature of most of the participants’ lives was a leading male researcher and I had met a number of these men during the shadowing of the participants. I constructed a male character based on the numerous men I had met and observed in meetings as well as men from the participants’ stories. I had asked a number of participants in interviews about their relationship with a particular senior male researcher and these interview responses provided some texture for character construction.
In addition, I had gathered on-line information about these men to deepen my understanding of their role in the research projects that they conducted in collaboration with the women participants. I began to form a profile for a male character who would interact meaningfully with the female characters:

Senior Male Researcher

- Considered senior academic in institute - a genius.
- Director of two other research institutes.
- Past Dean / Head of Research Committee in University.
- Terrific mates with many leading researchers in the University.
- Makes less senior staff feel ‘lucky’ to be in his research team.
- Fabulous track record.

(Performance notebook)

Whilst re-reading the performance notebook, I considered a narrative with only one female character surrounded by men, in order to represent the working environment of most of the participants. However I felt I needed at least two female characters to represent the various experiences of the women. At the same time, I needed at least one male character to create the environment that the women worked within. I also played with the idea that one of the male characters could influence the narrative but is only referred to through dialogue and not physically represented within the action of plot.

4.4.4 Scenes and settings

The characters and action needed to reflect the qualities of the people, places and incidents that I saw and heard about. I asked myself: what did I see in the field? Where was I and what did I experience? What had I witnessed in the everyday experiences of the women participants at work? I wanted to focus my interpretation of the complex aspects of these women’s work in research leadership in the business of an ordinary day. I listed the most common activities I had observed whilst shadowing the range of participants. There were large and small research meetings for different purposes. There were meetings with PhD students, research assistants and co-researchers from other disciplines; there were university-wide meetings and meetings with technicians. There were a lot
of phone calls, emails and preparations for conferences. I reflected back on the conference I had attended during my initial immersion into the culture of women working in research leadership.

As I consolidated a refined list of possible scenes, I chose events where the characters might have opposing agendas and therefore the action could be progressed through points of negotiation, strategic action and status. During the fieldwork I had observed many meetings with these underlying tensions, so I felt even though these meetings were fairly static regarding action, they were core business for the participants. The list centred around meetings and events where the tensions from the *Keeping the wheels of research turning* diagram could be explored:

- Meeting to negotiate funding for equipment and space.
- Research meeting – collaboration and discussion about sharing space, equipment and staff.
- Research meeting – less funding than we had requested. In light of less funding what needs to be cut?
- Conference – networking and ‘notches in your belt’ – presentations, papers and international recognition.
- Mentor meeting or supervision meeting.

(Performance notebook)

### 4.5 Conclusion

For three months, I remained committed to an ethnographic approach to the process of analysis and interpretation of the ethnographic data. Through multiple readings of the data, analytical note taking and the construction of thematic tables, deeper understandings about the issues facing women working in research leadership emerged. The themes and selected verbatim text that emerged from the ethnographic analysis were then further investigated in the performance-based analysis workshops. My aim to deepen my understanding of the lived experiences of women working in research leadership was central to all these methods of inquiry. Concurrently maintaining an analytical notebook and a performance notebook during this phase created opportunities for my
ethnographic interpretations to evolve as thematic charts, diagrams, blended characters and narrative ideas. These interpretations, emerging from the process of sustained thematic analysis, provided a strong research foundation for the ethnographic performance making.
CHAPTER FIVE

5 Foundations for scriptwriting

5.1 Introduction

The following chapter examines the research and performance making processes I employed as a performance ethnographer in the third phase of this study: foundations for scriptwriting. Within this phase I developed a detailed narrative structure through the construction of a plot timeline, character development, selection and placement of key incidents from the data as well as the sorting and ordering of verbatim text relevant to specific characters and scenes. The multiple components of this narrative structure, embedded in my understanding of the ethnographic research, then became the material for crafting the ethnographic play script. The processes of scriptwriting that I employed as a performance ethnographer is examined in the last section of this chapter.

5.2 The plot timeline

Drawing on my experience as a performance maker I used the list of blended characters, scene ideas and the thematic diagram *Keeping the wheels of research turning* to map an initial plot for the ethnographic performance. I located scenes chronologically along a timeline to develop a sense of action and plot progression. I placed the blended characters, labeled Woman A, Woman B, Male A and Male B, within scenes matching the characters to developments within the plot. I made two drafts of possible plot timelines; the second was on a large piece of poster paper taped together so it was wide and long, allowing me to sketch each character’s journey concurrently with the central action. This became a very helpful chart for the process of checking and reconsidering the viability of each scene, how the narrative allowed characters to develop and how all the elements within the *Keeping the wheels of research turning* diagram could be shaped within the plot.
This highlighted the constraints I was facing within this process of performance representation; how could I include and represent effectively the ethnographic findings through a forty-five minute performance text? As a performance ethnographer, I attempted to craft the complexity of my ethnographic understandings into a plot timeline. At this point, the plot contained five short scenes involving three to four key characters. Reflecting my understandings from the phase of analysis and interpretation, I combined the experiences and attributes of different participants. I made references to participants’ stories at relevant points in the plot timeline and where required, I selected quotes from the data that highlighted the key idea of the particular scene. I wrote into this time line two phone calls, one at the end of each of the first two meetings. These phone calls developed the storyline and referenced other minor characters without them physically appearing. I extended scene ideas with a monologue spoken by each of the two female characters where they reflected on the issues occurring in the previous scene.

At the end of the time-line I set the action at a conference; from my fieldwork I found this setting highlighted status and success through opportunities for research presentations and papers as well as being a place for researchers to network and possibly socialize. I saw a conference as a setting outside the structure of day-to-day university work where the characters were able to interact more freely and possibly make new research and publication connections to keep their research wheels turning.

5.3 Developing scene structures

To transform the plot timeline into a collection of scene structures I selected specific stories, events and activities from the data. I commenced this process by examining nineteen extended excerpts that I had selected for the performance analysis workshop and considered whether they offered material that would suit the narrative development. After this I scanned the data collection to find materials to inform the narrative and the blended characters. This process was once again time consuming but worthwhile as I was fleshing out the plot structure with detail from the research data. I chose stories that related to the
themes in the narrative and incorporated them into specific scenes outlines. The
following excerpt was marked to illustrate the difficulty of finding good staff. I
shaped the scene structure so a senior researcher discussed this issue:

...a couple of years ago, we actually advertised six jobs and we had maybe
only one or two applicants that were appropriate – the others weren’t
competitive at all. I mean, you know out of hundreds, out of hundreds of
applicants!

(Interview transcript)

This type of detail provided texture for the narrative and also illustrated the
complexity of the job of research leader.

In addition, I gave each scene a title that signposted the focus of the action in the
scene. For example:

Scene 1 – Research Ratings
Scene 2 - Grant Applications

I then recorded the action of each scene as dot points. For example:

Woman A encourages the researchers within School Y to:

• Focus on ‘big ideas’ – relevant and dynamic research for the future. Ideas that will attract funding with industry or medical partnerships are ideal pathways.
• Collaborate with the ‘right’ people on the ‘right’ projects – this ensures a high standard of research and again helps attract the funding.
• Responds to criticism over a lack of support for grant applications.

By this stage, I was imagining the characters in the designated setting, interacting according to the scene structure. This process of imagining the scenes being played out was an essential part of crafting the scenes and the overall narrative. By imagining the scenes I could refine these ideas according to the key points I wanted to communicate as well as monitor whether the scene seemed believable or not. As I developed the structure of each scene I tried to infuse them with a sense of the everyday. I relied on my memories of the fieldwork to conceive of the world in which these events took place, and thus the scenes
themselves came to life in my imagination. Drawing on the interview data, I also recorded a character's responses and feelings to particular events:

Woman A receives a phone call from the Dean asking her if she would take on the role of Assoc. Dean (Research).

- She is bedazzled and says she will have to consider the offer.
- He flatters her by saying ‘I will not take no for an answer.’ She knows a door has been opened – does she say yes?
- She feels lucky.

As I shaped and refined the research-informed narrative structure my adjustments were made both ethnographically and artistically.

5.4 Character detail

In order to develop the detail of the storyline and the action of the scenes I developed the characters. I created a background for each character drawing on the thematic chart and the selected data. I also went back to my notes in the performance ideas notebook. I created page long descriptors for Woman A, Woman B and Man A. For the two female characters I drew on material from the participants’ interviews. For the male character I used online information about the men I had met, descriptions of the participants’ mentors from the interview data and leadership qualities of the participants I had observed and noted during the fieldwork and process of analysis. The three characters were not direct representations of a particular participant but they were composite characters grounded in the data.

As the narrative structure developed I felt a second but minor male character would be a strong addition to the representation of the data and its emergent themes. LH Martin had allocated funding for only three actors so, rather than drop this second male character, I shaped the structure for one male actor to play both male characters. I constructed the second male character from my observations of the numerous research assistants, Research Fellows and PhD students I had met during the shadowing of the participants as well as similar people from the participants’ interview stories. I felt that the presence of a more junior researcher offered the opportunity to highlight the issue of hierarchy at a
range of levels. However, to have one actor playing the two male characters, I had to make sure as a playwright that the characters did not appear in the same scene.

Through the process of outlining the narrative and constructing character backgrounds the characters became so detailed and substantial I decided to move from calling them Woman A, Woman B etc. to naming them. At first it was just their surnames attached to a title; these titles were important as they were related to the concept of hierarchy within a university. I created surnames that I felt represented the diversity of the research participants but names that were different from the participants’ names. As I referred to each character by their first name a certain element of intimacy about each character developed. Whenever I wrote notes or discussed the developing narrative, I used the characters’ names:

- Senior Female researcher: Professor Stella Tomic
- Senior Male researcher: Professor Hamish Logan
- Mid-career researcher: Dr. Libby Peterson
- Research assistant: Dr. Paul Yu

As an ethnographer, by using names for the blended characters I felt respectful of each character as they represented the women who I had come to know in the field. As a playwright I was respectful of each character as an individual functioning in a complex and competitive world with high expectations and massive workloads and the personal sacrifices of working in research leadership.

Whilst I was developing the character descriptions a quick and effective reference was the thematic charts that I had created from the ethnographic analysis. On this chart I wrote a character’s name beside an appropriate quote or story. The verbatim text under the headings of the thematic chart reflected the themes but also revealed qualities of the participants. Many of these quotes I knew could work dramatically as I had observed them being effectively used during improvisations in the performance analysis workshop. For example:

I know who is the last to leave the labs at night.
I did it to make him (Dean) look good.
I was the first female professor in our faculty.

As I developed the characters, I made decisions about what material from my analysis to give priority to and what to omit. Editing the background notes on each blended character was an important process as I wanted them to be believable and not too laden with issues so that they became melodramatic. There were phrases and stories that I felt were entertaining or interesting from the perspective of a playwright but if they were not consistent with the nature of the character then this text was cut. An essential starting point for my style of scriptwriting was to establish detailed and multilayered characters. I carefully reviewed the evolving characters’ backgrounds and roles in the narrative to maintain a strong ethnographic perspective. As I was placing the characters within particular scenes to drive the plot then it was essential that the backgrounds, behaviour and actions of these blended characters were steeped in my understanding of the lived experiences of women working in research leadership. The shaping of the characters from the ethnographic material emerged from the thematic charts, diagrams and lists that had all evolved from the processes of analysis and interpretation.

5.5 Embodying the scene ideas

5.5.1 Selecting and ordering verbatim text
Drawing on the thematic charts and the nineteen extended excerpts selected for the performance-based workshop, I created an envelope of verbatim text relevant to each particular character. There were approximately twenty strips of quotes in each character envelope. In addition, I made large envelopes for each scene and on the front I pasted the detailed outline in dot points for that scene. Similarly, I selected verbatim text that I felt related to each scene outline. Once again I scanned the data, looking for margin notes that might specifically relate to or support the narrative structure. I photocopied and placed into the scene envelopes any significant excerpts of verbatim text from this final scan of the body of data. Most of the verbatim text placed in the scene and character
envelopes came from the thematic charts and previously selected excerpts through the process of analysis and interpretation. These envelopes with the detailed scene outlines became the basis for improvisations designed to explore and embody these ethnographically derived scene ideas.

5.5.2 Scene-based improvisations

Working again with the research assistants from the performance-based analysis workshop, I asked them to work with the character outlines, the scene outlines and the selected verbatim text in the envelopes. I assigned each research assistant a central character: Tomic, Logan or Peterson. The assistants were orientated to their characters through reading the text in their character envelopes. They then explored walking, moving and speaking as their characters, using phrases and words of verbatim text to discover a sense of their characters’ personalities.

Before improvising a scene, the research assistants sat in a circle reading the selected slips of verbatim text allocated to the particular scene. They discussed possible approaches to the scene before moving furniture and setting up the space for a rehearsal-style exploration. They improvised entrances, dialogue, action and exits, incorporating two to three strips of verbatim text per character into the dialogue.

Improvising each scene required the assistants to consider character development, narrative development, and the incorporation of selected verbatim text; this was quite a challenging task. Once they had improvised a scene, they invited me to watch. I found the embodiment of the scenes exciting as physical representations of the characters were created. The actions within the scenes were also helpful to observe, and I made notes for future reference. For example:

    Peterson writing the minutes, checking her diary, watching the clock as she needs to go to her next meeting. Her physical juggling heightens the impact as the other researchers make more and more requests of her as the meeting progresses. (Performance notebook)
Tomic moved from the bench to the equipment with purpose. She is focused and busy with her ‘experiments’ when Yu enters the lab. This action impacts on her tone when she greets the research assistant who is really interested in her work – save this moment of physical interaction. (Performance notebook)

Initially the assistants took on the listed characteristics literally rather than incorporating them as a subtext or motivation for the character. With little time to plan, the actors were improvising solutions to the challenge I presented. For example:

Tomic is outwardly fractious, perhaps this needs to be more inner rather than being so argumentative with Yu. Tomic is speaking everything on her mind. (Performance notebook)

The improvised scenes physically placed the characters in the planned settings and this was valuable for me to observe as a foundation for scriptwriting. To free up the improvisations and to allow for more action from the characters I reduced the amount of verbatim text the assistants needed to incorporate into a scene. Giving the actors only one line of verbatim text each enabled the scenes to flow without the burden of too much text to incorporate. This also provided the research assistants with more time to explore the action of the scene. However, as the assistants worked on their characters through improvisation more comedy and heightened tension were introduced into the enactment of the scenes. I found that these exaggerated moments were not helpful for my purposes as a performance ethnographer.

Some particular moments within the improvisations focused my attention on the behaviour of the characters within the scenes. The actions of a character making notes in a meeting, the body language, the expressions and gestures of different characters during interactions were informative for me as the playwright, thinking about action not just dialogue. For example:

Libby sat at a desk working on a laptop responding to emails, her face was tired as she pushed through exhaustion. Stella came to the hotel door, the awkward pause, Libby was surprised to see her colleague on a visit to her hotel room. They try to negotiate a conversation in this unfamiliar setting –
Stella adjusts her handbag, standing in the doorway speaking fast as if she needs to declare her purpose for arriving unannounced to Libby’s room.

(Performance notebook)

I also found the improvised scenes helpful in considering the rhythm and qualities of dialogue – not just the content of what was being said. For example, an enacted phone call highlighted the qualities of a one-sided conversation. The half-sentences and repetition of short responses revealed how status, familiarity, and the nature of a particular working relationship between the character and the person on the end of the phone were played out. For example, a call between Stella and her Dean:

Stella: Did you receive the quote I sent?
(pause)
Stella: I don’t like to waste university money that’s why I was…
(pause)
Stella: I know.
(pause)
Stella: Thank-you.
(pause)
Stella: I appreciate that.
(pause)
Stella: Yes, I know how important the role is, I am very busy…
(pause)
Stella: Of course, I will think about it…
(Performance notebook)

The actions within the improvisations were useful in preparing me for scriptwriting. The actors’ bodies in the space, implying character and place, stimulated my thinking as a playwright as I refined the characters and the narrative. However, I found the way the verbatim text was incorporated by the research assistants was often exaggerated and irrelevant to the understandings I had developed through the ethnographic fieldwork, analysis and interpretation phases. As the performance ethnographer who had experienced the visceral nature of the fieldwork I now wanted to craft the scenes and the characters.
according to my experience of the research. I wanted to go back to my memories of the participants, the rhythm of their conversations, the energy of the women, the professionalism, the subtle tensions, the tiredness, the friendliness of the small meetings, the assertive attitudes of some women.

5.6 Developing a fictional context

In order to protect the identity of the small group of ethnographic research participants, I created composite characters, gave them fictional names and created a fictional setting and research environment. I set the play in Hotham University, a fictional institution that I named after a famous historical figure from Victoria. The research context required two fictional research projects that were linked and had industry connections. These complicated requirements for the script compelled me to have a substantial knowledge of a research context. What did I know about other research areas outside those experienced during the fieldwork? How would I get this extra information? Would it require lengthy observations of another research site to access this level of detail and information? This posed a substantial problem given the time frame in which I was working.

5.6.1 Defining the fictional requirements

The narrative structure of the play required two complementary research disciplines for the research meetings involving funding, priorities, staffing and publications. However, as I explored a range of cross-disciplinary projects, I realised that I now had other substantial requirements. The research fields needed strong industry connections so I searched university websites looking for appropriate research projects. I came up with a list of possibilities:

- Geothermal energy.
- Water recycling.
- Geomatics/sensors.
- Robotics.
- Stretch fabrics.
This was time consuming and I struggled to understand the intricacies of these highly technical and Science-based research projects. I considered locating the fictional research fields in Humanities and the Arts to find projects that I more easily understood. However the narrative structure that I had constructed to represent the research seemed to be more appropriately situated in a Science context. Two out of the eight research participants worked in Humanities and their stories were incorporated into the narrative through the themes of mentoring, pressures to generate output, saying ‘yes’ and promotion. These participants’ data also informed the construction of characters. The narrative structure that had evolved suggested a project in Science and an industry partner. The problem was where would I find a Science-based research project that was not too complicated for me to understand?

To solve this problem, I constructed a flow chart of the qualities of the research projects and the associated researchers that I had embedded in the narrative structure (5-1). Drawing on these details I contacted one of the participants from the ethnographic fieldwork whom I found to be approachable and an experienced problem solver. I had observed her managing issues for research projects that were outside her particular area of expertise. I felt she would receive my request positively because she had shown a keen interest in the theatre-based outcome of my project and seemed intrigued by the nature of representation through performance. Like all the participants from the ethnographic fieldwork she was a very busy woman but I felt we had developed a good rapport. In addition, she had told me if I ever needed help to please contact her. I emailed her and she agreed; we met in her office with the notes and charts I had made to represent the research projects required for the narrative structure (5-1).
5.6.2 Finding a fictional setting

At the small round table in her office, the senior researcher pored over the flow chart; without speaking she scribbled a range of ideas on the chart in pencil. She worked fast, seemingly stimulated by the challenge. When she looked up at me her first words were, *I have an easy solution*. Her plan related to Engineering, an area in which she worked but not a field where she did her own research. She was not concerned to reveal her identity but she was intent on finding a viable solution that included an interesting research topic and that did not include the
discipline areas that I had told her were out-of-bounds (due to protecting other participants’ identities). She suggested creating a fictional hydrogen engine project based on similar work that was being conducted in Mechanical Engineering. Within five minutes a senior researcher from Mechanical Engineering ‘popped’ into her office agreeing to assist me with the basics of hydrogen engine research that would be sufficient as background for the play. The respect she engendered from this Mechanical Engineering researcher was obvious from his willingness to assist me. He formally agreed to participate according to the ethical guidelines I provided. We arranged to meet early the next week and I sent him a list of information I required for scriptwriting.8

5.6.2.1 Mechanical Engineering

In his office adjacent to the vast engine laboratory the Mechanical Engineering researcher drew squares and connecting lines with names and topics across my chart outlining the requirements for the fictional context. He listed the collaborative disciplines, the ARC project, staff expertise, and machines/equipment for the LIEF9 grant. He even suggested the dream research project for Tomic according to my requests. We laughed and chatted as many aspects of the narrative structure rang true to him from his workplace experiences. Together we created a new version of my chart (5-2), which now included the details of the research focus and the activities of each of the characters:

Outline of research

In Mechanical Engineering the tests will occur in the engine labs run by Prof. Logan. Emission samples will be produced and captured through a lab-mounted combustion engine, a dynamometer and emission benches. Emission samples will be processed through a data station and then transferred to the Chemistry labs. In the Chemistry Catalysis labs, run by Prof. Tomic, tests will occur in a mass spectrometer and on the catalysis benches. Tests will be run on a range of precious/rare metals to research the most effective catalyst to react with the exhaust emissions from a combustion engine to result in cleaner emissions. The aim is to meet the future emission standards for combustion engines.

8 See Appendix 6
9 LIEF - Linkage Infrastructure, Equipment and Facilities
He listed basic terms and diagrams about hydrogen engines and directed me to websites related to clean engine emissions and catalysis, the two key research topics that were to be the expertise of the characters in the narrative. We visited a Mechanical Engineering laboratory where I was given permission to stay and observe the experiments and daily activities within the laboratory. Meeting and briefly chatting with the other researchers in the laboratory was invaluable in creating a sense of place for the laboratory scenes in the script. I received some basic lessons in emission experiments as well as some background on the connections between Chemistry and Mechanical Engineering. I took note of the
clothing requirements in these spaces and I sketched one of the key pieces of equipment. I also used web-based material to further my basic understanding of hydrogen engines, green engine technology and how hydrogen engines aim to lower the toxicity of combustion engine emissions. These collections of basic knowledge and discipline-specific language set me up to commence scriptwriting.

5.7 Consulting with the key stakeholder

Three months prior to the 2011 ‘Women in Research Leadership’ professional development course, where the ethnographic performance would be presented, I meet with the LH Martin course coordinator. I needed to confirm the financial and travel arrangements: three actors, one facilitator, two to three days of rehearsal and travel to Brisbane. I briefly outlined the narrative structure and she responded enthusiastically to the content. She identified themes and issues within the narrative that she thought were highly relevant to the focus of the ‘Women in Research Leadership’ course. It was a positive and affirming moment.

As there were four characters and only three actors, she offered to fund an extra actor. After some consideration I accepted the offer of a second male actor as it would allow the two male characters to meet during the action of the play. In the ethnographic fieldwork the female participants whom I shadowed were surrounded by men; it would not seem inappropriate to have the research assistant appear in other scenes. I could now bring the male research assistant into earlier scenes to develop his storyline in relation to the other characters. I created two extra moments where the research assistant interrupts a meeting to talk to the senior male researcher. I had observed many occasions where researchers had made unplanned visits to participants’ offices or meetings and were interrupted by issues occurring in the ‘labs’.

The addition of another actor also enabled me to include a scene that involved both male characters. From the verbatim data that I had originally selected for the performance analysis workshop, I found references to relationships between senior and junior researchers as well as incidents where the participants had
been trying to support ‘good staff’ and their PhD students. I also added a phone
call at the end of the new scene between the two male characters and it offered a
contrast between how the senior male researcher communicated with the
research assistant and then with a more senior colleague.

By including more interactions involving Paul Yu themes of mentoring,
developing high research values, managing research space and how to secure the
best research staff were further developed. His ‘research only’ position provided
a contrast in some respects to Libby’s role as she tries to juggle research,
teaching and administration. The two means of achieving research ‘success’
reflected many of the points of tension in the stories of the pathways to research
leadership for the participants. In the final scene, rather than altering the
planned narrative structure because I had a fourth actor, I was able to include a
small moment at the beginning of the scene between the two male actors.
Through the two male characters meeting, shaking hands and expressing a
moment of celebration the research assistant’s ability to network effectively
would be highlighted.

As a playwright and ethnographer I prepared the research-based and fictional
material that I required for scriptwriting. Developing a detailed narrative before
the commencement of scriptwriting enabled me to review this theatrical
representation so that it resonated with my understanding of the participants’
lived experiences. The themes and composite characters that drove the narrative
emerged from my ethnographic understandings and the theatrical shaping of the
scenes enhanced my ability to represent the complex qualities of the
ethnographic fieldwork. As I worked towards the process of scriptwriting, the
roles of ethnographer and performance maker complemented each other.

5.8 Scriptwriting

5.8.1 Ordering the verbatim text

The scene outlines were central to the scriptwriting process. I listed details as
dot points under an outline of the setting and characters involved in the scene.
The scene envelopes from the performance-based analysis workshops were useful tools as they contained the verbatim text I had selected for that particular scene. As a further form of organisation, the dot points were labeled alphabetically; each verbatim phrase, sentence and chunk of text within each envelope was labeled with the letter that matched the dot point in the scene structure.

Once again, I returned to the folders of data, searching for additional verbatim text. I used the same coding system and labeled any new excerpts according to the particular dot point and the particular scene. This process of selecting, sorting and numbering data immersed me in the reading of the participants’ words and experiences again. I felt this activity was essential to prepare me for scriptwriting. With the selected verbatim text assigned to a scene envelope I then proceeded, one scene at a time, to physically cut and order this text on my desk. I selected and ordered the most pertinent strips and chunks of text chronologically according to the scene plan before typing up these lines under a scene heading. This formed a rough skeleton of the verbatim text for my scriptwriting.

5.8.2 Writing into the imagined world

Before I scripted each scene, I wrote a brief statement placing the characters into the specific place of action determined by the scene outline. This step helped me imagine the scene: which characters were present at the beginning of the scene and what were these characters doing? For example:

A research team meeting involving Prof. Hamish Logan, Prof. Stella Tomic and Dr. Libby Peterson to finalise and sign off an ARC Linkage grant application that will fund a new three-year project. Hamish is the first named Chief Investigator (CI), Stella the second named CI and Libby is the third named CI. At the beginning of the scene Stella is seated at a meeting table in Hamish’s office, with a pen in hand.

I imagined each character in a particular place according to his or her motivations for being there. From there I imagined action and dialogue between
the characters and through an improvised writing process I recorded these fictional interactions using a pen and paper. I then transferred this written dialogue to my computer where the selected and ordered verbatim data was located. The dialogue that I hand wrote included verbatim text, phrases and words that I associated with particular characters. This was not surprising as my mind was full of verbatim text; I had been reading and analysing the data for months. This method of writing allowed me to create the scenes, visualizing the characters walking, sitting, working and interacting within the setting. My imaginings were influenced by my memories of the field, the places I had visited, the meetings I had observed and conversations I had heard. These visceral memories combined with my understanding of the emergent research themes helped construct these fictional scenes.

Shaping each scene I imagined conversations between the characters, inserting selected verbatim text where I felt it naturally flowed in the dialogue. My aim was to create a feeling of the everyday experience of working in research leadership. I wanted the scenes, as effectively as possible, to represent the many meetings and interactions that I had experienced in the field. I wanted small details to be present as well as ensuring enough spaces in the dialogue for the subtext to emerge.

The monologues for Stella and Libby were written differently as they were based on the participants’ interviews. I blended sections of data from different interview transcripts to create each monologue. The reflective quality of these transcripts suited this form of speech. I shaped each monologue by placing myself into the mind of the character, trying to take into account her feeling and motives at that time in the play. I combined verbatim text with the character’s unfolding story. For example:

STELLA: *(direct to audience)*

*(sigh)* So many emails – 40 new ones today! ‘Distinguished professor, it would be an honour…’ how many more PhD requests – and why so many from Iran? The problem is you never know who you might be knocking back…you always reply politely as these students might end
up the CEO of a reputable company who becomes your next source of
funding…but there are so many…each an opportunity to
network…I’ve actually got to the point where a few of them I just
delete…like Facebook… 300 students… I’ve had to draw the line at
Facebook.

One challenge I faced in scriptwriting was to differentiate each of the character’s
speech patterns. If I had based a character on one participant alone then I could
have directly used the speech patterns and nuances of that participant. However
with the blended characters, where verbatim text was drawn from multiple
participants, I had to given the fictional character an individual speech pattern.
To imagine how each character spoke, I also had to imagine how they moved and
behaved considering the qualities I had assigned to the particular character.
Imaging each character within the action of the play assisted me in shaping the
dialogue.

Sometimes the dialogue I was drafting seemed too dense and dominated the
action within the scene. Some of the data from the interview transcripts was too
reflective and did not work as dialogue. In the drafting process I often had to cut
longer sentences from the verbatim text and leave out phrases or single words.
On the other hand, I had witnessed some senior academics making lengthy
contributions to discussions and as ‘experts’ their language was quite technical
indicating their knowledge of a particular topic. I felt these were important
qualities of the research conversations I had observed, so I decided to keep some
speeches lengthy to represent the data from the ethnographic fieldwork.

5.8.3 Technical language

As I re-drafted the scenes, I included the appropriate technical language
associated with ‘combustion engines’, ‘clean energy’ and ‘catalysis’. From a
glossary of key terms developed from my basic understanding of clean engine
emissions research, I included terms related to experiments and equipment. I
injected these terms into the dialogue, providing content without impacting on
the purpose of the characters’ interactions as already determined in the scene outlines.

Often, I was unable to use the correct term in the first draft of a scene as I was concentrating on the character’s motives, the situation and the verbatim text to be included in the script. In these cases I inserted technical words appropriate to the characters and the topic under discussion as I refined the writing. At times, it seemed as if I was overloading the dialogue with technical language but this reflected my experience of the fieldwork where research meetings were highly technical. I was attempting to recreate the qualities and tones of the discussions between the expert researchers.

I took a draft of the script to my Mechanical Engineer ‘expert’ and he went through the scripted scenes ensuring that there were no glaring technical mistakes or incorrect usage of terms. He seemed to enjoy the process of reading the script, smiling as he adjusted some phrases. He commented on the accuracy and believability of the scenes. In the process of checking, the ‘expert’ suggested abbreviations for key equipment that was used every day. Even though he was not an expert in Chemistry he understood the topic well and he was able to suggest some small adjustments to the script.

5.8.4 Fine tuning

The process of fine-tuning the script was driven by my desire to construct a piece that communicated the key ideas and themes that had emerged from the ethnographic research. At the same time, I wanted to refine and craft the script so that the scenes were believable portrayals of university meetings and interactions. As a playwright I wanted scenes that allowed for dramatic action and tension so that the meaning evolved through the plot rather than being explained. I asked myself: did the dialogue allow for action? Did the dialogue reveal the complexities of each character? Was the dialogue didactic – if so should I change it? Was the dialogue too heavy and wordy, not allowing for subtext and intention to be revealed rather than being spoken? Was the overall script representative of the research participants and their lived experiences?
Did the scripted scenes have the tone and qualities of the incidents, actions and conversations I had witnessed in the field? To a certain point I could adjust the script according to these questions. On another level, this dialogue seemed to work as I imagined it, but I asked myself: would it be interesting for an audience? I needed to share the script with others as the deadline for preparing for the LH Martin workshop drew closer. I gathered the research assistants together for the last time in this project to conduct a play reading.

5.8.5 Play reading

The purpose of the play reading was:

- To hear the dialogue being read aloud;
- To determine whether there was a consistency in each character’s spoken language;
- To edit the script in scenes where the dialogue was too dense. I was aware that the interview data was often laden with excessive words that did not suit conversational dialogue;
- To determine whether there was enough opportunity for action.

I was very nervous as the group of assistants sat on chairs in a circle with the script in hand. I felt very exposed as they began reading aloud. The static quality of the reading was a shock to me as I had been living out the scenes in my mind where the words had been accompanied by imagined actions. During most of the play reading I wanted to get up and run away. I had spent so long closely crafting the text that this first public airing was difficult for me. I recalled, from my experiences as a drama teacher, how unexciting a static script reading could be but I had no idea how utterly confronting it was for the writer.

My immediately response was that there were too many words. I scribbled notes across my copy of the script noting obvious abbreviations, ‘I will – I’ll’ and well known acronyms, ‘California Institute of Technology- CALTECH’. Unnecessary sections of sentences were easily trimmed. For example:

HAMISH: Right, now Paul Yu is one of my post-docs. He is a wiz with our dynamometer and for his PhD he investigated the positioning of catalysis converters in combustion engines. I
suggest he could assist you Libby to draft up the LIEF application.

Was cut back to:

HAMISH: Paul Yu, one of my post-docs, is a wiz with our dynamometer and he worked on the catalytic converters for his PhD. He could assist you Libby to draft up the LIEF application.

At the end of the reading I invited the research assistants to discuss what they thought were the problems in the script. They agreed that the script was wordy in places. They felt and the monologues stated everything that the character was feeling making it hard to act. As I heard Libby's monologue, I knew I had lost sight of the actor's role in performing the material:

LIBBY: …so I pushed, but you know it worked out well because he was very diplomatic and in some ways I think he treats me nicely because I'm female and that isn’t necessarily what I want, but he’s a more traditional man, because he’s older and he’s come from that more traditional environment. I mean, he was very polite and nice in the way he sort of said no. But I think I gave ground more than I would with someone who I perceive as an equal. Because he is very senior, I perceive that as very valuable to my career…

Libby’s monologue included data from a number of participants’ experiences about promotion and working relationships in a hierarchical environment. I was reluctant to trim words from these carefully selected sections of verbatim text that represented important issues shared with me by the participants. However, through the play reading I realised I needed to refine the monologue as it explained too much of what Libby was thinking and feeling without spaces for an actor to show these feelings or suggest deeper meanings and tensions through their performance.

Refining the script I asked: how could I shape the text to allow the subtext of the character to emerge rather than telling the story through a dominance of words? How could I provide space for the actors to explore the tensions through their
acting without having to explain it to the audience? Through the process of asking these questions I refined Libby's monologue:

**LIBBY:** …They are both very senior - I see this whole relationship to be very valuable for my career. So I was not going to negotiate very hard. It’s not in my nature - retaining good relationships is worthwhile. Hamish was very polite and nice in the way he sort of said no…

The play reading was a key moment for me as a performance ethnographer. It highlighted two points that would both direct me and give me confidence to take the script to performance. Firstly, I was overly conscious that I had included too much dialogue and restricted the flow of the action of the scenes. I questioned whether my system of listing the verbatim text for each scene might have led me to include as much of this text as possible. In response to this I trimmed dialogue and incorporated moments for the action to be shown not spoken. For example, I refined Libby's entrance to a scene when she was receiving the news that she was not successful in her promotion application. This allowed the audience to experience the moment of the character discovering this news rather than being told directly through Libby's monologue. At the same time, as a contrast to this action, Hamish and Stella enter the meeting room discussing the up-coming conference and holiday plans. Their informal interaction has an upbeat quality and Stella is carrying cakes as a symbol of celebration. These contrasting conversations collide as Libby finishes her call and Stella stands with the cakes:

**STELLA:** Hello Libby.

**LIBBY:** Cakes, how lovely.

Shaping the scene for dramatic impact using contrast, timing and irony, was determined by my role as a playwright; however this theatrical crafting more effectively communicated the issues of inequity in a hierarchical institution than an extensive monologue by one character. During the fieldwork I had observed and been told in interviews of participants who provided cake as a form of celebration. Now I was manipulating the presence of a cake as a symbolic
dramatic device. Overall, my aim as a performance ethnographer was to find an effective theatrical representation that exposed the key themes of the research.

As I worked through refining and dramatically crafting the script I continued to prioritise my role as an ethnographer. I was careful not to cut back too far on the language that I had selected to create the tone of working in research leadership. Hamish embodied multiple senior researchers who often talked at length about research topics. I therefore retained his more verbose style of speech despite some of the feedback from the play reading.

I did not want to lose touch with the idiosyncratic qualities of the verbatim text whilst at the same time I wanted the dialogue to be dynamic. I knew the verbatim text so intimately I could make the editing judgments with some sense of balance between ethnographic integrity and theatrical crafting of a performance. I felt that this moment of refining the script highlighted the balancing act of transforming research data into an ethnographic performance text.

The second important point for me that arose from the play reading was that as a performance ethnographer I needed to trust in the processes and practices I had employed to create a viable script. At the end of the play reading, the research assistants had in fact praised the script. They noted that it was too wordy in places, but they said that overall it flowed really well. They encouraged me not to cut too much from the script, and urged me to remember that a play reading is a passive form of performance and in the hands of professional actors they felt the script would come alive.

5.9 Conclusion

Across phase three, the process of transforming analysed data into an ethnographic script was both systematic and creative. The practice required me as the performance ethnographer to infuse theatrical elements for scriptwriting with my synthesised research understandings. My ethnographic orientation during character development, plot creation, researching the fictional context
and, finally, the scriptwriting of each scene transformed the analysed data, the themes and interpretations represented visually into an ethnographic script with theatrical possibilities. After multiple stages of refinement, the script was ready to be given to the actors for rehearsal before being presented as a live performance at the professional learning course.
CHAPTER SIX

6 A theatrical representation for an educational context

6.1 The ethnographic script

Scene 1 – Professor Hamish Logan’s office, Department of Mechanical Engineering, Faculty of Engineering at Hotham University, Victoria.

A research team meeting involving Prof. Hamish Logan, Prof. Stella Tomic and Dr. Libby Peterson to finalise and sign off an ARC Linkage grant application that will fund a new three-year project. Hamish is the first named Chief Investigator (CI), Stella the second named CI and Libby is the third named CI. At the beginning of the scene Stella is seated at a meeting table in Hamish’s office, with a pen in hand.

HAMISH: (calling over his shoulder as he enters office carrying documents)
Thanks Linda.

STELLA: (accepts a copy of the document from Hamish)
We need this one – missing our last Discovery really threw our plans for the Fellowship position.

HAMISH: It’s a certainty– AusEnergy are solid partners and your budget Stella is impressive.

STELLA: (reading document)
Let’s hope.

HAMISH: Eric thinks that the state government will back this one if we want to push it and set up the Institute – jobs and low emissions will be hot topics for the pollies for a long time.

STELLA: (not looking up)
Excellent.

PAUL: (appearing in the doorway of Hamish’s office)
Excuse me Professor Logan.

HAMISH: Paul? Have we got something on?

PAUL: I need to see you - it’s about the emissions bench.

HAMISH: (checking his calendar)
I’m completely booked, it’ll have to be between meetings – say 10.00 – we’ll talk as we walk.
PAUL: See you then. (exit)

STELLA: (pleased with what she has been reading) Your adjustments to Section E read well. We’ve become grant-writing machines Hamish.

LIBBY: (enters office rushed and carrying a laptop and files) Hamish.

HAMISH: Come in Libby - please take a seat.

LIBBY: (exhausted) Hello Stella, I presume you got Appendix C. Sorry it was so late - I don’t think I sent it until after midnight.

STELLA: (signing document as she speaks) Thanks Libby, no problems. I’m never asleep before about 2.00am - I don’t seem to need more than 5 hours a night. Here you are – it’s been attached and finalised. All we need is your signature - here.

HAMISH: Your first ARC application as a CI – well done Libby. (Hamish and Libby sign document)

STELLA: The catalysis benches in our labs need to be extended - I’m worried about the volume of samples. We’ll have to push for a new mass spec and a data station.

HAMISH: Yes - what are we looking at for one of those?

LIBBY: (searching on her laptop) I wrote up an inventory for the equipment – I did it after I finished last night (pause) damn. I have no idea where I stored it – that’s what I get from working late. I also sourced some figures for a kinetic catalysis reader.

STELLA: The first priority is the mass spec – this is a large item and it will give us flexibility across projects. We’ve put so much money into the equipment but still no up-grade on the labs. I’m on the Dean’s back about it. I’m expecting a call.

HAMISH: Paul Yu, one of my post-docs, is a wiz with our dynamometer and he worked on the catalytic converters for his PhD. He could assist you Libby to draft up the LIEF application.

LIBBY: Right, do I wait for approval from the ARC first?

STELLA: Hamish is very confident about our success on this one – I hate to say it but these applications can seem like a lottery. A new mass spec is central to our plans - we shouldn’t wait.
HAMISH:  *(to Libby)*
I am very happy to shepherd you and Paul through the LIEF. He’s a terrific lab man - he respects the equipment and is an invaluable problem solver – a good engineer really. He has a few shortcomings with his writing style but overall he will be an asset.

STELLA:  I’m expecting a call from the Dean of Science – is there anything else?

HAMISH:  *(holding up the signed document)*
I’ll get Linda to send this through.

LIBBY:  And I’ll send you the LIEF draft.

HAMISH:  Just a heads up, I’m overseas next month – oh that reminds me Stella, we need to discuss our conference presentation.

STELLA:  Not a problem, I really have to go.

*All characters pack up to leave meeting.*

HAMISH:  Well done team – I look forward to our celebratory drink when this one comes through.
*(Hamish and Libby exit)*

Stella receives a call on her mobile phone.

STELLA:  *(a phone call with the Dean)*
Hello Max, thank you for returning my call.
*(pause)*

Oh good thanks.
*(pause)*

I hate to bring it up again but it’s about the second floor labs and the quotes for renovations, did you see the attachment I sent you?
*(pause)*

It’s only a quote, but we need this – it’s imperative – especially if we want to expand our research.
*(pause)*

Yes, and they are beautiful, but they are predominantly teaching labs.
*(pause)*
Our latest Linkage application is with Mechanical Engineering and they’re as strapped for space as we are.
*(pause)*

I know.
(pause)

Five hundred dollars a square metre to be exact.
(pause)

Our basement is 200 square metres – we don’t need all the space – it’s too expensive - a waste of money for Chemistry, do you think Psychology could use it?
(pause)

Fine...listen Max, our labs are... to put it bluntly...crappy. If we had better facilities we would be in a position to house a new centre that Hamish and I are negotiating with AusEnergy.
(pause)

Yes, very exciting.
(pause)

I understand, but can you raise it again?
(pause)

I know, however I’ve found being annoying can be fruitful.
(pause)

Yes Max, and I appreciate your vote of confidence but I am not keen to take on more administration.
(pause)

Thank you.
(pause)

Thank you, but someone else could do it just as well.
(pause)

Yes, I know how important Head of Department is...
(pause)

Fine, I’ll think about it...and I look forward to hearing back from you when you have spoken to the boys with the money.
(pause)

(laughing)
Goodbye Max.
(she hangs up)

Activity 1: Hot seat Prof. Stella Tomic

Scene 2 – Outside Professor Hamish Logan’s office.

PAUL: Professor Logan.
HAMISH: Paul, I've got approximately 5 minutes. Fire away.

PAUL: The emissions bench seems to be stable and I'm keen to recommence the tests.

HAMISH: Hmm... I thought the results you sent through from the last two days were not inspiring – I'm not convinced.

PAUL: Those samples weren't on full throttle – we were taking it slowly to avoid excess pressure. But it sits within the ratio parameters of the previous tests.

HAMISH: I understand, I still think another day or two to ensure the engine is running at a consistent pressure - this will allow for the readings to be more reliable. At this stage good quality data is our only priority – some of the roughness of these earlier figures worry me – especially if you are presenting at next month's conference. This is really interesting work - your report needs to be solid.

PAUL: I have forwarded a draft to Tom as you suggested.

HAMISH: Good – he's a wiz at shaping presentations. He does impressive powerpoints as well, not too much colour – a good scientist uses black and white and only colour if it is useful.

PAUL: Ok.

HAMISH: Have we had any rain in the lab over the last week?

PAUL: Yes, it was pouring down on Tuesday.

HAMISH: Take lots of photos – the Dean needs lots of photos, he wants to stop paying rent for the space.

PAUL: Right.

HAMISH: I must dash, thanks Paul.  
(Paul exits)

Hamish starts to leave but stops short as he receives a call on his mobile phone.

HAMISH: (a phone call with a colleague)  
I'm on my way to your office now.  
(pause)

Not a problem – do you want to make it later?  
(pause)
Lovely, the club, I can do 5.00.
(pause)

Two more Level Cs! The Dean is supporting us then - excellent.
(pause)

I doubt whether we’ll be able to fill them internally. I think we’ll have to start poaching from Geelong.
(pause)

I agree, it’s amazing how complex it is finding good people. A couple of years ago, we actually advertised six jobs and out of hundreds and hundreds of applicants there were only one or two that we could actually employ.
(pause)

We’ll need them - I’m going to be tied up with these new ARC projects and most likely I’ll be the Director of a new centre that’s on the cards. Without more staff there will be no one to do the teaching.
(pause)

Exactly!
(laughing)
(pause)

But seriously, the new staff will need to fit into our key research areas.
(pause)

Yes, we’ll sort it out over a good red – I’m keen to try the 2004 Shadowfax Shiraz. (laughing)
(pause)

See you then.
(he hangs up)

ACTIVITY 2: HOT SEAT PROF. HAMISH LOGAN

Scene 3 – Dr. Paul Yu’s office – adjacent to the combustion engine lab, Mechanical Engineering.

PAUL: Is this your first time in our engine labs?

LIBBY: I’ve never been to Mechanical Engineering before.

PAUL: There’s some pretty impressive equipment behind that wall.

LIBBY: So much space.
PAUL: The hydrogen engine is going gangbusters.

LIBBY: How exciting.

PAUL: Groundbreaking really – I’m presenting in Hong Kong, are you going?

LIBBY: Not sure yet. In your email you said to go with the 375 Mass Spectrometer – that’s a big machine!

PAUL: Yeh, the 375 reduces the splitting of samples.

LIBBY: A 375 will cost.

PAUL: Sure.

LIBBY: Our benches need upgrading.

PAUL: Which institution will you go with on the LIEF?

LIBBY: Stella’s not great about sharing equipment – you really need to know and like the researchers you are going to have to negotiate with – it’s a matter of a shared understanding.

PAUL: Fair enough.

LIBBY: I can appreciate her point of view.

PAUL: We theoretically share equipment with other institutions - we review the books at the end of the week so we can get more time at a reduced cost – simple really, I mean it sits in our labs doesn’t it?

LIBBY: (pause) I’ve attempted to complete most sections on the LIEF – do you have anything to add?

PAUL: No – they look fine.

LIBBY: Anything?

PAUL: I noticed you put Tomic as senior researcher – is that right with Logan?

LIBBY: I presumed with the LIEF – the equipment would be going into Professor Tomic’s labs so she would be the leading researcher.

PAUL: Ok, I’ve got to get back to the engine, is there anything else?
LIBBY: I’ll send you the next draft after I sort out the figures for a 375 – thanks Paul.

PAUL: Bye, no worries.
(Paul exits)

*Libby pauses as she decides to detour to see Prof. Hamish Logan. Hamish establishes himself at his office desk.*

*In Professor Hamish Logan’s office, Libby knocks on the door.*

HAMISH: *(working at his computer)*
Come in.
*(Libby enters)*
Libby - what a pleasant surprise.

LIBBY: Hello Hamish.

HAMISH: Come in and sit down. Would you like a cup of tea? Linda can make us one.

LIBBY: No I’m fine thank you. I don’t want to interrupt you.

HAMISH: Don't be silly, my door is open – I think the professors that don’t have an open door policy are...well it’s to their detriment.

LIBBY: We’ve got a few questions...about the LIEF – I thought since I was here in your building...

HAMISH: Good, yes, nice to see you around our corridors. It’s incredible how everyone sticks to their own area. Getting out of your department opens up new worlds and different people.

LIBBY: Yes...my main concern is the collaboration with other institutions.

HAMISH: Hmm, A LIEF grant has to be for equipment more than $500,000 and usually a $1M or more. And it has to be with another institution. You can’t give all the money to just one university. So yes, there has to be a definite collaboration with other universities.

LIBBY: So who do you suggest?

HAMISH: Geelong Uni are interested in large volume analysis – I know the Head of Chemical Engineering. Jock and I were in the US together – I’ll give him a call.

LIBBY: Great, and another question, sorry, who do I put as leading researcher?
HAMISH: Stella – she’ll manage the practicalities of the equipment in her labs – her track record in these areas is outstanding. The more grants you get, the better the track record, the more future success – a good track record means good outcomes and a good reputation.

LIBBY: (preparing to leave)
Thanks, Hamish, thank you for your time.

HAMISH: Now what about you, have you heard back about your promotion?

LIBBY: Not yet but quite soon apparently.

HAMISH: The main thing you need to do to get ahead around here is to publish in top journals, get your name on research grants and present at the best conferences.

LIBBY: Yes, thank you. I haven't been going to international conferences because of my childcare issues.

HAMISH: Hmm, look our Linkage will hopefully provide you with a post-doc and possibly a couple of PhD students as well – this is the leg-up you need. You need good students to get the work done and the way to get good students is establishing a good reputation.

LIBBY: Yes, I know I need to network more and promote myself.

HAMISH: Sometimes you have to cultivate a relationship. Look Libby, I consider you a rising star and I want to see you on the right path...
(meeting reminder alert rings)
I’d better go to my next meeting – lovely to see you – I’ll get onto Jock at Geelong about the LIEF.

LIBBY: Thanks Hamish.

Libby leaves Hamish’s office. Hamish exits. Libby receives a call on her mobile phone.

LIBBY: (a phone call with the Dean)
Hello, Libby Peterson.
(pause)

Hello Dean.
(pause)

Yes, it’s fine I can talk.
(pause)

Yes.
(pause)
Right.
(pause)

Oh. (pleased)
(pause)

Assistant Dean of Research Training?
(pause)

But are you sure I’m the right person?
(pause)

Ok. (laughing) I’ll think about it.
(pause)

All right.
(pause)

Two weeks then.
(pause)

Thank you Dean – by the way, is there any news on the promotion?
(pause)

Fine.
(pause)

That’d be great – I look forward to hearing from you.
(pause)

Good-bye.
(she hangs up)

**Activity 3: Hot Seat Dr. Libby Peterson**

*Scene 4 – Prof. Stella Tomic and Dr. Paul Yu meet in an office – adjacent to the catalysis labs in the Department of Chemistry, Faculty of Science.*

**PAUL:** Prof. Tomic?

**STELLA:** Come in Paul, glad you found me – Eva obviously pointed you in the right direction.

**PAUL:** Is that the time – sorry I’m late.

**STELLA:** No, we have our clocks on five minutes fast around here.

**PAUL:** Ok.
STELLA: *(as she adjusts equipment)*
I was here until 10.00 last night – I always know who is the last to leave the labs at night.

PAUL: What's wrong?

STELLA: We need to flush the machines - there have been residue issues. One of my post-docs discovered some residue that didn’t correspond to any of the metals being processed. I think I’ll need to throw this lot out and start again – what a waste of money. Lithium is too expensive – I don’t know how they convinced me to use it for these tests – obviously one of my weaker moments *(laughing)*.

PAUL: Ok. *(laughing)*.

STELLA: *(now focusing on Paul)*
Libby explained to me that the 375 Mass Spec is your preference – I wish I had the space for a machine that large – we’ll have to be satisfied with the 205. We can control the emission sample size– this is possible down your end, yes?

PAUL: Absolutely.

STELLA: Also, I would like to restrict partners on this LIEF – I need to like the people I’m sharing my equipment with; they need to be team players. I don’t want to deal with highly competitive people – I don’t want high maintenance people when it comes to the equipment.

PAUL: Have you considered that the seals could be disintegrating?

STELLA: Yes, spot on. There are high levels of nitric oxide that could be causing an unwanted reaction with the neoprene. I am going to get ‘the boys’ to discard this batch – they won’t be happy – they need to run a filter through the system and then do a series of neutral tests - see whether the source of the residue is an internal glitch. I’ve told them to be careful when tightening the lock – too much pressure and the seals compress.

PAUL: Professor Tomic…

STELLA: Please Paul, if we are going to work together, call me Stella.

PAUL: Stella, from my experience with the catalytic converters over in Mechanical, I’d like to run some of the catalysis tests on your benches, if we get the Linkage. Is that possible?

STELLA: I can see that would be advantageous for the project, yes, why not. I’d have to clear it with the boys – you’d have to take a back seat for a while.
PAUL: But I have extensive experience...

STELLA: Actually, I have a promising student who wants to do his PhD in catalysis and fuel emissions - perhaps you’d be interested in co-supervising with me? I am really keen to keep this one in the system – too many bright ones get snapped up by industry with attractive wages. So?

PAUL: Absolutely, but I could take him on solo – I know my way around...

STELLA: I like to support the good ones. A co-supervision would work for you too Paul.

PAUL: I don’t mean to be disrespectful but I want to become a first named writer. I want to become ‘research only’ within the next two years.

STELLA: I have to finish up here, do you think you can find your way back out of the building – it is a bit of a rabbit warren?

PAUL: Yeh, thanks Stella, talk soon.
(Exit)

Stella pulls out a laptop and sets up a temporary desk in the lab.

STELLA: (direct to audience) (sigh) So many emails – 40 new ones today! ‘Distinguished professor, it would be an honour…’ how many more PhD requests – and why so many from Iran? The problem is you never know who you might be knocking back…you always reply politely as these students might end up the CEO of a reputable company who becomes your next source of funding…but there are so many…each an opportunity to network…I’ve actually got to the point where a few of them I just delete…like Facebook…300 students…I’ve had to draw the line at Facebook.

Ah, Hamish – well an email from Linda. A reminder that WE need to finalise our draft for the conference by the end of the week. When was the last time he drafted a paper or wrote a funding application? Oh, he frustrates me but I’ll tell him. I’m sure he gets frustrated with me at times.

Stella rings Hamish

Hamish – it’s Stella. Did you see the email I sent you last week with our proposed conclusion?
(pause)

Sure, no, I’ll hang on.
(pause)
Under the heading ‘The clean energy potential of nano-structured catalysts’ – can you see it?

(pause)

Yes, that’s it.

(pause)

Good.

(pause)

I thought you’d find that angle appealing.

(pause)

Interesting, but I’m not sure for the synthesis.

(pause)

Only if you include the properties of the lining…

(pause)

Yes,…not so fast I’m making notes…absolutely…terrific…

(pause)

I will adjust the last two paragraphs.

(pause)

Not a problem – by the end of the week – Goodbye Hamish.

(pause)

Stella hangs up – then continues to work on her computer.

STELLA:  

(direct to audience)  
Hamish and I are a good team. You have to respect each other – we work well together. I tend to be the doer, the one that gets it all happening. He’s the genius and I’m…I’m the doer.

(surprised) Paul – that was fast – the details of the samples for the 205 – but no mention of the co-supervision offer. I wonder whether it’s worth putting the energy into him – I’ve been burnt before – it’s diabolical to back the wrong person.

(sigh) The Dean! The request for Head of Department is now formal…this makes it so much harder to reject. It’s not like I can’t do the job – in fact I am probably the best person for the job. If I take it, the job will take over – like last time– I was obsessed. I didn’t rest until everything was finished – literally killed myself to get everything in order. And then I left my research to last – like dessert.
If I say yes, it will be my chance to do it my way. If more good people around here were supported – we'd have a top area – a successful team. Someone has to do it - we desperately need to re-focus on university processes and policies. But since the restructure the position of the Head isn't the same – it's not your budget – you have no power. At least when I'm running my own research team, it's like running my own business. I'm in control.

*Stella packs up laptop and exits.*

**Activity 4: Group and pair work**

*Scene 5 – Two months later in a meeting room in the Department of Chemistry a meeting of the Green Engine Technology is scheduled.*

*Libby enters the meeting room talking on her mobile phone.*

**LIBBY:** *(a phone call with the Dean)*
I didn't get it?
*(pause)*
Did they give a reason?
*(pause)*
Right but I have an excellent completion record.
*(pause)*
Right, no, I mean it doesn’t make any sense.
*(pause)*

*Stella and Hamish enter the meeting room. Stella is carrying a box of cakes.*

**HAMISH:** We'll fly up to Shanghai for 10 days, and you?

**STELLA:** Singapore, I'm doing the Keynote for 'Science Futures'.

**LIBBY:** *(phone call)*
Yes, I appreciate your call.
*(pause)*

**HAMISH:** I've always wanted to do that one – congratulations.

**LIBBY:** *(phone call)*
Thank you Dean, no, I appreciate it.
*(she hangs up)*

**STELLA:** Hello Libby.
LIBBY: Cakes how lovely.

HAMISH: It’s Stella’s ritual she can’t help herself. Over the years she has exposed me to a range of Polish patisserie delights – to the detriment of my waistline. Thank you Stella it is important to celebrate a big ARC.

STELLA: The shop’s around the corner from home - the cook lets me in the kitchen around 7.00am. Please Libby, help yourself – you look like you never eat.

LIBBY: Thanks Stella, they look delicious.

HAMISH: Now to the reality of our success - Libby are you aware that the actual grant is $30,000.00 less than we asked for?

LIBBY: Yes, what are the implications?

HAMISH: Unfortunately, this is common but never the less it is extremely aggravating. We now need to revisit the budget and prioritise aspects of the project and put a line through what we can’t afford. We usually find extra funding for what we’ve had to leave behind - but it can take an extra year or two.

STELLA: It’s a juggling act, playing the game of funding.

HAMISH: It’s about meeting the needs of your industry partners – providing them with strong interim reports – it sets you up to attract further funding in order to extend your research.

STELLA: We usually get the extra funding we need.

HAMISH: Well it’s fairly straightforward - a high standard of research attracts further funding. Engineering is one of the top research areas in the university – and to be quite honest it’s about building something that becomes bigger than anything you could have been on your own.

LIBBY: When do you stop chasing the funding and just do the research?

STELLA: Yes, well...exactly. Last night I started a review of our budget.

HAMISH: (passing Libby a hard copy of an email) Here are Stella’s adjustments – she flicked this to me this morning.

LIBBY: Thanks

HAMISH: Stella’s suggested that we cut one RA2 position – it’s a very neat calculation. The rest of your budget Stella is so tight - it would delay us incredibly to try to unravel your creative accountancy. I
think it’s the right solution - it allows for the fundamentals to be covered and it keeps the position of Research Fellow.

STELLA: The down side is that with one less RA our capacity's reduced. What are you thinking Hamish?

HAMISH: The three phase emissions and catalytic analysis sequence is central to the project. They need priority.

LIBBY: Where does that leave the kinetic analysis?

HAMISH: At this stage, I believe the inclusion of kinetics will have to be delayed. Then when we establish our Clean Energy Institute...

LIBBY: Without an accurate understanding of the speed associated with the catalytic converters our results will remain hypothetical.

HAMISH: I agree and I, more than anyone, want kinetic analysis to be within our spectrum of understanding – it is the logical extension of the project. I recommend that our next source of funding set up a complementary analysis program.

LIBBY: I don't mean to speak out of turn but I think this is a shortsighted decision.

HAMISH: For now, Libby, I’m sorry to say kinetic analysis will have to be delayed (checking his watch).

LIBBY: The overall effectiveness of the catalyst will not be viable without the kinetic values.

HAMISH: I have another meeting at 2.00pm. If it is all right with you Libby, we can meet and discuss future proposals when I get back from overseas. Okay?

LIBBY: Sure – but I think this is a mistake; is this the outcome you want on a Linkage?

STELLA: Before you go Hamish – we need to move on the Research Fellow.

HAMISH: Yes indeed – and I highly recommend Paul Yu.

STELLA: Paul?

HAMISH: He’s a great thinker and he spends hours, literally weeks without sleep in our labs. He’s a dedicated and skilled researcher – he spends hours with the combustion engine.

STELLA: Hamish, you know how hard it is to get rid of the wrong person. I am aware of how bright he is but is he right - in all areas?
LIBBY: On the LIEF application I did all the writing – his input was minimal.

STELLA: We don’t need a passenger on this. A Research Fellow needs to carry his own weight.

HAMISH: In the first phase his strength regarding combustion samples will be invaluable – I see him as a potential leader in this area. I really urge you – he will be worth it. We can always mentor him to improve his publication standards.

STELLA: I’m not convinced.

HAMISH: Stella, can you email Linda re our next meeting time? Thanks Libby. *(exit)*

STELLA: Goodbye Hamish.

LIBBY: *(starting to pack up)* Bye.

STELLA: I’ve worked with Hamish for years and it’s been very successful. He speaks of you highly.

LIBBY: It’s important to have a mentor – isn’t it. Is Hamish your mentor?

STELLA: He’s much the same age as me; it’s an interesting thing to say.

LIBBY: Yeah, I’m not...I don’t mean...

STELLA: *(starting to pack up)* I think I give Hamish advice as well – so it works both ways. It’s a fortunate meeting, a meeting of the minds in a way. We got a Discovery grant together then some Linkages. I’ve asked him for advice but I’ve asked other people as well. Hamish and I became professors roughly at the same time - I was the first female professor in our faculty. No, I wouldn’t say he is my mentor.

LIBBY: I am going to the Sustainable Energy conference in Hong Kong; perhaps we will see each other.

STELLA: Good, yes an important conference.

LIBBY: Fine, bye Stella.

STELLA: Goodbye Libby, see you in Hong Kong. *(exit)*
Libby is packed up but lingers in the meeting room.

LIBBY:  
(direct to audience)
That was so disappointing. I knew there would be cuts as soon as I saw the shortfall in the figures last night; but why in my area? Hamish took over, I mean, I really like Hamish and I respect him but he’s really senior compared to me and so handling that situation was tricky. I knew I shouldn’t have questioned his decision but I guess I was pushing myself to be, well, as ambitious as I could. Stella, I think she’s behind me. She is really hard to read; does she take a back seat to Hamish or in fact does she quietly lead?

They are both very senior - I see this whole relationship to be very valuable for my career. So I wasn’t going to negotiate very hard. It’s not in my nature - retaining good relationships is worthwhile. Hamish was very polite and nice in the way he sort of said no.

I didn’t get my promotion. The only promotion not endorsed by the faculty! There were five men going for promotion at the same time as me. The Dean is furious he thought my prospects were excellent. He ranked me against the men and he put me number two - four men ranked below me will be Associate Professors and I won’t! Apparently, it’s my RHD completions – too many shared supervisions. It’s outrageous! I thought we were supposed to work in the best interest of our students. And I know some of those men haven’t supervised any RHD students this year!

I’ve got no choice but to appeal. I have a record that runs rings around the others. This place can be so archaic – too often the rationale is - ‘it’s his turn, or it’s his time’. This is going to be an EO appeal - damn it. I don’t want to be promoted because I am a female - I want to be promoted because I am good.
(exit)

ACTIVITY 5: MENTORING DR. PETERSON

Scene 6 – One week later, Prof. Logan, Prof. Tomic, Dr. Peterson and Dr. Yu attend the Sustainable Energy International Conference in Hong Kong.

At the conclusion of the presentation of their paper, Hamish and Stella walk into the foyer of the conference centre.

STELLA: That went well.

HAMISH: Yes, very well.

STELLA: It was a good turnout. I’m just going to check in with work before the drinks function.
HAMISH: I'll catch you later Stella.

STELLA: See you there?

HAMISH: Of course!

*Stella exits. Libby enters the foyer.*

LIBBY: Excuse me Professor Logan.

HAMISH: Hello Libby.

LIBBY: I just wanted to say that your presentation was compelling.

HAMISH: Thank you.

LIBBY: I look forward to reading it.

HAMISH: The paper is being expanded into a chapter in a book I am coediting. Actually, there’s something I have been thinking about for a while – I have space for one more chapter and I thought we could bring in your post doc work on kinetic analysis. You and I, we could coauthor a chapter – what do you think?

LIBBY: That would be, it would be an honour.

HAMISH: I have allowed for a thirty pager – the publishers have been breathing down my neck to confirm or scrap it – so what do you think?

LIBBY: How can I say no.

HAMISH: I’d rather you didn’t. *(laughing)*

LIBBY: Thank you. *(laughing)*

HAMISH: It needs to be to the publishers by mid-January.

LIBBY: Do I need to say yes or no right now?

HAMISH: I’d rather you say yes because it is a great opportunity for you.

LIBBY: I’ll say yes then, I’ll say yes.

HAMISH: Excellent, I’ll see you at drinks.

LIBBY: I have a couple of things to do before tomorrow.
HAMISH: Don’t hide in your room and do emails at conferences – you need to be meeting the right people and having a glass of wine or two. See you in the bar at 6.00.

LIBBY: Right, see you then. Thank you Hamish.

*Hamish exits. Back in her hotel room Libby Skypes her husband Peter in Australia.*

LIBBY: *(talking on laptop wearing headphones)*
Pete?
*(pause)*

Hi!
*(pause)*

You look good too – I love those pjs. How are the boys?
*(pause)*

Sorry, I’ve been so busy - tell them I’ll call them in the morning your time – before school.
*(pause)*

Yeah, it’s been fantastic, actually it’s been quite amazing. You know Professor Logan - the green engine project – well he has asked me to coauthor a book chapter with him – a very prestigious book that he is editing.
*(pause)*

Yeah, but the chapter will be just the two of us – it’ll be a fantastic notch in my CV and such a valuable experience.
*(pause)*

I can draw on previous writing but you’re right it will be a lot of work.
*(pause)*

The main issue is the timeline.
*(pause)*

Mid-Jan.
*(pause)*

I know I don’t want to be working all holidays again either. Perhaps if I can have a clear space between Christmas and New Year I could still be with you and the kids for five days before you go back to work...
*(pause)*

It is important to me too.
(pause)

Of course I'll be there for Father Christmas...

STELLA: *(knocking on Libby's hotel door)*

Libby, it's Stella.

LIBBY: *(talking on laptop)*

Pete someone's at the door.

STELLA: *(knocking on Libby's hotel door)*

Libby.

LIBBY: *(talking on laptop)*

I think it's Tomic!

*(calling)* Coming!

I'll have to go Pete, let's talk tomorrow.

(pause)

Thanks – I love you too.

LIBBY: *(Opening the door of her hotel room)*

Hello Stella. I was just Skyping my husband.

STELLA: Are you done?

LIBBY: Yes, sure.

STELLA: I thought I'd come by and collect you, get you out of your room and networking.

LIBBY: Right now?

STELLA: Drinks started five minutes ago. I can introduce you to some people - so go and fix yourself up, I'll wait.

LIBBY: Right.

STELLA: People from AusEnergy are here - it’s important you know.

LIBBY: *(putting on lipstick and tidying herself)*

I can't believe there is this beautiful bath and I still haven’t had one yet – such a luxury having a bath.

STELLA: Libby, there's this project that I want to discuss with you. I have had to leave it under a bushel for too long and I think with the establishment of the Clean Energy Institute it could be the right time to move.
LIBBY: What is it?

STELLA: Artificial photosynthesis - I am sure you have followed its progress. What interests me is that it takes clean energy beyond the western world's addiction to fossil fuels. I like its potential for developing countries.

LIBBY: I thought this type of research only had legs in the US.

STELLA: You're right, Caltech has just established a Joint Centre for Artificial Photosynthesis – my plan is to visit there soon. Some of the energy giants in Australia could be convinced to support a modest project. The clock is ticking for coal - no one wants to fund its dirty image anymore. And after Fukushima, nuclear will take a very low profile for a very long time.

LIBBY: You're right.

STELLA: My plan is that the new Institute can provide some infrastructure for our research. I thought you and I could apply for a Linkage together - a Discovery is an option but our connections with AusEnergy - a Linkage would move us along a lot quicker.

LIBBY: This is the most exciting proposal I've heard in a long time – I'm very interested. You are amazing Stella. From what I've read about AP the key challenges are reducing cell size and efficiency of conversion.

STELLA: Yes exactly (looking at her watch). Let's get down to the function - we need to mingle with the right people. We can continue our discussion then.

LIBBY: Has Professor Logan raised this with AusEnergy?

STELLA: I think for now this one relates more to our fields. The General Manager of Research at AusEnergy is here and I'm keen to start talking with him. Are you ready?

LIBBY: Yes.

STELLA: Raising new ideas with industry is a delicate process – you have to listen a lot to where they think the world is heading. Don't forget your swipe card.

LIBBY: It sounds like you already know where the world is heading Stella.

STELLA: Yes, but we have to convince the big boys where the research dollar should go.

(both exit)
In the hotel bar – there is a small table with three chairs. Hamish and Paul are finishing a drink together at the table. They stand as Hamish is leaving. Hamish and Paul shake hands.

PAUL: Thank you for your support Hamish.

HAMISH: My pleasure Paul and again, congratulations. I always knew you would go places. I'm meeting with Owen myself now. Perhaps I'll see you back here later.

PAUL: Sure

(Hamish exits)

Paul pours himself a glass of wine left by Hamish. He is very pleased with himself. Stella and Libby walk into the bar. Stella is eyeing the room looking for the industry people she wants to talk to. They walk near Paul's table and stop briefly.

PAUL: Hi Stella, hi Libby.

LIBBY: Hi Paul.

STELLA: Paul.

(She is distracted)

PAUL: Please join me. I'm celebrating and you could help me.

LIBBY: What's the occasion?

PAUL: I've just been offered the position of Projects Leader in the Research Division at AusEnergy.

LIBBY: Wow! What here? Now? At the conference?

PAUL: Well, I've been meeting with them over the past few weeks and yes Eric Owen just made the offer official.

STELLA: That's wonderful news Paul, (shaking Paul's hand) congratulations! That's a very impressive position.

PAUL: We will still be working together, just in a different capacity.

STELLA: I think a drink is in order (sitting down). Libby could you get us another couple of glasses?

LIBBY: Sure.

STELLA: Excellent Paul, so you will be on board for the establishment of the Clean Energy Institute?
PAUL: Absolutely, Hamish and I have just been talking – he’s with Eric now.

STELLA: Thanks Libby. (*wine is poured*)

LIBBY: Do you have children Paul?

PAUL: No just a girlfriend at this stage.

STELLA: I was just discussing with Libby that the new Institute would benefit from a budding program in artificial photosynthesis – it’s getting some nice attention in North America.

PAUL: Yeah, it’s fairly experimental – according to what I’ve read AP has a long way to go.

STELLA: Caltech is progressing well – AP stands alone in its capacity to clean up the atmosphere whilst generating clean energy.

PAUL: Yes, but those dreams are decades away – by altering what we put into our atmosphere now we will have less to clean up in the future. It seems more urgent to secure clean engine emissions considering 40 million Chinese will drive a car by the year 2020.

STELLA: You’re right, emissions are at the forefront in any conversation about China and the petroleum companies can’t move forward with emissions the way they are.

PAUL: Exactly.

STELLA: Cheers, to your new job Paul – well done! Libby?

LIBBY: Cheers Paul!

STELLA and PAUL: Cheers!

**Activity 6: Tomic’s Vision – Strategic Planning**

6.2 The workshop activities

Once the ethnographic script was written, the drama activities were designed and the script was rehearsed. All these elements of constructing an ethnographic performance text with an explicit educational purpose are examined in the following section of this chapter. The script, the drama activities, the actors and
the direction all combine to create an interactive ethnographic performance for a professional learning context.

6.2.1 Purpose of the drama activities

The purpose of the drama activities was to provide opportunities for the workshop participants to investigate the themes and issues within the ethnographic performance text. The three-hour workshop included a performance of the ethnographic performance script (a scene at a time) intersected with activities for the workshop participants to complete in pairs and small groups. The activities were designed to stimulate diagnostic and problem solving discussions related to leadership issues such as: effective mentoring, strategic planning, people management skills and key issues affecting a research culture like funding, staffing and research priorities.10

Through viewing the performance text and engaging in the drama activities I hoped the workshop participants would:

- Provide advice to the characters on key issues such as mentoring, saying 'yes' and work load management.
- Step into the shoes of the characters within the story of the play and conduct some strategic planning.
- Explore and enact effective communication skills for team building and strategic direction.
- Reflect on women working in research environments and identify key issues that they encounter daily.

6.2.2 The facilitator

The design of the interactive workshop activities required the implementation of the plan by a skilled facilitator. The drama activities required the facilitator to guide professional learners into the fictional world of the play and to build and deepen engagement whilst participating in the hot seat activities, role-playing and improvisations. The facilitator needed skills in making professional learners

10 See Appendix 9: The complete workshop outline
feel safe and comfortable so that they would take the personal risks of participating in activities that require embodied and emotional engagement. The facilitator would need to oversee the whole group discussions, allowing for many voices to be heard.

I handed over the workshop design to an experienced drama educator and professional learning facilitator in the last stages of rehearsing the ethnographic performance in preparation for presenting it at the LH Martin professional learning experience.

6.2.3 Designing the drama activities

I constructed an introduction for the facilitator to welcome the workshop participants into the fictional world of the play. This introduction aimed to set the scene, ask the audience to take on the roles of professional advisors and introduce the characters in Scene 1:

**Introduction**

- We invite you into the world of a research team at Hotham University, situated in the eastern suburbs of Melbourne, Victoria. Hotham University is ranked as the third top University in Australia and our researchers come from two high achieving research areas: Chemistry and Mechanical Engineering.
- Your role, as you are invited into the world of Hotham University, is to take note of the details of the researchers’ experiences. At various moments in this session you will be asked to take on the role of professional advisors for both the women in this story. If you could, imagine yourselves as critical but supportive advisors who offer the perspective of an outside eye to the hectic world of working in a university.

After Scene 1, I planned an activity with Stella using the drama convention of ‘hot seating’, where a character is seated in front of the audience who ask questions of the character. I saw this as an effective activity for early in the workshop to provide insights into the professional and social world and thinking of the
character. The actor would be provided with background information about Stella such as personal and family details, attitudes and approaches to her work and future plans. The activity was designed to enhance the engagement of the audience by building the back-story of the character. The facilitator would instruct the workshop participants to form questions and then pose these to Stella:

**Activity 1: Questions for Stella**

In pairs, plan 2-3 questions you would like to ask Stella to better understand her. Your aim is to investigate the current issues and challenges that Stella faces in her workplace.

To support the actor I created written background documents so their improvisations were consistent with their research-based character during the hot seat activity. I drew on notes from the analysis and performance notebooks as well as selected verbatim text to construct these documents. It was important that the actors’ responses sounded believable in relation to their characters’ research projects. Each character’s workplace practices, attitudes and beliefs were included in the background notes. For example:

**Background for Stella’s responses:**
- She has been pestering the Dean about the Chemistry lab spaces for a while now – she is not the Head of Chemistry so it is not really her position however she knows to move ahead with current and future research programs they need an up-grade.
- She is trying to ‘suggest’ some money saving options to enable the lab work to occur – releasing the basement space – to a lower profile department like Psychology.
- She is aware of her need to ‘give back’ – she has a sense of service towards the University.

At the end of Scene 2 and Scene 3 I planned two more hot seat activities. I added extra notes for the facilitator to keep the workshop participants focused on the fictional context:

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11 See Appendix 7
**Activity 2: Questions for Hamish**
- You now have a brief opportunity to ask questions of Hamish to better understand his way of working and his leadership style.
- He needs to be at a meeting in 10 minutes so please phrase your questions accordingly.

I constructed a small group activity to follow Libby’s hot seat, asking the workshop participants to discuss Libby’s promotion prospects from Level C to Level D.\(^{12}\) This task aimed to facilitate discussion about promotion criteria and to consider what they knew about Libby’s work experiences from viewing the performance. I planned for each group to ask one further question of Libby before making a collective decision about whether Libby would get her promotion and then reporting back to the whole group with ‘yes, no or maybe’.

At the end of Scene 4, after Stella had been asked by her Dean to take on a major administrative role I planned a role-play activity focusing on the advantages and disadvantages of accepting such an offer. This activity tapped into some of the key themes from the ethnography: the pressures to take on time-consuming administrative roles, the value of saying ‘yes’ to offers in order to gain experience and get ahead. The nature of these themes was embedded in the script but this activity was designed for the workshop participants to investigate the topic more deeply from their own perspectives.

The task required groups of four workshop participants to work together and initially to discuss the advantages and disadvantages of accepting the position of Head of Department. Dividing into pairs, the workshop participants would role-play a scene between Stella and her Dean discussing the offer; one pair would explore Stella saying no to the offer and the other pair would explore a positive response. Within each group of four the pairs would perform for the each other. The activity would finish with a whole group discussion exploring the consequences of Stella’s eventual decision.

This role-play involved stepping into the character’s shoes within what I thought would be a familiar context for the workshop participants. I presumed that they

\(^{12}\) Level C = Senior Lecturer  Level D = Associate Professor  Further detail Appendix B(i)
would have encountered similar conversations or interactions with senior colleagues in their working lives. The aim was to develop an understanding of the character's dilemma and therefore engage in the developing narrative and, at the same time, investigate themes of the workshop. I hoped that this task would deepen the workshop participants’ understandings of the ethnographic performance text as well enhance their interest in Stella's issues in the ongoing narrative.

The fourth activity was designed to investigate the qualities of effective mentoring by asking the workshop participants to prepare and interact with Libby as if they were her mentors. Again, I felt starting in pairs would allow each participant's ideas to be heard and then pairs would join into groups of six to identify five key points of advice through discussion. Working in slightly larger groups would hopefully provide a forum for debating and discussing the most effective approaches to mentoring Libby. I planned to direct the actor playing Libby to respond occasionally with comments like: ‘That’s interesting’, ‘I’ll consider that’, ‘Thank you for your advice’. The focus of the task would be for the workshop participants to observe how each group mentors Libby.

The extended activity at the end of Scene 6 was designed to examine the factors that influence strategic planning in research environments. The activity focused on Stella as a research leader, her decision-making and subsequent options for action. The workshop participants would be placed in the role of senior strategic advisors for Stella, developing a strategic plan for the future of her research, her leadership and her research team at the university. The final task involved small group work, interactions with the actor playing Stella and some reflections and analysis on the type of strategic plan each group provides:

**Activity 6: Academic mentors – future directions for Stella**

- Form groups of 5.
- You are a small team of academic mentors from outside Hotham University. You are to reflect on what you know about Stella’s work and workplace. Your first task is to analyse what are the key issues Stella must now manage as a research leader.
• Now pin point some key priorities for Stella and consider the advice you would give her regarding her possible future directions.

• Taking into account Stella’s character, you are to deliver your advice to Stella. Plan how you will deliver this advice.

• Stella will be placed in a chair at the front of the room. Each group will take turns delivering points of advice, listening to the others as not to repeat what another group has already said. There may be contradictions.

• Stella will respond with interest but briefly in character e.g. ‘Interesting’, ‘I’ll take note of that’, ‘I see…’ ‘An excellent perspective’.

• After all presentations, thank Stella. Then the whole group discusses the ideas and style of advice that each group presented to Stella. Was there anything interesting to note about the priority given to the advice? Were there any issues that were neglected?

As a final task, I wanted the workshop participants to step back from their deeper engagement in the working lives of the characters to provide a title for the ethnographic performance text. I was interested in how their choice of title might reflect the workshop participants’ understanding of the play. I hoped this would provide a means of synthesising their responses to the fictional context and enable them to consider the overall meaning of the performance.

6.3 Direction and acting

As I moved into the rehearsal room, in role as performance ethnographer and director, I wanted to capture the sense of embodiment that I had experienced in the fieldwork, explored through the performance-based analysis workshops and imagined during scriptwriting.

6.3.1 Orientating the actors

Four professional actors met me in the drama studio. They had been cast a month earlier through a casting agent and I had sent them a copy of the script, character notes, and a collection of background material on the fictional research environment. This pack included documents I had created titled ‘Glossary for
actors’, ‘Staff profile’, ‘Research relationships’, and ‘Green Engine Technology ARC Linkage’.

This material provided support for understanding the key storylines, characters and action of the play. I also included copies of on-line resources regarding ARC Linkage, Discovery and LIEF grants as well as copies of some accessible resources related to combustion engines, catalysis, chemical kinetics, catalytic converters, dynamometers and mass spectrometers. I hoped the actors would read some of these documents as I knew their induction into the field of academic research and the university workplace would be complicated in the short rehearsal period. I attached a covering letter to this pack of material that explained the purpose of the performance as a professional learning experience and, briefly, how it had been constructed from research material. And finally, a Plain English Statement regarding their participation in this research project was included for their consideration and consent. For me, this pack supported the content of the script, but as we sat in a circle ready to start rehearsals I noticed none of the actors had the background documents in front of them. Instead, they sat ready for work with only the script in hand.

Introductions were made and the actors chatted about who was doing which theatre shows, which current plays had good reviews and catching-up about common friends and colleagues in the industry. I was slightly daunted knowing these professional actors had read the script and formed some opinion of the piece, seen its flaws and without a doubt critiqued its potential as a piece of theatre. I had faith in the dramatic form of my script but I was less sure of its theatrical potential. Would the dialogue be too heavy for an interesting and engaging piece, even in the hands of professional actors?

I outlined the purpose of the play as a form of professional learning. I briefly outlined the intersecting activities planned for the end of each scene. I described the highly intelligent and capable women who would attend the workshop and how we hoped these women would engage in the performed scenes and associated activities to investigate leadership within the culture of the tertiary research environment. I explained how the performance of the scenes would be

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13 See Appendix 8
disjointed; as each scene ended with an activity there would be a time delay between the end of one scene and the beginning of the next, disrupting the dramatic flow. The actors responded with interest, clearly challenged and motivated by the educational purpose of the performance.

6.3.2 Play reading

As we commenced a seated play reading, I noticed the actors occasionally shifted from looking down at the page to looking directly at another actor as they spoke their lines. They were looking at the character that their character was talking to in the play; even in our first reading they had begun working. The actors explored the meaning of the script through reading aloud and considering who their lines were being directed towards. I soon realised they were working on trying to commit the lines to memory. Through this simple action of speaking the lines to one another, the actors reassured me about their skills and focus as actors. It was exciting to witness their artistry as we moved towards a theatrical interpretation of the script.

At the end of each scene the reading paused and I encouraged the actors to ask questions. Rather than starting to direct the scenes at this point, I wanted the actors to investigate the meaning of the text through their questions. Technical terms such as Discovery, Linkage, ARC and Fellowship were clarified and the process of applying for grants compared to similar processes of applying for grants from the Australia Council for the Arts – an experience the actors related to. At one point I offered a basic explanation of catalysis and combustion engines to one actor. I had only just learnt this information myself but it seemed to suffice at this point; the actors were more interested in my physical descriptions of the offices, equipment and machines in the labs that I had visited. Descriptions of place seemed to feed their understanding of the drama within the script. However, it was the questions about the characters’ relationships that developed the most fruitful discussions:

• What is the relationship between Hamish and Stella?
• What is the relationship between Stella and the Dean, Max?
• Would he invite her into his office, how does she feel visiting the labs?
In my responses I drew on my experiences of the ethnographic fieldwork as well as my detailed knowledge of the composite characters. The actors drew on these details whilst reading the script, then at the end of the next scene asked for qualifications and posed new questions. The actors cross-referenced my responses with dialogue and interactions in the script. As the ethnographer, the playwright and now the director, I was clearly their source of information about the meaning of the subtext, the characters’ journeys, the setting and the nature of the relationships. I knew the intention behind each line and I understood why a character behaved in a particular manner. Embracing all three roles, I was at the helm of directing the performance.

6.3.3  Shaping the space

Before the rehearsals, I had marked out an area of approximately five metres wide and three metres deep on the drama room floor. This was the size of the space available for the performance at the professional development course so I directed the actors to set the space according to the script using any tables and chairs that seemed appropriate. This allowed the actors to shape the space for the first scene in Hamish’s office. They situated a medium-sized table in the middle with three chairs placed at different ends. I then watched as they decided on the entrance and exit points with reference to the script and through discussion with each other. This process provided a sense of ownership for the actors in the initial blocking of the scenes and also positioned the script as the key guide to these early rehearsals. The organisation of the space and discussions between the four actors also helped establish a sense of ensemble.

Before the first walk-through of Scene 1 I gave the actors some manila folders and a copy of an old ARC grant application I had photocopied and pinned together with a bulldog clip. I explained what the four characters had been doing prior to the scene commencing. My aim was to establish a sense of action and meaning in the space. As each new scene was established the actors negotiated the position of the furniture and what was and was not needed. A few simple props were placed on a table at the side of the designated performance space so
the actors could select and use them at any point in the rehearsals. I selected laboratory glasses as a functional prop to signify the action was in the laboratories, two laptops and satchels, a handbag, a small box of cakes, a bottle of wine and three glasses. My opinion about a chair placement, table angle and use of props was voiced when needed in the initial run-throughs, but I was trying not to overly impose my directions at this point. There was enough for the actors to manage with the constraints of the space and the technical complexity of the language in the script.

6.3.4 Blocking

The actors went through each scene a couple of times without too much direction; they experimented with entrances, exits and character action in each scene. This gave me an opportunity to sit back, watch the actors moving in the space and consider blocking options that I felt would best communicate the intention of the script. After this exploratory phase, I began to interrupt action and provide notes to the actors. For example, during Scene 2 the actor playing Paul walked into the office space and up to Hamish who was working on his computer and interrupted him. I stopped the scene and suggested Paul stay in the doorway as I had seen many research assistants do during my fieldwork. I explained that, from what I had observed, a research assistant would not enter a senior researcher's office without an invitation. I also asked the actor playing Hamish to be welcoming and not disgruntled even though, in reality, Hamish has no time for the interruption.

I directed the actors with an understanding of my script but also my memories from the field that were a strong reference point during this process. This is expressed in my director's notes to the actors playing Paul and Libby:

Paul needs to move with pride and an element of obsession about his lab. Imagine there is a large warehouse. The engine labs are vast with machines and engines spread throughout and computerised equipment lining the walls. Allow for plenty of space between Paul and Libby – let the space symbolise their lack of communication as well as heighten the absurdity of their lack of collaboration.
The shaping of the performance space through the simple rearrangement of the table and chairs helped the actors create a sense of implied place beyond a meeting room. In Scene 4, which is set in Stella’s laboratory, I shifted the table close to the back wall in the designated performance space to create an intimate and confined workspace for Stella. The table, with a laptop, was her ‘desk’ and the wall behind created her ‘catalysis benches’. The sense of place was established through the actor’s interactions with both aspects of the set. The actor playing Stella mimed using the implied equipment on the wall to create a sense of purposeful working activity in her laboratory, adjusting her goggles and reading glasses as she shifted between her desk and the catalysis benches behind her. These actions helped create an embodied sense of Stella’s attitude to her work and they symbolised the themes of hard work and dedication that had emerged from the analysed ethnographic data.

Setting the space and establishing the blocking for Scene 6 was more complex as the scene shifted focus to the location of a conference. It opens in the foyer of the conference centre and moves to Libby’s hotel room then the hotel bar. The challenge of multiple settings required more cleared space than the other scenes to enable the actors to establish a sense of place through their actions and gestures. The large table was pushed to the back wall, the hotel room was represented by a single chair and the hotel bar called for the introduction of a small table placed in one corner. As each section of scene 6 was played out, the actors defined the sense of place through their presence and focus during the transformation between each location. For example, as taken from my director’s notes:

Stella impatiently waited at the door of Libby’s hotel room – she adjusted her handbag on her shoulder, she moved on the spot with the energy of a person not pleased at being made to wait.

And another example:

Stella perched on the edge of the table as if it were the bed in Libby’s hotel room. It was awkward – but Stella would have been very uncomfortable in that situation. She was invading Libby’s personal space as she tried to connect with Libby on a professional level.
The few props, when incorporated into the action, enhanced the actors’ abilities to create the setting. Repeating the scenes and establishing the appropriate blocking provided opportunities to use selected props meaningfully within a scene. In Scene 6, a few props assisted the actors to establish the various settings within the scene whilst keeping the performance space open and flexible. My director’s notes show this:

Paul and Hamish walked into the bar carrying wine glasses and a bottle. They took some time to place these props on the table and then move into shaking hands and taking up the glasses for cheers. Works well.

The wine and glasses gave the actors some actions to create the sense of the location before the dialogue commenced. As Hamish exited, Paul was left with the glasses and wine as he continued his private celebration and contemplation of success. These props allowed a pause in the dialogue, with Paul on his own, looking rather pleased with himself before the entrance of Libby and Stella. This was an important dramatic moment in the performance. In the ethnographic interviews drinking wine had emerged as a common activity when networking with stakeholders in research projects. It seemed, for some women, having a drink with a colleague, student or a potential industry or research partner was imperative. The bottle of wine as a central prop in the blocking of the scene was a symbol for networking and at the same time it was a theatrical device to establish place and meaning. Paul’s interaction with the prop immediately prior to the other characters’ entrance into the bar created a heightened moment, evoking the themes of hierarchy, maintaining good staff, collaboration, self promotion and networking. This key moment, enhanced through props, use of space, silence and acting skills exposed Paul’s driven character and ambitious intentions.

6.3.5 Character portrayal

Once each scene was blocked, the subsequent rehearsals allowed for the refinement of character portrayal. I began to offer more specific director’s notes to each actor on the nuances of hers or his character. For example:
Stella needs to have the attitude of being ‘persistent and annoying’ to get what she wants -

STELLA: I hate to bring it up again but it’s about the second floor labs and the quotes for renovations, did you see the attachment I sent you?

The words ‘persistent and annoying’ I used to direct the actor were a research participant’s words recorded on the thematic chart. The actors appreciated a note that included the words a real female senior researcher had said about herself.

As the director I highlighted the more idiosyncratic aspects of a character:

Stella is being serious when she suggests that Psychology could use the space in the basement that she doesn’t need and doesn’t want to pay for – you add in a pause after ‘a waste of money for Chemistry’ and ‘do you think Psychology could use it?’ to heighten the absurdity of her suggestion.

This shift in delivery both highlighted Stella’s single-mindedness as well as her slight arrogance towards other disciplines of Science. As a result this pause and intonation also resulted in laughter from myself and the other actors. I am not sure that I wrote this with a comic moment in mind but I certainly know that I wanted to show the slightly eccentric qualities of Stella.

After the scenes had been run a number of times, some physical characteristics started to become established that did not suit my intended interpretation of the composite characters. The actor playing Hamish became progressively more focused on his laptop implying that Hamish was too busy and obsessed with his own business to connect meaningfully with others around him. This was not my interpretation of Hamish; he was a man who made an effort to connect and communicate with his colleagues. I suggested that the actor playing Hamish reduce his computer work and try sitting back in his chair with more eye contact when interacting with his colleagues. This direction shifted the actor’s portrayal so that he used open body gestures accompanied by a more relaxed delivery of his lines, to project a character who listens and engages well with other
researchers. These leadership qualities were expressed in Hamish’s gestures, vocal skills and body language. When directing the actor, I again referred to my experiences in the field; the body language of the senior male researchers was mostly confident but never oppressive or domineering. The senior male researchers I had observed usually sat back in their chairs in a calm manner but they rarely took notes at a meeting. These shifts in gesture and body language then impacted on the delivery of key lines such as:

HAMISH: Don’t be silly, my door is open – I think the professors that don’t have an open door policy are…well it’s to their detriment.

The tone of these lines, combined with the physical interpretation, portrayed the character in a manner that matched my intention when constructing the ethnographic performance script.

6.3.6 Refining the delivery of specific lines

As the rehearsals progressed there were lines where delivery seemed problematic and needed refinement. As the director I found certain lines were being misinterpreted and so shifted the meaning of particular aspects of the narrative, the subtext or the character portrayal. In Scene 5, as Hamish launches into a extensive explanation of the processes of managing research funds he is actually manipulating the discussion in order to prepare Libby for his decision to cut a section of their ARC project’s budget. Near the end of this pontificating he offers a line that forms a justification for his actions:

HAMISH: …and to be quite honest it’s about building something that becomes bigger than anything you could have been on your own.

Early in rehearsals this line was delivered quite flippantly and then another time it was delivered in a warm and jovial manner, deflecting Hamish’s serious and honest intention. Through discussions with the actor I clarified how this line was intended as an explanation to Libby for what he was going to tell her next. My intention was for Hamish to genuinely want Libby to understand that by working together something important could be achieved. The appropriate delivery of Hamish’s line set up an even more important line, Libby’s response:
LIBBY: When do you stop chasing the funding and just do the research?

I felt the audience of women at the leadership course would appreciate Libby's sentiment, as the research participants had expressed this often. Without the exact timing and tone in the delivery of both these lines of dialogue an aspect of working in research leadership would have been lost in the performance.

As the director, I offered suggestions for a pause before or after the delivery of a line; this was to punctuate the moment by giving the words and subtext some space and some dramatic tension:

PAUL: I don’t mean to be disrespectful… I want to become ‘research only’ within the next two years.

(Stella add in a beat before you say the next line)

STELLA: I have to finish up here, do you think you can find your way back out of the building – it is a bit of a rabbit warren?

This beat, or pause, allowed for a moment of non-verbal action as Stella considered Paul and then basically dismissed him. This moment developed the theme of leaders in research wanting to work with ‘team players’ and ‘good co-researchers’.

As the actors began to commit their lines to memory and work without scripts there were rehearsals where sections of the dialogue was paraphrased in order to keep the scene moving. This did not bother me, as I knew it was a process of trying to commit the lines to memory within the action of the scenes. However, once the rehearsals reached the final phases I prompted and corrected lines as the specific words had been selected deliberately to shape the world of the play and the representation of the ethnography. The actor playing Hamish began to add a word:

HAMISH: …Look Libby, I consider you a real rising star and I want to see you on the right path…

The addition of ‘real’ altered the tone of Hamish’s compliment to Libby and added a slight sense of condescension. When the word was dropped a sincerity returned to the meaning of the line. The academic and mechanical engineering
language seemed to be managed as the rehearsals and direction progressed. However, there were some sections where the technical terms associated with the ‘green engine project’ had the actors laughing in their attempts to sound plausible in performance. The actors found that repetition was the key to mastering the difficult sections:

STELLA: …There are high levels of nitric oxide that could be causing an unwanted reaction with the neoprene.

After many run-throughs and lots of laughter the terms related to catalytic converters, catalysis and kinetic analysis began to flow smoothly in the dialogue – not an easy feat considering the short rehearsal period.

During rehearsals there were moments when I was taken back into the offices and meeting rooms from the fieldwork where I had listened to the research participants’ stories or shadowed them through their everyday experiences. At other times, the voices of the participants were evoked and instead of focusing on the performance of the blended characters I had constructed I had flashes of particular women. I tried to use the qualities of these memories to shape the performance. The monologues were a particular example of this as they had been crafted from the reflections and stories in the research participants’ interviews. Stella’s monologue had many lines that revealed important aspects of her character, drove the narrative forward and emphasised key themes:

STELLA: (direct to audience)
Hamish and I are a good team. You have to respect each other – we work well together. I tend to be the doer, the one that gets it all happening. He’s the genius and I’m… I’m the doer.

To communicate how Stella felt, I referred back to the participant who had spoken these words. This was not a moment of anger by Stella or a revelation of seeing herself as a victim. Instead, the actor explored ways of delivery that showed Stella as a strong and remarkable woman and a successful research leader. However, through sharing my recollections of the particular participant, a strong successful leader herself the actor expressed a quality of vulnerability in the delivery of this line.
Similarly, at another point in Stella’s monologue, she reflects on managing her workload and the dilemma she faces in taking on more responsibility:

STELLA: …And then I left my research to last – like dessert.

A research participant had spoken this line and I had selected it because I had heard other participants express a similar sentiment. I took time in rehearsal to pinpoint these key lines; I talked about their intended meaning, about the source and context of the words and the themes that the text was representing. The actors then took this extra information and explored different intonations, rhythm, and tone of voice in performing these key lines in the scene.

6.3.7 Dramatic shaping of key moments

Some moments within the script needed focused direction and rehearsal so that the overall dramatic structure developed according to the intended meaning. One key moment was at the beginning of Scene 5, when Libby receives the news via a phone call that she did not get her promotion. Before this call is finished Hamish and Stella enter the scene casually chatting about travel and conferences. Stella is carrying a box of cakes, a form of celebration she has established to acknowledge moments of research success. This moment of Stella walking into the meeting room with cakes intersected with the end of Libby’s phone call. I took time to explore how Stella would carry the cakes, how Libby would react to being offered a cake, how Hamish would engage in this action or not. I discussed the sincere gesture by Stella towards her work colleagues revealing a more nurturing and slightly maternal side of her character. However, Stella is confronted by on obviously upset Libby. Stella’s nature is not to reach out and provide instant personal support so I challenged the actor to explore how to physically move towards Libby with the cakes in hand but not offer any emotional support. The actor tried holding the cakes slightly out in front of her so that they were between the two women on opposite sides of the performance space. This action was enhanced by a pause highlighting Stella’s incapacity to offer personal support at this moment; the pause was cut through by the gentle but ironic delivery of:

LIBBY: (pause) Cakes how lovely.
This was followed by Hamish's upbeat delivery of his speech about the history of Stella's habit of bringing cakes to celebrate research achievements. He takes control of the situation and directs the meeting according to his agenda:

HAMISH: Now to the reality of our success - Libby are you aware that the actual grant is $30,000 less than we asked for?

Through the contrasting vocal delivery as well as the energy of each character's dialogue tension was established and the complexities of each character revealed. The embodied moment when the box of cakes physically separates the two female characters symbolised the intricacy of managing relationships within a research environment, the management of personal feelings within a formal and demanding workplace and the contrast in leadership styles and actions between Stella and Hamish. Some of this meaning could be expressed in a reading of the script but in rehearsals the dramatic meaning was definitely enhanced through the use of space, symbolic object, pause, body language and contrasting vocal expression. The performance text was evolving beyond the script; the combination of acting and direction led to the discovery of embodied meanings implied in the script.

At the end of Scene 5, another key dramatic moment required particular attention during the rehearsals. Libby's monologue ends this scene where she has confronted two major disappointments. Within the monologue, Libby reflects on the events within the meeting that has just finished and justifies, in direct address to the audience, why she accepted Hamish's decision to cut her section of the research project without a fight. She then reveals her deeper feelings about her unsuccessful promotion application. Through many conversations with the actor playing Libby, I explained the repercussions of these events, how these decisions would impact on Libby's future research opportunities and position at the university. I explained that the appeal process was possible but that Libby felt it would be a consolation prize. Balancing the anger and the disappointment in this monologue was important so it was not melodramatic and did not imply that Libby was a victim. The actor worked with my explanation of the subtext and the character's motivations to portray the monologue. In one of the final rehearsals of this monologue I found myself
crying, I was so moved by Libby’s disappointment. I identified with her frustration at not being recognised appropriately by the institution despite hard work. I was reflecting on my own and other colleagues’ experiences within universities and my emotional connection with this moment was strong. I was slightly confronted by the emotional impact of the performed research I had constructed and I awaited with interest how the women attending the professional learning course would react.

I reflected on my decisions as a performance ethnographer: had I selected the stories from the field that I emotionally related to? Had my shaping of the narrative, the characters, and the dramatic impact during rehearsals focused on building dramatic tension in order to construct good theatre? Why was I questioning my approach to ethnographic performance just because there were moments of drama and emotional connection? I remembered the participant and the specific interview from which this story was taken, I remembered other participants who had spoken of disappointments, challenges and rejections. I recognised that the artistic processes of direction and acting can enhance and even exaggerate the dramatic impact of a story, however, I felt my ethnographic orientation during all phases of constructing this performance ensured it was grounded in the participants’ lived experiences.

6.3.8 Preparing and rehearsing for the professional learning context

On the afternoon of the second day of rehearsals the facilitator joined the actors and myself in the rehearsal space. The facilitator, who was already familiar with the script, the background information and the workshop activities, watched scene rehearsals, orientating herself to the work of the actors as well as the evolving performance text. The facilitator’s role was to introduce the fictional context of the performance to the audience, facilitate the audience’s participation in the drama activities and the discussions. The facilitator also would be a support for the three actors involved in a hot seat activity. Her central aim in attending the afternoon rehearsal session was to orientate herself to the hot seat activities and practise with the actors their improvised responses.
For the actors, the prospect of the improvised hot seat activities was daunting; going off script in a technical and complex world of academic research with a specific focus on combustion engines was going to be difficult. The facilitator ran mock versions of the activities with the facilitator and I posing questions as if we were the audience at the professional learning course. It became obvious that the actors needed reassurance that they had the ‘right’ answer within these improvisations so I wrote up some sample questions and possible responses for the actors.\(^{14}\) The facilitator, an academic and an experienced researcher herself, was able to orientate the actors to the information in the background notes. Fortunately, the actors bonded quickly with the facilitator and felt reassured that she would be with them during these improvisation activities and would try to cover for them if they encountered difficulties in their responses.

The facilitator also rehearsed the transition from an activity to the start of the next scene:

Thank you Stella. We will now catch-up with Hamish Logan outside his office as he heads to another meeting.

The facilitator supported the actors’ preparation for a performance that was intersected by activities without the scenes flowing on from one another as in a usual theatrical production. The facilitator rehearsed the instructions for each activity and explained to the actors what the audience would be doing so that they would be prepared for the activity. The actors would not be needed for blocks of time while the audience engaged in extended workshop activities and during this time the actors would have a small break of up to twenty minutes. It was important to prepare the actors for these breaks as they had to re-enter the acting space when indicated by the facilitator and immerse themselves in portraying the developing narrative of *Hotham University*.

On the day before we travelled to Brisbane I invited six of my colleagues from arts education to watch a rehearsal. Mistakes occurred, lines were forgotten and the space we used was restrictive but the presence of a small audience was helpful for the actors. We allowed a short amount of time for the hot seat

\(^{14}\) See Appendix 10
activities with a few questions asked by a colleague and myself but other than this we did not focus on the drama activities. A DVD recording of this rehearsal has been included as an artefact.\textsuperscript{15}

The actors and the facilitator were ready to present at the ‘Women in Research Leadership’ course. My roles as ethnographer, playwright, director, and educator were almost completed. The ethnographic performance and accompanying drama activities were now ready to be presented in a professional learning context, and the workshop participants’ responses would be gathered in the final phase of this performance ethnography.

\textbf{6.4 Conclusion}

The construction and crafting of this ethnographic performance text involved the creation of a script, the interpretation and embodiment of that script by actors and director and the designing and preparation of drama activities to intersect between scenes of the performance. Directing the actors, I combined ethnographic and performance making practices. My ethnographic orientation throughout each phase of the study supported my role as director. The artistic crafting of each scene, through direction, acting and rehearsals enhanced the representation of my research understandings within the ethnographic performance text. The drama activities were designed for the workshop participants of the professional learning context with the aim of facilitating an investigation of the ethnographic performance text and developing deeper insights into the experiences of women working in research leadership. In the next chapter, I examine the responses to the ethnographic performance and the drama activities by the workshop participants within a professional learning context.

\textsuperscript{15} See Appendix 11
CHAPTER SEVEN

7 The professional learning experience

7.1 Introduction
The final stage of this performance ethnography involved presenting the rehearsed ethnographic performance text to an audience of professional learning participants across a three-hour workshop. In this chapter, my perceptions as an observer of the audience responding to both the performance and the drama activities are outlined and examined. The audience members, or workshop participants, also responded through questionnaires, group discussions and course evaluation forms. These workshop participants’ responses and reflections are discussed and analysed in this chapter, and the implications of these responses are examined in Chapter Eight.

7.2 The researcher’s observations
The conference room was cleared of tables, leaving two rows of chairs facing a space that contained one table and three chairs ready for the performance. The lectern was pushed to the side and the blinds drawn to keep out the hot afternoon sun. It was an intimate performance space. Twenty women entered the room. There was an excited mood about the group as they chatted and filled the seats starting with the front row.

It was the afternoon of day two of the five-day residential course. In the ‘Women in Research Leadership’ course program, this three-hour session was titled ‘Leadership through Drama Workshop’ so there was an expectation of something different. The twenty female workshop participants came from Australian and New Zealand Universities. They all worked in research in different capacities: managers, directors, program coordinators, laboratory heads, professors and senior lecturers. The two ‘Women in Research Leadership’ course coordinators also joined the group. The workshop participants and the course coordinators had completed consent forms prior to the workshop commencing.
I sat at the back of the conference room holding a notebook and a pen. I was located at one side of the wide room so I could observe the rows of audience members. I wanted to be able to watch the workshop participants’ faces; I wanted to listen to any reactions they vocalised and I wanted to notate any dialogue during the role-plays and reflective discussions. I hoped that by placing myself as an observer researcher slightly to one side I would develop an overall impression of the workshop participants’ reactions. I had considered the possibility of a second observer providing another perspective on the event but there were already four actors, the facilitator, two course coordinators and myself present and I did not want the workshop participants to feel like they were being watched. Also, a questionnaire would be distributed to each participant at the end of the workshop to gather some anonymous responses to the workshop.

It was evident from the body language of the workshop participants (and their willingness to sit in the front row) that they were not too nervous about the prospect of a drama session. As the first scene began the room was quiet and the workshop participants adjusted themselves in their seats. I focused on how the audience reacted to the performance; I was sensitive to their twitching, to their body language, to their smallest responses. Positioned to the side, at the back of the room allowed me to see some audience expressions, but certainly not all of them, however I could hear nearly everything that was spoken in the small space. During the drama activities the workshop participants moved in their chairs, formed groups and at times moved within the space. During the activities I also moved to different vantage points around the room so I could observe group discussions and role-plays.

As the first scene progressed I was both nervous and excited. Over twelve months of hard work was coming to fruition. The ethnographic performance, the actors, the drama activities and the facilitator were all in place and of course I wanted it to work. It was the first time the LH Martin coordinator would see the ethnographic performance text so I was anxious that she saw merit in its inclusion in the professional learning program.
For most of Scene 1 there was no laughter, only a few small giggles as Stella quipped 'annoying can be fruitful'. The energy in the room seemed low and the audience responses were minimal. I asked myself whether the script was too heavy and serious? Perhaps some lighter moments in the first scene would have been helpful? Perhaps the workshop participants were just concentrating as they had been instructed to do in order to offer advice to the female characters? As the playwright and director, I was nervous watching this first public performance of the play.

7.2.1 **Hot seat activities**

At the end of Scene 1, the facilitator asked the workshop participants to work in pairs and prepare questions to ask Stella. As the actor playing Stella took her seat in the centre of the performance space the facilitator gently encouraged the workshop participants to direct their questions to Stella:

- What were you discussing with the Dean in the phone call?
- Why do you stay at this university?
- What are your priorities?

The actor provide short and direct responses, she was not going to reveal too much about her character or about the story that would unfold in the scenes to come. The workshop participants listened both to ‘Stella’s’ responses and to the questions asked by the other women. They were keen to ask more questions than there was time for.

During Scene 2, the workshop participants responded more vocally; they giggled, smiled and groaned as Hamish advised Paul and chatted to his colleague on the phone. This short and quite active scene was a contrast to the previous more passive and technical scene set in the first research meeting. Observing the laughter and enjoyment associated with the playful notions of Hamish meeting his colleague ‘at the club’ and the line ‘Without more staff there will be no one to do the teaching’ made me wonder: were they laughing out of recognition or at an exaggerated character? I found it interesting that the workshop participants
questioned Hamish in the hot seat activity following Scene 2 with a slightly cynical tone. They seemed to be suggesting that Hamish would not be supportive of women:

- Why haven’t you got enough staff for the teaching?
- Who is on your research team?
- Why do you think you will be the director of the new institute?

(Workshop participants)

The actor playing Hamish remained focused throughout the rigorous questioning, however he started to falter on questions about his field of research. Instead of answering directly, he side-stepped this line of inquiry and started discussing his positive working relationship with Stella. The actor worked hard to portray Hamish as a respected leading researcher with good people skills. To his credit, the actor did not resort to comedy to ease the pressure he was under; instead he kept a calm and professional tone whilst mentioning Hamish's successful industry profile and position on academic board. The workshop participants may have become less trusting of Hamish as a consequence of the actor's inability to provide some of the information they were requesting. The actors were prepared with substantial background material but it was hard to predict what an audience of senior academics would ask. The actor remained in character but this highlighted for me the pressure for the actors to perform scripted scenes and then improvise in response to unscripted questions during the hot seat activities.

Scene 3 with Libby and Paul interacting in the Mechanical Engineering laboratory received a quiet response; again the dialogue was filled with technical language. The final dialogue between Libby and Paul over the LEIF application produced some audience laughter:

LIBBY: *pause* I’ve attempted to complete most sections on the LIEF – do you have anything to add?

PAUL: No – they look fine.

LIBBY: Anything?
It seemed the lack of support from a colleague too busy with his research to help with the arduous job of a grant application resonated with the audience members. The women commented on how the characters related to their workplace experiences between scenes:

We have a Paul in our department. (Workshop participant)

It seemed that most of the laughter came from a point of recognition.

After Scene 3, the facilitator directed Libby to the chair inviting questions from the floor; it was the final hot seat activity. The workshop participants asked Libby questions about her family, the crèche she used for children, her relationships with Max, Stella, Hamish and Paul and what level of promotion she was applying for. The actor playing Libby managed her answers well, however she stumbled on one question:

Who is your supervisor?

The actor did not understand the concept of a supervisor in relation to the university workplace. We had not used this term with the actor when the facilitator and I had been asking practice questions or in any of my background sessions and documents. As I sat in my protected position as an observer at the back of the room, I felt that I had failed to prepare the actor properly. It was a with a lack of familiarity with language as the actor did not understand the question. The facilitator moved in and provided some direction:

The position of Head of Chemistry is vacant at present, the past Head has retired. The Dean of Science has probably acted as a temporary supervisor – is that right Libby?

The facilitator’s response was supportive and set the actor up to answer ‘yes that’s right’. This side coaching from the facilitator saved Libby from looking foolish. The facilitator respectfully thanked Libby for her time then put the workshop participants into groups of five to debate the merits, or not, of Libby’s application for promotion to Level D. The role of the facilitator to manage both the actors and the workshop participants was important for their participation and engagement with the activities. Whilst the group discussed the viability of
Libby’s promotion, the facilitator moved from group to group listening and occasionally clarifying the purpose of the task.

The four groups reported back, each declaring that they felt Libby would not be promoted and they were asked to justify their decisions:

\[
\text{We had reservations about her strengths across the board. She didn’t have enough sole thesis supervisions and her lack of international presentations is a real problem. (Workshop participants)}
\]

These group discussions also provided an opportunity for the workshop participants to critically reflect on the judgments they made during the activity and, in particular, their choice of questions:

\[
\text{Perhaps we didn’t question Libby enough on her teaching and her other achievements – we would really need to talk to her again. It is amazing that we only ask her about her research and we didn’t value her teaching. (Workshop participants)}
\]

The drama activities provided a link between the fictional world of the play and the real world knowledge and skills of the workshop participants.

### 7.2.2 Engagement through role-play

Throughout Scene 4 the workshop participants were quiet and focused as Stella and Paul were involved in technical discussions. The workshop participants’ engagement was more evident at the end of Scene 4, when the facilitator directed the workshop participants into pairs for a role-play between Stella and her Dean. They moved quickly into pairs preparing for the improvisation with confidence and energy; no one seemed to be reluctant or uncomfortable with the task. They immersed themselves in negotiating the attitudes and behaviour of the two characters, beginning with the placement of chairs to define the Dean’s office. Their enthusiastic attitude was evident in their approach to the task, which occurred without extra encouragement from the facilitator. The workshop participants were focused during the role-play and displaying their detailed knowledge of Stella and her work conditions. This level of knowledge alerted me
to the group’s engagement in the characters and the evolving narrative of the play.

As all the pairs were working at the same time I could not record the details of each interaction. I moved to different places around the edges of the room, observing the different role-plays, and I heard sections of improvisations. Overall, there was very little exaggerated behaviour and significantly I heard the various ‘Stella’s’ drawing on information and language from the performed scenes. They made references to Stella’s desire to focus on her research, the new institute she wanted to set up and the fact that she had been a Head of department previously. Many were also working on establishing an appropriate working relationship between her and the Dean.

From my position as an observer, it seemed the majority of pairs took the task seriously. There were, however, a few ‘Deans’ that played the male role in comic manner:

   Good on ya mate.
   Great to see you Stella, pull up a chair. (Workshop participants)

One female workshop participant, in the role of the Dean, sat informally with ‘his’ leg swung across ‘his’ knee and ‘his’ arms crossed at the back of ‘his’ head. Another Dean turned ‘his’ chair around and sat backwards as if in a cowboy movie. It was hard to know if these portrayals of Max, the Dean, came from a lack of information about the character and therefore the workshop participants turned to male stereotypes, or whether they were drawing on male colleagues that they knew from their workplaces. Although I felt this latter point was less likely at the time, after the role-play, the workshop participants made comments contrary to my assumptions. In one role-play the Dean made sexual advances towards Stella. The workshop participant explained:

   I modeled my portrayal of the Dean on a male colleague I know.

As the role-plays concluded the level of noise in the room escalated. The workshop participants displayed great excitement as they laughed and talked to each other about what had happened:
It came down to threats – the pressure from the Dean was very strong – that’s they way it has to be with a very ‘hard arse boss’ – implacable. I was so annoyed that he kept talking over me.

There was lots of laughter about how the female workshop participants had portrayed the Dean and one woman questioned whether Stella and Max hugging at the beginning of the meeting was appropriate or based on reality. The facilitator focused the workshop participants’ reflections onto how they managed the negotiations within the role-play:

I was proud of what came out of my mouth. I wouldn’t do that in reality.
If I’d had more time to prepare for the interview I would have said other things.
I needed more time to rethink so I asked for another meeting.
Our battle was a stalemate so we decided to adjourn the meeting.

(Workshop participants)
This discussion allowed the workshop participants to reflect on particular negotiating strategies and their effectiveness. The workshop participants were concerned about identifying effective negotiation strategies for Stella, and reflected that they personally related to Stella’s situation. As the facilitator asked them to re-position their chairs for another scene of the performance the women moved quickly; they seemed eager to know what was to happen next. The role-play seemed to have built a new level of interest in the characters and the issues they faced. Would there be a heightened sense of investment in Stella and her future now that the workshop participants had ‘stepped into her shoes’?

7.2.3 Emotional engagement
Scene 5 brought with it a subdued response and there was no laughter as it became apparent that Libby’s application for promotion was not successful. The drama continued through another research meeting where Stella and Libby attempted to connect over cakes and then an awkward post-meeting conversation reflecting on the benefits of ‘good relationships’ and mentors. The intensity of the performance grew. By the time Libby was attempting to justify her actions through her monologue all the workshop participants were still with
their eyes fixed on Libby. In the final section of Libby’s monologue I looked across rows of workshop participants and I saw numerous women with tears on their cheeks.

The atmosphere in the room was somber and the tension was high. As the facilitator moved into the centre of the room to direct the workshop participants into the next activity, there were many hands wiping away tears, mutterings and sighs. The facilitator calmly directed everyone into small groups to plan some effective mentoring for Libby. As I moved around the edges of the room again, I noted the groups of four reflected on the scene they had just witnessed before planning their mentoring of Libby. Many of the groups discussed examples of failed promotion applications from their own lives:

- I know someone who hasn’t been promoted; she has research grants and good RHD students.
- I was on contract work for four years so this affected my application.
- At our university we are given feedback and encouraged to try again – there’s always next year. (Workshop participants)

With some guidance from the facilitator who was moving from group to group, the workshop participants re-focused on the task of mentoring Libby rather than personally responding to the issues raised by the play:

- It’s a pretty crap day for her isn’t it.
- Stella didn’t support her, Hamish didn’t support her – she just got cut off.

The workshop participants worked intensely on ways to support Libby. Once again I noted their engagement as they planned constructive advice for Libby.

A chair was positioned in the centre of the performance space and the facilitator framed the mentoring presentation as she invited the actor playing Libby to take up the seat:

- I’m sure Dr Peterson is very lucky to have such hard working and thoughtful mentors. Can we have this group speak to her first?
The mood lightened slightly as each group’s speaker took her turn to address Libby. Even though the business of mentoring Libby was taken seriously, the playful concept of actually delivering this advice to an actor added an element of fun. Chairs were moved closer to Libby; warm and friendly tones were used and unexpectedly, for me, many questions were asked:

Who are your champions?
What are your goals?
Who reviewed your application? (Workshop participants)

This placed the actor playing Libby in a position of providing responses. In rehearsals, we had planned her responses to this activity to be simple acknowledgements of any advice given, such as, ‘that’s interesting’, ‘I'll consider that’, ‘thank you for your advice’.

The actor drew on her background knowledge of Libby and the play to respond in an authentic way. Fortunately, the workshop participants did not seem to focus on Libby’s responses, instead they seemed more intent on displaying effective mentoring strategies. The asking of questions was used as a way of opening up dialogue with the mentee; they did not linger on Libby’s answers, and instead they moved to supportive comments as a way of acknowledging Libby’s feelings:

I’m sorry to hear about your situation.
You might be able to turn it around and see the silver lining.
Look at this in a positive light.
Sleep on it – don’t take decisions in anger. (Workshop participants)

There was the occasional comment with a less nurturing tone that suggested she should not take the rejection so emotionally and just get on with it:

You are going to have to suck it up and work around it.
It’s not about you it’s about the process. (Workshop participants)

The workshop participants suggested reviewing the situation and getting direct advice regarding her application:

You need some feedback from the Dean – documentation on how the decision was made.
Perhaps you haven’t presented yourself in the best possible light – get someone else to review your application.

Other advice focused on how to productively plan for the future:

Let’s set up some short-term goals – establish a career path.
An HR consultant or a life coach to sort out where your priorities lie.
(Workshop participants)

Two groups suggested that moving on from *Hotham University* might be the best option:

Look outside where you might be more appreciated.
Are you committed to the University – take control of your own future.
(Workshop participants)

Interestingly the workshop participants seemed unenthusiastic about Libby going down the path of an Equal Opportunity appeal:

Is it so bad that you want to go on the gender equity route? Instead we suggest you go to the Dean and review why you failed this time and try again next time.

The workshop participants seemed to want Libby to solve the problem herself, to be strong and get advice on how to improve her application. The group obviously felt Libby was not ready for the promotion and that suggesting an Equal Opportunity appeal was not appropriate. Similarly, I had encountered a strong attitude against Equal Opportunity appeals from a number of research participants during the ethnographic fieldwork.

In summary, the mentoring advice for Libby was to plan what she needed to do to raise her profile and to improve her track record in order to have a successful promotion next time. At the end of the mentoring activity the facilitator asked the actor playing Libby for her response to the mentoring session. She replied:

Sometimes it reminded me of the thoughtful but very general advice given by Hamish.

This reflective moment stimulated a discussion about how to deliver mentoring advice, how to listen and to take time to support the mentee rather than
providing advice without offering specific direction. The women seemed to be
drawing from their own work experiences and their empathy for Libby in
offering advice. They were able to reflect on their own experiences of being
mentored and of mentoring to consider how they had managed Libby. This
discussion exploring effective mentoring emerged directly from the workshop
participants' identification with Libby and her situation.

The mentoring task took thirty minutes, creating a substantial break between
the end of Scene 5 and the beginning of Scene 6. However, the workshop
participants eagerly rearranged themselves as an audience; they seemed highly
connected to the characters and the narrative despite the interruptions to the
performance. Sitting in the back of the room I was aware of the increased
dramatic tension in the subtext as the final scene was performed. The insights
into the two female characters revealed their ambitions, priorities and dreams.
This then contrasted with the dramatic action, which undermined these dreams
in the final moments of the scene. As Libby talked to her husband about her
excitement accepting co-authorship of a book with senior researcher Hamish – a
task that would take her away from her family – the audience responded to the
irony of the situation with groans and laughter. Stella attempted to reach out to
Libby through her unexpected visit to Libby's hotel room; the audience smiled
and laughed when Stella awkwardly presented herself at the door and told Libby
to 'go and fix yourself up'. As Stella perched on the edge of Libby's bed, she
invited her younger colleague to collaborate with her in her research ambition.
The audience smiled and laughed as the two women interacted personally and
professionally. Despite Stella's awkward interpersonal skills, she inspired Libby;
is this was discussed by the workshop participants in their reflections after this
scene.

In the hotel bar Paul leaned against the table with a satisfied expression, twirling
his glass of wine whilst looking up to see Libby and Stella enter the bar. The actor
used the space, the timing of the dialogue and his expressions to heighten Paul's
moment of glory. The actor paused and remained physically still before calling to
Stella and Libby across the room; this made him appear superior and slightly
sinister according to a number of audience members’ responses later. It was also noted that this moment showed that Paul understood the impact his plans to move to industry would have on Stella’s attitude to him. In fact, as the ethnographic fieldwork had revealed, this character was acting strategically in regards to his career. However, as I sat at the back of the room, I read Paul’s actions as disloyal which was confronting for me. Paul’s decision to work in industry rather than the university was a common path for young researchers within the culture I had studied, however I was now viewing this moment as an act of betrayal. It was an intense scene for all three characters and it had been shaped to be climax of the play.

7.2.4 Planning strategic advice

As the actors retreated from the final moment of a ‘celebratory’ drink in the bar, the facilitator moved into the performance space and directed the audience to the task of providing strategic advice to Stella. In groups, the workshop participants talked loudly and enthusiastically:

That was my life.
My brain hurts.
I don’t think Stella would want to be part of a women’s group. It is a shame isn’t it?
I have a lot of sympathy for her (Stella) actually.

They were responding personally and emotionally to Stella.

They were less cynical about Paul in the bar scene than I had predicted. In fact most of the women were quite matter of fact about Paul’s attitude:

Why can’t she go around Paul – her ideas have legs?
Why give up just because this dude seems to have cornered the market, go around him and speak to Owens directly. (Workshop participants)

The use of the word dude to describe Paul was slightly negative but in general these women were not talking of betrayal. Some were identifying with Stella; others were a little reticent about her role as a mentor:

I don’t think she should have someone’s heart in her hands – she was willing to give Libby the flick. (Workshop participant)
Overall, the group presentations were encouraging and optimistic about Stella’s future. All of the four groups started with some form of compliment:

You have had an impressive career.
You should apply for an Australian Laureate position.
You are a leader. (Workshop participants)

The groups showed a lot of respect towards Stella and offered advice that moved her research team forward rather than just focusing on the individual. There were suggestions of advancing her research passion, Artificial Photosynthesis:

- Develop other industry links – make new connections beyond AusEnergy.
- Map out how to make new industry connections.
- We think this new project is more suitable for a Discovery – you could bring Libby in on it – mentor and support her. (Workshop participants)

In fact, one group was so excited by this research topic and Stella’s ability that they proposed:

- We think your new project will move you towards a possible Nobel Prize. (Workshop participant)

This was said in all seriousness, and to my surprise, a different group supported this proposal in earnest:

- I don’t think a Nobel Prize is fanciful. (Workshop participant)

In providing strategic advice, the workshop participants seemed impressed by Stella and wanted her to follow her research passions. They seemed to be less sure about her ability to mentor Libby so they posed specific advice:

- Can you look after Libby please? (Workshop participant)

There were respectful suggestions that the Head of School position be rejected at this point so that she could establish her research passion and then perhaps:

- Move towards a flagship for Chemistry, or even aspire to be the Dean or the DVC. (Workshop participant)

After each group’s presentation was complete, informal chatter about the staff and issues at *Hotham University* were discussed and one workshop participant suggested:

- Stella, perhaps you could put some arsenic in the patisseries to get rid of Hamish.
This was received with raucous laughter. I was not prepared for this response as I had tried to create a ‘good’ man in Hamish – verbose but essentially well meaning. Was this one woman projecting her life experiences onto the performance in the same way that I had projected mine onto the interpretation of Paul’s actions? Or had I not developed the character of Hamish to create the well-meaning person I had intended? Did Hamish’s performance in the hot seat disengage the workshop participants? I was slightly dismayed by the suggestion of arsenic. This was a reminder that a performance text, like any other text, is co-constructed; this audience read that Hamish’s behaviour was disrespectful and unacceptable towards Stella and Libby.

7.3 A shift in tone: departing from the fictional world

After some serious discussion regarding effective strategic planning for Stella, the tone of the session shifted. The facilitator asked the workshop participants to stand up and move about the room, leading to laughter and a sense of fun. The facilitator asked for new groups of four with people they had ‘not been working with today’ and using the tone of voice for playing a game, she introduced the concluding activity:

As a final task, each group is to provide a title for the play that was performed this afternoon. The title should encapsulate the central idea of the play.

Using A3 paper and coloured markers the workshop participants created a tile and most accompanied this with an illustration. It was a reflective task that acted as a post-script to the performance:

- Burning Brightly Without Burning Your Bridges.
- Journey to the Centre of the University (or the highs and lows of research gaming).
- The Power and the Glory.edu.au.
- Navigating the Academic Labyrinth.
- Fear and Loathing at Hotham University.
- Snakes and Lattices.

(Workshop participants)
The women enjoyed sharing their titles, holding up their drawings and reading the words aloud. There were sighs, laughter and some clapping. The course coordinator took over from the facilitator and congratulated the workshop participants on their sustained and thoughtful work. She thanked the actors for being ‘frighteningly convincing’ at which point the workshop participants applauded the actors and officially the workshop was over. Before the day ended the workshop participants agreed to complete questionnaires providing feedback on their experience of the workshop.

My records of the workshop, from the back corner of the room, provided one perspective on how the participants responded to the ethnographic performance intersected by the drama activities. As the actors, the facilitator and I left the conference room, the workshop participants completed their feedback questionnaires.

7.3.1 Informal discussions

In our hotel foyer, drinks were poured; the actors, the facilitator, the LH Martin course coordinator and myself celebrated a successful reception of the performance and activities. We raised our glasses and shared our relief that it had worked out considering the short rehearsal period and interstate travel. The actors started to reflect on the overall experience, so I quickly pulled out my notebook to record their reflections. They were tired but obviously exhilarated and I considered the actors’ perspectives on the learning experience to be valuable. In contrast to my position at the back of the room, the actors interacted with the audience closely and as performers they could read the audience members’ reactions from a different position to my own.

The actors felt the script was strong:

- It’s very subtle.
- It’s so deep, so layered. They got right into it.
- Its strength was that it was non-didactic – it was ambivalent.
The actors felt the unpredictable nature of the script was enhanced by the workshop participants’ involvement in the activities:

Each section of the story undercut the presumptions of the characters established through the previous activity. The actors felt this unexpected quality enhanced the tension and engagement of the audience. They were interested in how the workshop participants’ investment in the characters through the hot seat and mentoring activities worked against the presumptions from the previous scenes. They felt these activities built complexity within each character’s story and this enhanced the workshop participants’ emotional engagement. The actors felt satisfied by this mode of storytelling in a professional development setting.

7.3.2 Actor-audience connection

During the performance, the actors were physically close to the audience and were aware of their responses: the emotions, the laughter, the energy level of the members of the audience. The actors felt the audience had a strong focus and a high level of empathy for the female characters:

You could have cut the air with a knife at the end of Libby’s monologue - the tension in the room was intense – they were crying.

They liked Stella…they admired her capability and her competence.

This contrasted with the reactions to the male characters:

They were suspicious of Hamish – not sure these women really liked him.

(Actor)

The actor playing Hamish was slightly disappointed that the female audience did not like his character.

The actors provided an interesting perspective on the audience’s involvement at specific moments in the performance:

In the first scene I felt the audience was lost for a while – it was a bit obscure.

Did they know who we were, what was happening?

Yeah, but it was good they did not know, to have a sense of ‘what is going on’ as it kept them interested.
But they were terribly attentive. They listened to everything – it was in their
questions in the hot seat, you could tell they had listened.
Once the hot seat was mentioned the actors groaned, laughed and talked over
each other:
It was exhausting!
Their level of knowledge was high – they were the experts!
The actors discussed the difficulty of responding to questions from the workshop
participants and they all wished they had read more about their respective
caracter:
It was a lot to prepare, a lot of reading required.
Yeah, on top of the complex script to learn with little time.

The facilitator and I responded by reassuring the actors they had done a great
job. We acknowledged that it is an enormous task to both perform and
participate in improvising answers to questions from expert researchers. I
wondered whether this task required actors with backgrounds in tertiary
research environments. If so, does this mean that you sacrifice the high standard
of performance skills that professional actors bring to a performance? Is it more
important to instil high production values into a performance or for the
performers to have the knowledge and detail of the culture?

The actor who played Libby revealed that her understanding of the character
grew through the workshop process:
I got to know Libby more through the women…I think there’s a Libby in all
of them.
She had listened to the women’s comments in small groups as they prepared
their mentoring advice, reflecting on their own working lives. She formed the
opinion:
They all work their arses off, struggled on the treadmill, piled on with work –
just like Libby. (Actor)
This actor developed a greater empathy for the character she was playing
through her interaction with the workshop participants. The actor reflected on
Libby:
When does Libby give…she does the majority of the work so when does she get a break?

The actors felt the facilitation was essential to the success of the activities, and the flow of the session as it moved from performance to activity. They spoke highly of the facilitator's skills:

- It was so smoothly organised and very clear…the women responded well to her.
- She is a master of facilitation…she created a safe environment. (Actors)

### 7.3.3 Future possibilities

The LH Martin coordinator suggested that the performance and workshop should be repeated again. She seriously declared:

- I want all the VCs in the country to see it.

Even though this comment seemed extreme it was rewarding for me to hear that the LH Martin course coordinator who is an expert in the field of professional leadership training believed the Vice Chancellors of Australia should experience the workshop. The team who had taken part in delivering the professional learning experience was satisfied with the outcome. From our perspective the workshop had created an effective professional learning experience. Now, as the performance ethnographer, I turned to the reflections and evaluations of the workshop participants.

### 7.4 The workshop participants’ voices

#### 7.4.1 Data collection

In addition to the researcher observations of the workshop experience and the informal reflections from the actors, the facilitator and the course coordinators, I also collected data directly from the audience members. Three types of data were collected over the three days following the drama workshop, providing an immediate perspective on the audience’s responses to the professional learning experience. This data included individual questionnaires, a group discussion and
the LH Martin course evaluation forms.\textsuperscript{16} A summary of quantitative data gathered from these questionnaires is attached.\textsuperscript{17} These will be referenced alongside selected qualitative data in the discussion to follow.

For the purpose of this discussion, the audience members’ reflections and evaluations of the learning experience refer to the performance as well as the drama activities. Some responses refer to these collectively as the drama workshop, or just simply the workshop. This terminology stems from the course coordinator and the course evaluation forms referring to the learning experience as the drama workshop. Similarly, in my questionnaire, I include questions specifically relating to the performance and others referring to the drama activities. At the beginning of this study, when I formulated these questionnaire, I also considered the ethnographic performance and the drama activities as separate entities.

\textbf{7.4.1.1 Individual questionnaires}

At the end of the workshop I distributed the individual questionnaires to be completed anonymously. The questionnaires were designed to elicit the audience members’ responses to the performance, the activities and what the audience members thought they might have learnt (or not learnt) throughout this workshop. I wanted to develop an understanding of how the workshop participants reflected on what I now call the interactive ethnographic performance, as a potential learning forum in regards to research leadership.

Immediately after the drama session I left the room, allowing the audience to complete the questionnaires in the conference room. About five of the audience members elected to take the questionnaire with them overnight. The questionnaires were collected in a box left at the front of the room both on the workshop day and then the next day of the conference; this reinforced their confidential nature. Out of eighteen workshop participants, all questionnaires were completed and returned.

\textsuperscript{16} See Appendix 12
\textsuperscript{17} See Appendix 13
7.4.1.2 Group discussion

An informal group discussion occurred, including the same group of eighteen women, the day after the workshop. The women started talking about the play and I did not stop them. I had not planned this mode of data collection as I thought the workshop participants might not speak openly in front of me. During this informal group discussion I purposely tried to limit my comments and interjections. The facilitator took hand-written notes as the group discussed for approximately thirty minutes the interactive ethnographic performance and the issues it raised for them.

7.4.1.3 LH Martin course evaluation forms

The third source of data gathered to develop an understanding of the workshop participants’ responses was the LH Martin anonymous course evaluation forms. The workshop participants completed a scaled response of the drama workshop rating it out of five, where five was the highest and zero the lowest. I was given access to the evaluation responses related to the drama workshop. Eighteen workshop participants completed the numerical scaling and seven added a one-line comment in the space provided on the form.

7.4.2 The learning experience – the responses

The drama workshop was exceptional.

Bring it on! What a way to learn!

(Workshop participants)

Overall, the data indicated an appreciation of the workshop as part of the LH Martin professional learning program.\textsuperscript{18} Reflecting on the workshop as a learning forum, the course evaluation results showed that all the workshop participants rated the workshop between 3-5 out of 5, with fifteen people rating it 5 out of 5. The workshop participants felt the workshop was a highly useful professional learning activity and a powerful tool on all levels.\textsuperscript{19} Their responses

\textsuperscript{18} See Appendix 13, Figure 11.2

\textsuperscript{19} See Appendix 13, Figure 11.3
revealed some of the qualities of their experience during the workshop, for example, it was fun, realistic, engaging and very informative.

In the questionnaire, when questioned about whether they felt the workshop was a worthwhile component of the professional development course it was rated highly, with an average score of 4.75 out of 5:

I did not expect the level of professionalism or the tight script – awesome.

(Workshop participants)

Twelve out of the eighteen workshop participants had no expectation regarding the drama session and some had hopes that it would be a different learning environment to the prior negative experiences of drama within a professional development course:

Hoping the script would not be as unrealistic and annoying as the ‘Worksafe’ drama component I attended last year. (Workshop participants)

My examination and analysis of the workshop participants’ responses to the professional learning experience revealed five central themes within this body of data. These themes, or qualities identified as key components of the learning experience, are listed below separately, but they are often connected and complementary:

• Believable and realistic performance.
• Identification with characters and situations.
• Emotional engagement.
• Active learning – embodied learning and reflective discussions.
• A deeper understanding of research leadership issues.

This list provides the structure for the examination of the workshop participants’ responses that follows.

7.4.2.1 Believable and realistic performance

Overall, the data revealed that the audience members perceived the performance to be real life or real-like or realistic. In the questionnaire the word realistic was
used in one question however, many of the comments about the realistic nature of the performance came before this question on the questionnaire. Workshop participants commented that:

The scenario and the language were realistic and elicited a response at an emotional and intellectual level.
The behaviours were real life in the academic world.
It was so realistic – there were real issues.

All workshop participants reported that the characters were realistic. Other comments indicated that they valued the authentic qualities of the performance and that, for them as academics and researchers working in university settings, the situations and characters were believable:

If I had the script and I could place a highlight on each issue that hit home and I believe the entire script would be highlighted.
The level of fidelity in those scenes was remarkable.
There were real life instances.
The level of fidelity was high.
It shows a day in the life of academics. (Workshop participants)

The responses provided a strong sense of the believability of the script for these workshop participants:

I believed it – all of it!
I was impressed by the authenticity of the dialogue etc.
It was a technically accurate script.
Libby’s call home made her seem even more real.

This point was also supported by the responses to a direct question asking the respondents to outline what they did not believe. Only one workshop participant indicated she did not believe any of the performance and interestingly this respondent described her level of engagement as enraptured and rated the performance as part of a professional development as ten out of ten.

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20 See Appendix 12, question 12
21 See Appendix 13, Figure 11.4
22 See Appendix 13, Figure 11.5
The data also revealed that the workshop participants felt the acting was believable and realistic:

> The actors were so realistic that I was drawn into the story.
> Actors were amazing and they captured the essence of personalities and problems in the academic life.

Overall, there was a strong appreciation by the workshop participants of the quality of the acting:

> Enjoyed the fantastic acting.
> The acting was captivating.
> The acting was impressive…I mostly enjoyed watching the actors.

The question that asked the respondents to rate different aspects of the performance allowed the workshop participants to differentiate between the various components of the performance and its impact on their level of engagement.23 From the results of this question and the overall data, it emerged that the workshop participants regarded the quality of the acting as a major contributor to the believability of the scenes in the performance:

> The quality of the actors allowed me to immerse into the situations as if they were real.
> The actors portrayed university world very well.
> They spoke and acted like real academics.

The language, dialogue and situations were considered to be realistic portrayals of academic life. Other comments reflected an appreciation of the theatrical crafting of the narrative structure:

> The disjointed action left you with a sense of suspense.
> The shape of the story – I wanted to know what happened next.
> The writing was clever.

However, there were two comments out of over two hundred comments in the data that indicated problems with the narrative structure:

> I did not feel exposed to challenge in the plot.

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23 See Appendix 13, Figure 11.6
…it was all a faithful representation of some of the relationship issues but it did not explore what lay behind them. (Workshop participants)

This indicates that some workshop participants, despite being satisfied with the learning experience as a whole, found the performance not complex or deep enough to examine leadership issues in a challenging way. The majority of workshop participants’ responses suggested that this audience of female researchers found the performance, including the qualities of the script, the characters, the narrative and the acting, to be of high quality, believable and realistic.

7.4.2.2 Identifiable characters and situations

For many respondents it was their sense of the authentic and realistic nature of the performance that enabled them to identify with the characters and their problems:

The actors’ ability to replicate behaviours in my work setting was amazing.

They (the writers and the actors) must have spent time sitting around the faculty offices is all I can say.

Question thirteen on the questionnaire 24 asks whether the workshop participants identified with the characters. Despite the characters being regarded as believable and realistic seven out of the eighteen workshop participants, when asked directly, said they did not identify with the characters:

Not so relevant to my current position.

Not really…we do more behind closed doors.

I am not your typical academic and have not allowed myself to become dependent, or relied on patronage to progress my career. I did not ‘fit’ any of those molds.

This last comment came from the same workshop participant who described her engagement as enraptured and rated the performance ten out of ten. So even those that did not believe in the authenticity of the performance nor identified with the characters were still engaged with the performance and the workshop.

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24 See Appendix 13, Figure 11.7
Eleven other workshop participants who responded to question thirteen on the questionnaire did identify with the characters. In the data overall, most of the respondents commented that they identified with the two female characters. With direct reference to the senior female researcher Stella, they identified with her character as *a doer* who they described as a *workhorse in a partnership*. In addition, the respondents indicated that they related to Stella’s workplace situation, with particular reference to the *pressure on Stella to take on a role of HOD*.

Many workshop participants stated that mid-career researcher Libby’s position in the research team and her relationships within the play were particularly relevant to them. They showed they identified with Libby’s position in the hierarchical environment as a less influential researcher through comments such as, *I’m always getting screwed* and like me she receives *accolades but with only a veneer of support*. Some workshop participants related to Libby’s relationships with Hamish:

> The engineer benevolently giving crumbs of support before leaving to go to the next meeting was probably the most close to the bone moment.

Overall, the workshop participants identified with Libby as she balanced *family and work issues*. Also, the data indicated that the workshop participants related to and compared themselves to Libby’s behaviour and actions within the research situations:

> I was impressed by the control of Libby’s reaction…this is how I would have reacted.

> I identified with being overburdened and hindered to achieve goals.

Some workshop participants recognised characters and situations from their own workplaces:

> My colleague had the same experience of not getting a promotion when she was the most qualified.

> I could give each character a name from my institution.

> I was reminded of people I know.

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25 See Appendix 13, Figure 12.7
They identified with managing or dealing with these recognisable characters in their workplaces:

Paul reminded me so much of those brash young male colleagues I have worked with.

As a woman who has built other people’s careers through hard work and then to see the ease of some younger people’s pathways – especially those who self-promote versus those who don’t. (Workshop participants)

Some respondents commented that they identified with or recognised the male characters:

I’ve come across many Hamish’s in my life. I realise I could become a Hamish as I’m so thinly spread.

They recognised characteristics in Hamish and Paul that they had previously observed in others in their work contexts:

Lots of women in my area are like Hamish.

Hamish and Paul’s lack of awareness of the difficulties others face – I identified with this experience.

Paul was perfect – so many nuances in the way he went about his job - with little effort.

Hamish is a very familiar figure. (Workshop participants)

Many comments revealed that the workshop participants identified with the situations within the performance:

I did not identify with the characters but many of the situations were recognisable.

Some situations were like déjà vu.

Gender issues and power issues rang true.

I have experienced or observed all of these scenarios and behaviours.

All workshop participants found the play to be relevant to them although not all the issues and situations were ones they had observed or experienced in their workplace. The data suggests that even though the performance itself did not precisely reflect each workshop participant’s working life they identified with the situations, characters and relationships represented in the performance and regarded them as authentic.
7.4.2.3 Emotional engagement

I had tears in my eyes. (Workshop participants)
The workshop participants found the performance to be emotionally engaging. The relevant, realistic and believable qualities that they related to seemed to enhance their emotional responses:

A performance that is so close to your experience it helps you understand about yourself as you are a player in the drama. (Workshop participants)

The majority of workshop participants commented on emotional reactions that were evoked through the performance:

When Libby got that double whammy the atmosphere was just so charged in the room.
I was surprised to find myself emotionally engaged – deeply.

The questionnaire made no mention of emotional involvement so workshop participants initiated comments about its emotional impact. In a number of comments the workshop participants linked their emotional engagement to an intellectual engagement:

It engaged us all on an intellectual level but also really emotional responses.
Our emotional responses to the characters demonstrated their impact on us.

Engaging on both a professional and emotional level.
A recognition or understanding of the situations the characters faced within academic life combined with empathy for the female characters created emotional connections within the performance:

I felt empathy, recognition and frustration.
It was intense, exciting and cut to the quick of research politics.
(Workshop participants)

The data suggests that an intellectual and emotional engagement occurred through both the performance and the activities. The interactive ethnographic performance took the workshop participants deeper into the lives and situations of the researchers through their investment in the story and their emotional involvement in the drama:

The Drama workshops: teaching and learning – for emotional engagement.
Some elements were too painful and draining to speak about enjoyment but I never wanted to be anywhere else.

The workshop participants reported that the workshop activities deepened their understanding of the situations the characters faced, heightening their emotional engagement:

Experiencing the feelings and strategies I used in the role-play, I felt the emotions that the characters felt.

The activities gave me the perspective from all the characters.

7.4.2.4 Active learning

In the questionnaire, the workshop participants responded unanimously that they 'learnt' through the workshop activities. Sixteen out of eighteen workshop participants felt that they explored and developed their leadership skills through the drama activities. Taking into consideration all the data, my analysis reveals that the workshop participants identified both the active role-play style activities and the group discussions as central to their learning experience.

7.4.2.4.1 Learning by doing

The workshop participants identified various aspects of the drama activities that they felt enhanced their learning experiences. One component of the activities that they noted as effective was planning in small groups. They reported that this collaborative approach to planning enabled them to:

Come up with ways of dealing with difficult situations.

Exploring different approaches to activities. (Workshop participants)

Through small group discussions the individuals found they shared ideas and brainstormed possible questions to ask characters and they considered solutions to problems as they worked through activities. The data showed that the majority of workshop participants believed it was the role-play itself that provided a strong learning opportunity:

The role-play was an excellent opportunity to play out the theories.

My favourite was the role-play.

Doing showed us how to implement not just talk about it.

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26 See Appendix 13, Figure 11.9
Learning through doing seemed to provide the workshop participants with a way to investigate their own approaches to the task:

- Role-play was an experience of speaking up for what I wanted.
- Experiencing the feelings and strategies I used in role-play.
- The role-play was a helpful learning tool.

The experience of doing the role-play was noted by many as a favourite component of the drama session and a way to learn more about themselves. They noted also how it was just as informative to watch and reflect on others:

- Watching others (role-play) to understand the different approaches.
- Exchanging ideas through watching different styles of leadership.

(Workshop participants)

One workshop participant felt anxious in anticipation of the role-play but enjoyed the experience: *I was surprised at how it came quite naturally when asked to perform*. However, one workshop participant responded that she found the role-play to be *most challenging*.

The hot seat activities required the workshop participants to actively participate by adopting a role or taking on the perspective of an expert as they questioned the actors playing the characters. As the workshop participants asked questions and listened during the hot seats they became immersed in the inner world of the characters:

- The involvement with the characters created a connection at a level of cognitive engagement not often found.

Their comments indicated that the hot seat activities *added depth and meaning* as the actors revealed their *inner lives*. The workshop participants were also impressed by the actors’ abilities to improvise in role:

- The actors’ preparation and ability to respond to questions was outstanding.

The process of having to pose questions to the actor in character seemed to enhance the workshop participants’ engagement. The hot seat activities moved the workshop participants from being audience members into more active participation in the performance text. One workshop participant noted that it
would have been useful to provide more detail of these ‘audience’ roles, particularly when presenting mentoring advice:

What was the mentor’s relationship with the mentee (Libby)? How long had they known each other and in what capacity?

Adopting this suggestion, I believe, could have improved this activity.

7.4.2.4.2 Group reflections

Overall, the workshop participants found the opportunity to engage in active participation as performers and as observers to each other’s role-play experiences to be a positive learning experience. According to many workshop participants, this learning was enhanced by the post-activity discussions:

It was so important to hear other people’s views.

I learnt through the diversity of approaches and the different responses.

The workshop participants developed different understandings about leadership issues by reflecting in groups:

The group context - the discussion together – the strength of working together and reflecting on something. Amazing that we could get to that point.

Many workshop participants repeatedly commented that they reflected on their own style of working and their own leadership strategies within these discussions:

It’s not anything new but we never have a chance to reflect formally in our workplaces - to ask what would I do in that situation. It was really valuable to be able to do this in the workshop.

Three workshop participants stated that there needed to be more formal reflection, analysis and de-briefing:

Should have been greater analysis, guided teaching and scaffolding from the facilitator. The weakness was that there were no ‘wrong answers’.

We needed more critical reflection to unpack situations and relate empirical knowledge helpful to reinforce leadership issues.

We needed more time on solution focused outcomes – how to manage particular situations.
Another workshop participant believed that handouts summarizing the group discussions would have been useful to consolidate the learning:

...to have something concrete to take-away and reinforce those learnings.

The data showed that the respondents felt the group discussions were a valuable site for sharing ideas but it was noted that records of these discussions would have enhanced this learning experience:

The set tasks were excellent but I believe I lost some of these important learnings...I’d like a summary sheet made about what all the groups said. (Workshop participants)

7.4.2.5 Deeper understanding of research leadership issues

The data revealed that the workshop participants felt the overall experience of the performance and the drama activities provided a forum for reflection on their own mentoring and leadership style. They noted that as they responded to the recognisable setting of the performance as well as engaging with the role-plays and discussions, they were examining their own practice of research leadership:

It made me think about how I need to be aware of what is behind the choices I make.

It made me reflect and to not use the ‘top-down-I’m-telling-you’ mode when giving advice. (Workshop participants)

Reflecting on their own behaviour and strategies seemed to affirm their individual actions and behaviours:

It reinforced and validated my observations and beliefs about managing research politics.

I learnt about trusting myself and people around me. (Workshop participants)

There was also a strong sense of shifting their understandings about leadership or expressing a new desire to change their current practices:

We need to ‘toughen up’ in the world of men. Not take feedback too personally.

Often we think we’re being supportive (like Hamish) but we’re not. What I’m taking away from the play is being aware of below the surface experience – not just the words. (Workshop participants)
Interacting with the performance, as an audience member and through the activities, stimulated critical awareness of different approaches to research leadership. The experience of the interactive performance seemed to allow space for the workshop participants to make connections to their workplaces and the possibility of confronting similar situations:

Looking ‘through a lens’ onto the drama one can reflect more on the situations of others and using this reflection on how one would behave in a similar situation.

Through the performance and the activities, the workshop participants related to issues within their own working environments:

My understanding of options I have to engage in leadership behaviours in my academic setting.

For the workshop participants the emotional engagement with the performance and the activities provided highly relevant gut learning that was translated into cognitive awareness:

I was still able to react at an analytical response while observing my emotional reaction – great learning.

I tend to operate on an intellectual level and the drama workshop opened a whole new meaning to experiential learning.

The opening up of new perspectives on research leadership had an impact on most of the workshop participants. For one woman these understandings were translated into action during and immediately after the workshop:

While things were unfolding in the drama I was relating it to my workplace. I had been offered an administrative role and so (during the workshop) I had a very strong reaction to its poignancy. My group helped me – made me face it. I’d raced into a decision and mishandled it. I decided to take action and have now rung and stalled for time.

Without further research with each workshop participant it is impossible to determine whether new understandings were taken back to their workplaces. This is a question for further research.
The majority of workshop participants believed they learnt from the professional learning experience in some capacity, such as, ‘it made me think differently’. For some workshop participants the ‘learning’ came from a confirmation of their current understandings of research leadership and for some, this was a positive outcome. Others found reflecting on leadership issues through the interactive performance deepened and extended their understandings. The qualities of leadership most commonly referred to in the data by the workshop participants were:

Team dynamics
- Individual motivations.
- Effective communication.
- Respectful relationships.
- Awareness of hierarchy.
- Managing shifts of intent by team members.
- Different aspirations of individual team members.

Styles of leadership
- Visibility and availability.
- Providing concrete support.
- Listening.
- Being a positive influence.
- Negotiating.
- Awareness of ‘university/research politics’.
- Managing industry partners.

Mentoring
- Providing time.
- Listening.
- Not prescribing solutions.
- Managing different personalities.
- Mentoring the mentors.

Many workshop participants felt that through the deep interrogation of the characters and the multiple perspectives opened up by the narrative they became more aware of how others perceived their actions and they wanted to be more aware of others’ motivations.
Paul – the thing he did and emphasized for us is that you learn pieces of information central to your workplace - in the foyer of the conference. That moment was a magic moment!

7.5 Conclusion

As senior researchers with a range of experiences in leadership positions, the workshop participants were looking to enhance their understanding of leadership within the tertiary research context. The data from these workshop participants clearly indicated that the ethnographic performance with its intersecting drama activities provided these senior research women with an effective professional learning experience.

This chapter has examined the professional learning experience central to this study from multiple perspectives. Each of the following methods of gathering data have been examined and analysed separately: the researcher’s observations, reflections by the actors, facilitator and course coordinators, and finally the workshop participants’ responses. In the second section of Chapter Eight, this range of analysed data is further examined in regards to the learning within this particular professional development context. The qualities of the learning experienced by the women participating in the interactive ethnographic performance at the LH Martin 2011 Women in Research Leadership course are then synthesised and theorised.
CHAPTER EIGHT

8 Investigating an interactive ethnographic performance

8.1 Introduction

This study investigates the practice of performance ethnography within a professional learning context. It examines the research processes that inform the construction of an ethnographic performance text and considers its efficacy as a mode of professional learning. The scope and definition of performed research is broad and varied (Beck et al., 2011); therefore, I felt it was important to clarify the qualities of the performance ethnography I used within this project. I focused my study on an analysis of each of the phases of constructing and performing this form of performed research from the multiple perspectives of researcher, playwright, director and educator.

In the current literature, over eighty terms are used to define the practice of performed research, with little consistency (Saldaña, 2011). Walford asserts that ‘there is debate about what the term “performance ethnography” actually means’ (2009, p. 278). This study examines the practice of performance ethnography when it is employed for the purpose of professional learning. It articulates the phases of a professional learning experience that I define as an *interactive ethnographic performance*.

This chapter offers a synthesis of this form of performance ethnography: the interactive ethnographic performance. The practice of performance ethnography employed in this study and its key principles are visually represented and then examined through the four key phases of the process: fieldwork, analysis and interpretation, foundations for scriptwriting and theatrical representation. The funnel shape of the visual representation symbolises the process employed by the performance ethnographer through each evolving phase of the practice towards the interactive ethnographic performance. Additionally, the qualities of the interconnecting elements of the interactive ethnographic performance that impacted on the workshop participants’ professional learning are examined.
8.2 Section 1: The practice of performance ethnography

8.2.1 An ethnographic orientation

Many ethnographers (Conquergood, 2003b; Van Maanen, 1995; Walford, 2009; Wolcott, 1995b) assert that the processes of fieldwork, analysis and interpretation are interconnected. The role of the ethnographer as ‘the chief research instrument’ (Donelan, 2005a, p. 1) allows for these interconnecting phases of ethnography to blend and inform one another (Wolcott, 1995b). According to Wolcott, the ethnographer carries the experience of the fieldwork through the phases of analysis and interpretation, enabling references to particular qualities from the field to be accessed during any phase of the ethnographic process. Pelias asserts that performance ethnography, as a method of inquiry, is a ‘close cousin to standard ethnographic practices’ as performance ethnographers ‘deploy the same methodological strategies available to all ethnographers in their fieldwork’ (2007, p. 1). This study suggests that maintaining a sustained ethnographic orientation throughout the interconnecting phases of fieldwork, analysis, interpretation and rehearsal serves the practice of performance ethnography.

With a sustained ethnographic orientation the understandings that emerge from the analysis and interpretation of the data infuse each of the interconnected phases of the project. The embodied understanding of the everyday lived experiences of the participants then filters into each subsequent phase of constructing the ethnographic performance text. In this form of performance ethnography the artistic practices combine with and complement the ethnographic practices of analysis, interpretation and representation. This study proposes that the intertwining of artistic with ethnographic practices throughout the multiple phases of a performance ethnography enhances the process of generating new insights which then serves the practice of performance making. Within this practice, it is the role of the researcher as performance ethnographer to carry the evolving understandings of everyday lived experiences from the fieldwork through the phases of the project leading to the construction and performance of an ethnographic performance text. A representation of these qualities and processes below (Figure 8-1) demonstrates how understanding
filters through the phases of research from the fieldwork into a performed representation. It also displays how each of these phases are not separate or discrete; instead they blend and interconnect.

**Figure 8-1. The practice of performance ethnography leading to an interactive ethnographic performance**
8.2.2 Phase one: Ethnographic fieldwork

Walford proposes that most performance ethnographers neglect traditional ethnographic practices such as participant observation and substantial time in the field in their practice (2009). He declares studies that simply transform interview data directly into a script should not appropriate the word ‘ethnography’ in defining their work. Detailed accounts of fieldwork and analysis by researchers undertaking performance ethnography is often not the focus of literature as their practice involves the transformation of completed ethnographic reports or written findings texts into scripts (Goldstein, Collins, & Halder, 2007; Gray et al., 2000; Kontos & Naglie, 2007). Much of the literature tends to discuss the transformation of ethnographic data or findings into a script or performance as well as the impact of performed research on readers and audience members. However, for Walford, the practice of fieldwork, including participant observation, is an essential for any form of ethnographic research.

The following section examines the qualities of ethnographic fieldwork when constructing an interactive ethnographic performance text for the purpose of professional learning.

8.2.2.1 Qualities of practice: Time in the field and close interactions

According to Tedlock, ‘by entering into close and relatively prolonged interaction with people (one's own or other) in their everyday lives, ethnographers can better understand the beliefs, motivations, and behaviours of their subjects than they can by using any other approach’ (2000, p. 456). This study suggests that if the performance ethnographer adopts ethnographic fieldwork practices such as prolonged interaction, developing a sense of trust with the participants and an attitude of openness to opportunities during the fieldwork, then the data will be rich and authentic. Inspired by Tedlock, I gathered data relating to the participants’ ‘everyday lives’ through spending sustained time in the field, aiming for ‘close’ interactions and being available for any opportunity to interact with
and observe each participant in her work contexts.

Time in the field and close interactions as well as an openness to opportunity were central qualities of the fieldwork practice I employed in this performance ethnography. The time I spent doing fieldwork, as a performance ethnographer, provided opportunities to see different kinds of lived experience of leadership. Time in the field gave me divergent, conflicting, layered experiences rather than singular, limited views of the culture. Not knowing what was going to be important, I paid attention to all that happened around me. I was open to opportunity, seeing what happened when I joined a participant as she walked to her next meeting, as she bought her lunch, as I sat in her office whilst she attended to a problem in the laboratory.

Despite my ethnographic focus during the fieldwork and my commitment to a sustained ethnographic engagement, I was concerned that I fell short of Tedlock’s requirement of a ‘relatively prolonged interaction’ in the field when gathering ethnographic data (2000, p. 456). My problems with access to a university site impacted on my original plan for more extended fieldwork as I had been guided by Wolcott’s (1995a) claim that a year in the field is desirable and Conquergood’s (2003b) assertion that ethnographic fieldwork needs time. However, within the parameters of this real-world research I did develop opportunities for interactions where I was able to establish a level of intimacy that supported my ethnographic objectives ‘to understand’ the participants’ ‘beliefs, motivations, and behaviors’ (Tedlock, 2000, p. 456).

8.2.2.2 Qualities of practice: Response to opportunity

For the researcher with an ethnographic orientation the fieldwork is driven by ‘two questions from which all ethnographic inquiry springs: What is going on here? What does it mean?’ (Conquergood, 1992, p. 87). Trying to understand the lived experiences of participants within their everyday context requires the fieldworker to be ‘a radically contingent entity: Open, flexible, adaptable, and sensitive to situation, circumstance, and nuance’ (p. 81). For a performance ethnographer, conducting fieldwork also requires the researcher to be open and
‘to seize the opportunity and play the moment’ (p. 82) during the fieldwork no matter how mundane or unimportant the experience might seem. I argue that an attitude of openness, including a willingness to accompany the participants into unplanned events and activities, enables the performance ethnographer to gather diverse, rich and unexpected data. This study suggests that performance ethnography benefits from a commitment to an in-depth experience in the field to ensure close interactions and the collection of quality data that will subsequently generate authenticity in the ethnographic performance text. This study reveals that the key characteristics of data that serve the practice of performance ethnography include: everyday, embodied, intimate and action-orientated data.

8.2.2.3 Characteristics of data

8.2.2.3.1 Everyday data

What do I know about how this person’s laundry gets washed, dried and put away? (Wolcott, 1995a, p. 79)

Wolcott proposes that the collection of data of the everyday is a means by which an ethnographer comes to understand (and subsequently communicate) the deeper ‘social significance’ of the participants’ lived experience (1995a, p. 83). He asserts that attention to the mundane experiences of the participants enables the researcher to develop an understanding of the ‘everyday life of real people’ (p. 83). This study found that the practice of paying attention to the minutiae of the everyday during fieldwork supports the performance ethnographer’s understanding of participants’ lived experiences. Just as Wolcott’s (1995a) interest in how his participants managed their laundry revealed issues of ‘social significance’, this study suggests that attending to participants’ daily habits reveals qualities of their personal, social and professional lives. Everyday topics, like coffee breaks, lunches and drinks or whether the participant took work home, revealed individual priorities regarding work practices. These daily considerations exposed the intersection and the juggling between the participants’ personal and professional lives and demonstrated how each participant experienced and enacted leadership in their particular context.
Conquergood’s second question driving ethnographic fieldwork, ‘what does it mean’ (1992, p. 87), can be addressed through time in the field gathering a range of data during close interactions. In addition to participant observation, questions posed to the participants during extended interviews and informal conversations can build such understandings. This study suggests that participants’ reflective accounts of everyday behaviour and activities add meaning to the actions observed during the fieldwork and inform the researcher’s understanding of the participants’ motivations and goals underlying actions. The participants’ reflections on everyday activities offered insights into the participants’ personalities, behaviours and leadership styles, which this study found was important for the subsequent construction of complex composite characters and subtexts for the actions within each scene.

The interviews and informal conversations were opportunities for me to ask the participants about everyday work experiences, what they planned and actually achieved. Rather than general descriptions of the participants’ roles and responsibilities, I sought specific details that required the participants to talk about their work practices of ‘yesterday’ or ‘last week’. These reflections often contrasted with previous descriptions of a typical day or my participant observations. Any discrepancies elicited further discussions about the reality of a particular day’s work activities and how private and professional lives were managed. It was through these reflective moments that the participants’ work values, goals, disappointments, achievements and aspirations were revealed. The characteristics of the observed everyday experiences and the participants’ reflections on them informed my understanding of the complexity of leadership and also fuelled the character-driven representation of themes relating to leadership within a university research environment.

8.2.2.3.2 Embodied data

Conquergood’s assertion that ‘ethnography is an embodied practice’ acknowledges the physical qualities of ethnographic fieldwork (2003b, p. 353). He claims ‘it is an intensely sensuous way of knowing’ and reminds the
ethnographer that they are central to the data collection as ‘the embodied researcher is the instrument’ (p. 353). This study argues that valuing the embodied nature of fieldwork serves the practice of performance ethnography as the ethnographer carries the visceral experience and memories of the field throughout each phase of the project. As the performance ethnographer, I built an embodied understanding through the participant observations and the interviews. I recalled these understandings frequently throughout the study, including my time as scriptwriter and director. As I questioned, listened, watched and tried to empathise with each participant I engaged my senses, my intellect and my emotions.

According to Conquergood, face-to-face ethnographic fieldwork includes ‘particular, participatory dynamic, intimate, precarious, embodied experiences’ (2003b, p. 362). For the performance ethnographer, like the ethnographer, the record of these ‘embodied experiences’ moves the data beyond accounts of the spoken word to also capture what is felt and seen by the researcher as she/he participates in the field alongside the participants. I drew on my embodied knowledge to consider what it might be like to stand in the shoes of each participant. This process started in the field and continued to be an essential reference point through each phase of the project. My records and memories of spaces as I walked and sat beside each participant included the mood, the smell and the sounds of the workplace. As I observed the participants working I became part of their experience as I was crammed into a corner, perched on a chair, walked down corridors and taken to busy research labs wearing lab coats and protective eye-glasses. I also experienced how each participant treated me; I was placed behind one participant at meetings; others introduced me to their colleagues, some offered me cups of tea and cake; more than one invited me to join a research discussion; many apologised for being late; one ignored me at a function and another invited me to lunch.

All these embodied experiences informed my analysis and interpretation and eventually the theatrical representation of the participants’ lived experiences of research leadership. To step into an office, a meeting room, a conference venue,
and a laboratory provided both a visual and a visceral experience that later surfaced as I imagined the composite characters interacting in similar settings during scriptwriting. Furthermore, when directing the actors, I drew on this visceral embodied memory of place and people, which generated a sense of authenticity in the realisation of each scene.

8.2.2.3 Intimate data

Wolcott asserts that ethnographic fieldwork has the capacity to build ‘intimate personal knowledge of the contextualized lives of others’ (1995a, p. 246). This study suggests that the ethnographic practices of substantial time in the field and a research positioning which facilitates a sense of trust and rapport enables the performance ethnographer to gain ‘intimate personal knowledge’ of the participants. By providing openings and opportunities for personal reflections and time for a ‘growing trust’, the quality of communication between the participant and researcher is enhanced (Ely, 1991, p. 61). In this study I established a level of trust with each participant to the point where she was prepared to reflect on her work experiences with a degree of honesty and ‘self disclosure’ (Conquergood, 2003b, p. 357). Showing a genuine interest in the participants’ working lives encouraged participants to share personal reflections about their work aspirations, disappointments and achievements. More intimate data was collected near the end of extended interviews and frequently during informal moments: in between meetings, walking along corridors or having a coffee together when more relaxed and personal conversations occurred. I found that by actively listening to and asking questions about the her work I showed my genuine interest in each participant’s world, leading to a level of trust between the participant and myself, as the researcher.

Intimate data helped me develop an understanding of the complexities of research leadership within a highly competitive and hierarchical environment. This data was important to draw on when establishing the motivations of the composite characters, through the subtexts of the narrative and within the reflective monologues. The participants’ reflections on decision-making, collaborations and negotiations about funding and staff revealed their attitudes,
approaches and values about leadership in research. It was difficult for some women to discuss their individual work achievements and successes. Most reflected that they were just ‘lucky’ to have the opportunity and indicated that other women, given the same opportunity, would have achieved similar success. Personal reflections on family-work-life balance revealed the individual complexities of each woman’s life. It was at these times underlying attitudes and reflections emerged. Personal reflections provided depth and texture to the data, and once analysed this became critical in the construction of authentic composite characters and narrative.

8.2.2.3.4 Action orientated data

According to Conquergood, ‘one of the reasons ethnographers must go to the field to live and interact with people is that so much cultural knowledge is embodied in gesture, action, and evanescent event(s)’ (1992, p. 85). This embodied cultural knowledge allows the performance ethnographer to investigate the meaning of the gestures, actions and events as well as to inquire into the attitudes behind action-orientated moments. Non-verbal expressions - gestures, facial expressions and body language during interactions - provide insights into the qualities of participants’ relationships, personalities and management of their social world. For a performance ethnographer employing ethnographic fieldwork practices, data that captures action provides information about what participants do in their social and cultural world. This study demonstrates that a range of data that records participants’ actions as well as spoken words offer the performance ethnographer material for understanding, interpreting and representing the complexity of social life. The physical interactions and actions of the participants support and often contrast with their verbal expressions. Within this study, the things that the participants and co-workers did within their particular contexts were as valuable as their verbal communications.

Some of my field notes were dominated by records of actions: writing funding applications, negotiating for new staff and more space and making an autocratic decision instead of finding a point of collaboration. I also recorded the smaller
actions such as greeting colleagues, handshakes, opening doors, making cups of tea and formal silences. The juggling of multiple tasks was frequently noted: answering the door to yet another inquiry, eating a packed lunch at the computer, talking to a PhD student whilst walking between meetings and fixing an office door handle because no one else would do it. As the performance ethnographer, I learned from the way each participant acted.

According to Fabian, important cultural knowledge can be understood ‘only through action, enactment, or performance’ (Fabian cited in Conquergood, 1992, p. 85). Conquergood, in reference to Fabian’s work on performance ethnography, claims that actions, gestures and events observed in fieldwork are ‘powerfully experienced, tacitly understood, but hardly ever spelled out…’ (1992, p. 85). This study found that the access to action-orientated data through fieldwork supports the layers of understanding required to construct a theatre-based representation. Theatre form allows the performance ethnographer to house actions; gestures and events that express and communicate aspects of the participants’ lived experience.

In this project I observed the participants enacting their daily business in their offices and research spaces. Most participants organised their work schedules through communicating with a personal assistant; these interactions and workplace actions provided insights into personalities, attitudes and working behaviour. For example, one participant leaned gently over her PA’s shoulder to discuss schedules and emails, displaying a familiar and comfortable relationship; another rose tersely from the meeting table, went over to her PA’s office and spoke curtly across the desk, making her PA cry. Such action-related data, when analysed, revealed themes of juggling work loads, collaboration, working within a hierarchical institution and managing staff.

Action-orientated data was not literally transformed from field notes to a theatre script; instead it was filtered through the phases of analysis and interpretation into composite characters, narrative structure, script and eventually the performance text which privileges the kinaesthetic as well as the verbal in
representation. I found action-orientated data as valuable as the verbal data as it enriched my understanding of the participants’ roles, attitudes and relationships in their social world. This data was eventually infused into the world of the action-driven ethnographic performance text; a text which could be ‘powerfully experienced’ and ‘tacitly understood’ (Conquergood, 1992, p. 85).

8.2.3 Phase two: Analysis and interpretation

8.2.3.1 Qualities of practice: Sustained ethnographic analysis

Walford (2009) asserts that many researchers engaging in the practice of performance ethnography omit ‘the all important analysis stage that must occur prior to any ethnographic representation’ (p. 279). He regards a researcher using the term ethnography to describe their research practice as only ‘ready to describe and make claims about what goes on after months of observation, interviewing, document gathering, systematic recording of all this, and systematic analysis of all the data generated’ (p. 274). Walford argues that a performance ethnographer constructing a script focusing on raw data that has not been systematically analysed is synonymous with a writer presenting ‘a selection of interview transcripts and ask[ing] the readers to make sense of them’ (p. 279).

Sustained ethnographic analysis enhances the construction of an ethnographic representation by generating an understanding of the general qualities of the culture under study as well as the particular (Wolcott, 1995a). According to Wolcott, ‘analysis always suggests something of the scientific mind at work: inherently conservative, careful, systematic’ (1994, p. 25). In this study, I systematically categorised, ordered and recorded my evolving understandings of the fieldwork. I allowed considerable time for repeated readings of the raw data noting emergent themes, constructing extensive and detailed thematic charts and selecting accounts of field experiences including the participants’ words and actions that supported the emergent themes. The thematic charts highlighted my evolving understanding of the workplace culture in general and the extracts of data provided the particular. In this project, the attention to repeated careful
readings of interview transcripts and fieldwork accounts helped refine and extend the analysis. This process allowed for absorption of details and provided a stimulus to recall embodied memories. Through this process I extended and developed my analysis and interpretation of the data patterns, themes and contradictions that were emerging. Constructing the extensive thematic charts was valuable in highlighting the interconnectedness of the themes and issues emerging from the data.

In conducting a sustained analysis of the fieldwork the ethnographer is the instrument that interprets and synthesises her/his analysed understandings (Donelan, 2000; Geertz, 2003; Van Maanen, 1995; Wolcott, 1994). Similarly, the performance ethnographer develops evolving interpretations of the data from the process of analysis (Conquergood, 1986; Turner, 1982; Walford, 2009). Allowing time for the body of data to be systematically reviewed, seeking key patterns, themes and contradictions and creating extensive theme charts developed a layered and complex understanding of the participants' lived experiences. This study proposes that the performance ethnographer who conducts sustained and layered analysis and interpretation infuses complex and multilayered knowledge into the construction of a performance text.

Sustained ethnographic analysis assists the performance ethnographer in the construction of a theatrical representation of the themes emerging from the research data. Even researchers who work from pre-existing written research reports to construct research-based performances refer to representing the themes from the findings (Goldstein, 2001; Goldstein, Gray, Salisbury, & Snell, 2014; Goldstein & Wickett, 2009; Gray et al., 2003; Gray et al., 2000; Kontos, Miller, Colantonio, & Cott, 2014; Kontos et al., 2012; Kontos & Naglie, 2007; Rogers et al., 2002; Saldaña, 2003; Sangha et al., 2012). In the majority of these cited projects at least one of the researchers took part in the original research, enabling their experiences of the fieldwork and processes of analysis to be incorporated into the transformation of findings into the performance text. Gray discusses drawing ‘on her remembered sensory experiences’ from the fieldwork (2014, p. 140). Like Cannon (2012), who constructed a narrative arc to house
key themes that emerged from the analysis, in this project the analysis and thematic interpretations became the basis for constructing a theatrical representation of the fieldwork. A narrative structure was constructed incorporating themes from the charts with direct references to the everyday, embodied, intimate and action-orientated qualities discovered in the fieldwork.

According to Wolcott (1995a), it is often hard to define where the phases of ethnographic analysis and interpretation begin and end. In this study I extended the process of analysis into performance-based activities to complement and further my understandings. The combination of these two analytical approaches developed a range of interpretations that supported the artistic process of performed research, while continuing to generate ethnographic understandings.

8.2.3.2 Qualities of practice: Emergent understandings of patterns, relationships and ambiguities

According to Denzin, performers in performance ethnography bring to the space ‘meanings, ambiguities and contradictions’ (2003, p. 37). When performance is used not only as a form of ethnographic representation but as a mode of analysis and interpretation, the performer’s body is a site of knowing and a site for the communication of ideas beyond the spoken word (Conquergood, 1998; Denzin, 2003; Turner & Turner, 1982). The analytical practices of ethnography and performance making are both reflective and focused on the embodied, physical and behavioural qualities of the human condition (Alexander, 2005; Carlson, 1996; Conquergood, 2003a; Saldaña, 2005b). When using performance practices during a process of ethnographic analysis, embodied and complex understandings of the participants emerge (Bird, 2011). The process of performance-based data analysis and interpretation used within this study supported and extended the researcher’s emergent understandings of patterns, relationships and ambiguities of participants’ lived experiences. The drama-based workshop I conducted with three research assistants deepened my understanding of the emergent themes and their relationships. The research-based scenes blended participant perspectives and juxtaposed ideas drawn from the thematic charts and selected data excerpts. As I observed and commented on
the artistic improvisations my reflexivity extended the evolving meanings of the research.

In this study the performance-based analysis workshops and the act of improvisation became an evocative method for understanding and interpreting the complexities of the lived experiences of the participants. The artistic crafting by the research assistants in the performance-based analysis merged themes, verbatim text and ideas drawn from the analytical charts that were then represented through symbolic action, abstract movement and heightened language. One improvisation depicted a woman rushing from one stakeholder to the next trying to gain funding; the performers’ abstract movements and one or two words delivered in an exaggerated manner exposed the labyrinth, power games and hierarchy in a research culture. These improvised scenes revealed how multiple pressures impact on a female research academic. They informed my playwriting process and stimulated critical discussion that deepened my analysis and interpretation of the research data.

Embodied, visceral and tacit meanings can be explored and communicated in performance where ‘ambiguities can be considered’ and ‘conflicting voices can be heard’ (Ewing & Cole, 2014, p. 2). This study proposes that performance-based data analysis provides a forum for the researcher to further investigate the emergent themes, their patterns, relationships and ambiguities when they are positioned as an audience member to performed images and scenes. As a solo researcher, moving into the drama workshop with the research assistants provided critical distance from my close reading of the data and allowed me to stand back and gain new perspectives. The abstract movements within some of the improvisations expressed ‘ideas and concepts in a heightened manner’ and I found the communication of these complex ideas through physical movements powerful and resonant (Gray, 2014, p. 15). I did not translate these stylised performance-based interpretations into the script but these creative and layered interpretations stimulated my consideration of the connections between themes. With my knowledge of the fieldwork and the experience of sustained ethnographic analysis, I observed, reflected and considered the performed
moments from the perspective of an informed researcher. It was not the role of the research assistants to determine interpretations; as researcher I stood back and watched the dramatic shaping and layering of the selected, coded and categorised data and used this performance-based analysis as a creative tool to deepen my cognitive and embodied understanding.

The performance-based analysis also created thematically infused improvisations centred on composite characters. For example, a scene symbolically depicted a woman who ironically described herself as 'lucky': lucky that she works hard, lucky that she is an excellent manager, and lucky that she collaborates with top researchers. Her body language expressed low status and her self-deprecating tone of voice created an image of a hardworking successful researcher with little self-awareness of her role in her own success. The contrast between the character's self-image and the dramatic and symbolic action undermining this image created a sense of irony that synthesised ideas drawn from the analysed data. As the researcher I affirmed, critiqued or considered the meanings communicated through these improvisations. At times I rejected the dramatised interpretations presented by the assistants. Some scenes amplified conflicts, or heightened the comic nature of situations, or presented characters as victims or incompetent. I was able to look beyond these exaggerations. The playfulness and dramatic inclination of the performers had not been informed by my experiences of the fieldwork. These moments of ‘inaccuracy’ served to remind me of my responsibility as the performance ethnographer; it was my role to shape a performance text based on my ethnographic orientation from the fieldwork to the rehearsal room.

8.2.3.3 Visual interpretation

In this study, the principle of allowing time for sustained ethnographic analysis combined with the performance-based data analysis influenced and supported the process of theatre making. Both the systematic and the creative processes of analysis served the practice of performance ethnography by highlighting the complexity of the themes and the relationship between the themes. This was
most evident in the diagram, *Keeping the wheels of research turning* 27 that evolved from sorting and charting the emergent themes.

This visual interpretation of my understanding of women working in research leadership evolved as a central reference for establishing a performance narrative. The diagram influenced the key drivers of the action and the journey of each character. Both the diagram and the thematic charts became central tools for the artistic process of scriptwriting. At this phase the process of analysis supported the theatrical representation of the fieldwork. Working from a foundation of sustained ethnographic analysis with the addition of performance-based data analysis the playwright and ethnographer’s perspectives were aligned and dialogical.

8.2.4 Phase three: Foundations for scriptwriting

8.2.4.1 Qualities of practice: Consideration of theatrical opportunities and constraints

8.2.4.1.1 Preparing to create ‘good theatre’

The art form of theatre involves stories told through dramatic action, characters, physical movement, symbolic objects, sound and silence. Through theatrical constraints of time, form and structure, ‘depth of understanding can occur’ (Gray, 2014, p. 21). According to Gray, theatrical ‘limitations might seem restricting at first view; however, it is through them, the precision of the decision-making, that more options open up and new meanings are discovered’ (p. 21). Belliveau suggests that meaningful performed research ‘should aim to create situations where the artist-researchers are engaged in a dialectical, hyphenated process’ (2007, p. 33). He tries ‘not to privilege the artistry over the research, or vice versa’; instead he seeks ‘the connections and spaces that intersect’ (p. 34). Belliveau claims that through the combination of research and artistic practices we can find ways ‘to articulate and perform the connections and spaces’, to understand the research ‘in dynamic and multiple ways’ (p. 34).

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27 See Figure 4-1 (page 121)
In this project, my research understandings developed across the interconnecting phases of fieldwork, analysis and interpretation and were further distilled and expressed in preparing for scriptwriting. The general constraints of theatre create an expectation of an action-driven text, performed within a limited time frame by actors to an audience. The use of narrative, characters, settings, fictional contexts and other theatrical devices provide the performance ethnographer opportunities for exploring aspects of lived experiences through representational and symbolic dramatic action. Working as a performance ethnographer with a commitment to the art form of theatre to represent and communicate complex ideas does not need to lessen the researcher’s orientation towards ethnographic practices. This study suggests that ethnographic and theatre-making practices are complementary and dialogic when constructing an ethnographic performance.

Laying the foundations for the play script requires deliberation and consideration of how the elements of theatre such as character, setting and narrative structure can serve the researcher’s ethnographic understandings. The performance ethnographer asks the questions: How can the elements of the theatre best represent my understandings of the participants’ lived experiences? Will these elements serve to create a performance text that communicates these understandings to the audience? It is the constraints of theatre that require the playwright to shape these elements to best communicate multilayered, nuanced and ambiguous meanings. The performance ethnographer as playwright manipulates theatrical elements such as multilayered narratives, complex characters and symbolic action to express and communicate rich research interpretations.

According to O’Toole and Ackroyd, researchers need to balance research rigour and theatrical crafting when constructing performed research (2010). Pelias claims that performance ethnographers ‘write with an eye toward theatrical effectiveness’ and, in doing so, gravitate to ‘moments from the field that display conflict or heightened drama’ (2007, p. 3). He asserts that ‘balancing’ the ethnographic priorities and the crafting of good theatre is ‘tricky work’ (p. 3).
Pelias observes that, in order to display a commitment to rigorous research some performance ethnographers ‘strive only to represent actual conversations from the field’ in their theatrical representations whilst others ‘feel at liberty to alter dialogue for clarity’ (p. 3). In the phase of foundations for scriptwriting, theatrical decisions were made to best represent the researcher’s understandings of participants’ lived experiences, and in the process create ‘good theatre’.

8.2.4.1.2 Composite characters

I can’t recreate the verbatim experience. I am not interested in that really, but I can capture the essence or spirit … I made a choice along the way that I would make use of verbatim data whenever possible, but to write scenes with full artistic integrity, I needed more than the exact words from the research data (Mackenzie & Belliveau, 2011, p. 10).

Mackenzie and Belliveau suggest that performed research should aim to present the essential qualities emerging from the research rather than focusing on recreating verbatim experiences or restricting the dialogue to verbatim text (2011). The playwright-researcher working in performed research intuitively identifies ‘what is essential or, more pointedly, what is viscerally elemental’ in the participants’ lived experiences and more specifically ‘what moments arose or resonated from the research data … that could be pulled apart and then reconstituted as stage action?’ (pp. 8-9). When constructing a performed research script, Mackenzie and Belliveau embed ‘the research within the dramatic action and characters to maintain the artistry’ (p. 16). Maintaining a strong connection to the themes, the data and the fieldwork, they claim the ‘essence’ of this research knowledge can be represented in the dramatic action and the characters.

The researcher’s interpretations of the participants' lived experiences are represented through the spoken word and dramatic action of the characters. Saldaña asserts that each character in an ethnodrama ‘should be rendered with dimensionality, regardless of length of time on stage’ (2005b, p. 16). A
performance ethnographer uses theatrical elements to construct a performance-based representation that is an ‘entertainingly informative experience for an audience, one that is aesthetically sound, intellectually rich, and emotionally evocative’ (p. 14).

In this study, the development of the composite characters was influenced by the emergent themes and their relationships. The themes of hierarchy, power, mentoring and collaboration were incorporated into the relationships and status of the characters: a senior researcher, a mid-career researcher, and a research assistant. The issues summarised in the diagram Keeping the Research Wheels Turning affected all the characters and were particularly significant for the research leaders. Within the setting of a meeting these issues influenced the motivations of each character, the behaviour and responses of individual characters and the relationships between characters. The mid-career researcher was described as ‘a rising star’, the post-doctoral staff member was regarded as an excellent researcher but ‘needs to refine his writing skills’ to reach his potential within academia and a senior male researcher was ‘considered an expert and genius in his field’. The analytic charts included selected data to substantiate and illustrate a particular theme; this became helpful in giving characters more detail:

Stella: I was the first female professor in my Faculty, I always teach – mostly one first year undergraduate subject (or a summer school class if I can’t fit it in during the year), I know who is the last to leave my labs each day.

(Character descriptions)

Fleshing out character descriptions using the charts, diagrams and notes that had evolved from the analysis phase ensured the developing script was deeply informed by the research process.

In this project I developed detailed profiles for the composite characters as a foundation for scriptwriting. The character profiles were constructed from the themes within the data I had gathered and analysed over the first two phases of the project. The process of constructing the composite characters was an important step in dramatically shaping my understanding of the research.
The process of constructing the composite characters enabled me, as the performance ethnographer, to ask the question: are the characters what I need in order to create dramatic action with a subtext that evokes and communicates the complexity of my understanding of the research? The delicate process of character construction that drove the dramatic action required sufficient time to cross check the composite characters and the narrative structure to ensure the multiple interconnecting themes as well as the nuances, the contradictions and the ambiguities of the participants’ lived experiences were included.

8.2.4.1.3 Narrative structure

This study found that the construction of complex composite characters emerging from the practices of sustained ethnographic fieldwork, analysis and interpretation serves the dramatic shaping of an ethnographic performance text. Developing characters with multiple dimensions to their personality supported the evolving narrative structure.

Wolcott’s (1995a) claim that an ethnographic representation should contain both the general and the particular qualities of the participants’ lived experiences can be applied to the construction of an ethnographic performance text. In this study the processes of ethnographic and performance-based analysis (in phase two) supported the construction of the narrative structure and composite characters (in phase three). The narrative structure embedded the understandings that had evolved from the analysis and interpretation; charts, diagrams, composite character outlines and scene ideas became the starting point for constructing the narrative structure. By drawing on the different interpretations that evolved from the sustained ethnographic and creative phases of analysis I felt confident that the elaborate understandings of the research would be fully present in phase three: the foundation for scriptwriting. The thematic diagram Keeping the Research Wheels Turning and theme charts provided the ideas to generate characters’ motivations and subtexts within the script. Themes such as managing good staff, saying yes, competition and effective mentoring were transformed into issues, situations and interactions the
characters managed and were confronted by. These themes were embedded in key plot points and in a larger narrative structure.

This study reveals that drawing on research-focused foundations for scriptwriting enables the key themes, their relationships and the particular qualities of the participants’ lived experiences to resonate through the performance text. As a performance ethnographer with a predominantly ethnographic focus in the first two phases of this study, I developed an understanding of the culture of university research leadership with little attention to creating an entertaining or aesthetic representation. However, despite privileging ethnographic practices during the process of analysis and interpretation, performance ideas formed in my mind. As I was reluctant to consider performance construction too early in this process, I recorded these performance ideas in a notebook, a medium for holding artistic impressions of my emergent understandings of the data. These performance ideas later provided effective starting points for scene ideas and character types.

The character and plot ideas that had been sketched out in the performance notebook were refined, added to and shaped according to my research understandings. I crafted scenes to incorporate an exploration of the research themes; I constructed researchers’ meetings for high stakes research projects where some researchers gained research traction and others failed to advance their profiles, hallway meetings where staffing appointments, spaces and academic writing were negotiated, and office-based scenes where characters managed emails and PhD students and fielded endless requests. During this process I had faith that the everyday qualities of the scenes would be interesting to the audience. Also I hoped the narrative would serve the aesthetic framework of the play and the intimate qualities would be ‘emotionally evocative’ but I was unsure I could match Saldaña’s requirements to be entertaining (2005b, p. 14).

8.2.4.2 Qualities of practice: Considerations of purpose and audience
According to Goldstein (2008), performed research with an explicit educational purpose requires the researcher to balance the multiple commitments of the
ethnographer, playwright and critical educator. Goldstein crafts her educationally focused performed ethnographies to educate, entertain and stimulate critical discussion for audiences of pre-service and experienced teachers (2001, 2002a, 2004a, 2004b, 2006, 2008, 2012b; Goldstein & Wickett, 2009). Predominantly, she constructs her performed research to educate pre-service teachers about complex and particular social and cultural issues in school communities (2001, 2006, 2008; Goldstein et al., 2007; Goldstein et al., 2014; Goldstein & Selby, 2000; Goldstein & Wickett, 2009). In order for her educational ethnographic scripts to resonate with the intended audience, she specifically includes teacher candidates as ‘major characters’ (2009, p. 1554) and constructs narratives set in educational institutions.

This study suggests that foundations for scriptwriting provide the performance ethnographer with time and space for the consideration of purpose and audience whilst crafting the structure and form of the performance text. In this project, it was only after the phases of ethnographic fieldwork and analysis and interpretation were complete that I shaped the form and structure of the play to suit the professional learning context of ‘Women in Research Leadership’.

In this study, the needs of the audience and the focus of the ethnographic fieldwork were linked. The senior female researchers attending the ‘Women in Research Leadership’ course were the intended audience and, during phase three, I asked myself, what would be the most appropriate theatrical structure and form for this particular audience in this context? Like Goldstein (2004a), I constructed composite characters that were relevant to the audience, in this case aspiring female research leaders. I decided on the settings and action within the play to represent the participants’ everyday experiences in order to resonate with the audience. This aligned with my ethnographic aim to communicate a textured and multilayered representation of the participants’ lived experiences (Goldstein et al., 2014; Mienczakowski, 1995; Saldaña, 2005b). The dramatic structure of a series of short scenes based on everyday actions and behaviours of characters involved in university research leadership was appropriate for the context of the performance. Phase three prepared me, as a performance
ethnographer, to write a short six-scene play based around four characters informed by the general and particular qualities of my understanding of the deeply analysed data.

8.2.5 Phase four: Theatrical representation

8.2.5.1 Qualities of practice: Performance ethnographer as scriptwriter

8.2.5.1.1 Imagining place, person and action

According to Mackenzie, when writing a script he starts ‘with an empty space. Just space’ and in his mind this ‘space is defined within an imaginary box’ (2011, p. 7). Mackenzie’s imagined box provides a theatrical metaphor and constraint for scriptwriting, as ‘gradually, ... along the way, that box helps (him) write and then refine the play’ (p. 7). Rather than starting research-based scriptwriting with participants’ words, the scriptwriter imagines a space into which the imagined characters enter and the action is played out. The imagined space provides a place and time for characters to engage in dramatic action ‘that speak[s] most truthfully’ (p. 8) to the performance ethnographer’s understandings of the participants’ lived experiences.

Goldstein supports the notion that ethnographic scriptwriting requires acts of imagination:

Writing up ethnographic data in the form of a play (in which the conflicts are real, verbatim transcription is often used, but the characters and plot are fictional) reminds readers and spectators that ethnographers invent rather than represent ethnographic truths (Goldstein, 2008, p. 3).

As ethnography is essentially interpretative, ‘the artificiality of playwriting itself is a challenge to the ethnographic authority of realist writing’ (Goldstein, 2008, p. 3). For the ethnographer, the act of constructing a play moves from attempting to replicate reality and requires research understandings to be represented in an artistic and heightened form. Playwriting aligns with ethnographic practice that is ‘interpretative, subjective, value-laden’ (p. 3).
According to Gray, performed research, like any performance ‘involves people (performers/spectators) doing things (action) at a particular moment (time) in a particular place (space)’ (2014, p. 10). This study proposes that the performance ethnographer who has constructed the research-based world of the play and its characters, is equipped to imagine the ‘action’, ‘time’ and ‘space’ of an ethnographic performance text. The theatrical elements constructed in phase three, such as composite characters and narrative outlines, emerging from phases one and two of the performance ethnography, are representations of the research and are the basis for the artistic processes of playwriting. Acts of imagination in which characters move in a space and do things within a particular context allows the performance ethnographer to conjure the scene playing out so as to reflect her understandings of the research.

In this project a combination of my memories from the field, my understandings of the analysed data and my imagination enabled me to construct a series of scenes that collectively represented the ethnographic study. As I played out the scenes in my mind, I had to imagine the composite characters interacting with one another in the setting and situation of each scene. This process of imagining scenes was essential if I was to represent the complexities of the findings. Within these scenes, verbatim text was incorporated but it did not dominate the artistic process; the imagined scenes required me to move beyond shaping and ordering verbatim text. Intimate knowledge of the research themes, the data and the field allowed my construction of the script to become an authentic artistic representation.

The use of verbatim text from interview data enhanced the particular nuances of character interactions and the believability of the dramatised situation for the audience. I found that the combination of dialogue derived from my imagination and emerging from the analysis as well as the inclusion of verbatim text created an ‘expression of a reality’ (Richardson, 2000b, p. 253) of women working in research leadership. In one such constructed scene, a mentor encourages a mid-career researcher to co-author a book chapter:

LIBBY: I just wanted to say that your presentation was compelling.
HAMISH: Thank you.

LIBBY: I look forward to reading it.

HAMISH: The paper is being expanded into a chapter in a book I am coediting. Actually, there’s something I have been thinking about for a while – I have space for one more chapter and I thought we could bring in your post doc work on kinetic analysis. You and I, we could coauthor a chapter – what do you think?

LIBBY: That would be, it would be an honour.

HAMISH: I have allowed for a thirty pager – the publishers have been breathing down my neck to confirm or scrap it – so what do you think?

LIBBY: How can I say no.

In this extract of the script the hierarchical relationship is evident between the senior male researcher Hamish and the mid-career female researcher Libby through her praise and use of the word honour. The theme of saying yes is highlighted through Libby’s line ‘How could I say no’ suggesting she is both flattered and keen to please a senior and admired researcher. This incident was influenced by a participant interview and some verbatim text was included. This imagined scene was crafted to embed the subtexts of ambition, hierarchy, pressure to say yes and the need to continually produce research output. The shaping of dialogue was intended to reveal subtexts that resonated with the central themes and the particular qualities of the culture and lived experiences of the participants.

8.2.5.1.2 Crafting setting, character, plot and dialogue

8.2.5.1.2.1 Evocative theatrical representation

The performance ethnographer representing complex understandings of participants’ lived experiences through a theatrical performance text crafts a script using setting, character, plot and dialogue. The writing of a theatrical script into what Richardson calls ‘evocative representations’ requires theatrical crafting in order to see ‘through and beyond social scientific naturalisms’.
The use of theatrical form enables the performance ethnographer to synthesise meaning, ‘attending to feelings, ambiguities, temporal sequences, blurred experiences, and so on’ (Richardson, 2000b, p. 931). Like Richardson, this study suggests that the imaginative and creative act of ethnographic scriptwriting manipulates theatre elements such as character, plot, setting, action and dialogue in order to craft ‘evocative writing’. Such scripting is a blueprint for the creation of a performance text that ‘touches us where we live, in our bodies’ (Richardson, 2000b, p. 931).

In this study, particular moments that occurred in the field which evoked ideas about the complex relationships and negotiations in research leadership were incorporated into the script. The interruption by research assistants or a PhD student during a busy day, a phone call from a colleague or an industry partner or the preparation of an agenda for a complicated meeting all provided particular references to actions I had witnessed in the field. I used these to extend and support the narrative. The challenges of working in a hierarchical institution, the contrasting positions of an open door policy for students and junior staff, the need to meet deadlines, the body language during negotiations, the intricacies of managing staff while making tea and serving cake in a meeting filtered through the research process into the thematically driven narrative structure and composite characters. This process of selection was ‘riddled with analysis’ (Mackenzie & Belliveau, 2011) as the world of the play was crafted through six scripted scenes.

Goldstein calls for ‘writing and performance models that can accommodate many participant voices without losing dramatic tension or theatricality’ (2008, p. 15). For the playwright, placing the character in a setting with particular motives and objectives sets up the drama of the script. The character's spoken words are crafted to drive action and reveal layers of meaning within the scene, including qualities of the character:

HAMISH: Eric thinks that the state government will back this one if we want to push it and set up the Institute – jobs and low emissions will be hot topics for the pollies for a long time.
STELLA: *(not looking up)*
Excellent.

PAUL: *(appearing in the doorway of Hamish’s office)*
Excuse me Professor Logan.

HAMISH: Paul? Have we got something on?

PAUL: I need to see you - it’s about the emissions benches.

HAMISH: *(checking his calendar)*
I’m completely booked, it’ll have to be between meetings – say 10.00 – we’ll talk as we walk.

PAUL: See you then. *(exit)*

STELLA: *(pleased with what she has been reading)*
Your adjustments to Section E read well. We’ve become grant-writing machines Hamish.

In writing such scenes, I drew on my embodied, emotional and cognitive understandings of the research as well as my intuitive, visceral and visual understanding of constructing dramatic action. This process of scriptwriting was so much more than structuring findings, or ordering the participants’ spoken words. As Richardson claims, ethnographic scriptwriting is ‘another evocative way of shaping an experience without losing the experience…and it can give voice to what is unspoken but present’ *(2000b, p. 934)*.

8.2.5.1.2.2 *Showing not telling*

According to Mackenzie and Belliveau, performed research requires the researcher as playwright ‘to write scenes with full artistic integrity’ *(2011, p. 10)* and craft the script with creativity and imagination in order to expose the complexity of meaning using writing devices such as stage directions and dialogue. Mackenzie and Belliveau remind the research-based scriptwriter that ‘stage dialogue is different from daily conversation. It’s not people just talking; the ‘dialogue must carry action and suggest character’ *(2011, p. 9)*. The performance ethnographer as scriptwriter needs to combine imagination, creativity and a deep understanding of the research in order to shape a script.
The act of representation through setting, character, plot, action and dialogue requires the performance ethnographer as playwright to craft a text with imagination and creativity. The playwright uses stage directions, dialogue and monologues to evoke characters, setting, plot and action; the performance ethnographer as scriptwriter uses these theatre conventions to evoke and communicate multilayered research interpretations. According to Saldaña, ‘through dialogue we not only advance the action, we reveal character reaction’ (2005b, p. 25). The crafting of dialogue requires the playwright to generate action, attitude and interactions between characters in the world of the play. A theatrical script can be understood as ‘the symbolic interactionists’ playing field’ (Saldaña, 2005b, p. 25).

Understanding the kinesthetic nature of the live body in the space allows the playwright to explore human experience through embodied dramatic action rather than through a reading of words that describe or state action. In this study, situating the action of the plot in meeting rooms, offices, labs and a conference foyer all resonated with my embodied experiences of the fieldwork. I transformed my memories of meeting rooms into one space and imagined the setting for Scene 1. I then crafted dialogue for each character as they entered a dramatised meeting room to review a fictional ARC application. Despite placing all the action into places that resonated with my fieldwork experiences, the settings were not literal replications of specific events I had observed. Similarly, the characters, their relationships and interactions embodied my research understandings rather than duplicating ‘reality’. As Mackenzie and Belliveau note, the dialogue of a play script is structured to ‘carry action and suggest character’ whilst containing ‘elements of theme’ (2011, p. 9).

8.2.5.1.2.3 Theatrical conventions
Some performed research practitioners use theatrical conventions to shape and enhance the dramatic qualities of their script. A range of theatrical conventions such as metaphor (Cozart et al., 2003), chorus (Rogers et al., 2002), shadow puppets (Mackenzie & Belliveau, 2011), narrator (Goldstein & Wickett, 2009), monologue (Saldaña, 2003), physicalised dramatic action (Goldstein, 2012b;
Goldstein & Wickett, 2009) and symbolic movement (Bird et al., 2010) are used to heighten key moments in the written play script. This study suggests that the crafting of a script to include theatrical conventions enables the communication of research themes and supports the expression of complex ideas. In this project theatrical conventions such as monologues and telephone calls are dramatic points for building tension and character development.

Through the monologues the female characters’ inner thoughts were able to be revealed which developed the characters within the world of the play as well as adding to the dramatic tension. This theatrical device also allowed the underlying motivations and deeper feelings of the characters to be exposed as well as the tensions inherent in the tertiary workplace that I had come to understand during the fieldwork:

LIBBY: (direct to audience)
...I've got no choice but to appeal. I have a record that runs rings around the others. This place can be so archaic – too often the rationale is - ‘it’s his turn, or it’s his time’. This is going to be an EO appeal - damn it. I don’t want to be promoted because I am a female - I want to be promoted because I am good. (exit)

Even though Libby’s monologue was constructed using verbatim text from one participant’s story, essentially it was crafted within the scene to capture the anxiety and frustration expressed by a number of the research participants about working in a hierarchical institutional system mostly dominated by men.

The monologues were intended to reveal the thoughts and feelings of the two central female characters and to act as a point of contrast to the preceding scenes. The deliberate positioning of the monologues within the structure of the script was designed to enhance the subtext. A scene that focuses on status, hierarchy and power imbalance within the working environment ends with a monologue where the audience is invited to witness the character voice her inner thoughts, aspirations, disappointments and values. I sensed that the monologues, in particular, had the potential to provide a personal connection
with audience members and would encourage their empathetic responses to the dilemmas for each character and the challenges of the research workplace.

I also incorporated phone calls within and at the end of scenes allowing other characters within the hierarchy of the university to be included without having the action played out on stage. Through the device of the phone call the multiple pressures that each character had to manage were communicated. As a performance ethnographer, I manipulated theatrical conventions aiming to capture the particular qualities of the fieldwork as well as ‘the essence or spirit of the findings’ from the analysed data (Mackenzie & Belliveau, 2011, p. 10).

8.2.5.2 Qualities of practice: Performance ethnographer as director

8.2.5.2.1 Facilitating the actors’ interpretations

This study suggests that the performance ethnographer as director needs to provide space and opportunity for actors to interpret and craft the script. In this project, as both playwright and director, rather than stipulating an interpretation of the lines in the script, I initially provided the actors with background material to help them understand the academic context of the play and its fictional content: researching clean engine emissions. Once in the rehearsal space the four actors explored the meaning of the language and actions implied in the script. In the initial stages of rehearsals, the actors generated interpretations of the text through repeated readings, and through interacting in the performance space with the other actors.

As noted by Saldaña, ‘an ethnodramatic actor’s body becomes a critical component of the performance’ (2011, p. 143). In this study, during rehearsals the actor’s physical actions and expressions established and developed the meaning of the performance text. As director, I defined the parameters of the acting space, the position of the audience and the basic furniture and props that could be utilized across the six scenes. The actors took up a personal prop of a manila folder, handbag or laptop, negotiated an entrance point and then began moving in the space. The actor playing Hamish moved his chair, adjusted his
seating position and took up some papers to establish his status at the beginning of a meeting and the way Hamish would chair a research meeting. A tilt of the head, a glance towards another character, the rushed entrance all added to an interpretation of the characters as they interacted in a research meeting. These ‘nonverbal cues reveal much about characters’ (Saldaña, 2005b, p. 27) and they highlighted each character’s motivations, interests, skills and status within the context of research leadership.

8.2.5.2.2 The director’s input

According to Goldstein and Wickett, ‘direction work(s) to bring attention to specific speakers or specific lines in the play’ (2009, p. 1563). As director, the performance ethnographer influences the interpretation of the actor by suggesting actions and movements to be ‘executed on particular words, beats, and pauses to add punctuation and endow meanings’ (p. 1563). Even without directly blocking the actor’s actions as suggested by Goldstein and Wickett, the performance ethnographer as director shares her/his research-informed understanding of the action, characters and subtexts within the script. In this project I encouraged the actors to ask me questions to develop significant action within the performance and the interpretation of the characters. During rehearsals the actors asked me, as the director, to assist them in building their understanding of the world of the play, its context, its setting and the motivations of the characters. I explained how the composite characters represented my deep understanding from the ethnographic research. At times I referred to particular incidents from the fieldwork to illustrate my answer to the actors.

The role of the performance ethnographer as director ‘requires instantaneous problem-solving when (the actors) ask questions’ during rehearsals (Saldaña, 2011, p. 145). This study suggests that the performance ethnographer as director can provide the actors with insight into the play and the characters through drawing on the analysed data. In this project, I responded to the actors’ questions by making reference to my findings about the research participants’ lived experiences and then encouraging the professional actors to problem-
solve. The actor playing Stella asked about her character's relationship with Hamish as she writes and plans an article over the phone. I explained the value of strong relationships within the world of university research, making connections with other academics with a good track record in funded research and how these factors influence success in future grant applications. After this discussion, the actor then approached the scene by expressing a sense of collegiality, but without any indication of personal closeness towards Hamish. The actor as Stella chose to busily take notes during the phone call with Hamish; her tone and attitude as a colleague then contrasted with her tone of delivery of the self-deprecating line, 'He's the genius and I'm the doer'.

As the rehearsals progressed, I interrupted if I felt the actors needed clarification about the nuances and dynamics of language and situations. For example, in the scene with the meeting to discuss the funding cuts the actor playing Libby delivered the line: 'Yes, what are the implications?' in a deflated and low status tone. I stopped the action and intervened reminding 'Libby' that she was a highly capable researcher whose voice and opinions had been marginalised from the decision-making at this meeting. At the same time I highlighted the challenges of working in a hierarchical system where the chief researchers have more status and power than the less experienced researcher. Libby's capacity to negotiation and take strategic action was compromised in this situation despite her personal capabilities. My intervention as the director ‘worked to demonstrate a particular set of power dynamics among the characters in the play and distinguish the various opinions and reactions presented in the script’ (Goldstein & Wickett, 2009, p. 1564). From a more informed position the actor problem-solved how to perform within the context of the scene. She delivered the line with a sense of forced confidence in her voice, sitting forward but at the same time turning her head from side to side to listen attentively to the senior researchers. This moment highlighted Libby's less than secure position within the hierarchy of the research meeting. This was an example of a collaborative process of meaning making between the actors and performance ethnographer as director to interpret the research-based script.
8.2.5.3 Qualities of practice: An open interactive ethnographic performance text

Conquergood refers to performance ethnography as ‘a kind of performance that resists conclusions’, where it stimulates genuine dialogue in the moment of the performance (2003a, p. 408). Performance ethnography aims to be a ‘dialogical performance’ where understanding ‘does not end with empathy’ (p. 408). The ethnographic performance text, through both its ethnographic stance and theatrical form invites the audience to ‘construct and complete possible meanings’ (Donelan et al., 2007, p. 498).

Belliveau suggests that performed research practitioners should avoid constructing texts that ‘draw specific conclusions or prioritizing perceived moments of meaning making’ (2007, p. 47) An ethnographic performance text that includes multiple perspectives and an open ending is likely to serve an explicit educational purpose (Goldstein, 2006). In this project, I set the final scene in a residential conference to highlight personal and professional aspects of the characters through the dramatic action; where personal aspirations, the difficulties of a work-life balance, the consequences of emotional attachment to a research plan and the private impact of professional power play were all revealed in this scene. It was written to reach a climax of tension and dilemma for the senior female researcher. Shaping the ethnographic performance text to reach a climax but without a neat conclusion allowed the complexities of the issues facing the world of women working in research to be exposed but not solved.

The dynamic form of an ethnographic performance text is ‘only fully expressed as a transaction between performer and audience, as meanings are constructed in the dialogic paradigm of performance’ (Donelan et al., 2007, p. 498). This study suggests that the performance ethnographer as educator, who designs opportunities for formal active interaction with characters and the world of the play, provides possibilities for heightened audience participation and dialogic meaning making by workshop participants. This form of interactive performance ethnography provides rich potential for educators as it offers a forum for critical inquiry. In this workshop, I designed moments of active interaction at the end of
each scene, anticipating that this may deepen the workshop participants’ engagement with the central issues in the performance and emerging from the research. Placing drama activities at the end of each scene invited the audience to interrogate the characters’ motivations, thinking processes and aspirations. The hot-seat activities were designed to create an opportunity for the audience to interrogate the central characters and deepen their insights into professional and research challenges. The group and pair activities were intended for the workshop participants to explore workplace skills such as effective mentoring, strategic planning, people management and to investigate key issues like funding, staffing and research priorities that affect a research culture. The interactive activities were planned once the characters and the narrative were established so they had little impact on the construction of the ethnographic performance.

In this study, I constructed an interactive ethnographic performance over four phases. Theatrical and artistic practices contributed to the analysis and interpretation of the research participants’ lived experiences and these practices were also central in the crafting of an open-ended theatrical representation. The rehearsed ethnographic performance text was intersected with activities aiming to provide the audience with entry points into the world of the play. The characteristics of an interactive ethnographic performance for professional learning are further explored in the next section of this chapter.

8.3 Section 2: An interactive ethnographic performance

8.3.1 Qualities of the interactive ethnographic performance practice

Theatre is a really powerful medium. I was surprised – we know those people in our own Departments. It normalised it because it is so close to what we know. (Workshop participant)

This study reveals four central elements that are critical to learning through an interactive ethnographic performance: firstly, the workshop participant’s engagement in the fictional framework; secondly, the workshop participant’s identification (emotional and embodied) with the characters and situations;
thirdly, the opportunities for embodied problem solving; and finally, shared and individual reflection.

### 8.3.2 Engagement in the fictional and theatrical framing of data

Drama is a metaphor. Its meaning lies not in the actual context nor in the fictitious one, but in the dialectic set up between the two (Bolton, 1979, p. 128).

Bolton proposes that there is a dialectic between the fictional world of the drama and the real world of the drama participants. In this *interactive ethnographic performance*, a ‘dialectic’ is set up between a fictional narrative and the workshop participants’ own professional experiences. The emotional, embodied and cognitive connection with the characters in the play enables the workshop participants to project themselves into fictional situations faced by the characters and imagine ‘what if’ they faced similar situations. This is combined with opportunities for the workshop participants to explore and reflect on workplace experiences, alone and with others, allowing new understandings of their own situation to develop.

O’Toole proposes that a commitment to the fictional context as well as to the concept of pretending or suspending disbelief is essential to entering into learning through drama pedagogy (2002). In this study, a model of performance ethnography which invites workshop participants to view a play and to actively engage in drama activities throughout builds their commitment to the fictional context and to the exploration of the issues to emerge from the fictional characters, plot and setting.

The workshop participants were placed in role as critical ‘experts’ and invited to solve problems and offer advice to the central characters. The workshop participants drew on their ‘special skills’ from their real workplace experiences to interact with the characters and solve problems ‘as if’ they were part of this fictional world. From this perspective as experts, the workshop participants brought their own world experiences into the fictional context both as audience members and whilst participating in the drama activities. As they negotiated the
pressures and challenges facing the characters and driving the work of the research team within the fictional world of the play, they applied their new insights to the real world of the tertiary research context with its multiple pressures. Working through the research-based issues and negotiations in the fictional work environment, the workshop participants explored approaches to research leadership ‘without the consequences that these actions would bring outside a fictional domain’ (Sinclair & Donelan, 2012, p. 66).

Two areas of learning that were identified by the workshop participants were research leadership issues, and considerations of how to effectively manage, negotiate and plan with research teams in an academic environment. They attributed their deeper understanding of the complexity of research leadership processes and practices to the performance, the activities and their reflective discussions with other group members. The workshop participants found the performance and the activities to be very useful, relevant, and very educational and a powerful learning medium.

8.3.3 Identification and emotional engagement with research-based content in a theatrical form

A finding of this study is that workshop participants’ learning in an interactive ethnographic performance is enhanced through identification with the content of the play, emotional engagement, embodied problem solving and shared reflection. These four layers of the learning experience are interconnected; each impacts on the other and collectively stimulates the professional learning of workshop participants.

Winston (1999) asserts that through emotional and cognitive engagement ‘audience or participants, can learn to know pity, admiration, indignation, repulsion’ (p. 470) and empathise with characters. He observes:

(as an audience we are)...moved to anger or to pity; we are drawn into the acute moral dilemmas felt by the characters and understand their confusions. This intensity is due to the variety of languages or sign systems that drama has at its disposal (Winston, 1999, p. 462).
The workshop participants, positioned as audience members, identified strongly with the characters and their experiences within the play, which engaged them on a deep and emotional level. They related to the composite characters who had evolved from phase one, two and three of the performance ethnography:

I’ve never been as emotionally involved in a learning experience before. I was rung out. (Workshop participant)

The capacity for theatre to embody complex relationships, to signal unspoken tensions and to communicate the subtext of an interaction enhanced the workshop participants’ engagement. The emotional experience of Libby managing and negotiating the exclusion of her research area in the ARC project was heighten by her body language. The anger and desperation expressed by Libby as she questioned why her promotion was not granted contrasted with the pauses in her monologue. The majority of the workshop participants, positioned as audience members, responded with tears to this moment in the play.

The ethnographic playwright and directorial crafting of the characters’ journeys built empathy and emotional responses and engaged the workshop participants on an affective level. As an audience they responded with sighs, groans, laughter and tears. In particular, the monologues enhanced the workshop participants’ emotional connections with the female characters as Libby and Stella revealed their anxieties, ambitions, frustrations and pain. The monologues created a means for the central characters to reflect on the events unfolding in the plot and to reveal contrasting thoughts and professional behaviour during the scenes. The performance text explored the nexus between the characters’ personal and professional reactions to the complexities of working in research. The hot seat responses often exposed a character’s private thoughts, attitudes and background. Through their access to the character’s thinking, the workshop participants gained a deeper understanding of the complexities of the research environment and the issues facing the characters. The affective engagement was an important element to the learning through the interactive ethnographic performance:

It was so intense, so emotional I couldn’t believe they didn’t support Libby’s section of the research. (Workshop participant)
In addition to the emotional and cognitive identification with the characters and their situation, the interactive nature of this project also promoted learning through embodied engagement. The significance of this process is highlighted in my study and emerged as a key quality of this performance practice.

8.3.4 Professional learning through emotional, cognitive and embodied learning experiences

Through embodied role-play, the workshop participants in an interactive ethnographic performance take on the perspective of another. According to Bruner, we learn ‘by doing ... and by experiencing with our bodies’ (Bruner cited in Wagner, 1999, p. 64). It is through this active and embodied learning that workshop participants’ identification with and investment in the characters and themes is deepened. Through ‘physical gestures and body language’ workshop participants develop an understanding of characters and situations informed by the themes from the research ‘in and through’ their bodies (Simons, 2002, p. 3). Through improvisation, workshop participants can act and react differently from themselves in a familiar situation, providing an alternative perspective on professional learning issues relevant to their professional context. Commitment to role-play often requires emotional and intellectual identification with the characters of a drama (Sinclair & Donelan, 2012).

In this study, the workshop participants engaged strongly with Stella and her interaction with the Dean. Through their embodied improvisations the workshop participants developed deeper understandings about the character’s position in relation to the problem at hand. As the workshop participants moved into the embodied role-play they drew on what they knew of Stella from the previous scenes and their own knowledge of workplace negotiations to act ‘as if’ they were Stella or the Dean. According to Bolton it is through this ‘two world’ perspective, where dialogue occurs between the fictional and the real world, that meaning and deepening understanding occurs for drama participants (1979, p. 128). The immediate nature of improvisation in the drama activities required the workshop participants to hold both these worlds in their heads at the same time,
and so to experience a new perspective on Stella while being aware of themselves and their own life experiences.

Morgan and Saxton describe the professional learning associated with adopting the perspective of an expert in the following way:

…the (learners) are working as themselves, but ‘as if’ they were experts. The role is a general one … which implies special skills, particular information and/or expertise, which can be brought to bear on the task (Morgan & Saxton, 1989, p. 31).

The workshop participants’ strong identification with the characters of Hotham University and their emotional engagement with the story supported the workshop participants’ willingness to move into the fictional construct and participate in drama activities. They took on roles and participated in embodied improvisations and active problem solving activities ‘as if’ they were part of the fictional world.

In this study, I found that the problem-solving nature of drama activities that intersected with the ethnographic performance heightened the workshop participants’ cognitive engagement. Through framing investigative questions, constructing strategic plans, negotiating solutions and offering guidance, the workshop participants explored key issues from my ethnographic research. The workshop participants reported the value of examining issues such as retaining good staff, funding, promotions, and publications through the workshop activities that they thought were transferrable to their work contexts. In role as the experts, the workshop participants applied their skills to the complex tasks of research leadership. Through engaging with the interpersonal aspects of leadership the workshop participants explored their own leadership strengths, as well as interacting with each other:

I felt I was engaged and learnt throughout the entire process.

(Workshop participant)
8.3.5 Opportunities for public reflection

8.3.5.1 A reflective audience

Performed research practitioners with explicit educational purposes claim that audience discussions after performances are a site of ‘richness’ (Goldstein, 2008; Kontos & Naglie, 2007; Sangha et al., 2012; Sinding et al., 2006). Goldstein asserts that the ‘conversations that take place after’ an ethnographic script reading or performance enable her teacher candidates to learn through ‘encountering a new perspective or point of view from one or more characters’ (2008, p. 4). Her students found script readings ‘helped them question or re-think their own professional practices’ and ‘provoked reflection that is useful’ (p. 4). An audience of an ethnographic performance critically reflects on the performance in relation to their own lived experiences (Conquergood, 2003a; Donelan et al., 2007; Madison, 2005). This study found that the emotional, critical and intimate engagement of workshop participants during the ethnographic performance text provided entry points into the lived experiences of the research participants represented in the play.

Structured group discussions after the presentation of performed research provide a forum for individual reflections by audience members on their own practice to be shared and critically evaluated (Gallagher, 2006; Goldstein, 2001; Gray et al., 2003; Kontos et al., 2014; Meyer, 2001a, 2001b). This study suggests that, in a professional learning context, an interactive ethnographic performance can provide multiple opportunities for reflection and dialogue that can enhance the learning experience of audience members.

8.3.5.2 Intersecting drama activities

In the model of an interactive ethnographic performance that is proposed here, drama activities intersect the performance, providing opportunities for: individual reflections on the performance to be shared, the actions and the behaviour of the characters to be examined and challenged, as well as collective meaning making about the key issues raised by the performance to emerge. The interactive nature of the ethnographic performance allows for a dialectic
between the real-world work context and the fictional world established through the performance and drama activities. Through moments of individual reflections and group discussions during and after these activities, questions and new understandings about professional learning arise. According to Bolton, personal reflections allow for ‘self-awareness in response’ to the drama experience (1979, p. 126). This awareness is further developed by what Bolton calls ‘analogous reflections’, those moments where the participants make ‘a leap from the drama context to another context’ (p. 126).

8.3.5.3 Sharing individual reflections

In this study, the performance text stimulated the workshop participants to reflect individually as audience members and through the embodied activities. The interactive quality of the performance afforded opportunities for these individual reflections to be shared and extended, providing a forum for Bolton's concept of ‘self-awareness’. Each workshop participant interpreted the meaning of the piece according to her own perspective, based on her professional and personal experiences:

I am pre-Libby and she made me think what will I do? It’s so hard to move upwards. (Workshop participant)

Individuals expressed their responses to the performance, their connection with the characters and their situations. They found that the experience of sharing self-reflections with other experienced female researchers enhanced their awareness of their own strengths and leadership qualities.

The workshop participants further discussed their reflections on the ethnographic performance text during the drama activities. Fleming notes that within drama, learners are ‘simultaneously both spectators and performers’ (2001, p. 21). The workshop participants were actively engaged in the activities while reflecting on them and while sharing them with others. This sharing created opportunities for extending the personal reflections and building self-awareness.
8.3.5.4 Collective meaning making

Significantly, an interactive ethnographic performance provides the space for reflections after activities to allow for new insights and deeper understanding for the participants. During their post-activity reflections the workshop participants considered ‘what if’ they were in a similar situation in their own lives. They discussed these parallel contexts, considering what they learnt about themselves and what they could take into their real world work contexts. Bolton (1979) claims that drama participants learn about themselves in relation to how they manage the issues they encounter within a role-play. After enacting the roles of Stella and her Dean, the workshop participants laughed about the ways in which they had represented these characters but they also reflected on the effective strategies and approaches that were used in the role-plays. Collectively, they began to discuss ways they might handle similar situations in the future, setting up what Bolton calls ‘analogous reflections’ where they made ‘a leap from the drama context to another context’ (p. 126). At the end of the workshop their actions during the drama and their real life behaviour were examined which facilitated further co-construction of meaning:

When we discussed Libby’s promotion we valued research over teaching because we thought we needed to. We felt uncomfortable and there was agreement that Libby hasn’t got the runs on the board to get a promotion. However, are we buying into making things harder and harder for each other? (Workshop participant)

In the group discussions the participants explored the dialectic that had been set up between the fictional narrative and the workshop participants’ own workplace experiences. They reflected on the characters’ experiences and made links to their workplace experiences; these connections between the fictional and the real world contexts during discussions generated new insights and enhanced the participants’ critique of the issues raised by the ethnographic performance text. An indication that these experiences could propel the workshop participants to action was demonstrated when one woman made a personal connection with a character within the performance and through a
process of reflection and group discussion acted to change her workplace situation.

8.3.5.5 A cycle of engagement, participation, reflection and discussion

The interactive approach to ethnographic performance modelled in this study demonstrates a cycle of participatory learning. It starts with a performed scene of the play followed by a drama activity inviting the workshop participants to shift from engaging, responding and reflecting as audience members to engaging, participating and responding within the embodied drama activities, followed by discussion (see Figure 8-2).

These multiple positions of engagement and involvement within the interactive ethnographic performance allow for both private and public reflections. This cycle is then repeated with the workshop participants responding as audience members to the ethnographic performance and the drama activities inviting them to examine the issues relevant to the professional learning that are canvassed in the performance. The discussions and critical reflections on the content of the interactive ethnographic performance continue throughout the cycle and beyond. The workshop participants’ private reflections are shared during group discussions enabling a process of collective meaning making to occur. The cycle of performed scenes, private reflections, embodied engagement and public meaning making creates an emotional, embodied and cognitive learning experience for the workshop participants.
Figure 8-2. The cycle of engagement and learning through an interactive ethnographic performance
CHAPTER NINE

9 Conclusion

This study investigates the practice and application of performance ethnography to a professional learning context. Across the field of performed research practitioners using this form of research vary their practice according to their priorities as researchers, theatre-makers and educators. Noting a gap in scholarly writing about the use of performance ethnography within professional learning, I investigated my practice as a performance ethnographer within each of its four phases: the ethnographic fieldwork, the analysis and interpretation, the foundations for scriptwriting and the theatrical representation. I also sought to understand the responses of the workshop participants to the performed outcome of the practice.

This study explores the interrelationship between ethnographic and artistic practices in each phase as well as the responses to the performed ethnographic performance text presented within a professional learning course. Evolving in this study is a form of performed research I have called interactive ethnographic performance - an ethnographic performance text intersected by drama activities to enhance the learning experience.

9.1 Summary of findings

...performance ethnography takes us into the moment, into the fibers of daily life, allowing us to see people in their performative contexts. This is the ultimate power of performance ethnography (Warren, 2006, p. 317).

In this research I have explored the research practice of constructing and presenting an interactive ethnographic performance for workshop participants at a professional learning course. In this study, I found that the ongoing role of the performance ethnographer, throughout each phase of the research, was central to constructing an interactive ethnographic performance text that effectively evoked the ethnographic findings and was theatrically engaging for an audience. While it is often implied that a researcher conducting a performance
ethnography attends to both the ethnographic and performance making practices, from my examination of the literature this cannot be taken for granted. In this study, the consistent presence of the performance ethnographer enabled the evolving understanding of the research participants’ lived experiences within each phase of the project to be infused and synthesised into deeper and multilayered insights. As the performance ethnographer I undertook a range of roles throughout the process, so that research informed understandings were generated from the fieldwork through to the performance space at the professional development course; in this way the ethnographic and theatre-making practices intertwined and complemented each other.

This study demonstrated that a sustained ethnographic orientation of ‘systematic research and analysis’ (Walford, 2009, p. 278) by the performance ethnographer supported the construction of an interactive ethnographic performance that authentically represented the research findings in a theatrical form. The performance ethnography practices focused on ‘traditional research procedures’ (p. 274) including sustained ethnographic fieldwork, analysis and interpretation, which according to Walford is often absent from the practice of performance ethnography. In conducting the fieldwork the performance ethnographer valued time in the field, developing relationships through close interactions with research participants and responding to opportunities. The characteristics of the data that was gathered served the practice of performance ethnography; everyday, embodied, intimate and action-orientated data enhanced the construction of an ethnographic performance text that revealed ‘the fibers of daily life’ of the research participants (Warren, 2006, p. 317). As a consequence of this sustained ethnographic orientation, the performance ethnographer carried the emergent themes, selected verbatim text and memories from the field into the process of constructing an embodied and enacted representation of the lived experiences of research participants in the form of an interactive ethnographic performance.

Many researchers and theorists in the field of performed research point to the tensions between research and artistic priorities (Ackroyd & O’Toole, 2010;
Goldstein, 2008; Goldstein et al., 2014; Robinson, 2010; Saldaña, 2011). In contrast, this study found that the research practices and the artistic priorities complemented each other across each of the phases of the project. The qualities of the analysed data provided rich and evocative material for the performance text and the integration of performance-based analysis and theatre making supported the artistic process of creating and staging an ethnographic performance text. This study demonstrates how a performance ethnographer can employ theatre-making practices, such as improvisation, character and plot development, scriptwriting and direction, from the perspective of deep ethnographic understanding.

Conquergood proposes that ‘performed experiences’ are ‘a method of critical inquiry, a mode of understanding’ that privileges the intellectual, emotional and embodied lived experiences of the research participants (2003b, p. 366). In this study, the performance ethnographer as scriptwriter and then as director theatrically crafted the interactive ethnographic performance text to represent multilayered understandings of the participants’ lived experiences through dramatic action, subtexts and spoken word. The interactive ethnographic performance text communicated the complexities of perceiving lived experience as ‘intersubjective and embodied, not individual and fixed, but social and processual’ (Tedlock, 2000, p. 471). According to Saldaña, the embodied qualities of fieldwork transformed into performance creates a sense of authenticity or representation that is ‘more real’ than dialogue constructed without reference to action (2011, p. 15). This study used theatre form to represent the complexity of human experiences and interactions analysed and interpreted from the data. The ethnographic performance text involved more than a transference of verbatim text into a script; it also represented and communicated the sensual, visceral and non-verbal nature of social behaviour.

The audience in this study actively engaged with the performance, reporting that they recognised the situations, dilemmas and pressures of the university research culture that were depicted and embodied by the actors in performance in a way that resonated with them. This study shows that representing research
findings through an interactive ethnographic performance can create an experience for workshop participants that is visceral, intellectual and emotionally resonant. The audience’s tears, laughter and groans followed by deep, complex and personal conversations in response to this interactive ethnographic performance indicated that the workshop participants were engaged on multiple levels. This interactive ethnographic performance was described by workshop participants in the professional learning context as highly relevant, realistic, highly authentic, believable and relatable. As with Alexander’s research (2005), audience responses in this study support claims that an ethnographic performance inspires ‘empathetic and embodied’ (p. 411) engagement by the workshop participants with the research topic, enhancing and extending engagement.

One of the key attributes of performed research is its capacity to evoke reflection and generate critical discussion and inquiry (Alexander, 2005; Denzin, 1997; Goldstein, 2004a; Madison, 2005; Mienczakowski, 1995). In this study the interactive ethnographic performance generated meaningful reflective discussions as well as stimulating the learning of the workshop participants through problem solving, and embodied, active drama tasks. The nature of the interactive ethnographic performance provided a multilayered learning experience through the workshop participants’ deep identification with the content, emotional engagement, embodied problem solving, and private and shared reflections. This study highlighted the ways in which these layers of response impact on one another and cumulatively enhance and stimulate professional learning.

9.2 Challenges

The LH Martin course coordinator, Professor Sharon Bell, informed me after the workshop that she wanted all the Vice Chancellors in the country to see the interactive ethnographic performance. This positive response affirmed the potential and relevance of an interactive ethnographic performance within this context of professional learning. As an expert in tertiary professional development and women in university leadership, Bell’s comments were
significant. In 2012, Bell again commissioned the interactive ethnographic performance for the Women in Research Leadership national conference. The costs of rehearsing the actors, transporting and accommodating interstate the cast and a facilitator, as well as employing them for the day were substantial within the university sector. In spite of this, the interactive ethnographic performance was repeated and the positive responses of the actors and the course coordinators affirmed the findings in this study.

Although I did not formally research this second presentation, the invitation for the workshop to be included in the following year's leadership course was a significant indicator to me of the potential efficacy of the interactive ethnographic performance within professional learning contexts. However, the findings of the study suggest that the time required to construct and deliver an ethnographic performance text according to the processes used within this study is substantial and costly. This research raises the question about the logistical feasibility of this model when it is presented only within one professional learning course. The time and money required suggests that an interactive ethnographic performance would need to be repeated across multiple professional training contexts for it to be considered a justifiable and cost-effective educational tool.

9.3 Questions for further study

The ripe opportunity (to reflect) might arise the next day or the day after, or even a couple of weeks after the drama experience. (Bolton, 1979, p. 127)

The scope of this study did not extend to researching the mid-term or longer-term responses by the workshop participants to the interactive ethnographic performance. Investigating workshop participants' reflections on the professional learning experience after a couple of weeks and even after a year or more would provide further insights into the efficacy of this model of professional learning. Many further questions were raised for me as a result of this experience:
• In the context of this study, after the five-day course did the workshop participants continue to reflect on the characters and their dilemmas in relation to their own professional lives?

• Did the emotional, physical and cognitive experience of the interactive ethnographic performance continue to resonate with any of the participants beyond the course itself?

• Did any of the issues raised through the narrative of the interactive ethnographic performance impact on their approach and behaviour in the longer term?

• Did the interactive ethnographic performance provide deeper insights or lead them to reconsider or adjust their course of action in their tertiary leadership contexts?

The theatrical style of the ethnographic performance text was predominantly realistic as I attempted to represent and encapsulate the everyday experiences of women in research leadership from the fieldwork. I constructed the scenes in a style that I felt was appropriate for the LH Martin audience, to be performed within a regular conference room. It would be interesting to investigate how a different set of theatrical choices, for example a more stylised, or expressionistic theatrical interpretation might influence the learning of the workshop participants in a professional learning context.

This study showed that a theatrically crafted interactive ethnographic performance communicated the findings of the performance ethnography into research leadership issues. Points of inquiry into the nature of leadership within a research workplace focused on negotiation, mentoring and strategic decision-making. For the audience of aspiring female research leaders, strategies for managing complex relationships and interactions in the workplace were central areas of exploration that heightened the learning experience. Further investigation into whether the outcomes of this study could be affirmed in different professional learning contexts would develop a deeper understanding of the model and its potential application.
This model of interactive ethnographic performance applied to professional learning provides opportunities for deep engagement and critical reflection, provoking new insights and generating new knowledge. The dialogue set up between the audience as workshop participants and the ethnographic performance with the intersecting drama activities creates a site for powerful collective learning. This study of the practice of constructing and presenting an *interactive ethnographic performance* demonstrates its potential to generate effective learning experiences in professional learning environments.
10 Epilogue
In June 2012, a year after I first presented the research-based performance central to my PhD, I was invited to repeat the piece at the next annual ‘Women in Research Leadership’ professional development course. By this stage, I had stopped gathering data for my PhD but the opportunity to re-mount the performance in this professional context for a new audience of aspiring tertiary leaders was irresistible. Once again I hired actors, rehearsed the play, coordinated with a facilitator and travelled from Melbourne to Brisbane. However, this time, the course coordinator also invited me to present a talk on my ethnographic findings the morning after the performance. For the talk I was asked to discuss the key themes that had emerged from my ethnographic fieldwork; to discuss the analysed data that was the basis of the performance I was bringing to the professional development course.

Once again the audience of professional women responded enthusiastically. The next day however, when I began my more academic presentation to the same group of women, things began to unravel. I was standing at the front of a conventional conference room with the women seated at tables and chairs as I talked about the key ideas that had emerged from my ethnography. As I proceeded through a PowerPoint with thematic charts, diagrams and quotations from participants a conversation was building in my head; I began to question the impact of these slides in communicating my rich and complex research experience. Despite this inner dialogue, I continued talking; I unpacked the key issues of hierarchy, promotions and mentors. The words, the lists, and the charts all seemed so one-dimensional and it struck me that my explanations were a poor replacement for the performance we had all experienced the day before. The blended characters represented the multiple voices from the fieldwork and the narrative explored the interpretations emerging from the ethnographic study. Hadn’t the women that I was speaking to now already responded to the performance through sighs, laughter, tears and critical discussions? Somewhere between slide 2 and slide 3 of my Power Point, I realised the potential of performance ethnography; the way it can provide an elegant synthesis of emergent themes as well as the directness and authenticity with which it can represent verbatim text in an embodied context -
through the performance by actors of the script. I started to fast track through my slides trying to find a way to capture the qualities of the research with more vividness and clarity. Eventually, I stopped my presentation and announced ‘You saw the play yesterday’. Then I was silent, lost for words. My attempt to communicate the ethnography through PowerPoint slides had been inadequate. Breaking into the space left by my lack of words the roomful of women immediately began a lively discussion, dissecting the characters, the scenes, the unfolding narrative – weaving their own workplace experiences with those embedded in each character’s storyline. Through the women’s critical reflections on the characters and the story, the main themes of my ethnography were illuminated. The performance ethnography spoke for itself and the audience spoke back; I no longer had to explain.
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12 Appendices

Appendix 1: LH Martin overview

Welcome to the LH Martin Institute

The LH Martin Institute for Higher Education Leadership and Management has been established to enhance tertiary education in Australia and New Zealand by providing a suite of programs and activities focused on institutional management and leadership, tailored to the particular needs of the sector.

Tertiary education is a complex and rapidly changing sector in which to lead and manage – where a strong understanding of both the nature of tertiary organisations and the policy environment in which they operate, is crucial to success. Within this context, the LH Martin Institute aims to contribute to the leadership and management development of current and aspiring leaders so that institutions may fulfil their missions more successfully.

The Institute is interdisciplinary and has as its key objectives:

- to train next generation of higher and vocational education leaders in the strategic management of their institutions
- to provide a forum in which public policy makers, public and private sector institutions, and national and international experts can explore, assess and anticipate the changing national and international environment in which higher education and VET operates
- to support its educational programs with scholarship and research

To fulfil these objectives, the LH Martin Institute has developed an approach that includes postgraduate award programs, executive education short courses, conferences, public seminars, research and consulting projects.

Established with the support of the Commonwealth Government through the Department of Education, Employment and Workplace Relations, the LH Martin Institute is based at the University of Melbourne. Being a national institute, programs are conducted across Australia, New Zealand and internationally.

We look forward to working with you on strengthening leadership and management expertise within the tertiary education sector.

Professor V. Lynn Meck
Director

Accessed 21/05/2015 from:
Appendix 2: LH Martin ‘Women in Research Leadership’ course brochure

Women in Research Leadership

Proudly led by Professor Sharon Bell and Ms Anne-Marie Birkett

20 Jun – 24 Jun 2011

Course Overview
The Women in Research Leadership course focuses on the career opportunities and challenges for women within the research sector. This course has been designed in collaboration with the LH Martin Institute and generates the opportunity for women researchers and managers, from the tertiary sector and from research institutions, to share their experiences.

The course draws on the recently developed international research on the factors that underpin success for women researchers, as well as the practical experience of the presenters, to suggest strategies to ‘thrive and excel’ rather than merely survive. It is designed to increase understanding of organisational cultures, to explore strategies for success and offer tactics to negotiate institutional barriers and obstacles. The course is delivered via a unique pedagogy that includes action learning, drama, problem-based learning and exposure to a variety of presenters.

Key benefits
Through attending this course, you will be able to:
- Meet and learn from high profile speakers and commentators from government, tertiary education, not-for-profit and the private sector
- Hear special presentations from ‘high achievers’ and women who have overcome significant hurdles to reach their goals and engage with them in professional discussions
- Work on, and learn from, case studies developed by women in leadership roles
- Develop groups to encourage peer mentoring and professional networks
- Discuss career strategies and organisational challenges in one-to-one meetings with the program Mentor-in-Residence Professor Helen Gunnet

Venue
This course will be delivered at UQ Business School Downtown, Level 13, Central Plaza One, 346 Queen Street, Brisbane. This premier UQ Business School location is in the heart of the Brisbane CBD and is equipped with state-of-the-art teaching and learning facilities.

Who should attend
This course is designed for mid-career and senior academic and professional staff from Australian and New Zealand Universities and research institutions that have a particular interest in developing strategies for success in the research sector. The course will be of particular interest to those who aim to take on research leadership roles as research team leaders or research managers.

How to register
Register online or download the Registration form from the UQGS Corporate Education website: www.business.uq.edu.au/corporate-education
For further information contact: UQGS Corporate Education, telephone (07) 3346 7111 or email carp@business.uq.edu.au
Women in Research Leadership

20 Jun – 24 Jun 2011

Course Outline
(Full details will be provided at commencement of course)

DAY 1 – Monday 20 June
- The contract for women in the research sector
- Identifying issues facing women researchers
- Developing awareness of personal motivators

DAY 2 – Tuesday 21 June
- Perceptions of the research sector
- The international research environment
- Navigating the organisational culture
- Personal profile development

DAY 3 – Wednesday 22 June
- Strategies to 'thrive and pace'
- Negotiating institutional barriers
- Managing change
- Personal profile development

DAY 4 – Thursday 23 June
- Future directions for women in research
- Identifying positive career opportunities
- Informal networking
- Executive presentation

DAY 5 – Friday 24 June
- Individual challenges and plans
- Group presentations
- Future planning

About the LH Martin Institute
The LH Martin Institute for Higher Education Leadership and Management has been established to enhance tertiary education in Australia and New Zealand by providing quality programs and activities focused on institutional management and leadership within its sector. The Institute is committed to developing the knowledge and skills of both current and aspiring leaders to ensure they meet their personal and organisational goals. www.lhmartininstitute.edu.au

Comments on the 2010 program
- "The quality of female presenters and the open sharing of their stories and time has been exceptional."
- "It was fantastic. Perfect for me at this time. An excellent use of the week - it was full of information that will serve me for years to come. Also, wonderful women! I thought Helen Gordon was a huge asset and her meeting with me was very, very helpful."
- "The program provides a platform for translating the key principles into action plans.
- "I would like to thank you for organizing this program. The diversity of speakers was wonderful providing insights into leadership from so many perspectives, not just higher education. Thanks!"

Course Leaders
Professor Sharon Bell
Sharon Bell is a Professorial Fellow and Senior Program Developer at the LH Martin Institute at the University of Melbourne. She was most recently Deputy Vice Chancellor at the University of Canberra and Pro-Vice Chancellor (Equity and Community Partnerships) at Griffith University. She is the author of the influential report Women in Science in Australia (HASS 2008). Sharon’s background is as a senior academic administrator, a documentary filmmaker and an anthropologist. She was Co-convenor of Universitas Australia Executive Women (previously AVICE Senior Women’s Colloquium) (2005-2008). Previous university positions include Dean of the Faculty of Creative Arts and Dean of the Faculty of Arts at the University of Wollongong.

Anne-Marie Birkett
Anne-Marie is a General Partner in OntWorks Innovation Fund, a $40M venture capital fund investing in early-stage technologies in the cleantech, life sciences and ICT sectors. Prior to taking up this role she was CEO of iLab Incubator Pty Ltd, a Queensland Government initiative. This role followed five years in senior management roles at Unilabs, the University of Queensland’s in-house commercialisation company and 16-years leading various private sector agribusiness companies. She is immediate past-President of the Women in Technology Group, and is currently a Director of BioFlow Limited (ASX:FRX).

Credit towards UQBS postgraduate studies
This course may be taken for credit toward a University of Queensland program.
- If you are interested in completing additional assessment for this purpose please advise us when you register for the course.
- If you are interested in enrolling in the Graduate Certificate in Executive Leadership please advise us when you register for the course.

Please note if you are an enrolled student, wishing to gain credit for your program you must undertake all items of assessment. Please email: postgrad.enquiries@business.uq.edu.au to confirm your eligibility and seek approval. Approval must be sought prior to completing the course to obtain credit.

Assessment
All participants are required to complete a number of non-assessable items and are issued with a participation certificate upon completion.

Additional course assessment information is available at the UQ Business School website: www.business.uq.edu.au/corporate-education

Investment
- $2,730 residential
- $4,720 non-residential

Fees include tuition, course materials, morning tea, lunch and afternoon tea each day and a formal dinner on the second last evening of the course.

Accessed 21/05/2015 from:
Appendix 3: Plain English Statement (example)

‘Performance ethnography as an educational tool for professional development’

Introduction
We would like to invite you to participate in stage one of a three-stage research project aimed at investigating the educational use of performance ethnography within the context of professional development training. Performance ethnography is a method of reporting the outcomes of ethnographic research in an accessible and dynamic performative manner. There has been limited research into the application of performance ethnography to professional development. My central question is: can ethnographic performance be applied effectively to professional development training and if so, what is its effect on learning and engagement?

In this project an ethnographic performance text and drama workshop will be developed and implemented in the LH Martin 2011 ‘Women in Research Leadership’ program aimed at enhancing career opportunities for University women.

In stage one, six University women will be interviewed about their leadership experiences within their tertiary research environments. Ethnographic fieldwork will then be conducted in the women’s workplaces focusing on their role and their interactions over one or two days. Other data such as research centre websites and public documents will be accessed to support an understanding of each participant’s research and their work environment.

In stage two, this ethnographic data will then be analysed and transformed into a performance text. Participants’ identities will be protected through devices such as blended characters, pseudonyms and fictional settings. The performance text will be combined with drama activities to create an interactive and performance-based drama workshop. This drama session will be refined through script rehearsal in collaboration with the LH Martin facilitator(s) and program developer.

In stage three the drama workshop will be delivered within the LH Martin 2011 program.

What will I be asked to do?
Should you agree to participate, you would be asked to contribute in two ways. Firstly we would ask you to participate in an open-ended interview about your leadership experiences within your tertiary research environment for approximately one to two hours. With your permission this interview will be audio taped. Secondly, you would be observed, at times suitable for the you, over one or two days in your workplace. As the researcher, I would be mindful of your workload and time pressures, restricting interactions to avoid absorbing your time. Other data such as research centre websites and public documents will be accessed to support an understanding of your research and your work environment.
**How will my confidentiality be protected?**

We intend to protect your anonymity and the confidentiality of your responses to the fullest possible extent, within the limits of the law. Only the researchers will have access to the raw data during data analysis. Your name and contact details will be kept in a separate, password-protected computer file from any data that you supply. This will only be able to be linked to your responses by the researchers. The actors and facilitators will only have access to the performance text once the transformation of the data has occurred. In the performance text your identity and the identity of the other participants from stage one will be protected through devices such as blended characters, pseudonyms and fictional settings.

In the final research report, you will be referred to by a pseudonym. We will remove any references to personal information that might allow someone to guess your identity; however, you should note that as the number of people we seek to interview is very small, it is possible that someone may still be able to identify you. The data will be kept securely in the Melbourne Graduate School of Education for five years from the date of publication, before being destroyed.

**How will I receive feedback?**

Once the thesis arising from this research has been completed, a brief summary of the findings will be available to you on application at the Melbourne Graduate School of Education. It is also possible that the results will be presented at academic conferences.

**Will participation prejudice me in any way?**

Please be advised that your participation in this study is completely voluntary. Should you wish to withdraw at any stage, or to withdraw any unprocessed data you have supplied, you are free to do so without prejudice.

**Where can I get further information?**

Should you require any further information, or have any concerns, please do not hesitate to contact either of the researchers on the numbers given below. Should you have any concerns about the conduct of the project, you are welcome to contact the Executive Officer, Human Research Ethics, The University of Melbourne, on ph: 8344 2073, or fax: 9347 6739.

**How do I agree to participate?**

If you would like to participate, please indicate that you have read and understood this information by signing the accompanying consent form and returning it in the envelope provided. The researchers will then contact you to arrange a mutually convenient time for you to be interviewed.

Assoc. Prof. Kate Donelan (Supervisor)  
ph. 83448354  
email: k.donelan@unimelb.edu.au

Ms. Jane Bird (PhD Student)  
ph: 042 481 856  
email: jmbird@unimelb.edu.au
Appendix 4: Interview questions

Performance ethnography as an educational tool for professional development
Stage one

Interview with women working in University

Can you describe your role here at the University?

What are your research specific jobs?

When did you commence working in research?

Can you describe your career path that led you to your current research position?

In your opinion, what are the most important factors that enabled you to achieve your current research position?

What do you think are your personal characteristics that have assisted you to achieve your current research position?

In your opinion, what are (if any) the factors that have restricted your work in the field of research?

What do you think (if any) are your personal traits and approaches to work that have restricted your work in the field of research?

Can you describe some of the key components of your current research role?

What are your favourite tasks and why? What are your least favourite tasks and why?

What leadership roles do you undertake?

Can you describe the role of your supervisor?

What leadership opportunities are available to other women in your field of research?

What leadership restrictions/barriers might women face when working in your field of research?

Can you describe an aspect of your work where collaboration is an essential?

Can you describe an incident where your leadership role was effective?

If you were to attend a professional development workshop regarding tertiary leadership and strategic management, what would you hope to learn and/or what skills would you hope to develop?

What leadership qualities do you value in your research workplace?
**Appendix 5: Thematic tables**

### Thematic Tables

#### Passion/enjoyment

- ‘The research is what we are really driven to do’.
- ‘No one bothers you when you are doing your research – not like administration’.
- ‘If an opportunity comes up to work on research then I will take work home’.
- ‘I work hard to kick some goals’.
- ‘I really enjoy teaching’.
- ‘I would go silly if I was research only. I’m a person who likes to multi skill and be involved in ten different things at once’.
- ‘I fix the large magnetic machines myself – I love it’.
- ‘Personally, I couldn’t give up research’.
- ‘I am obsessed – I will not rest until I finish something. I will kill myself to get it done’.
- ‘I love work and I don’t like holidays’.
- ‘I really like doing research so I leave it to last’.

#### Track record

- ‘Getting a grant is a relief – it’s nice’.
- ‘Apply one year, if it fails then apply again next year taking on board the feedback’.
- ‘Some people describe the process as a bit of a lottery’.
- ‘The more grants you get, the better the track record the more future success – track record means good outcomes’.
- ‘Good reputation means good students’.

#### Collaboration

- ‘Working in a team helps those people with a less traditional pathway into research’.
- ‘Tension regarding publications – who is the most prominent author’.
- ‘Tensions regarding the allocation of money’.
- ‘Work across Departments and Faculties – across Universities - with industry and public organisations – hospitals, government and the military’.
- ‘It’s all about building something that becomes bigger than anything you could have been on your own’.
- ‘I’ve been told he wouldn’t have done what he has done without me. Even geniuses need collaborators’.
- ‘I collaborate with others so that my output is higher’.
# Thematic Tables

## Hierarchy/power
- ‘I did it to make him (Dean) look good’.
- ‘If the Dean asks then I say yes’.
- ‘I am only the Deputy Director of the Institute’.
- ‘He’s a genius – I am a doer’.
- ‘This is one of the top departments, with top research outputs in the university’.
- ‘We are one of the top two research departments in the university’.
- ‘He (senior researcher) never writes the grant applications’.
- ‘Our research is flagship research in the university’.
- ‘Very high profile – lots of dollars’.

## World of men
- ‘All male environment’.
- ‘I was the first female professor in our department’.
- ‘I was the first female professor in our faculty’.
- ‘I was the first Assoc. Prof in our faculty’.
- ‘I will be the first female Professor in our department’.
- ‘It is nice there is a female Deputy Director – that is a good thing’.
- ‘I don’t want to be promoted because I am a female, I want to be promoted because I am good’.
- ‘I will actively not network with other women…I’ll steer clear of them with a barge pole. I just don’t want to stand out for being female’.

## Juggling personal and professional
- ‘Teach undergraduates in summer school as I have more time – no committee meetings then’.
- ‘Being on the Research Commission would have been nice for the ego but I was pleased not to have the workload. At the moment I have given enough of me’.
- ‘Get home, cook dinner, work in the evenings’.
- ‘I don’t have an office – I try not to work at home’.
- ‘The kids are in the university crèche so I have to finish before it closes’.
- ‘Breast feed babies at lunchtimes – crèche is like an extended family’.
- ‘I took 10 years off to have children’.
- ‘It’s become like a job now, seeing my friends’.
- ‘I didn’t go to international conferences while the children were young’.
- ‘I don’t work after 5 and I try really hard not to take work home’.
- ‘I work more than I am paid for because I am interested and motivated’.
- ‘Difficult during child rearing years…I didn’t drink with them…I had to go and pick up kids’.
- ‘I am different from most people; I live on about 5 hours sleep per night’.
- ‘I won’t go home until all is clear on my desk’.
Thematic Tables

Lucky

• ‘Lucky as Senior researchers have treated me well’.
• ‘Lucky to work with my colleagues’.
• ’The research just came to me – I was very lucky’.
• ‘I felt so lucky to have good work colleagues’.
• ‘It was quite by accident that I got into this research field’.
• ‘The industry partners were wandering the corridors – literally – looking for someone to do their research. I happen to be there’.
• ‘I was lucky to be taken seriously even though I worked part-time’.
• ‘I am so lucky to do the work I love’.

Equipment and space

• ‘Need more space for our large machines’.
• ‘Our $1M machine lives at Bio21 and is hired out per hour. I do the books so I adjust our time to save money’.
• ‘We don’t need all this space – it is too expensive’.
• ‘Crappy labs’.
• ‘Research labs mainly spent on wages’.
• ‘We’ve given over the fourth floor to Science – to save money’.
• ‘You need to like the people you share equipment with; they need to be team players. You don’t want a person who is highly competitive – you don’t want a high maintenance person’.

Appreciation and feedback

• ‘Women need feedback – this is a hard adjustment’.

Promotions/awards

• ‘If things go right I’ll be the first female professor in this department’.
• ‘I have made an effort to go on a lot of overseas trips this year, because I want to go for a promotion next year’.
• ‘I immediately up-date my CV. Last time I went for a promotion they didn’t believe I had done so much – now I keep proof’.
• ‘I like to write a paper between Christmas and New Year’.

Pressure to take on administrative roles

• ‘Seems unavoidable – capable women get asked to do admin jobs’.
• ‘Requires excellent people skills’.
• ‘Turning around an unproductive department’.
• ‘Must make the most of their success as a female’.
• ‘The expectation to ‘give back’ - your turn to do the job’.
Thematic Tables

Publications
• ‘On sabbatical I wrote some papers on my own. Now I seldom do the majority of the writing – to write you need to be able to concentrate for days at a time – I just don’t have that time – Research Fellows do a lot of the work.’
• ‘Publish in top journals’.
• ‘I’ve published 18 journal articles this year.’

Continuous grants/funding
• ‘Difficult, complex, a lot of work’.

Being an excellent researcher
• ‘Must be effective and have an excellent track record’.
• ‘Must understand excellence and build a culture of success’.
• ‘Find time to read and think’.
• ‘Quiet clear mind’.
• ‘Do all my research at night times and on the weekend’.
• ‘Represent the university at think tanks’.
• ‘The core thing that gives you respect and integrity is to continue to do excellent research’.

Having good mentors
• ‘Search out mentors’.
• ‘Ask lots of questions – ask different people how things work’.
• ‘Persist and be pro-active; a mentor may not come to you’.
• ‘Senior academic – a meeting of minds’.
• ‘Power - how to manage the difference in status – does this matter?’
• ‘Most people don’t have mentors’.
• ‘You need someone to mentor you, giving you the leg up onto the grant proposals’.
• ‘Seek advice – never see it as a sign of weakness’.

Saying yes
• ‘Opening opportunities’.
• ‘If there is a door open, go through it’.
• ‘Chance to do it my way’.
• ‘For the good of the department/university’.
• ‘To form good relationships’.
• ‘Within reason – drop some off when it no longer suits you’.
• ‘I have a rule not to attend work functions in the evening but if the Dean asks – I will always say yes’.
• ‘You are expected to take the responsibility and not take the control’.

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Thematic Tables

Identifying good workers/researchers
- ‘Great research students might result in great future workers, collaborators or future industry partners’.
- ‘So hard to get rid of the bad seeds – its diabolical to employ bad staff’.
- ‘You don’t ever want to appoint the wrong person – ever, ever!’
- ‘There are people with years and years of low productivity’.
- ‘Many students get snapped up by industry – there are a heap of jobs out there’.
- ‘I know who is the last to leave the labs at night’.

Good relationship skills
- ‘Listening and respecting other’s views’.
- ‘I bring a cake to acknowledge an occasion’.
- ‘I am getting used to people not liking me’.
- ‘Drinking’.
- ‘Getting out of the department opens up new worlds and different people to relate to’.
- ‘Sometimes you have to cultivate a relationship’.
- ‘I don’t visit the staffroom, I don’t do coffees and I don’t do lunches’.
- ‘Always have lunch with a fellow researcher’.
- ‘Edging forward – suggesting ideas, then getting feedback’.
- ‘I am not really a people person, I like being by myself’.
- ‘I’d like you to meat ‘the boys’ – they do quite well’.
- ‘Expectation to be kind and nice’.
- ‘They think that I am kind but I am not’.
- ‘I get what I want by being annoying and persistent’.

Being a good mentor
- ‘Providing support and guidance for the right people – how much energy should you put into the wrong people?’
- ‘Most effective when it is some one working in your area’.
- ‘Now I put my CV on other people’s grants and help them get across the line’.
- ‘The best legacy you could leave behind is that the people below you do better than you do’.
- ‘A lot of the time it’s by osmosis and by mentoring’.
- ‘Some Professors are not mentors, they don’t have the open door policy… it is to their detriment’.
- ‘I have to help the students write definitively, they can’t sound wishy-washy’.
Promoting productive environments

- ‘Enabling good people to get good outcomes’.
- ‘Grants to employ good people’.
- ‘Understanding and making others aware of various pathways available in relation to a range of issues/problems’.
- ‘Helping people think differently’.
- ‘Understanding the mechanics and processes of the institution’.
- ‘Supporting people who will flourish – stop putting energy into people who won’t change’.
- ‘Nominate staff from department and research team for awards, Fellowships and promotions’.
- ‘Motivate groups to apply for grants – run workshops to encourage groups to apply for Discovery and Linkage grants’.
- ‘Very strategic in what we support and what we don’t support’
- ‘New staff need to fit into the key research areas’.

Financially astute

- ‘Accessing funds to pay for Research Fellows, Research assistants and travel’.
- ‘Research intertwined with teaching as teaching brings in the money for the Department’.
- ‘It’s like running my own business’.
- ‘Where do you put the money, where do you allocate the resources?’
- ‘You need to be an accountant or you will be ripped off basically’.
- ‘She is ruthless and tight fisted’.

Ability to establish direction and purpose

- ‘Leadership is not about you, it’s like unlocking a box and saying to others - it is about this’.
- ‘Encouragement from behind’.
- ‘Encourage for a collective understanding’.
- ‘Wants to be clear and firm’.

Finishing the job

- ‘I work very, very hard to finish the job’.
- ‘Good outcomes for the benefit of the research group’.
- ‘What I take on I do well’.

Making difference/ having an impact

- ‘Doing the job to make a difference – having an impact – that’s what sparks me along’.
- ‘I like the antibiotics project because it is a poor persons disease’.
- ‘I have a sense of honour and morality’.
Thematic Tables

For the good of the institution

• ‘It’s not about you, it’s about the job’.
• ‘The better understanding I have about the world I am working in the better I am able to work in it’.
• ‘It’s about the greater institution and believing in it’.
Appendix 6: Constructing fictional context for scriptwriting

Draft of email

Dear M
Thank you for agreeing to meet with me next Monday morning. I have attached some documents regarding my PhD however I hope they don’t exaggerate the purpose of our meeting. I felt it was important for some official statement to reassure you that I understand the confidential nature of research at X University.

The purpose of our meeting is that I can gain some practical understanding of your field of research for a play I have written. I just need a topic for a ‘research project’ within the play and Prof. X thought the hydrogen engine project could be appropriate.

The play is based around four researchers working on an ARC Linkage grant. The story involves these characters in a series of meetings and one scene in an office adjacent to the research labs. The ‘research project’ requires large-scale technical equipment and researchers from two separate disciplines (making the research inter-disciplinary). I have read what’s available on the university website about your hydrogen engine research and I am trying to get my head around the topic. In the script I need to make brief references to the ‘research project’ – but whatever I say obviously needs to be believable. I need to know:

1. Who do you collaborate with in this research?
2. Are there academics from other disciplines involved?
3. What machines/equipment do you use in this research? And it would be great to see these in use. What language might be appropriate in a short scene referring to this equipment e.g. levels/readings/calibration (I am a drama teacher so my scientific language is limited!)
4. Are these machines used for research other than the hydrogen engine?
5. Where is the hydrogen sourced? What processes are needed to source the hydrogen so it is ready for combustion in the engine?

Thank you again for your time, I look forward to seeing you on Monday at 11.00am.
Regards
Jane
Appendix 7: Character outlines

Professor Stella Tomic

Current position:
She is a lecturer in both teaching and research - Level E - in the Department of Chemistry, Faculty of Science, Hotham University, Victoria.

Current research:
Chief Investigator on one ARC Linkage project:
1. ‘Ethanol fuels for combustion engines’ (Logan and Tomic) – AusEnergy – $3.5M over 3 years – the project is in its 3rd year.

Chief Investigator on two ARC Discovery project:
1. Platinum formations in catalytic converters (Tomic) $500K over 3 years – the project is in its 2nd year.
2. Hydrogen formation of nanostructured catalyst (Tomic and Fung) – $300K over 2 years - the project is in its 1st year.

RHD:
Supervises 6 X PhD students (Catalysis Chemistry), 2 X PhD co-supervises with Prof. Fung (Chemistry) and co-supervises 3 X PhD students with Prof. Hamish Logan (Mechanical Engineering). She supervises 5 X Honours students.

Teaching:
She lectures undergraduate Chemistry in the Summer School program.

Administration:
Assoc. Dean (Research), Faculty of Science. Previously held Deputy Head of the Department of Biology and Head of the Department of Biology.

• Prof. Tomic is 56 years old and has worked in research and academia for 30 years.
• She was the first female professor in her faculty.
• She is driven to always finish something she starts in an obsessive manner. She clears her desk every night.
• She is proud of what she has achieved.
• She is highly competitive. She works day and night to be the best in her area - to publish an extraordinary amount of articles – often up to 18 per year.
• She expects those around her to work hard and be intelligent.
• She is an excellent researcher. She is always on the look out for excellent researchers to join her team.
• She expects the workers around her to be team players because she knows this is an efficient way of working – a range of minds help solve problems. She sees her research team as an extension of herself and refers to her main team as ‘her boys’.
Professor Stella Tomic

• She is surrounded by men at work - her faculty and research teams are dominated by men.
• She is hands-on in the labs and she likes to fix and check the main equipment used within the labs. She generally knows who is the last to leave her labs each day.
• She is an effective manager however her natural tendency is to micro-manage.
• She is financially astute – ‘my research projects feels like I’m running my own business.’
• She always teaches – mostly one first year undergraduate subject (or a summer school class if she can’t fit it in during the year) and she supervises numerous PhD students.
• She is a reluctant mentor – as she doesn’t really enjoy being with people – she manages people out of necessity for the work. She mentors people in a more formal framework – because she thinks she should, not because she enjoys it.
• She networks with a purpose – to get what she wants.
• She is clear and effective in research meetings – she is driven to make sure all the jobs are covered.
• She will often bring a cake to a meeting to say congratulations.
• She is opposed to affirmative action – she believes in people achieving through hard work.
• She has two grown-up sons and a husband who works long hours.
• She has had a long-term collaboration with Prof. Hamish Logan. They work well together. She respects his role as a senior academic in the university and the links he has across faculties and industry. She finds their collaboration stimulating and rewarding. He is always the first named writer on their numerous publications.
• She has been approached a number of times to take on administrative leadership roles in the faculty and/or department. In the past, she was the Head of the Department of Biology and developed an excellent research culture there. It is now considered one of the top research departments in the University.
• Usually, in her head, she is the best person for the job so she says yes – she wants things to be done properly.
• Prof. Stella Tomic has worked in both pure and applied Science. Her research focus and expertise is Catalysis Chemistry. She has a passion for artificial photosynthesis (AP) but she has not had the opportunity to research in this field – it is hard to attract funding for AP research as it is seen as too alternative. AP has received more attention in the USA in their drive to develop alternative energy sources and reduce their dependency on Middle Eastern oil. She keeps looking for ways to fund AP indirectly through other research projects.
Professor Hamish Logan

Current position:
He is a lecturer in both teaching and research - Level E in the Department of Mechanical Engineering, Faculty of Engineering at Hotham University, Victoria.

Current research:
Chief Investigator on two ARC Linkage projects:
  2. Hydrogen engine (Logan and Mitchell) – Smartcar – $5M over 3 years – the project is in its 2nd year.
  3. Ethanol fuels for combustion engines (Logan and Tomic) – AusEnergy - $3.5M over 3 years – the project is in its 3rd year.

RHD:
Co-supervises 5 X PhD students with Prof. Tom Mitchell and 3 X PhD students with Prof. Stella Tomic (Chemistry) and 4 X Honours students with Dr. Paul Yu.

Teaching:
Currently only RHD students.

Administration:
• Member of Academic Board – previously held roles of Deputy Head of the Department of Mechanical Engineering, Head of the Department of Mechanical Engineering and Vice President of Academic Board.

General:
• He is 57 years old and has worked in research and academia for over 20 years.
• He worked for General Motors (US and Australia) for 10 years before working in academia.
• He has held esteemed positions at North American and British universities and for the past 12 years he has worked at this university.
• He has fostered excellent links with industry due to his working history and other ARC Linkage grants he has headed.
• He has more PhD supervision requests than he can handle.
• He travels to international conferences regularly.
• He has an impressive publication record – about ten journal articles and a book chapter per year.
• He has collaborated across many faculties within the university – as a Chief Investigator (CI) and he has used his excellent industry connections to secure numerous Linkage grants and Victorian state funding.
• He has an international reputation and is held in high regard across the university.
• He has a gentle nature and is an excellent people person. Subsequently, he is an excellent networker.
Professor Hamish Logan

• He is excellent at negotiating university protocol, policy and procedures.
• He has been, at various stages in his career, Deputy Head of the Department of Mechanical Engineering, Head of the Department of Mechanical Engineering and Vice President of Academic Board.
• He has been a mentor for many researchers and staff members – he is considered an expert/genius in his field. He maintains contacts with his ex-students and co-researchers.
• He offers sound advice and general encouragement to up and coming staff but rarely takes time to mentor staff members on the detail of his advice.
• He has an open door policy and he feels he benefits from the interaction with his colleagues.
• Over the past 5 years he has usually left the drafting of papers and grant applications to others but he will ‘put in’ during the final stages.
• He is an excellent researcher who enjoys teaching – but struggles to fit in any undergraduate teaching.
• He is a people person but doesn’t always make the right decision when employing staff.
• He has had a long-term collaboration with Prof. Stella Tomic. They work well together. He respects her as an intelligent and driven researcher and he appreciates her work ethic. He is always the first named writer on their numerous publications.
• He will often take people to lunch.
• He has three grown-up daughters and is married for the second time.
Dr. Libby Peterson

Current position:
She is a lecturer in both teaching and research - Level C - in the Department of Chemistry, Faculty of Science at Hotham University, Victoria.

Current research:
She is a senior researcher on one ARC Discovery project:
1. ‘The energy capacity of nanostructured materials through kinetic catalysis’ (Brummer and Peterson) $250K over three years – the project is in its 2nd year.

RHD:
Co supervises 6 X PhD students with Prof. Ian Brummer (Physics) and 6 X PhD students with Assoc. Prof. Lee Fung (Chemistry).

Teaching:
Lecturers across 1st – 3rd year Chemistry subjects - Chemistry 101, 201, 301.

Administration:
She was the seminar coordinator – Chemistry last year.

• She is 37 years old.
• She attended this university as an undergraduate, worked for a pharmaceutical company for 3 years and then returned to this university to complete her PhD. She spent two years as a Research Fellow at an institution in the USA before securing a tenured position back at this university.
• She works in the Department of Chemistry in a Lecturer C position with a research load.
• Her research expertise is in Kinetic Catalysis.
• She feels enormous loyalty towards the university – ‘it’s not about you, it’s about the job.’
• She is not afraid of raising difficult issues in meetings.
• She is disturbed by the low productivity of some of her colleagues.
• She wants to ‘make a difference’ in her work – have an impact.
• She feels lucky, as she has not been required to take on administrative roles at the university.
• She would like a mentor – she generally tries to seek advice from well-informed people.
• She has respect for the hierarchy of the institution – if the Dean were to ask her something she would say yes.
• She is a good listener.
• She is attracted to collaborative projects as it gives her the flexibility she needs if her personal life becomes demanding. She can make up for her ‘downtime’ by working harder later.
Dr. Libby Peterson

- She worked part-time for 4 years (when her children were very young) and during this time she worked more than she was paid to keep her involvement in research projects.
- She has two boys - aged 9 and 7 - the children went to the university crèche and she breast fed them at lunch times – crèche was like an extended family.
- She has set up clear working boundaries – get to work by 8.30am and leave by 5.00 pm. She tries really hard not to take work home.
- She brings her lunch to work and doesn’t do coffees or lunches.
- She hasn’t gone to international conferences since the children were born.
- She will break these boundaries occasionally to work on a grant application or a publication.
- She is down to earth and approachable.
- She is always surrounded by men at work – except Prof. Stella Tomic and some administrative staff. She has not developed a close relationship with Prof. Tomic, as they don’t often work closely together – the Green Engine Technology ARC Linkage application is the first time.

Dr. Paul Yu

**Current research:**
Post Doc position with Prof. Logan’s ARC Linkage regarding the development of a hydrogen engine within Mechanical Engineering, Hotham University, Victoria.

**RHD:**
Co-supervises 4 x Honours students with Prof. Logan and 2 X Masters students with Assoc. Prof. Tom Mitchell (Mechanical Engineering).

**Teaching:**
Contract lecturer and tutor in Engineering Systems (1<sup>st</sup> and 2<sup>nd</sup> year subjects)

**Administration:**
No formal position

- Paul is 25 years old.
- He is a post-doc with excellent knowledge of combustion engines – he has worked on alternative fuels, clean emissions and increased efficiency in relation to the combustion engine in automobiles.
- He holds a postdoc position in Prof. Logan’s labs within Mechanical Engineering working on the hydrogen engine.
• He has a strong interest in the workings of the equipment used in the labs and has considered moving to work for a company that makes equipment like the dynamometer.

• He is ambitious and impatient – he wants to achieve success quickly.

• He is looking towards his own career advancement and wants any future research projects to be politically/commercially savvy.

• He is good at linking himself to people with power and influence.

• He has been mentored and supported by Prof. Logan. Paul has made himself invaluable to Prof. Logan. He respects Prof. Logan’s career and would like to replicate Logan’s career path.

• He is an excellent researcher but needs to refine his writing skills to reach his potential within academia.

• He goes to as many conferences as possible - depending on work release.

• He is a contract lecturer/tutor within Mechanical Engineering. He has only short-term security within the university so he is on the lookout for his next position and advancement of his career.

• He generally eats lunch with the lab staff – he doesn’t like wasting an opportunity to learn about all the research happening around him. He sometimes goes to lunch with Prof. Logan.

• He feels that junior researchers need more support and assistance regarding grant applications and budgets. He feels the university expects the researchers to do too much of the administration.

• He understands the hierarchy of the university but does not really believe it should be followed. He believes status should be given to academic ability.

• He has a passion for cars and drives a Toyota Scion FR-S Sports Coupe.

• He has a girlfriend who he has been going out with for 18 months.

• He lives in a share apartment close to the university with friends he made at university.

• His parents sent him to Balwyn High School from Shanghai. He lived in North Balwyn with his maternal aunt and uncle during his secondary school years – travelling back to China during the holidays.

• Paul was dux of maths and science at Balwyn High School.

• He completed his Bachelor of Engineering, followed by an honours year. All at Hotham University. He was then the recipient of the Future Leaders of Industry scholarship (Faculty of Engineering) to complete his PhD.
Appendix 8: Materials for actors

Appendix 8 (i): Glossary for actors

**ARC** - An Australian Research Council (ARC) National Competitive Grant – funding for research that can be applied for under a Linkage or a Discovery grant.

**Linkage grant/ Linkage** – An ARC Linkage grant funds research based on partnerships between researchers and business, industry, community organisations and other publicly funded organisations to acquire new knowledge, and which involve risk or innovation. The partner organisation must make a significant contribution in cash and/or in kind, to the project that is equal to, or greater than, the ARC funding.

**ARC Discovery grant** - An ARC Discovery grant funds individual researchers and projects primarily in fundamental research. A Discovery grant will fund research that will potentially result in the development of new ideas, the creation of jobs, economic growth, and an enhanced quality of life in Australia.

**LIEF grant** - *Linkage Infrastructure, Equipment and Facilities (LIEF)* - provides funding for large-scale cooperative initiatives so that expensive infrastructure, equipment and facilities can be shared by researchers in partnered organisations. The LIEF scheme is funded by the ARC.

**Chief Investigators (CI)** – The chief/main researchers on a research project. The CIs are ultimately responsible for the research processes throughout each stage of the project.

**Postdoctoral research** - is academic research conducted by a person who has completed his or her doctoral studies (PhD), normally within the previous five years. It is intended to further deepen expertise in a specialist subject, including necessary skills and methods. A Post doc is a person who is undertaking postdoctoral research.

**Research Fellow/Fellowship position** - a research position at a university or similar institution, usually working for academic staff or faculty members. A research fellow may act either as an independent investigator or under the supervision of a principal investigator. In contrast to a research assistant (RA) the position of research fellow normally requires a doctoral degree, or equivalent work for instance in industry. Some research fellows undertake postdoctoral research or have some moderate teaching responsibilities. Mostly, research fellow positions are temporary.

**RA – Research Assistant** - is a researcher employed, often on a temporary contract by a university or a research institute, for the purpose of assisting in academic research. Research assistants are not independent and not directly responsible for the outcome of the research and are responsible to a supervisor
or principal investigator (or CI). Research assistants are often educated to degree level and might be enrolled in a postgraduate degree program.

**RA2** – is a low-level research assistant. An RA2 has less responsibility than RA1 and is paid less money. An RA2 might not be enrolled in a postgraduate degree program.

**First named writer** – in academic publishing where there is collaboration the authors are listed in order of their degree of involvement in the work, with the most active contributors listed first. Some disciplines tend to place a supervisor or lab head first in an author list. The first named author on these academic publications has the position of most importance/kudos/status – as in the Chief Investigator of a research project even if they have not actually written the piece.

**A paper** – in academic publishing, a paper is an academic work that is usually published in an academic journal. It contains original research, results, or reviews existing results. Such a paper, also called an article, will only be considered valid if it undergoes a process of peer review by one or more referees (who are academics in the same field) in order to check that the content of the paper is suitable for publication in the journal.

**Peer reviewed** - peer review methods are employed to maintain standards, improve performance and provide credibility. In academia peer review is often used to determine an academic paper’s suitability for publication. A good quality academic journal is peer reviewed.

**Catalysis benches** - the equipment that is used to test catalysis reactions.

**Neoprene** - is a family of synthetic rubbers that are produced by polymerisation of chloroprene. Neoprene in general has good chemical stability, and maintains flexibility over a wide temperature range.

**Nitric oxide** - is an air pollutant produced by combustion of substances in air, like in automobile engines and fossil fuel power plants.

**Nano-structured catalysts** - catalytic chemistry of very small metal particles.

**Kinetic catalysis reader** – a device measuring kinetic catalysis.

**Artificial photosynthesis** – also called AP

**Caltech** - California Institute of Technology

**Emission samples** – emission gases that come from a combustion engine. These are taken in the lab and processed through the emission benches.

**Emission benches** – the equipment that is used to test emission samples.

**Dean** – Head of a Faculty
RHDs/ RHD students – Research by Higher Degree – e.g. Honours students, PhD students and Masters by Research students.

RHD completion – when an RHD student completes their degree – particularly if they finish within the agreed time frame e.g. a full time PhD student - 3 years.

Teaching and research academic staff

Level A (Assistant Lecturer): A Level A academic will work with the support and guidance from more senior academic staff and is expected to develop his or her expertise in teaching and research with an increasing degree of autonomy.

Level B (Lecturer): A Level B academic will undertake independent teaching and research in his or her discipline or related area. In research and/or scholarship and/or teaching a Level B academic will make an independent contribution through professional practice and expertise and coordinate and/or lead the activities of other staff, as appropriate to the discipline.

Level C (Senior Lecturer): A Level C academic will make a significant contribution to the discipline at the national level. In research and/or scholarship and/or teaching he or she will make original contributions, which expand knowledge or practice in his or her discipline.

Level D (Associate Professor): A Level D academic will normally make an outstanding contribution to the research and/or scholarship and/or teaching and administration activities of an organisational unit, including a large organisational unit, or interdisciplinary area. A Level D is an Associate Professor.

Level E (Professor): A Level E academic will provide leadership and foster excellence in research, teaching and policy development in the academic discipline within the institution and within the community, professional, commercial or industrial sectors. A Level E is a Professor.
Appendix 8 (ii): Outline of fictional research projects

ARC Linkage Grant - partnership with industry. It is cross disciplinary - the researchers are from Mechanical Engineering and Chemistry. Lab benches a required and expensive and relatively large equipment is central to the research.

Industry partner - AusEnergy

Prof. Logan - connection with industry strong. He has long-term research relationship with Tomic. They have invited Dr. Peterson onto project as a 'leg-up' and her expertise in one section of the project.

Prof. Tomic - excellent understanding of equipment and practicalities of work in labs. Research will occur in her School labs - these are run down and need an up-grade. She is in a different Faculty to Logan.

Dr. Peterson - just applied for a promotion to Assoc. Prof. - this is her first ARC where she is CI. She is therefore the 3rd named CI. There is an element of the ARC proposal that relates to her specialist area. She is in the same Faculty as Tomic.

Dr. Yu - post-doc who has excellent knowledge regarding equipment to be used in research
### Appendix 8 (iii): Overview of characters’ research activities

<table>
<thead>
<tr>
<th>Role</th>
<th>Professor Hamish Logan</th>
<th>Professor Stella Tomic</th>
<th>Dr. Libby Peterson</th>
<th>Dr. Paul Yu</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teaching</strong></td>
<td>Level E Professor in the Department of Mechanical Engineering. Currently no teaching only RHD supervision.</td>
<td>Level E Professor in Chemistry within the Department of Chemistry, Faculty of Science. She lectures undergraduate Chemistry 1 in the Summer School program.</td>
<td>Level C Lecturer in Chemistry within the Department of Chemistry, Faculty of Science. She lectures undergraduate Chemistry across 1st – 3rd year Chemistry subjects - Chemistry 101, 201, 301.</td>
<td>Contract lecturer and tutor in Engineering Systems (1st and 2nd year subjects)</td>
</tr>
<tr>
<td>RHD:</td>
<td>Supervises: 5 X PhD students with Prof. Tom Mitchell 3 X PhD students with Prof. Stella Tomic (Chemistry) 4 X Honours students with Dr. Paul Yu (Principal Supervisor: 8 PhD students)</td>
<td>RHD: 6 X PhD students (Catalysis Chemistry) 2 X PhD co-supervises with Prof. Fung (Chemistry) 3 X PhD students with Prof. Hamish Logan (Mechanical Engineering) 5 X Honours students (Principal Supervisor: 8 PhD students)</td>
<td>RHD: Co-supervises: 6 X PhD students with Prof. Ian Brummer (Physics) 6 X PhD students with Assoc. Prof. Lee Fung (Chemistry)</td>
<td></td>
</tr>
<tr>
<td><strong>Current Administration</strong></td>
<td>Member of Academic Board</td>
<td>Assoc. Dean (Research), Faculty of Science.</td>
<td>Seminar coordinator in Chemistry</td>
<td></td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td>Current research: Chief Investigator on two ARC Linkage projects: Hydrogen engine (Logan and Mitchell) – Smartcar – $5M over 3 years – the project is in its 2nd year. Ethanol fuels for combustion engines (Logan and Tomic) – AusEnergy - $3.5M over 3 years – the project is in its 3rd year.</td>
<td>Current research: Chief Investigator on one ARC Linkage project: ‘Ethanol fuels for combustion engines’ (Logan and Tomic) – AusEnergy - $3.5M over 3 years – the project is in its 3rd year. Chief Investigator on two ARC Discovery projects: Platinum formations in catalytic converters (Tomic) $500K over 3 years – the project is in its 2nd year Hydrogen formation of nanostructured catalyst (Tomic and Fung) – $300K over 2 years - the project is in its 1st year.</td>
<td>Current research: Co-Chief Investigator on one ARC Discovery project: ‘The energy capacity of nanostructured materials through kinetic catalysis’ (Brummer and Peterson) $250K over three years – the project is in its 2nd year.</td>
<td>Current research: Post Doc position for ARC Linkage project: Hydrogen engine (Logan and Mitchell) Mechanical Engineering</td>
</tr>
</tbody>
</table>

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Appendix 9: The workshop activities

‘Women in Research Leadership’ workshop 2011

Purpose of Workshop
(Notes for the workshop facilitator and the actors)
This workshop aims to engage and stimulate the participants through an interactive and arts based format, to consider issues related to leadership in a tertiary research environment. The three-hour session will include a performance of a scripted play (a scene at a time) intersected with activities for the participants to complete in pairs and small groups. The performance of the play aims to act as a stimulus in order for the participants to engage in diagnostic and problem solving discussions related to leadership issues such as: effective mentoring, strategic planning, people management skills and key issues affecting a research culture like funding, staffing and research priorities.

It is hoped that through the workshop the participants will:
• Reflect on the nature of working in the tertiary research environment and identify key issues.
• Provide advice to the characters on key issues such as mentoring, saying ‘yes’ and work load management.
• Step into the shoes of the characters within the story of the play and conduct some strategic planning.
• Step into the shoes of the characters and enact effective communication skills for team building and strategic direction.

THE WORKSHOP ACTIVITIES

Introduce:
• The facilitator: Assoc. Prof. Kate Donelan from the Melbourne Graduate School of Education, The University of Melbourne.
• Actors from ‘Complete Works Theatre Company’
  o Denis Moore - Prof. Hamish Logan
  o Deidre Rubenstein - Prof. Stella Tomic
  o Petra Kalive - Dr. Libby Peterson
  o Gareth Yuen - Dr. Paul Yu

Introduction
• We invite you into the world of a research team at Hotham University, situated in the eastern suburbs of Melbourne, Victoria. Hotham University is ranked as the third top University in Australia and our researchers come from two high achieving research areas: Chemistry and Mechanical Engineering.

• Your role, as you are invited into the world of Hotham University, is to take note of the details of the researchers’ experiences. At various moments in this session you will be asked to take on the role of professional advisors for both the women in this story. We ask you to take
on the perspective of critical but supportive advisors providing the perspective of an outside eye to the hectic world of work in a university. We suggest you take notes as the story unfolds.

• We begin the story at a research team meeting in Professor Hamish Logan’s office, Mechanical Engineering.

*Scene 1: A research team meeting to sign off on the Green Energy Technology ARC Linkage application followed by Stella’s phone call with the Dean*

**Activity 1: Questions for Stella**
1. In pairs, plan 2-3 questions you would like to ask Stella to better understand her. Your aim is to investigate the current issues and challenges that Stella faces in her workplace?
2. You will now be given the opportunity to ask questions of Stella - each pair can ask one question before moving onto another pair.

**Hot seating Stella**

**Background for Stella’s responses:**
- She has been pestering the Dean about the Chemistry lab spaces for a while now – she is not the Head of Chemistry so it is not really her position however she knows that to move ahead with current and future research programs they need an upgrade.
- She is trying to ‘suggest’ some money saving options to enable the lab work to occur – releasing the basement space – to a lower profile department like Psychology.
- The current Head of Chemistry is retiring and the Dean of Science is trying to persuade Stella to take on the role. He is very keen to reinstate the Faculty of Science as the ‘top’ Science faculty in Australia. Stella is resisting. She was the Head of Biology a number of years ago (very successfully) but currently she is happy with her roles as she has time to focus on her research.
- She is aware of her need to ‘give back’ – she has a sense of service towards the University.
- She knows she would be the best person for the job – she would be able to get things done – but is this what she really wants?
- She is actually exhausted but doesn't have time for holidays and she doesn’t really like them anyway.

3. Thank you Stella. We will now catch-up with Hamish Logan outside his office as he heads to another meeting.

*Scene 2 – A conversation between Hamish and Paul followed by a phone call between Hamish and Tom Mitchell, a colleague from Mechanical Engineering.*

**Activity 2: Questions for Hamish**
1. You now have a brief opportunity to ask Hamish some questions to better understand his way of working and his leadership style.
2. He needs to be at a meeting in 10 minutes so please phrase your questions accordingly.

**Hot seating Hamish**

**Background for Hamish’s responses:**
- He worked for General Motors (US and Australia) for 10 years before working in academia.
- He has held esteemed positions at North American and British universities and for the past 12 years he has worked at this university.
- He has fostered excellent links with industry due to his working history and the fostered these on the numerous ARC Linkage grants he has headed.
- Member of Academic Board – previously held roles of Deputy Head of the Department of Mechanical Engineering, Head of the Department of Mechanical Engineering and Vice President of Academic Board.
- He has had a long-term collaboration with Stella Tomic. They work well together. He respects her as an intelligent and driven researcher and he appreciates her work ethic. He is always the first named writer on their numerous publications.
- He will often take people to lunch – he thinks it’s important.

3. Thank you Hamish.

4. We will now catch-up with Paul Yu and Libby Peterson, in Paul’s office – adjacent to the combustion engine lab, Mechanical Engineering

*Scene 3 – An informal meeting between Paul and Libby about a LIEF grant followed by an impromptu visit by Libby to see Hamish in his office followed by a phone call between Libby and the Dean of Science.*

**Activity 3: Promoting Libby**

1. As a whole group, you will now be given the opportunity to ask questions of Libby to better understand her and her work situation.
2. Listen carefully as you are going need to use this material.

**Hot seating Libby**

**Background for Libby’s responses:**
- She knows a door has been opened – does she say yes? Since the birth of her children as she has not been pressured to take on major administrative roles.
- She worked part-time for 4 years (when her children were very young) and during this time she worked more than she was paid to keep her involvement in research projects.
- She has two boys - aged 9 and 7- the children went to the university crèche when they were younger and she breast fed them at lunch times – crèche was like an extended family.
- She has set up clear working boundaries – get to work by 8.30am and leave by 5.00 pm. She tries really hard not to take work home.
- She brings her lunch to work and doesn’t do coffees or lunches
• She has an outstanding teaching record
• Despite not travelling to international conferences since her children were born she has been published in international journals with Prof. Brummer (Physics) on the energy capacity of nanostructured materials.

3. Thank you Libby.
4. In small groups of 4-5, discuss Libby’s promotion prospects from Level C to Level D. Here is a form that outlines the key criteria that you must cover to move to Level D at Hotham University. Also, here is a sheet with a staff profile on each of our researchers - this may help your deliberations.
5. Given what you have heard and the material you have read: what do you think are Libby’s chances for promotion to level D? Each group can ask one further question for clarification because you need to make a decision on whether she will get her promotion.
6. Each group reports back with a yes or a no or a maybe regarding Libby’s promotion.

7. Stella and Paul have agreed to meet to discuss the 375 Mass Spectrometer, Stella is in an office adjacent to the catalysis labs in Chemistry.

Scene 4 – An informal meeting between Stella and Paul in the catalysis labs in Chemistry followed by a phone call between Stella and Hamish.

Activity 4: Group and pair work
1. In groups of four write a list of pros and cons for Stella to accept the position of Head of Department in Chemistry.
2. Each group is to split into pairs – each pair will conduct a role-play of a conversation between Stella and the Dean of Science. One pair will role-play Stella saying yes – the other pair will role-play Stella saying no. Give some time for each pair to plan this role-play.
3. Starting with the pair that will play out Stella saying yes – set up two chairs in the Dean’s office. The other two group members will watch the scene and provide feedback on what Stella says and the way she says it. The workshop facilitator will count in all ’yes’ pairs to commence the role-plays at the same time.
4. At the end of the ’yes’ role-play the observers provide brief feedback. Then the pairs swap so the observers now role-play Stella saying ’no’ to the Dean. The workshop facilitator will count in all ’yes’ pairs to commence the role-plays at the same time.
5. After both role-plays the whole group discusses the consequences for Stella’s eventual decision.

6. Two months later, and the research team meet again – this time in a meeting room in Chemistry.

Scene 5 – Two months later in a meeting room in the Department of Chemistry a meeting of the Green Engine Technology is scheduled. Libby enters the meeting
room talking to the Dean on her phone this is followed by a meeting between Libby,
Hamish and Stella. After the meeting Libby talks directly to the audience.

Activity 5: Mentoring Libby
1. In pairs record the advice you would give Libby if you were in a position to be her mentor.
2. Prioritise your key points and number them.
3. In groups of six share and discuss you mentoring advice with other pairs.
4. In this group of six create a list of the 5 most important pieces of advice you would like to give Libby.
5. Select two people from the group of six to ‘speak’ to Libby using notes the group created.
6. Libby sits in a chair at the front of the space.
7. Each group takes it in turn to speak to Libby. Libby responds occasionally e.g. ‘That’s interesting’, ‘I’ll consider that’, ‘thank you for your advice’. Focus of the task is to observe how each group mentors Libby.
9. The researchers have all flown to Hong Kong to attend the Sustainable Energy International conference. Hamish and Stella have just presented their conference paper; they are entering the foyer of the conference centre.

Scene 6 – One week later, Hamish, Libby, Stella and Paul attend the Sustainable Energy International Conference in Hong Kong. Hamish and Stella separate after their paper presentation. Libby and Hamish meet and talk about a book chapter then Libby returns to her hotel room to Skype with her husband. Following this Stella goes to Libby’s hotel room and they discuss a new research project. Then Libby and Stella go to the hotel bar where they meet and talk to Paul.

Activity 6: Academic mentors – future directions for Stella
1. Form groups of 5.
2. You are a small team of academic mentors for senior women working in tertiary institutions. As mentors from outside Hotham University, you are to reflect on what you know about Stella’s work and workplace. Your first task is, to analyse what are the key issues Stella must now manage as a research leader?
3. Now pin point some key priorities for Stella and consider the advice you would give her regarding her possible future directions.
4. Taking into account Stella’s character, you are to deliver your advice to Stella. Plan how you will deliver this advice.
5. Stella will be placed in a chair at the front of the room. Each group will take turns delivering points of advice, listening to the others so as not to repeat what another group has already said. There may be contradictions.
6. Stella will respond with interest but briefly, in character e.g. ‘Interesting’, ‘I’ll take note of that’, ‘I see…’ ‘An excellent perspective’. 
7. After all presentations, thank Stella. Then the whole group discusses the ideas and style of advice that each group presented to Stella. Was there anything interesting to note about the priority given to the advice? Were there any issues that were neglected?

**Activity 7: In reflection**

1. As a final task, each group is to provide a title for the play that was preformed this afternoon. The title should encapsulate the central idea of the play.
2. Each group is given an A3 piece of paper to write their title and then these are simply read to the whole group.
3. Prof. Sharon Bell to reflect on and conclude the session.
Appendix 10: Questions for hot seat activities

Stella

- Can you describe your relationship with Hamish – how long have you worked with him, publications, conferences etc.?
- Can you describe your relationship with Libby?
- If you are not the Head of Chemistry why are you trying to organise the renovations of the Chemistry labs?
- Can you describe your research projects?
- How many researchers/RAs work with you?
- What is the new centre that you and Hamish are negotiating?
- What is the Dean asking you to do?
- How do you feel about this request?
- What are the key challenges for you at work?

Hamish

- Can you describe your relationship with Stella – how long have you worked with her, publications, conferences etc.?
- Who is Linda?
- Can you describe your relationship with Paul?
- What do you think of Paul as a researcher? Why were you questioning his results?
- How many researchers/RAs work with you?
- What is the new centre that you and Stella are negotiating?
- Who will decide who will be the Director of this centre?
- What teaching do you do?

Libby

- What are your impressions of Paul?
- How do you think you will manage your relationship with Paul if you get the ARC?
- Are you going to accept the offer of the Associate Dean Research training position?
- What are you looking forward to if you get the ARC and therefore collaborate with Mechanical Engineering?
- Why did you go to Hamish Logan for advice rather than Stella Tomic?
- What did you think of the personal advice Hamish offered?
- Tell us about your research - what were your publications last year?
- Who do you work with on your research projects?
- How many PhD students are you supervising? Completions?
- Why do you think Hamish called you a ‘rising star’?
- What do you think are your strengths as a researcher and as an academic?
- Tell us about your application for promotion - what do you think are your chances?
- Can you describe your relationship with Stella – how long have you worked with her?
- Can you describe your relationship with the Dean?
Stella
Post-doc - 3
RA1 – PhD - 10
RA 2– Honors - 8

Hamish
Research Fellow - 1
Post-doc - 4
RA1 – PhD - 8
RA 2– Honors – 4

Libby's publications
I was very happy with publications this last year. As a solo author I had three articles published in highly ranked refereed journals. Two were in an A international journal and two were A national journals. I also published three other articles where I was one of six authors.

Also two commissioned reports - this year for CSIRO - these are non-refereed but quite prestigious.

Promotion
• Outstanding in teaching/learning.
• Excellent Research – last year publications very good/ARC Discovery/RHD supervision to completion but not enough as principle supervisor.
• Knowledge transfer/Outstanding impact – international publication but hasn't attended international conference.
• Administration – Selection committee and Coordinator of undergraduate Chemistry.
Appendix 11: DVD of rehearsal
Appendix 12: Workshop participant questionnaire

1. What were your expectations of the drama workshop prior to participating?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

2. Did you feel engaged at any stage of the workshop? (Please tick the most appropriate response)

[ ] Not at all
[ ] For brief moments
[ ] For some of the time
[ ] For substantial periods
[ ] Most of the time
[ ] All the time

3. Please describe your level of engagement throughout the drama workshop, supporting your response above.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

4. Did you enjoy yourself at any stage during the workshop?

[ ] Not at all
[ ] For brief moments
[ ] For some of the time
[ ] For substantial periods
[ ] Most of the time
[ ] All the time
5. During which moments of the workshop did you enjoy yourself (if at all)?

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

6. Did you find the workshop relevant to exploring tertiary leadership issues?

☒ Not at all
☒ For brief moments
☒ For some of the time
☒ For substantial periods
☒ Most of the time
☒ All the time

7. What aspects of the workshop were relevant to you in regard to tertiary leadership issues (if at all)?

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

8. Did the workshop activities allow you to explore/develop your leadership skills? Yes/No

Please explain your response

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________
9. Did you feel you ‘learnt’ through the workshop activities? Yes/No
   Please explain your response

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

10. How relevant did you find the performance (the play performed by the actors)?

☑ Not at all
☑ Moderately
☑ Very

11. Did the performance remind you of workplace issues you have encountered?

☑ Not at all
☑ Moderately
☑ Yes, a lot

   Please explain your response

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

12. Did you find the characters in the performance realistic? Yes/No
   Please explain your response

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
13. Did you identify with any of the characters? Yes/No
   Please explain your response
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

14. What aspects of the performance did you not believe (if any)?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

15. Which aspects of the performance did you enjoy the most (if any)?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

16. Which of the following aspects enhanced your engagement with the performance? (Please circle appropriate response)

   Language in the script   Not at all   Moderately   A lot
   Character personalities  Not at all   Moderately   A lot
   Character interactions   Not at all   Moderately   A lot
   Overall narrative        Not at all   Moderately   A lot
   Scene developments       Not at all   Moderately   A lot
17. How would you rate the use of this performance as part of a professional development activity? 1 = least useful 10 = most useful

1 2 3 4 5 6 7 8 9 10

18. Any other comments regarding the drama workshop

Thank you for your time,

Assoc. Prof. Kate Donelan (Supervisor)  Ms. Jane Bird (PhD Student)
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Appendix 13: Workshop participants’ responses

For each question on the individual questionnaire that generated a numerical or rated response I counted the recorded feedback for each question. I then graphed the total number of responses for each question to correlate with the number of participants who provided the same response.

![Graph showing responses to questions about workshop engagement and relevant issues.](image)

**Figure 12-1** Workshop participant responses

![Bar chart showing ratings of 'Leadership through Drama Workshop' out of 5.](image)

**Figure 12-2** Workshop participant responses
How would you rate the use of this performance as part of a professional development activity? 1= least useful 10 = most useful

Figure 12-3. Workshop participant responses

Did you find the characters in the performance realistic?

Figure 12-4. Workshop participant responses

What aspects of the performance did you not believe (if any)?

Figure 12-5. Workshop participant responses
Figure 12-6. Workshop participant responses

Figure 12-7. Workshop participant responses
Figure 12.8. Workshop participant responses

Figure 12.9. Workshop participant responses
Author/s: BIRD, JANE

Title: An interactive ethnographic performance: ethnography, theatre and drama pedagogy for a professional learning context

Date: 2015

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