COMMUNITY-BASED THEATRE: A MEDIUM TO ADVOCATE FOR SOCIAL

JUSTICE AND CHANGE

By

Stephanie Martínez-Ramírez

A Thesis Presented to

The Faculty of Humboldt State University

In Partial Fulfillment of the Requirements for the Degree

Master of Arts in: Sociology

Committee Membership

Dr. Renee Byrd, Committee Chair

Dr. Jennifer Eichstedt, Committee Member

Dr. Meredith Williams, Graduate Coordinator

May 2015

ABSTRACT

COMMUNITY-BASED THEATRE: A MEDIUM TO ADVOCATE FOR SOCIAL
JUSTICE AND CHANGE

Stephanie Martínez-Ramírez

This thesis looks at theatre as a possible medium to advocate for social

justice and change. The arts have proven to be a method for engaging people, groups and

communities in dialogues concerning a vast amount of issues. I participated in a nine-day

artistic residency with thirteen student artists from a theatre school in Northern California

in order to see their interactions, involvement and engagement with a rural community in

northern California. During the residency, I took the role of a participant observer and did

ethnography. After the artistic residency, the participants were asked to participate in

semi-structured interviews with the purpose of understanding and obtaining richer

descriptions of their experiences during their stay in the rural community in northern

California. This research is in response to a program evaluation I produced for the school.

The results show that arts and theatre are a venue to promote community building.

ACKNOWLEDGEMENTS

I would never have been able to finish my thesis without the guidance and support of my committee members, help from my cohort, and support from my family and spouse.

First and foremost, I would like to thank Renée Byrd and Meredith Williams, my committee chair and graduate coordinator, respectively, for encouraging me to follow my hopes and aspirations. Thank you Dr. Renée for your guidance and for always reminding me that above all, I am still a human being. Dr. Williams, thank you for your weekly check ups and for reminding me that I was not writing the All-American novel.

I am eternally grateful for the amazing group of people with whom I began and completed this journey. Nicole Chappelle, Janae Teal, Nicole Menefee and Patric Esh, thank you for your persuasion, motivation and unconditional support, I honestly do not know what I would had done without you. We did it!

To my family, my parents and younger sister, each time we spoke they reminded me why I was pursuing the Public Sociology program. To my spouse, Roberto Arce, for being the first to join me in my journey and for his support and love.

Finally, I want to thank all the individuals, organizations and communities, who in one way or another contributed to this work. Though I am not allowed to mention you, thank you for allowing me into your lives. You are the protagonists of this story. I am forever thankful.

TABLE OF CONTENTS

INTRODUCTION

My bachelor's degree in Social Sciences with an emphasis in Participatory Action Research encouraged me in my early academic years to be an advocate for social justice and change. During that period I participated in and conducted research with a community-based theatre group along with four other class members in a two-year and six-month period. I was surprised to see how most of their work was centered in community and how the community members expressed that they felt empowered and fulfilled by engaging in that type of work. I then started to ponder questions of being an academic and an activist. To be an activist means to engage in a movement or make a stand or call for equality, justice and change. Yet by engaging in activists' movements as an academic, you let your "personal emotions" influence your decisions. Especially, when, as an academic, you decide to write and theorize around those experiences. Experiences, which are subjective, but are valuable to the individual as a living organism, in turn, surrounded by a larger population. Michel Burawoy, in his 2004 ASA (American Sociological Association) 2004 presidential address, called for the discipline of Sociology and sociologists to be involved in the civic; he encouraged the discipline to accept Public Sociology as part of the general discipline's values. Public Sociology encourages those in the discipline to engage with wider audiences, to bring and create spaces for dialogue with the general population in order to understand public issues. I would add, that in order to understand the issues that affect the current societies there must be an inclusion of various stories, and not only the classical dominant white-male-

middle-class stories. Feminist theory calls for the inclusion of a diversity of stories and experiences into the academic knowledge and history re-constructions. Patriarchal notions and ideals of how science is created have historically dominated Sociology and the majority of academic disciplines. Therefore, objectivistic research, the distancing of the emotions, again positions the patriarchal ideas of "men not being able to express those emotions", to let their feeling known. I argue for a discipline and research developments, which not only calls for the inclusion of a variety of stories and versions, but also for a knowledge creation which not only comes from a top-down approach, which positions those in privileged positions to dictate and theorize about the research subjects. On the contrary, I advocate for knowledge to be created and affirmed by the same research subjects, positioning researchers as facilitators. Why then not let the personal and emotional be part of the theory? I argue for a theory that engages the personal. Audre Lorde's *Sister Outsider* (1984) was able to create emotive and emotionally engaging poems and essays, which theorized and reflected about her and other people's experiences.

As a public sociologist I am constantly challenged to find ways to translate academic knowledge to the general public. In my search to find ways to achieve my goal I came across arts, but more precisely theatre as a way to disseminate research results to the public. Such is the case of Feldman, Susan, Alan Hopgood, and Marissa Dickins' (2013) "Translating Research Findings into Community Based Theatre: More than a Dead Man's Wife**.** This research studied the life of over one hundred widowed women from 60 years of age or older. The study captured the women's perceptions and

views about widowhood. The research findings were transformed into a performance. The researchers choose to disseminate their research findings using theatre; they argued "it has been reported that theatre and storytelling has been used as a means of representing life through entertainment, education and communication for many years and in many community settings." Using theatre as a method of knowledge translation has been described as being more effective, especially for groups of individuals who may not have highly developed levels of the matters at hand, in this case, health literacy.

Initially, I was fascinated by the idea of using theatre as a way to disseminate research findings because younger generations have been found to learn more visually (Einstein, McDaniel and Lackey 1989),. Later, I came across the Brazilian Augusto Boal and his Theater of the Oppressed. Inspired by Paulo Freire's, Pedagogy of the Oppressed, Boal created ideas for Theater of the Oppressed in order to promote dialogue in communities, positioning them as actors instead of spectators. I have come to understand that by encouraging people to become actors, in some ways they also become "verbs;" they "take action". By positioning the audience or spectators as protagonists, Boal proposes that the main objective of Theatre of the Oppressed is to "change the people – "spectators," passive beings in the theatrical phenomenon – into subjects, into actors, transformers of the dramatic action (Boal 1985)." I propose that these ideas, goals and values that Boal suggests could be applied to other settings, such as activist practices and movements, community action, social justice and change,

among other forms of empowerment and emancipation for historically oppressed communities and groups.

For the purpose of this thesis I will address the following questions: How do community-based arts promote social change and justice in various communities and groups? What are some of the challenges in using theatre to promote social justice and change? My scholarly and practical purpose is to promote innovative ways in which we can, as researchers and community members, influence communities to advocate for themselves. Arts have been proven to be a method to begin and engage people, groups and communities in dialogues. Especially, theatre involves and calls for more than one person to participate, since theatre is created usually in groups, therefore, potentially advocating for collaboration among the participants or people who want to engage in this form of art. It's a method that have been used by various activists to engage their community in thinking of ways to solve their issues and creating possible solutions to their problems (Day 2002; Davis 2014; Anwar 2011). Specifically, the practices and ideas of the Theater of the Oppressed have inspired a variety of groups to talk about environmental, social and political issues.

I will discuss different forms of Applied Theatre (AT), including Theatre of the Oppressed practices, and its influences in various types of AT. This research was developed and deployed as part of a program evaluation I did for a theatre school in northern California. I participated in a nine-day artistic residency and was a participant observant among student artists from the school. Later on expanding the observations by

conducting semi-structured interviews to ten of the thirteen students who participated in

the artistic residency.

CHAPTER I: ADVOCATING FOR SOCIAL JUSTICE AND CHANGE

Social change and justice encompasse the ideals of equal distributions of goods

and opportunities, concerning nutrition, employment, education, housing and legal

representations, among others. Social change entails addressing social problems, such as

racism, sexism, discrimination, etc. with the purpose of changing "attitudes, behaviors,

laws, policies and institutions to better reflect values of inclusion, fairness, diversity and

opportunity (http://annimatingdemocracy.org)." Social change proposes a process, not a

finished product (Rogers 1971), while social justice is the structural change, which would

increase opportunities of access and acquisitions for the disadvantage, either because of

race, sex, gender, ethnicity and/or class. There is a vast amount of theory, which attempts

to define and explain what social change is, how it is created and, when or under what

circumstances it occurs. I will present briefly the most recognized theories of change.

Marx theory of class conflict structural theory viewed the development of a

conflict between the classes as a result from the capitalist system. The theory proposed

that the inevitable increasing economic and property ownership disparity between the

bourgeois and the proletariat would create a class struggle, which would provoke the

decline and eventual collapse of the capitalist system. Though the capitalist system is still

the predominant economic system in the early twenty-first century, Marx did predict the

proletariat organizations and coalition systems and unions. The social change which

Marx promoted and envisioned, was a more socialist society, the change wouldn't be one

that would only address the need of resources and their allocation, but would involve all aspects of the social life (Noble 2000; Boudon 1986)."

Another theory discussed widely in social change theory is the social action theory proposed by Weber. The theory suggests that the micro levels of the larger system would be the key to influence or cause a change in society. Though social action theorists generally reject or ignore that a larger social structure exists, Weber does recognize the existence of classes and group status. Unlike the structuralists, Weber argues that society doesn't exist without the individual. He proposes that the bureaucracies or institutions are made up of individuals who do rational actions in order to satisfy the interest of the institutions. Rational action is actions, which the individual engages in and are done intentionally and the individual has given the action a meaning. Weber argues that the attached meanings could be classified as affective or emotional actions, traditional actions and rational actions.

Social change might be triggered by environmental or population pressures (Rogers 1971; Newman 2008). In some instances change occurs based on a natural disaster or because of the rapid growth of a population, and others that might be influenced by the previous, or not, is prompted by the lack of need fulfillment for the population. Emile Durkeim argues that a "rapid social change create a vacuum in norms", which he calls anomie, from where people might become disoriented (Newman 2008). He claimed that if a dramatic social change aroused, people would not know how to act according to the norms of society; therefore it would raise the incidence in suicides and criminal activity (Newman 2008). Social Change also transpires slowly through

collective action, which is when a group of people become a force for the purpose of a goal (Newman 2010; Noble 2000; Ostrom 2010; Shackel 2010). Some groups decide to reach other audiences outside of their immediate group and could become the precursors and the core of a social movement (Snow, Zurcher & Ekland-Olson 1980).

<div align="center">Power, Privilege and Identity Claim</div>

Power and privilege are concepts and ideas used by activists, individuals and groups who advocate for Social Justice and Change. In *Sociology: Exploring the architecture of everyday life* (Newman 2000), the author summarizes how the notions of power are used to create and maintain inequality statuses among groups. He defines power as "the ability to intentionally influence others in the act in a way that is consistent with your wishes (324)." The influence that the individual with a higher status has on another, impacts the other's beliefs, behaviors, emotions, and identities (Newman 2000). Though, the author argues that power is not absolute, he asserts that those in positions of power definitely plays a role in how individuals will act in order to maintain their positions of privilege. Power could be interpreted as a tangible force, but not with a mind of its own, rather, the human beings create such structures and those in turn are objectified and seen as a thing, an object or entity that needs to be obeyed or followed.

Power, in the sense of the maintenance of inequality, is felt during interactions (David 2000). Meaning, that the individual or group doesn not feel pressure to comply or act in a certain way by its own, rather, the interactions with other individuals and groups

is the source of pressure for the person or group, which forces them to obey or behave in the acceptable authoritative form. Those who have authoritative roles in society tend to be heard by others and followed (Hachen 2001; Stringer 2007). Demographic markers such as race, class, gender and their intersections mediate forms of power and inequality in society.

All three, race, class and gender are political terms, which has been used as a way to discriminate and oppress various groups. For example, the natural sciences have tried to define race in genetic terms by arguing that each race have specific genes, which tells them apart from other races (Wallis 1996; Omi & Winant 1994; Roberts 2011). The notion that a political term can be proved to be biological is extremely dangerous. It gives the public the wrongful idea of the superiority of one race. Countless studies have been conducted using race as a variable in order to know why particular racialized groups are more prone to certain diseases (Roberts 2011; Wiss 1994; Wallis 1996). Those who did these type of studies argued that the individual problem could be found in the genes of that group. Certainly, much of the research done around genes and diseases, according to *Fatal Invention* (Roberts 2011), was concerning the African ancestry among ethnic and racial groups. For example, we find the illustration of the high incidence of asthma in Puerto Rican children in New York. Burchard, the main researcher of the study, concluded that the disease had to do with the Puerto Rican's African ancestry. Roberts argues, that too much of the research done around genetics and disease is not considering other factors that might have a relationship and a correlation, like for example, the environment these groups are living in.

In addition, gender and sexuality have also been controlled and managed to maintain higher and/or privileged class expectations. The representation of bodies and identities are essential in the structures of the dominant power in order to nurture and maintain the interest of the oppressive design. For example, Ann Laura Stoler in *Carnal Knowledge and Imperial Power* (2002) provides a genealogy of intimacy, arguing that gender and race are intertwined with sexuality. Stoler's historical ethnography focuses in the life in the colonies of Dutch East Indies, particularly in Java. The author emphasizes how intimacy is a political matter, one that specifically and heavily defines gender roles, identities and the relationship between European colonizers, natives and métis. This political project dictated *the* allowed and *the* form of intimacy among races and classes, stipulating who could be with whom, how they should and in what ways. For instance, there was a shift between the marriage restrictions in Deli in the early Dutch colonialism, in which the men were encouraged to have Indonesian concubines, because they imposed a less financial burden. Later on some elite Europeans, argued that the concubines were acquiring some type of power, therefore encouraging men to marry European women.

Stoler also explored the imperial authority and racial distinctions as "fundamentally structured in gendered terms (2002:42)." The structures surrounding who were legally recognized as European, and who were not, required the regulation of the "sexual, conjugal, and domestic life of both European colonials and their subjects (2002:43)." In order to maintain the European male dominance in colonial discourses, sexuality was constantly the metaphor used. The questioning of masculinity between European and colonized was an often employed discourse in order to justify and

normalize who had more power than the other and why. Furthermore, anxieties concerning the degeneration and deterioration of the European race rose, linked with elitist, racist and misogynist eugenic thinking. The degeneration was linked with the idea that the mixing of races was deteriorating the white, pure European. Elite Europeans believed that through sexual contact with native women European men gained diseases and immorality. Even though, concubinage was favored in the early colonialism, it later became the "source of individual breakdown, racial degeneration and political unrest (2002:68)."

All three of the major markers of stratification among classes are part of individually and group claimed identities. The process of identity claiming is challenged and confirmed by its verification, whether by members of the same group or by members of another group (Burke & Stets 2009). Identity is a concept that is frequently used among various disciplines and conversations in the day-to-day environment. People tend to identify themselves by claiming a variety of identities, and each proposes it's own meaning and expectations in the society. These meanings do not necessarily come from the individual, but it comes from a set of expectations from the larger institutions.

Multiple Identities is the recognition that individuals might not only subscribe or identify as only one. Some will recognize that they have a spectrum of possible identities that they could claim at particular times, this doesn't assume that the selection of a certain identity is chosen consciously. Burke and Stets (2009) states that "identities function at both conscious and unconscious levels." Yet, some do assume and claim a particular identity in order to try to feel comfortable in a certain environment. This is not to say that

the claim of a particular identity is a guarantee of security or pleasant experience. The choice, or apparent choice, of identities in a specific setting will possibly alter and affect your relationships and engagement towards other groups who might have preconceptions of what are those identities characteristics, definitions and behaviors. Such is the case of Cynthia L. Bejarano (2005) ethnographic study of the self-identified Chicano, Mexican-American and Mexican students at the Altamira High School. Bejarano's (2005) discussion of Border Theory provides the opportunity to analyze the variety of identity claims of groups and individuals from an interdisciplinary perspective. She states, "We need theories that will point out ways to maneuver between our particular experiences and the necessity of forming our own categories and theoretical models for the patterns that we uncover (2005:55)."

The individual would claim an identity based on a place, situation and in relation to whom they're engaging with. Meaning that the context and situation in which the individual is would influence their behaviors (Burk & Stets 2009; Bejarano 2005). The claim of an identity would depend on how much support and approval (rewards) he/she is receiving from family, friends, and instructors, among others. Remembering that the society has an expectation of the identity and/or role, the self also has an assumption of each; the self becomes that constant evaluator of the performance of a role (Goffman 1956). In *The Representation of Self in Everyday Life* Erving Goffman (1956) argues that the performance entail the presentation of the self, based on actions, appearances, symbols and language use to represent a certain self. The self is constantly evaluating his/her performance in order to receive approval from the others, let's call audience or

spectators. The self performs a show, and will choose or decide what to present to the audience about him/herself and what not. We've concentrated on discussing the individuals' forms of identity claim, but what about group identities? How are those formed? The group identities are monitored and tailored by people and members of the same self-identifying group. The group and the individual behave and perform in a certain way in order to be able to claim a certain identity (Burk & Stets 2009; Goffman 1956). Theatre and arts allow for individuals and groups to be able to change or reinforce their identities by allowing them to be the creators of the discourse, performance, illustration, knowledge and representation of themselves.

<div align="center">Applied Theatre</div>

In order to find possible venues to create or advocate for social justice and change, I came across the use of theatre as a possible medium. There is a vast amount of research done which supports arts as a tool for empowerment for communities. Whether through poetry, music, paintings, graffiti, dance, or theatre, all who participate in the creation and exposition of such pieces claim that they posses a personal attached meaning (Awar 2011; Mirvis 2005; Quinlan 2010; Schneider 2014). Arts strengthen a sense of place because of its ability to explore community identity, and express culture meaning (Awar 2011; Savory 1993). The arts encourage creativity and innovation, which are tools for building communities; they have the ability to promote sustainable communities, social cooperation and adaptation (Heble 2010). The arts could be a medium for resistance, Okuyade (2011) claims, "singing becomes an act of resistance because it

banishes the silence (2012: 98)." By engaging and producing arts, people and communities have the ability to tell their own stories without necessarily having someone to filter their knowledge. Therefore, arts become a vehicle and a powerful tool used in the service of community development and organizing (Mattingly 2001).

Applied Theatre (AT) refers to the practice of theatre and drama in non-traditional venues, such as formal theatre scenarios and spaces. It encompasses theatre practices which tackle and addresses areas of social justice and change, public health, education and housing, among others. There is a strong calling for an active participation from the community members in order to shift the balance of power, instead of proposing a power over the community or an imposition, it rather encourages for the project to be with and from with-in the community (Sloman 2011).

According to the Department of Music and Performing Arts Professions at New York University, AT's focus is to use theatre to "educate and to grapple with complex social issues with marginalized communities and minority groups (Baldwin 2009; Prendergast 2011); "it's the use of drama and/or performance for the achievement of outcomes beyond the artistic experience itself (Baldwin 2009)." There are various types of AT, I will briefly mention some of them, with the purpose of giving a small background of AT and how they are all interrelated with each other.

Theatre for Development

This type of theatre entails the use of live performance as a development tool. Development in this sense is usually associated with countries categorized as "Third-world" countries, and encompasses the ideas surrounding economic and sustainable

developments, as well as quality of life. It's objective is to use theatre as a form to create

conscious in communities around issues that concerns them (Sloma 2011; Osnes 2012).

For example in "Engaging women's voices through theatre for energy development" by

Beth Osnes (2012), she was invited to the MAU Vocal Empowerment Workshop in

Comarca Ngabe in Central Panama to lead discussions and sessions concerning fuel-

efficient stoves. The purpose of the workshop was to introduce the idea of cook stoves to

individuals and families who had no previous knowledge of them and still used wood

fires to cook. She along with the participants of the workshops created small skits to

present the lives of families with and without cook stoves. The encouragement of

changing from wood fires to cook stoves was based on the amount of Carbon Dioxide the

families were constantly exposed to.

Theatre for Education

This type of theatre entails the use of theatre forms and exercises in schools,

universities, and/or any space used for education with the purpose of inciting individuals

to dialogue and to think about issues concerning their surroundings (Burgoyne, Placier,

Taulbee, & Welch 2008; Christensen 2013; Davis 2014). For instance, in "Investigating

Interactive Theatre as Faculty Development for Diversity (Burgoyne et. al 2008) the

grounded theory study investigates the impact of theatre in instructors in higher

education. The research group adapted a small sketch called "Stats Sketch" with the

hopes to move faculty members to be aware of the cultural differences and diversity

between the instructor and students and within their classrooms. The research intended to

stimulate professor to engage students in conversations about diversity when a conversation in a classroom might trigger the opportunity.

<u>Research-Based Theatre</u>

As the name suggests, is theatre created and developed from research. This approach uses theatre as a way to illustrate research findings in a palpable form for the public and different audiences (Eakin & Endicott 2006; Feldman, Hogood & Dickens 2013; Goldstein, Gray, Salisbury & Snell 2014; Lea, Belliveau, Wager & Beck 2011; Rossiter & Godderis 2011; Schneider 2014). In "Translating Research Findings into Community Based Theatre: More than a Dead Man's Wife" (Feldman et. al 2013), the study captures the views of the life of over one hundred widowed women and the meaning they attach to widowhood. The researchers chose to disseminate the research findings by using theatre because of its ability to translate knowledge more effectively to groups and individuals.

<u>Participatory Theatre</u>

Related to the ideals surrounding Participatory Action Research (PAR), this type of theatre visualizes theatre as a viable tool for PAR because of its capacity to "foster transformative change". Participatory theatre has the potential to build community and poses the opportunity to address community issues (Quinlan 2010; Sloman 2012). Elizabeth Quinlan in "New Action Research Techniques Using Participatory Theatre with Health Care Workers" (2010) provides an excellent example for the use of this type of theatre to engage participants in their own reality. The research explored how did health care workers experienced bullying in their workplace. The workers were involved in

creating and talking about the issue and provided possible solutions. The participants

presented and performed in a conference targeted to health care workers and encouraged

the audience to participate by asking them to validate what had happened on stage, if they

agreed with the "reality" that was presented. The author states, "it is within this changing

social, political and economic landscape that the production of expert knowledge is being

re-conceptualized (2010:118)." This statement implies that the member of the group

becomes the expert in the topic at hand, because they are valued as knowledge creators

because they are members of the group who is been "studied".

Community-based Theatre and Arts

Community-based is an approach used by groups and organizations to emphasis

that the work that they are engaging in is for, by and with communities. It is not only

targeted to a particular identified community, but is grounded in the local. There is a wide

selection of institutions, groups and organizations, who use this focus in their respective

projects; the arts are not an exception. The arts are widespread and encompasses a variety

of disciples, such as painting, sculptures, literature, music, dance, theatre, among other

forms. Throughout history, the arts have been used for different reasons and for a variety

of purposes.

Grassroots or Community-Based Theatre focuses in the local, in the

circumstances surrounding the people who will form part of the piece, whether is through

the research, creation or validation process of the pieces created (Mattingly 2001; Boehm,

Amnon & Boehm 2003; Fink 2011; Lev-Aladgem & Shulamith 2006). In "Place,

Teenagers and Representations: Lessons from a Community Theatre Project" by Doreen

Mattingly (2001) the author reveals that theatre is a vehicle for discussion of aspects of representation. In the paper, the author argues that the community arts programs can empower the self-representation of marginalized teenagers. Community-Based or grassroots theatre proposes that to create a theatre piece that is meaningful to its context, it must speak from the community itself and not necessarily about other peoples impression of them.

It is tempting to think that by researching a community and documenting the community's member experience it is possible to give people power and voice. This trend in some individual and group thought its condescending to the point that it seems as those people documenting have power to give and offer to others, it again positions the community as powerless. Yet, Doreen Mattingly (2001) states,

> "Putting people's voices on stage does not necessarily give people power over the institutional and symbolic contexts in which their voices are heard. It is too tempting to assume we are challenging authority by incorporating other voices (457)."

Mattingly's warning is valuable. The popular notion of including other people's voices and opinions to change the discourse of those in power might not necessary be correlational. If that was the case, most of the popular discourse around minority and disadvantaged groups should have shifted, but some, if not all, still remain.

The ideas of empowerment behind the use of theatre and arts are indeed validated by research (Anwar 2011; Boehm et. al. 2003; Chilcoat 2000; Day 2002; Ferreira 2012; Guard, Martin, McGauley, Steedman & Garcia-Orgales 2012; Medina & Weltsek 2013; Mills 2009; Mirvis 2005; Sullivan 2008). Yet, not all groups, which engage or decide to

do theatre with communities goal is to encourage empowerment, or to create social justice and change. This is not to say, that they want to maintain a status quo, but simply that some groups do not feel comfortable in saying "this is what you need, let's do it", in the same condescending tone as others do (Kushner, Burnham, Paterson, Fung, O'neil, Uno, Hughes, Brosius, Atlas, Kondo, Martínez, Alexander, Cocke, Sanchez, Malpede, Pottenger, Miller, Joseph & Pope 2001). In *Performing Communities* (Leonard & Kilkelly 2006), the authors researched eight theatre ensemble groups who work with communities to do and create theatre, and it provides a variety of example of why would a theatre group purposely discloses their ideals to create or advocate for social justice and change and others prefer to step away from the categorization.

The next question we should consider is: what do the various forms of AT have in common? All involve the participation of the audience in some level. The level of participation required from the audience or group watching the performance differ from project to project. In its most basic form, AT asks the audience to engage with the performance, the engagement usually proposes and encourages the audience to talk and express their opinions about what was presented in the theatre piece. Ideally, the forms of AT should provoke mobilization.

<div align="center">Arts and Politics</div>

In Augusto Boal's book *Theater of the Oppressed* (1985) he argues that the arts have existed since the emergence of politics as a form of governance. The arts in its most basic form attempts to show an event that should provoke an emotion in the audience.

The emotions could be happiness, love, sadness, guilt, empathy, among other emotions.
Therefore, Boal suggests that theatre is a tool that has power, it conveys a message that
can manipulate audiences to move and think in specific ways, because of its ability to
situate the audience in a specific time, place and environment and evoke specific
emotions.

Boal in Theatre of the Oppressed (1985), frames the way the bourgeois, the state
and the wealthy, used theatre as a way to maintain and reinforce the established
principles and values that the powerful fancied at the time. The state and wealthy would
fund and permit plays whose content will not "run counter to State policy or to the
interests of the governing classes (1985:54)." In general, the feudal arts aimed to
"immobilize society by perpetuating the existing system (1985:55)." Later on, during the
Renaissance period the same strategies were used. The plays, other arts produced and
fictional characters, would uplift the bourgeois figure, therefore stimulating the audience
wishes to be part of the bourgeois class. Even the church used theater plays as a way to
educate the "ignorant masses", illiterate, whose form of education was argued to be using
the senses. In recognizing that theatre was a tool used to perpetuate power structures,
Boal proposes that the same principles can be applied in order to empower the masses,
which have been looked down to.

Goldfarb in "Why Theater? Sociological Reflections on Arts and Freedom, and
the Politics of Small Things (2007)" argues that culture has a relative autonomy. The
author uses his own experiences of an arrest because of his involvement in "illegal
activities" concerning Theatre groups criticizing their government. He talks about his

"adventure" while in arrest and how culture, arts and science open a door to freedom. The freedom brought by culture through arts and science "opens up a public space for alternate social and political practices. Cultural freedom is a base for political freedom (2007:57)."

Boal and Goldfarb suggests that arts has been a political tool used in the past and most recent times as a way to bring conscious to the general population about issues concerning ideas of social justice and change. I argue that some of the groups who receives funding, and who only are able to engage a certain part of the population or community is reproducing power structures and not necessarily upsetting the system. In this sense, I wish to adopt Paul Kivel statements in "Social Service or Social Change" from the book *Revolution will not be Funded* (2007), he states "Can we provide social services and work for social change or do our efforts to provide human services maintain or even strengthen social inequalities (2007: 129)?" The author argued that some non-profit organizations provide services to their "clients" and do not necessarily provide or create a substantial change for the population they serve. For example, non-profit organization, which provides services to women who seek shelter from their abusive partners, they could, probably provide a home or shelter for the woman, but it doesn't treat the roots. Kivel makes a distinction between social services and social change. He states, "social service work addresses the needs of the individual…(2007:129), in the other hand, social change "challenges the root causes of the exploitation and violence (2007:129)."

Then, how can theatre groups whose goal is justice and change, actually address the roots and not only provide a temporary space to talk about the issues? It's complicated. The answer could lay in the constant failure of such attempts, but then maybe these types of theatre and arts should not necessarily provide answers. In this sense, these groups do attempt to create and advocate for a form of change, they have recently used the great spectrum of the arts to advocate for justice and change. For example, Audre Lorde in *Sister Outsider* (1984) uses prose and poetry in a way that conveys a message about her identity as a lesbian-African American. In her book she enlightens her reader with how poetry and theory are intertwined, suggesting that poetry "is what we feel" (subjective) and theory "is what we know" (Objective). Both equally important, and powerful, the former calls for an empathy which could potentially rise, and the latter, respectability in the academic and philanthropic world could be achieved. She encourages her reader to raise awareness and to claim the injustices. She states'

> *"I remind myself all the time now that if I were to have been born mute, or had maintained an oath of silence my whole life long for safety, I would still have suffered, and I would still die (1984: 43)."*

Theater of the Oppressed

Theatre of the Oppressed begins in Latin America. Boal considers theatre a language, recognizing that there are different ways of knowing and creating knowledge. He states, "the theatre is a weapon, and it is the people who should wield it (1985:122)." Theatre is a tool, which moves people to reclaim their circumstances*;* their bodies, identities and communities. It is possible to communicate beyond the confines of

language in order to educate the people and to create forms of dialogue (Boal 1985). Boal

(1985) states:

> *"When does a session of The Theatre of the Oppressed end? Never - since the objective is not to close a cycle, to generate a catharsis, or to end a development…its objective is to encourage autonomous activity, to set a process in motion, to stimulate transformative creativity, to change spectators into protagonists. And it is precisely for these reasons that the Theatre of the Oppressed should be the initiator of changes the culmination of which is not the aesthetic phenomenon but real life."*

Boal does not suggest a theatre that provides answers for the audience, like the

bourgeois did and still do. He advocates for a theatre in which the people are the ones

who produce knowledge and suggest possible solutions to their pertaining issues. He

claims for a space for people to practice the solutions, in which the people who do engage

in the creation of the solutions are able to experiment and see the solutions in action. I

would like to end this chapter with a quote from *Theater of the Oppressed* (Boal 1985),

> *"It is not the place of theatre to show the correct path, but only to offer the means by which all possible paths can be examined. Maybe theatre in itself is not revolutionary, but these theatrical forms are without a doubt a rehearsal for revolution (1985:141)."*

CHAPTER II: METHODS

This thesis is grounded in qualitative research methods and strategies. The theoretical foundation is based in Grounded Theory and the methods used were ethnography and semi-structured interviews. The research was designed to study, observe and analyze the participants' behaviors, engagement and interaction with a community in northern California, in order to examine how arts and theatre could promote social justice and change in communities. This chapter will provide an overview of the research design, participants, and methods used to collect the data.

Qualitative Research

Qualitative research provides the opportunity to examine the participants' perceptions and ideas in consideration of their own construction and sense making of their experience. There was, and still is, a debate between quantitative and qualitative research methods. Quantitative research relies on the collection of quantitative data in order to create databases intended to analyze the information statically in pursue of finding relationships among variables (Babbie 2010). The findings are expected to be generalizable and applicable to various contexts for the purpose of prediction. The substantial difference between the two is that quantitative research claims objectivity, while qualitative research assumes subjectivity. Qualitative research aims to explain emotions, motivations, symbols, and their meaning by contemplating the participants voice and opinion about each (Berg & Lune 2012). Even though the findings might

illustrate patterns among the population, the applicability of the results tends to be situational and contextual. Though both important and useful, I decided that qualitative methods would aid in answering questions around how arts and theatre promote social justice and change.

My methods in qualitative research are grounded in symbolic interaction, which views the behavior of groups and populations as constructed through meaning by engaging in social interactions (Babbie 2010; Berg & Lune 2012). In other words, the process of interaction with other individuals and groups create the meanings branded in symbols. To elaborate further, the meanings of symbols, like words, signs, rituals, among others, are constructed via subjective and shared meanings. It is not uncommon to hear certain subjects who, for a specific symbol have their own personal meanings, for such reasons qualitative methods allows the researcher to understand the individual meanings of symbols and relationships, and observe how do they influence a larger group and how the process is correlational. The goal of the researcher who decides to engage in qualitative research is to deconstruct those meanings and find how were they constructed (Berg and Lune 2012).

<center>Study Design</center>

The research design was based in the principles of Grounded Theory. Grounded Theory is an "inductive approach to the study of social life that attempts to generate a theory from the constant comparing of unfolding observations (Babbie 2010:306)." The inductive approach views the data as the main source of theory elaboration (Thomas

2006). I used a grounded theory constructivist perspective, which entails that the knowledge and data collected is founded in the experience of the participants and their reflections and understandings of them. The interest addressed in this research is associated in understanding how arts and theatre could promote social justice and change. Grounded theory provides the in-depth analysis to understand the process of how the meaning created.

The process of designing the research began acknowledging my interest in theatre and how could it be used as a way to empower communities. From there, I began to look for places that could potentially refer me to people and/or organizations that used theatre as a tool to promote and advocate for meaningful social change and/or justice. I was referred to a theatre school in northern California and collaborated with them to create a program evaluation for their artistic residency program, and was asked to attend one of the residencies done in June 2014. The research is based on my observations as a participant observer in the nine-day artistic residency and interviews done to the student artists between September 2014 and February 2015.

<u>Artistic Residency</u>

The artistic residency in its most basic form consists of a group of student artists camping, usually, for a 10-day period in a rural community in northern California. The students are given the task to create a theatre piece inspired by the community. According to the school, the artistic residency fosters community building. The major goal of the artistic residency is "to highlight the cultural and geographic uniqueness of the communities". The students are expected to engage with the community by interacting

with them via scheduled workshops for the community, community meetings, dinners, and others. They also highlight that their students seek not so much to "educate" the community as to be engaged with the community as much as possible.

As part of the school's efforts to encourage the sense of community building in their students, the artistic residency is part of the first-year students curriculum. The school's philosophy is entangled with what they call *theatre of* place, a theatre that is grounded in the community and site specific. The school encourages their students to work as ensembles, which promotes a sense of collectiveness and unity. As I have come to understand, their ensemble work entails a *whole*, not individuals; in this sense the ensemble becomes a small community itself, one that values every member of the group and each member has a voice. They value the notions around consent, which means the attempts of the group to reach a decision. The students' artists claimed that *theatre of place* is a theatre for, by and with the community. Katherine, one of the student artists, stated, "the idea that we as an ensemble theater have is about the place we live in, many times for the people that live there, and sometimes with the people that live there." The school understands place as being in a particular time and space, which is essential in the making of the theater and is also the driving force of human nature and interaction. They also see themselves as *catalyst*s and drivers for the arts and culture in the community in which the school is located. The school believes that the arts have power to positively impact, transform and revitalizes the spirit of communities. They understand that the arts are relevant and vital for the maintenance of the live of the community.

<u>Ethnography</u>

Ethnography is a form of field research. Its purpose is to record the "life of a particular group and thus entails sustained participation and observation (Charmaz 2006:21)." The goal of the ethnographer is to understand the surroundings and not only explain (Berg & Lune 2012). The ethnographer has to be aware of the setting, the people being observed and their interactions, but not as an invisible force who from afar speaks about a culture from their personal lens, but as someone who engages with the group or community as a constant and active participant, therefore providing an explanation of the observed from the participant's point of view (Charmaz 2006 ; Berg & Lune 2012). Yet, the latter point is a concern among critics of this research approach.

It is recommended that all researchers study the phenomenon or process at hand from a value-neutral perspective; the feminists approach argues against it (Berg & Lune 2012). They argue for a more humanistic research process in which the researcher becomes involved with his or her research participants and constantly reflect of their personal thoughts and conclusions, allowing for questioning of the assumed patters. Therefore, it is not only presenting research reports as facts, but to constantly "construct interpretations of experiences in the field and then question how these interpretations actually rose (Berg & Lune 2012: 205)." Related to the previous matter, there is also the concern of who gets to tell the story? Even if the ethnographer is successful in building relationships with the group or community, it might not necessarily mean that the story being told is by someone from the inside. In my attempts to guarantee and provide a reliable research and outcome analysis, semi-structured interviews were conducted with

the participants in order to complement my observations during the residency. The interview's purpose was to have a stated view of the participant's perspective concerning the issues and ideologies in order to build theory from both perspectives.

Data Collection

I used ethnography as a method to gather data through observations and conversations while in the residency. As a guarantee to construct the interpretation of the student artists experience and to deconstruct my own perceptions and biases, I complemented my observations in the residency with semi-structured interviews done to the student artist after the residency took place. While in the residency I took extensive field notes after every hour, meeting or activity. Because the student artists were continuously moving and speaking to each other about the rural community, I chose to use a voice recorder in order to record my voice and was able to elaborate and expand my thoughts in less time while in the residency in order to return to where the students were. This strategy allowed me spent less time writing while in the residency and in exchange I had longer periods of time with the student artists. It was also an attempt to encourage an atmosphere in which they could perceive and behave as they would normally or at least more relaxed because they didn't see me writing constantly, which would had been a constant reminder of my position as a researcher. Before the residency took place I received all signed consent forms from the participants (Appendix A).

After the residency I invited the student artists who was in the same artistic residency as I did to participate in the semi-structured interview. These individuals were

contacted through email using a scripted prompt (Appendix B) in which I stated my name and the nature of the interview. If they showed interest in participating in the interview a consent form (Berg & Lune 2012) was sent to their email for review (Appendix C). If the participant accepted to be interviewed we arranged a time and place for the interview to take place. Ten of the thirteen student artists agreed to pursue the interview; from them, six where done via telephone and I received their signed consent forms through mail or as a PDF attachment via email. Once I had received their consent forms, the interview began. The remaining four interviews were done personally and after reviewing the forms the participants signed it and the interview commenced.

In the day of the interview I reviewed the consent form with each participant. I explained the nature of the study, the benefits and their rights as a participant (See Appendix C). After clarifying possible questions and/or concerns of the participants, I asked them to sign the consent form and if they accepted to participate, the interview began. I used a semi-standardized interview (Berg 2012), which gave me the opportunity to probe further in a question if necessary. I used a digital audio recorder to document our conversation, in order to concentrate more on the interview and be certain that I did not fail to write any important themes and/or descriptions that are relevant and important for the research. All interviews where transcribed within a month of the interview and the digital audio was deleted. Any possible identifying information was changed and records linking the transcription with the participants contact information are kept separate from the transcripts.

Participants

The participants for this research were students from a theatre school located in Northern California. As part of the school's curriculum, the first-year students are required to partake in an artistic residency in a rural community of the school's choosing. The participants who were eligible had to be theatre students from the school and were required to be 18 years or older at the time of the ethnography and interview. The demographics of the participants for this research were 7 self-identified females and 6 self-identified males between the ages of 19 to 37 years old. Seven of the participants were born in the United States or territories; one was born in the Australian Continent, one in the African Continent and four were from the European Continent. The majority of the participants possessed a bachelor's degree in theatre or the equivalent in their country of origin, with the exception of one that had it in architecture and two who pursued their training in the circus arts. From the thirteen, four are currently pursuing their Master's Degree in Physical Theater as full time students. All participants signed consent forms so that I could be present at the artistic residency with them and be present in all of their meetings, workshops and activities designed for the residency. Only 10 of them did the semi-structured interview.

Confidentiality

Confidentiality to the participants was achieved by removing identifying information. The name of their school was removed and the residency that they attended is never mentioned. The participants' real names are not used; pseudonyms were used

instead. The participants' countries of origin were also not included in the thesis. I transcribed all interviews within ten months of the day it was conducted and my records linking the interviews transcriptions and the participants contact information is kept secure and in distinct locations.

<u>Meet the Participants</u>

Beatrice was a 24 year-old female born and raised in the United States. She received her degree in theatre in an institution in the United States. She heard about the theatre school through recruiters in a festival and she decided to continue her training. Her role in the residency was related to trash and recycling and she was part of the *Kitchen Crew.*

Heather was a 22 year-old female born and raised in the Western states of the United States. She pursued her training in circus and theatre in different schools and institutions. Before attending the theatre school and the artistic residency, she had previously visited the community and made contacts and relationships with community members. She was part of the *Kitchen Crew* and she was in charge of preparing the inventory and menus for the artistic residency ahead of time. While in the residency her responsibility was to make sure that meals where prepared timely.

Jane was a 37 year-old female from Europe. She received her architecture degree in London. She is a dance instructor and a theatre performer. Her role in the residency was the *Stage Manager* and it entailed for her to keep time of the activities and performances, and also to keep detailed notes of their conversation before and during the residency.

Jason was a 26 year-old male born and raised in a suburb community in the East Coast. He received his degree in musical theatre in a university in the East of the United States. He came to the *Theatre School* to continue his training in theatre. His role in the residency was the *Musical Director*, and as the title suggests he was in charge of creating music for the performances. He was also the main teacher in the *Music Creation Workshop*.

Jonathan was a 28 year-old male born and raise in one of the United States territories. He received a bachelor's degree in theatre in an institution located in one of the higher-level education institution in one of the United States territories. He was part of the *Kitchen* Crew. He did not participate in the interview.

Katherine was a 33 year-old female from the African Continent. She received her bachelor's degree in drama in a university in the United States. After obtaining her degree she returned to her country and worked there as a teacher in drama. She then received a scholarship to continue her training in theatre and that's when she came to the theatre school. Her role for the residency was *Public Relations*, she was in charge of producing all materials for the promotion of the event in the community they were set to attend.

Kristina was a 27 year-old female from Australia. She considers herself a teacher and a performer in the circus arts. Her role in the residency was the *Residency Manager,* which overlooked all components of the artistic residency. Her role entailed that all members of the groups had to give her updates of their assignments, and make sure that everything they were meant to be done were accomplished.

Luis was a 24 year-old man from Europe. He pursued a bachelor's degree in theatre in his country. His role in the residency was to help document the artistic residency and help the *Documentarian* and *Musical* Director. He did not participate in the interview.

Paul was a 25 year-old Caucasian male, born and raised in the United States. He obtained his bachelor's degree in theatre in a university in the United States. He decided to come to the theatre school because he was interested in developing and learning skills centered in the discipline of Commedia Dell'Arte. In the residency his role in his ensemble was the *Ensemble Director*. He was the person in charge of collecting his peer ideas and thoughts for the final performance and also do research about the town to complement the creation of the piece.

Raphael was a 31 year-old Caucasian male originally from Europe and moved to the United States fifteen years ago. He obtained his bachelor's degree in theatre in a United States university. His roles in the residency were *Camp Manager*, *Driving Captain* and he was in charge of first aid in case of emergency. As the *Camp Manager* he was expected to organize the camping site and gather any information concerning the grounds in which the camping would take place. He had to organize any logistics concerning the camping life style of his peers. In the other hand, his role as the *Driving Captain* entailed for him to be the guide of the road.

Ronaldo a 29 year-old male who was born in the East Coast of the United States, but raised in one the United States territories. Jonathan and Ronaldo knew each other

before coming to the theatre school and as Jonathan; Ronaldo obtained his degree in theatre the same institution. He did not participate in the interview.

Rose was a 31 year-old Caucasian female born in the southern states of the United States. While growing up she described the place where she was raised as a predominantly Mexican neighborhood. She remembers that she grew up as being the "only white kid in the block". She got interested in theatre while still in the school system and she pursued her bachelor's degree in it. After a few years working, she decided to continue her studies in theatre arriving at the theatre school. Initially, Rose was intended to assist the other residency, but because of family related circumstances she was transferred to the same residency I assisted. Therefore, she did not have any specific role assigned, but she helped and collaborated in anything she could.

Tatiana was a 20 year-old female from Europe. She explained that the education system in Denmark is quite different than that from the United States; she studied theatre for most of her teenage years and decided to continue her training in physical theatre in the United States. She described her degree of expertise in theatre as being an equivalent to a degree in theatre in the United States. In the residency her role title was the *Workshop Coordinator*, and she organized the various workshops the students artists offered to the community. She said referring to her consideration for the workshops, "what is the age group? How do we get people to come?... How can the older generations participate?"

Data Analysis

I analyzed the data using Dedoose software to code the transcribed interviews and notes that I wrote during and after both methods of data collection. For the interviews I summarized the participant's main points emphasizing the challenges that each participant articulated while working with communities, groups or organizations in the creation of an artistic piece. Similarly, for my personal voice recorded transcripts, I focused on the challenges I observed during the residency and ways in which the student artists engaged with the community. I continued the process by coding line-by-line (Charmaz 2006) of the interview guide (See Appendix D), then finding and articulating the major themes that the data showed. I also included memo writing in the data, which I used for reminders, definitions of concepts, codes and for other ideas.

CHAPTER III: THE BUILDING PROCESS

My research explored and analyzed the student artists' perceptions of community, empowerment, involvement, participation and engagement in order to find ways in which theatre and arts could possibly encourage social justice and change. I found that the ways in which the students engaged with the community was a vehicle to promote community building and unity. The data also showed that being flexible and aware in working with and for the community is valuable and the most important characteristic in order to provide what the community needs or expects from a partner. The student artists' perceptions and ideas of community influenced their interaction with the geographical community and also with in their small community of artists, as well as the students perceptions of community. The themes discussed in this chapter are based on an eighteen-question interview done to the student artists concerning their experience in engaging in the community-based art project, complemented with my observations of the participants in the artistic residency.

Building Community: Excuses to be Together

Throughout the nine-day residency, the students organized and scheduled a variety of activities in which they encouraged the community to be with the students. The purpose from part of the students was not necessarily to build community, but to collect material for the final performance. The student artists had planned to collect material by listening and doing informal interviews in order to elicit stories from the community, they

could be personal stories or could be folk stories from the town. The data showed that the activities provoked a sense of belonging for the student artists and for the community.

For the student artists, the community seemed to be one where the members knew everyone and spend time with each other. Yet, in the student artists' opinions it appeared as if the community had not had activities focused to "bring the community together and spend time" in a while. The students mentioned that during various conversations with community members, the community said that they had not had this type of activities. The community does have a community center, but it's typically used for private activities.

The students realized that the activities that they organized appeared to be a type of "excuse for the community to be together". Meaning that there is willingness from part of the community to be together, and unite, but there wasn't an initial approach to organize events geared for, by and with the community. The community does have an annual rodeo event, but the event is targeted not necessarily to the community, but as a way to attract tourists to the town.

For the purpose of discussing the theme further I will share a narration of the first performance the student artists had, in which students created a small variety show. The show had various purposes. First, the students used the show as a way to announce their presence in the community. Second, the show served as a way to meet the community and begin to build relationships with the community. Third, tied to the previous, it served as the beginning of their research towards their final performance.

In June 4, 2014 the student artists organized a "meet-and-greet" show that was held on the Community's Center. The show consisted on a small variety show and included acrobatic acts, juggling, singing, and clowns. We arrived at the center a couple of hours before the show and the students were rehearsing and organizing the space. They seemed to be stressed and tension was building between the members of the ensemble. The tension began when they were attempting to decide where would the acts happen. They were concerned that if they presented on the small stage that the Community Center had, that they would be distant from the community. The group seemed divided at that point. Yet, they were able to decide fairly quickly. Another matter of tension was that some of the student artists were not able to agree in some matters concerning the show, mostly logistics and opinions of how the show should be done and what to present. Finally after around thirty minutes they acknowledged that some were stepping into other people's roles, apologized and continued. The structure for the show was as follows, who ever wasn't presenting their act, sat on the stage in the benches, in contrast, the acts would be done at the same level as the community was sat. At all times during the show the student artists agreed to be lively and in character.

The appointed time for the event came and the student artists with their masks and red noses greeted the community not in character, but as themselves. With around 41 community members the show began, and student artists assumed their characters. After the show a community member had baked apple pies and brought ice cream for the community, which was served after the show.

In debriefing the event, the student artists agreed that their initial approach to the community was advantageous. They agreed that their interaction with community members during the pre-show seemed more personal, since they were interacting with them as their own person. In contrast, during the show, the students noticed that the community was distanced from them because they were playing their chosen characters. There was an invisible border between the artists in the stage and the community as the audience, mostly following the traditional form of theatre. But the student artist thought that by assuming their characters and wearing their red noses, they encouraged the barrier. However, at the end of the event, the pie and ice cream was distributed between everyone and during that time the students talked and had conversations with the people

who were present. This lowered the barrier between artist and community. According to the student artists the first show was a great way to begin to build relationships with the community, by inviting the community to come and meet them and vise-versa the students promoted unity and a sense of belonging.

Literature in community-building and action research supports the students' claim and concern of the invisible barriers between the people who are considered professionals and the community. The ideas surrounding lowering the barrier between community and "experts" or "professionals", is closely related to participatory action research practices and methods, in which the community and researchers, in this case, artists, come together and position each other at the same level or status in order to create research or in this regard, theatre (Feagin, Vera & Ducey 2015; Stringer 2007; Quinlan 2010). Therefore, there is a recognition that the knowledge expertise in regards to the community will arise from its members, and the "expert's" role becomes that of a facilitator.

Throughout the nine days most of the activities that the student artists organized and hosted could be great examples of how the community was willing to participate in them. Raphael mentioned in the residency and also in the interview, that he was surprised to see that amount of community members in the camping grounds for the bonfires and the festival (final performance). He says,

> "I didn't except for that amount of people to get out of their way to come and share some time with strangers. And we are asking them to drive to our place instead of the other way around, and they still came. Awesome! I like these people!"

His observation also contributes to the idea of the community needing "excuses" to come together. Recognizing that the community came to where they were staying at made an impact to the students. During the residency, the students were worried and wondered how many community members would show up to the bonfires and activities that where planed to be at the rodeo and camping grounds because of its location. Their anxieties softened after the first bonfire. "Excuses to be together" became for the students something to look forward to.

<div style="text-align:center">The Process of Building Relationships in Communities</div>

The creation of a final performance was part of the responsibilities that the student artists had. Every opportunity that was available to them, the students attempted to speak to community members and engage personally with them, by sharing their stories. For the students the conversations that they had with some of the community members was significant to their relationship development with the community. Some students were surprise to realize that they had created a friendship with members of the community. Their engagement was not only through speaking, but also by sharing a space or engaging in the same activity.

For example, Jonathan and Luis volunteered to help cook for a BBQ that the elementary school of the town hosted. They both expressed their excitement when one of the community members taught them how to make ice cream. During a conversation with Luis, he highlighted how engaging in an activity, like cooking, could reveal so much of a person. The place where they cooked became a space for interaction, for telling stories,

and simply appreciating the presence of each other. This seemingly common place

activity provided the opportunity to building relationships with community members. The

student artists did not only engage with the community during workshops or artistic

activities, they had a deeper engagement with the community by cooking together, eating

at the same tables, playing softball, hide and seek with children, singing "Wagon Wheel"

and dancing. The everyday life situations enabled the students to pursue the lowering of

barriers between outsiders and insiders, whether consciously or unconsciously; their

identity as an expert or artist was not as accentuated. Some of the student artists like

Beatrice, Raphael, Heather, Tatiana and Jason, explicitly said that they felt that the

members welcomed them to their community. Tatiana summarizes their thoughts,

> "[During the bonfires]…people started talking and all this amazing stories came
> out, and it was interesting to see a community in front of you, and suddenly
> [having] this feeling of being part of it…It's only been four days, and they drove
> up their cars, prepared the fire… they had prepared everything… it was like can I
> help?"

Tatiana's comment also refers back to the willingness that the community had in terms

of wanting to be there. This could be seen where she is saying that the community came

in into an activity that the students had originally planned, and yet the community

members ended preparing the fire and bringing ingredients for s'mores.

The building of relationships became strongly evident in the artistic residency

final day or the final performance (festival). According to Kristina, the school required

the students to leave the premises right after the final performance and festival ended. To

which Kristina argues, "we really should have had a campfire … I think we fell short… I

mean we did a lot, but if we had a campfire that would had been the pinnacle." Kristina

along with other members of the group like Jonathan, were disappointed that they didn't

had enough time to say their farewells, they felt pressured. According to the group, for

example, Kristina shared with me how sad she was when she had to say farewell to a

woman of the town and the community members hugged and cried. The bonding that the

students created with some of the community members still exists thanks to social media

tools and networks; some students maintain contact with community members. This

makes me think about the issue around community work and when researchers or experts

leave the community after doing the project. The students recommended that the school

should develop a mechanism to maintain relationships and contacts with the community,

even when some of students return to their homes.

<div align="center">Group Mind</div>

It is not uncommon to find groups of people that have similar thoughts,

opinions and ideologies. Yet, it was unexpectedly surprising that the participants in their

individual interviews answered some of the questions similarly, not only in the meaning

behind what they were expressing, but in the word choice they made to answer such

questions. Rose, one of the interview participants stated, after I had mentioned the

observation,

> "*Have you ever heard the concept of group mind? It's a concept we use a lot in contact improv… where the group is so much in sync that they intuitively know what the other person is going to do.*"

The concept of *group mind* can be associated with Emile Durkheim's

Collective Consciousness. The concept refers to a set of beliefs, ideologies and moral

attitudes that are shared in a group and acts as a unifying force (Némedi 1995). This could potentially explain why the student artists answered similarly. Though it might be expected that the students speak to each other about their experience after the residency, the artistic residency program is the students' last curriculum assignment and activity. The student artists graduated and the majority left the town and county, where the school is located, in less than a week, not allowing the students sufficient time to actually engage in dialogue. The next set of sub-themes captures my claim of the collective similarity in their trends of thought and opinions about their experience.

<u>Knowing Expectations</u>

One of the questions in the interview asked the participants if they thought that they had addressed the community's expectations. To which nine out of the ten interview participants replied by either, "I don't know what the community expected" or " I don't think the community knew what to expect". The expressions made by the students illuminated the relationship they had with the community prior to doing the residency. According to the student artists, four of them visited the community before the residency took place. As referred in the methods chapter, each member of the group had an assigned role to fulfill during the residency; those who visited the community previous to the residency had roles that required for them to go.

According to the students who visited the community prior to the residency, they went there to meet the members whom their school had established contact with, which included the owners of the town's rodeo grounds, the elementary school principal, the caretakers of the rodeo grounds, and two more community members. Their purpose for

the visit was to gather initial information about the town, such as, demographics, history, possible resources available to the students, exploring the grounds in which the students will be camping at, and establish relationships with the community members who had agreed to meet with them.

Curiously, two of the participants who visited the town mentioned that during their first meeting with the community they spoke about what they will be achieving while in the residency. The activities included the creation and presentation of a performance and a series of physical theatre workshops, which venues where between the elementary school gym and the rodeo grounds.

It might have seemed rather obvious that the community expected the previously mentioned activities to occur; however some of the students' comments did not reflect it. Nevertheless, most of them were certain that they had exceeded the community's expectations, as Beatrice states:

> *"I think we exceeded the community's expectations. We reached the community in a different way and became part of the community and actually took time to learn about these people."*

The students conclusion was based on observations and conversations they had with some of the community members. The students believed that their success in exceeding the community's expectations had to do with the community asking for them to be back, and the participation from part of the community during the activities and workshops. Kristina believed that the community members' participation in the activities was a form to measure their success. She says,

"…I think we addressed their expectations, because people actually engaged [participated] in the bonfires and other activities we made [organized]."

Raphael, also had similar thoughts,

"…they [community members who assisted to the activities] were much engaged in the workshops and were involved in the workshops. They just didn't stand by, they didn't lead it, but they were part of it."

However, one of the interview participant's who was part of the group of students who went to the community prior to the residency concluded that they did not ask for the community's expectations or needs as part of the work. Nevertheless, she also expressed that the conversation didn't happen because it was the first time that their school organized an artistic residency in that specific community. Still, I would argue, that their school have done yearly artistic residencies in other rural communities for the past seventeen years. Is it well documented in doing community-based projects no matter the purpose that asking the community needs and expectations is important in order to evaluate the success of such engagement (Stringer 2007).

Done Differently

When the student artists were asked if they would have done something different in the artistic residency, four of the participants expressed that they would not have. The statement does not necessarily mean that if they had the opportunity to go back under similar circumstances that they would not have actually done anything different, but their meaning behind the comments were situational. Paul states, "I would have done something different if the circumstances were different." The participants' value towards experience is based in their notion of learning as a process. Recall that it's the students

and the school's first time in engaging in this artistic residency and particular community respectively. They had no previous knowledge of the community or environment, therefore the decisions they made prior and during the residency was based on their personal experience, opinions and preconceptions of the place. Jason summarizes their meaning,

> *"I feel like everything we did we were able to run with the punches...I think that the discoveries we made were ultimately what led the most profound decisions about the residency.*

Be Available

The student artists quickly acknowledged that in order to have a successful and livable residency, they would need to be flexible and available. The school, as mentioned previously has a very driven pedagogy and values towards community. The meaning given to availability in the school is being responsive to their surroundings. To elaborate further, the students must be able to listen to the community members and to their ensemble members, and not only listen to the words, but to the possible meaning behind the words, pay close attention to gestures, breathing, facial expressions, among other details that might inform what is happening.

The participants recognized that being flexible shares a close bond with community engagement. Meaning even if rules are established, sometimes they need to be bent in order to give equity of opportunity to the community. The community has a great range of other roles that they play in their lives and responsibilities they need to attend to. Being flexible doesn't mean that the process will be easier. It means being able

to address the community's diversity of interests and/or needs. The next sub-themes provide a range of examples of when did the student artists used their sense of awareness to their surroundings. The examples mentioned provide samples of variations of schedule and activities with the community and with their ensemble, recognizing that the student artists were also a small community.

Getting Sick and Responsibility Shifts

During the first couple of days of the residency the participants began to get sick. We were not prepared adequately for the drastic changes in temperature. During the day it was warm around 70°-75° F and at night the fog would come and the temperature would drop ranging from 45°-50° F. By the morning of the second day (date), Jane, my tent-mate was sick. From one to another the cold spread and it became apparent for most of the students that the schedule that Kristina, the residency manager, had prepared was too exhausting for them. The students expressed their discontent with the workload that some of their peers had and some of them had back to back hours of work. The work that they referred to was promotion of the workshops and activities around the town, residency duties (i.e. cooking, cleaning, trash disposal, etc.), the workshops themselves, preparing for activities and group rehearsals. After having a conversation they agreed to make a few modifications to the schedule.

The modification did not mean less workload, in the contrary, for some it meant more hours of work, such is the case of the residency manager, sense the activities were already promoted and also they had made previous agreements and engagements, she felt that she had to go. When asked if she would had done something differently she said,

"…To actually have fun in the residency, but that was hard when you feel that you should give more…so I had to step up, so my ability to enjoy and relax was a difficult balance."

The difference of workload and responsibility was different for some members of the group. For example, Paul stated, "I had to focus on the [final] piece alone. I actually felt bad, because some people had so many meetings and I didn't had as many." Some of the members' roles didn't require as much preparation, organizing and time commitments as other of the roles, which caused frustration in some of the group members.

<u>Making Decisions on the Road</u>

During the residency in number occasions, the student artists organized or re-structured some of the activities. The modifications came in response to their observations of the community and some community member comments. The activities I will discuss are, the series of workshops offered to the community, the modification of the first bonfire and organization of the second, and finally the organization of the slippery slide event.

The students had scheduled a total of thirteen workshops. The workshops were targeted mostly to children and teenagers, with two workshops opened to all ages. The daily assistance of community members to the workshops ranged from four to eleven. It was common to observe that the children who participated in the acrobatic, hula hoop, mask making and/or juggling workshops were accompanied by family members. The student artists took these types of opportunities to talk to the older adults, in order to establish connections and relationships. According to the student artist, the conversations in these scenarios spanned around topics like personal experiences, life situations, daily

life events and oral histories or experiences surrounding the community member's life in the rural town.

The students had also arranged a bonfire to occur on the night of June 6th. Their purpose was to gather information about the town, and have a story telling evening. Heather's summarizes the transformation of the first bonfire,

> *"…it was supposed to be a storytelling evening, but we quickly realized that these people [weren't] necessarily ready to tell their stories of the community before the [other] members of the community … and it turned very rightfully into a gathering."*

The bonfire activity of June 6th was scheduled for 8pm, yet some families showed up earlier. A particular family brought everything needed to do s'mores and started to build the fire themselves. Community members kept showing up and the camp manager, Kristina, gathered everyone around the fire, she greeted and thanked the people present. Jason, the musical director, along with Luis, realized that the community members were very quite, and thought that in order to ease the atmosphere they played music. It was noticeable change in atmosphere, community members and students started to sing camp songs and talk with each other, even the kids and the teenager were playing around the camping grounds. From an evening that was assumed to be, "…sitting around the camp fire and [the community member's] telling their stories, while everyone was giving their attention and focus to that person…it became a big hang out." According to the students, the first bonfire was a success because the community members asked when would there be another one. The students realized that this was an opportunity to engage the

community, sharing more stories and gathering information, giving way to organize a second bonfire.

Another unplanned activity was the day in which the student artists installed a slippery slide. Paul, narrates the occasion were the elementary school principal announced that the school had a slippery slide available that the student artists could use if they wished to. Most of the student artists knew about the possibility, but there was nothing concretely planned, that was until. The day was scheduled to have the children's workshops. During the workshop the children were all over the place (elaborate), family members were around and having conversations with one another. Paul, Beatrice and Raphael made the decision to put up the slippery slide at the school grounds were the workshops were being held. Children and family members participated in the games. The family members watched, while student artists and children play with soap and water.

<div align="center">Perceptions of Community: Who tells the story?</div>

Poor Community

I found that the major challenge in the creating process in the Artistic Residency was the discourse of the students regarding poor communities. Their discourse was similar to colonizing notions of communities, by this I mean, some of the students referred to the community as "depressed", "poor", "in need of help", "sad", "they have so little, yet they are providing food for us." During the residency there were various occasions where some of the students talked about the community in this way. The main incidences that I was able to observe were after the first performance and bonfire. As I

mentioned previously, a community member prepared apple pies and brought ice cream

to share with the community after the first performance and show in the Community

Center. The second case occurred a few minutes before the initiation of the first bonfire

activity, a family from the community brought ingredients to make s'mores. The students

were surprised and concerned because they have framed all community members as

having little resources, yet there was no evidence that showed that the members who

contributed or donated the food were experiencing economic difficulties. This is not to

discredit the community members gesture whether they were facing economic struggles

or not, but to say that the student artists had created an image of the community members

as all being poor, and they equated this with the community not having anything to offer.

The use of the word *poor* was accompanied by a sense of pity from part of the students,

whether through gestures or tone of voice. One of the participants during the residency

spoke to me about feeling guilty that the community was making "sacrifices" in order to

make them [student artists] feel comfortable. The problem with this visualization is that

the student artists' perceptions about the community becomes blurred and affected by a

sense of pity and in turn some of the students felt ashamed.

In one of the meetings I attended prior to the residency with the student artists I

had made the note that one of the students, who went to the community before the

residency took place, classified the community as poor, with a condescending tone of

voice. During the interviews I asked some of the participants who had attended the

community prior to the artistic residency how did they reached this conclusion. I found

that the community members themselves reinforced these ideas, in the initial contacts

from the students with the community; some of the community leaders expressed the need "to bring culture to [the community]." During the interview Paul mentions that they were advised to provide food for the activities because "it was a depressed community, so having food was a good incentive". Research and community oriented organization also recommend that food is a good incentive to encourage people to attend events (Feagin, Vera & Ducey 2015; Stringer 2007), the framing of why food is important is what is troublesome. I am not trying to neglect the possible reality of the community, in the contrary, I encourage for the stories being told to be verified and confirmed by other members of the community, instead of taking a statement from a community leader as granted. I highlight this particular scenario because the student artists mentioned that the community leader who framed the community in that way was someone with a higher status and regard in the community and are people who are considered economically stable, if not the richest family in the town. The community member might influence the students' perception of the community and the student artist regarded it as a legitimate source.

To Bring or Share Culture?

Some students did not feel comfortable by the notion of bringing culture and the school made very clear that the purpose of the artistic residency is not to "bring culture", but to exchange culture and share their experiences. Some of the members of the group like Heather expressed her discomfort when she reflected on what she thought that the residency would be like, she said, "I honestly thought that we were going to a small community and be like *here's some art, you need this*… and it turned out not be like that

at all." Her discomfort and awareness of her position and that of the community was not exclusive, during the residency the student artists constantly reminded each other and spoke to each other about sharing stories. Sharing their own personal experiences with them being artists and sharing with the community their live stories, with the hopes of encouraging community members to share their own. Nevertheless, encouraging the community to share personal stories or to speak in front of people was not as easy as they thought. Heather and Tatiana reflected on the purpose of the first bonfire, "We had planned to do a circle around the bonfire and ask for people to tell their stories, but we quickly realized that this people weren't necessarily ready to share their [persona] stories… (Heather)". Tatiana added, "[the community] didn't care about that [referring to sharing stories of the community], they wanted to talk about the Rodeo Queen and their trucks." During the residency the students shared their cultural particularities with community members, Tatiana and Katherine continuously shared stories and history of their countries, and so did other members of the group. The exchange and as they call "sharing" of their knowledge became a form of connecting with community members.
Who chooses the story to tell? Who tells it?

Another challenge I noticed was concerned to the levels of participation in the creation of the final performance. First, the students attempted to encourage community members to talk about the animosity the community had with the National and State Parks of California. According to the students, the theme was "depressing" for the community, instead of "uplifting the community's spirit" by reviving the event it might not "had been proven to be fruitful." I would argue, if theatre has the potential to create

dialogues and bring people together, why then not engage in uncomfortable topics? Why

not ask the community? Yet, that would be hasty from my part to assume that the student

were in the position to do so. I do not doubt the students' capability to be able to engage

in this type of work, but the students will only be there for nine days. Some community

members might have questioned and feel uncomfortable by having "outsiders" bringing

issues that still has its repercussions in the community, and if they were to engage in the

topic they wouldn't be able to see it through. Jason says, "I think some of us had the idea

to reconcile the community and the parks, and ultimately we decided not to." The

students decided to step away from anything that could potentially separate more the

community; instead they decided to "celebrate [the community]". The students described

it as "bringing joy" to the community. They recollected a variety of stories concerning

the places and locals that the community has and recreated a "mock" town in the Rodeo

Grounds in the community. The students' intention by creating a mock town was to

highlight the community's traits. For the purpose of illustrating the mock town, I will

share a narration of the final performance (festival) the student artists had.

June 11, 2014

> *The Rodeo and camping grounds served as the place for the "stage" and festival that the students organized. Some families arrived at 3:30pm for the rehearsals so that their children and teenagers could participate in the performance. The children wore the frog masks they had created and painted during the mask creation workshop, while the older children and teenagers will participate in a hula-hoop and acrobatic performance. The activity was scheduled to begin at 4:00pm, and by that time around sixty-one community members had arrived. At the time when the performance started I stopped counting when I reached one hundred.*

The performance started with a song, which the student artists wrote. The main line was to encourage people to "get off the highway come in my driveway". The community is divided by Highway 101, which is very well known by travelers. Yet, according to the students the community members expressed that the people don't actually get off the highway and visit the town, instead they continue usually stopping in further towns on their way to see National and State Parks. The performance was organized as a walk-about, where two members of the group singed and served as a tour guide they walked around to specific location where other students where representing important places of the town. First, they presented the gas station, in which they represented the owner of the town as an oracle, because of the various conversations that the students had with her. Then, the crowd was guided to the fire department and burl stores. Later surprised by two students who were representing the Rodeo Queen and a folk story character, both of them opened a door, from which the children impersonating frogs hoped down until they reached the crowd and chanted the name of the town, which according to folk tales, the town was called the way it was because of the noises that the frogs made. The crowd then was guided to where two students where representing the towns school battle with trying to stay opened, they represented it by playing with a door, by opening and closing it constantly. The next stop was the post office from where Jane took the time to deliver some letters to key members of the town. Finally the crowd was guided to a path were the students played music and made a very long line of peole and all squared danced. After the dance, the performance ended, but the festival continued with games and food.

Even though the students' purpose was to highlight what the students considered to be important traits and facts about the community, there was little conversation with the community about the representation or mock town that the students created. Though it did not seem as if the community was disappointed, there is still a huge question regarding the representation of communities. The students' ultimately took the initiative to tell the story of the community. This raises larger questions of who gets to tell the story? How was the story told? What was left out?

CHAPTER IV: DISCUSSION AND CONCLUDING REMARKS

This researched highlights the possibility of how theatre and arts are mediums, which offers the possibility to advocate for social justice and change. Though the research itself centers on the building of community and relationships, it offers the possibility to use similar projects, spaces, and ideas to create change in communities and in society. Being aware of the participants' positions and expectations becomes key factors that influences the engagement of all parts in projects similar to the one discussed in this thesis.

Everyday interactions and conversations contribute to building relationships and community. The analysis presents how activities targeted to the community served as a way to invite members to form part of projects. In recognizing the position from the different parties that might be in a place, it is possible to lower the barriers that those identities might label on the individual and group. Encouraging flexibility and awareness from part of the organizers, in this case the student artists; they were able to have support from their peers to continue the work they had started. Living in a common place brings unity to peers and collaborators; it blurs the line between them and us.

I argue that community-based projects level of participation from the audience, community or stakeholders should involve them in all aspects. Beginning with deciding and stating their needs all the way to how and what the performance will address. In the research the student artists did not had a clear view of what the community expected, they did not ask the community. I encourage the inclusion of the community members' ideas

and conversations about expectations, especially in those cases where the artistic residency occurs more than once. By including the community in conversations of representation and expectations, community-based theatre and arts project will have the ability to promote and advocate for social justice and change because the knowledge that is created is for the community, by the community. Also, I encourage the inclusion of various voices of the community. Community leaders and people in privileged positions influence the perceptions towards groups, yet by including other members of the community there will be more accurate representations of them and diversity. This also raises other questions and concerns. For example, did community members decide not to engage in the activities because of the people who promoted the artistic residency in the community? How do community leaders influence their community? This conversation also serves to open larger discussions around how theatre groups talk and refer to those who they might be working with while doing some form of Applied Theatre and arts projects, and how this might perpetuate and maintain the power relations and notions of the privileged. Some groups might take the approach of guiding the conversation towards what the artist group might consider important or they want to create a piece about, instead of becoming or taking the role of a facilitator of the discussion (Graham 2010). Harvey refers that discourses "are manifestations of power… the coded ways available to us for talking about, writing about, and representing the world…(Gottlieb 2002)." This opens up an even larger discussion around what is AT really advocating for? What kind of "social change" is it advocating for? Is AT a way to emancipate communities and groups or is it used to reinforce power structures?

Of course, there other issues and challenges with AT, specifically, with Theatre of the Oppressed practices. That is concerning how individuals are expected to physically intervene in some of the exercises. Some have argued (Balwin 2009; Guay 2010) that expecting for people in the audience to engage physically could be intimidating for the participants. Guay suggests that by framing the possible participants as "players", instead of "actors" could potentially lead for the participants to feel less intimidated because of how the word "actor", could be framed by individuals, as a position of power because of the professional connotations that the word carries.

I'm not against the use of theatre as a way to publish research findings; I'm against theatre being used as a way or form to perpetuate the environmental and social inequalities that exists in our society. Therefore, I want to encourage to all those who want to publish their research findings in theatre or artistic forms to evaluate, from where is the knowledge coming from? What are the researcher biases and assumptions when choosing what information to present to the public? Why was that information chosen and not other? Who is being silenced and what voices are being privileged? As a sociologists I understand that the discipline of Sociology should be able to make sense of the world, institutions, social phenomenon's and society behaviors, not only as a way to simply understand or to create "knowledge for knowledge sake." Liberation Sociology, without question, calls for individuals and/or groups to have a high level of commitment with social justice and change. Recognizing that change can't be achieved immediately, it takes time. By engaging in liberation theories and practices, social scientists needs to move away from conservative notions about positivist approaches, and social theories,

which sees individuals and/or groups as objects of research. Liberation Sociology, much like Boal's Theatre of the Oppressed, calls for objects to transform into subjects and actors. I therefore propose that AT should encourage and be "liberatory" and all its senses emancipatory. "I believe that all the truly revolutionary theatrical groups should transfer to the people the means of production in the theatre so that the people themselves utilize them (1985:122)

REFERENCES OR LITERATURE CITED

Anwar McHenry, Julia. 2011. "Rural Empowerment through the Arts: The Role of the Arts in Civic and Social Participation in the Mid West Region of Western Australia." *Journal of Rural Studies* 27(3):245–53. Retrieved July 22, 2014 (http://www.sciencedirect.com/science/article/pii/S0743016711000209).

Babbie, Earl. 2010. *The Practice of Social Research*,12th Edition. Belmont: Wadsworth Cengage Learning.

Baldwin, Andrea. 2009. "Applied Theatre: Performing the Future." *Australasian Psychiatry* 17:S133–36. Retrieved December 5, 2014 (http://ezproxy.humboldt.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=47810980&site=ehost-live)

Bejarano, Cynthia. 2005. *¿Qué Onda? Urban Youth Culture and Border Identity.* Tucson: University of Arizona Press

Berg, Bruce L. and Howard Lune. 2012. *Qualitative Research Methods for the Social Sciences,* 8th Edition. United States: Pearson.

Boal, Augusto. 1985. *Theatre of the Oppressed.* New York: Theatre Communications Group.

Boehm, Amnon and Esther Boehm. 2003. "Community Theatre as a Means of Empowerment in Social Work A Case Study of Women's Community Theatre." *Journal of Social Work* 3(3):283–300. Retrieved March 1, 2014 (http://jsw.sagepub.com.ezproxy.humboldt.edu/content/3/3/283).

Boudon, Raymon. 1986. *Theories of Social Change.* Oxford: Polity Press.

Burgoyne, Suzanne, Peggy Placier, Mallory Taulbee, and Sharon Welch. 2008. "Investigating Interactive Theatre as Faculty Development for Diversity." *Theatre Topics* 18(2):107–29. Retrieved February 28, 2014 (http://muse.jhu.edu/journals/theatre_topics/v018/18.2.burgoyne.html).

Burke, Peter J. and Jan E. Stets. 2009. *Identity Theory.* New York: Oxford University Press

Charmaz, Kathy. 2006. *Constructing Grounded Theory.* London: SAGE

Chilcoat, George W. 2000. "Flippy Guerrilla Street Theater." *The Social Studies* 91(6):272–77. Retrieved March 1, 2014 (http://search.proquest.com.ezproxy.humboldt.edu/docview/274774769?accountid =11532).

Davis, C. Amelia. 2014. "Unraveled, Untold Stories An Ethnodrama." *Adult Education Quarterly* 64(3):240–59. Retrieved December 9, 2014 (http://aeq.sagepub.com/content/64/3/240).

Day, Laura. 2002. "'Putting Yourself in Other People's Shoes': The Use of Forum Theatre to Explore Refugee and Homeless Issues in Schools." *Journal of Moral Education* 31(1):21–34. Retrieved June 10, 2014. (http://ezproxy.humboldt.edu/login?url=http://search.ebscohost.com/login.aspx?di rect=true&db=aph&AN=6410496&site=ehost-live).

Eakin, Joan M. and Marion Endicott. 2006. "Knowledge Translation through Research-Based Theatre." *Healthcare Policy* 2(2):54–59. Retrieved December 11, 2014 (http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2585434/).

Einstein, Gilles O., Mark A. McDaniel, and Scott Lackey. 1989. "Bizarre Imagery, Interference, and Distinctiveness." *Journal of Experimental Psychology: Learning, Memory, and Cognition* 15(1):137–46. Retrieved December 4, 2014 (http://search.proquest.com/docview/221074297?pq-origsite=summon).

Goffman, Ervin. 1956. *The Representation of Everyday Life*. Edinburgh: Social Sciences Research Centre

Guard, Julie, D'Arcy Martin, Laurie McGauley, Mercedes Steedman, and Jorge Garcia-Orgales. 2012. "Art   as Activism: Empowering Workers and Reviving Unions t hrough Popular Theater." *Labor Studies   Journal* 37(2):163–82. Retrieved February 28, 2014 (http://ezproxy.humboldt.edu/login?url=http://search.ebscohost.com/login.aspx?di rect=true&db=buh&AN=76919163&site=ehost-live).

Feagin, Hernan Vera and Kimberley Ducey. 2015. *Liberation Sociology*, 3rd edition. Boulder: Paradigm Publishers.

Feldman, Susan, Alan Hopgood, and Marissa Dickins. 2013. "Translating Research Findings into   Community Based Theatre: More than a Dead Man's Wife." *Journal of Aging Studies* 27(4):476–86. Retrieved March 1, 2014 (http://www.sciencedirect.com/science/article/pii/S0890406513000303).

Ferreira, Mariana Leal, and Dominique Devine. 2012. "Theater of the Oppressed as a Rhizome Acting for the Rights of Indigenous Peoples Today." *Latin American*

Perspectives 39(2):11–26. Retrieved October 24, 2014
(http://lap.sagepub.com.ezproxy.humboldt.edu/content/39/2/11).

Fink, Ben. 2011. "Making Space (Literally) for Social Change through Community-
Based Theatre—from Soup Kitchen to City Hall." *Theatre Topics* 21(2):199–208.
Retrieved June 10, 2014
(http://muse.jhu.edu/journals/theatre_topics/v021/21.2.fink.html).

Goldfarb, Jeffrey C. 2005. "Why Theater? Sociological Reflections on Art and Freedom,
and the Politics of Small Things."   *International Journal of Politics, Culture,
and Society* 19(1-2):53–67. Retrieved June 10, 2014
(http://link.springer.com.ezproxy.humboldt.edu/article/10.1007/s10767-007-9011)

Goldstein, Tara, Julia Gray, Jennifer Salisbury, and Pamela Snell. 2014. "When
Qualitative Research Meets Theater The Complexities of Performed
Ethnography and Research-Informed Theater Project Design." *Qualitative Inquiry*
20(5):674–85. Retrieved December 11, 2014
(http://qix.sagepub.com/content/20/5/674).

Gottlieb, Robert. 2002. "Environmentalism Bounded: Discourse and Action", Chapter 1
in *Environmentalism Unbound: Exploring New Pathways for Change*.
Cambridge, MA: MIT Press, pp. 3-45.

Graham, Catherine. 2010. "Applied Theatre: International Case Studies and Challenges
for Practice (review)." *Canadian Theatre Review* 143(1):90–92. Retrieved
December 5, 2014.
(http://muse.jhu.edu/journals/canadian_theatre_review/v143/143.graham.html).

Guard, Julie, D'Arcy Martin, Laurie McGauley, Mercedes Steedman, and Jorge Garcia-
Orgales. 2012. "Art as Activism: Empowering Workers and Reviving Unions
through Popular Theater." *Labor Studies Journal* 37(2):163–82. Retrieved
February 28,   2014
(http://ezproxy.humboldt.edu/login?url=http://search.ebscohost.com/login.aspx?di
rect=true&db=buh&AN=76919163&site=ehost-live

Guay, Louis-Martin and Jacqueline Dinsmore. 2010. "Theatre of the Unexpected: When
the Spectator Becomes Actor." *Canadian Theatre Review* 143(1):6–10.
Retrieved December 5, 2014
(http://muse.jhu.edu/journals/canadian_theatre_review/v143/143.guay.html).

Heble, Ajay. 2010. "'Why Can't We Go Somewhere There?': Sun Ra, Improvisation, and
the Imagination of Future Possibilities." *Canadian Theatre Review* 143(1):98–

100. Retrieved December 5, 2014
(http://muse.jhu.edu/journals/canadian_theatre_review/v143/143.heble.html).

Kivel, Paul. 2007. "Social Change or Social Service?" Pp. 129-149 in *Revolution will not be Funded* edited by Incite! Women of Color against Violence. Brooklyn: South End Press

Kushner, Tony et al. 2001. "How Do You Make Social Change?" *Theater* 31(3):62–93. Retrieved December 4, 2014 i
(http://muse.jhu.edu/journals/theater/v031/31.3artists_state.html).

Lea, Graham W., George Belliveau, Amanda Wager, and Jaime L. Beck. 2011. "A Loud Silence: Working with Research-Based Theatre and A/R/Tography." *International Journal of Education & the Arts* 12(16). Retrieved December 11, 2014 (http://eric.ed.gov/?id=EJ962621).

Leonard, Robert H. and Ann Kilkelly. 2006. *Performing Communities.* Oakland: New Village Press.

Lev-Aladgem, Shulamith and Click to Continue >. by Photo-zoom V10. 2006. "Remembering Forbidden Memories: Community Theatre and the Politics of Memory." *Social Identities* 12(3):269–83. Retrieved December 11, 2014 (http://search.proquest.com/docview/60007278?pq-origsite=summon).

Lorde, Audre. 1984. *Sister Outsider*. Freedom: The Crossing Press.

Mattingly, Doreen. 2001. "Place, Teenagers and Representations: Lessons from a Community Theatre Project." *Social & Cultural Geography* 2(4):445–59. Retrieved March 1, 2014 (http://ezproxy.humboldt.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=5564634&site=ehost-live).

Medina, Carmen Liliana and Gustave J. Weltsek. 2013. "Deconstructing Global Markets Through Critical Performative Experiences in Puerto Rico." *Journal of Adolescent & Adult Literacy* 57(3):189–91. Retrieved December 11, 2014 (http://onlinelibrary.wiley.com/doi/10.1002/JAAL.233/abstract).

Mills, Sandra. 2009. "Theatre for Transformation and Empowerment: A Case Study of Jana Sanskriti Theatre of the Oppressed." *Development in Practice* 19(4/5):550–59. Retrieved March 1, 2014 (http://www.jstor.org/stable/27752094).

Mirvis, Philip H. 2005. "Large Group Interventions: Change as Theater." *The Journal of Applied Behavioral Science* 41(1):122–38. Retrieved December 11, 2014 (http://search.proquest.com/docview/236325673/abstract?accountid=11532).

Némedi, Dénes. 1995. "Collective Consciousness, Morphology, and Collective Representations: Durkheim's Sociology of Knowledge, 1894-1900." *Sociological Perspectives* 38(1):41–56. Retrieved April 1, 2015 (http://www.jstor.org/stable/1389261).

Newman, David M. 2008. *Sociology: Exploring the Architecture of Everyday Life*, 7th Edition. Los Angeles: Pine Forge Press

Noble, Trevor. 2000. *Social Theory and Social Change*. New York, NY, USA: Palgrave Macmillan. Retrieved April 3, 2015 (http://site.ebrary.com/lib/alltitles/docDetail.action?docID=10015202).

Okuyade, Ogaga. 2011. "Rethinking Militancy and Environmental Justice: The Politics of Oil and Violence in Nigerian Popular Music." *Africa Today* 58(1):78–101. Retrieved November 13, 2014 (http://muse.jhu.edu/journals/africa_today/v058/58.1.okuyade.html).

Omi, Michael and Howard Winant. 1994. *Racial Formation in the United States from 1960s to the 1990s*, 2nd Edition. New York: Routledge

Osnes, Beth. 2013. "Engaging Women's Voices through Theatre for Energy Development." *Renewable Energy* 49:185–87. Retrieved November 13, 2014 (http://www.sciencedirect.com/science/article/pii/S096014811200047X).

Ostrom, Elinor. 2010. "Analyzing Collective Action." *Agricultural Economics* 41:155–66. Retrieved May 1, 2015 (http://onlinelibrary.wiley.com.ezproxy.humboldt.edu/doi/10.1111/j.1574-0862.2010.00497.x/abstract).

Quinlan, Elizabeth. 2010. "New Action Research Techniques Using Participatory Theatre with Health Care Workers." *Action Research* 8(2):117–33. Retrieved March 1, 2014 (http://arj.sagepub.com.ezproxy.humboldt.edu/content/8/2/117).

Prendergast, Monica. 2011. "Applied Theatre And/as Activism." *Canadian Theatre Review* 147(147):18–23. Retrieved December 5, 2014 (http://muse.jhu.edu/journals/canadian_theatre_review/v147/147.prendergast.html

Roberts, Dorothy. 2011. *Fatal Invention.* New York: The New Press.

Rogers, Everett M. 1971. "Soeiat Structure and Social Change: WHAT IS SOCIAL CHANGE? SOCIAL STRUCTURE AND DIFFUSION BOTTOM-UP CHANGE SUMMARY NOTES REFERENCES." *The American Behavioral Scientist (pre-1986)* 14(5):767. Retrieved December 17, 2014 (http://search.proquest.com/docview/194663807/abstract?accountid=11532).

Rossiter, Kate and Rebecca Godderis. 2011. "Finding the Necessary Distance: Theorizing Ethnographic Research-Based Theater." *Journal of Contemporary Ethnography* 40(6):648–77. Retrieved December 11, 2014 (http://search.proquest.com/docview/1018362491?pq-origsite=summon).

Savory, Elaine. 1993. "Review of Culture and Development: The Popular Theatre Approach in Africa by Penina Muhando Mlama." *Research in African Literatures* 24(1):149–51. Retrieved December 12, 2014 (http://www.jstor.org/stable/3820219).

Schneider, Justine et al. 2014. "A Short Report on Knowledge Exchange through Research-Based Theatre: 'Inside out of Mind.'" *Social Science & Medicine* 118:61–65. Retrieved December 11, 2014 (http://www.sciencedirect.com/science/article/pii/S0277953614004894).

Shackel, Paul A. 2010. "Identity and Collective Action in a Multiracial Community." *Historical Archaeology* 44(1):58–71. Retrieved April 2, 2015 (http://www.jstor.org/stable/27820819).

Sloman, Annie. 2012. "Using Participatory Theatre in International Community Development." *Community Development Journal* 47(1):42–57. Retrieved December 11, 2014 (http://search.proquest.com/docview/925713796?pq-origsite=summon).

Snow, David A., Louis A. Zurcher Jr., and Sheldon Ekland-Olson. 1980. "Social Networks and Social Movements: A Microstructural Approach to Differential Recruitment." *American Sociological Review* 45(5):787–801. Retrieved May 1, 2015 (http://www.jstor.org/stable/2094895).

Stoler, Ann. 2002. *Carnal Knowledge and Imperial Power: Race and The Intimate in Colonial Rule.* University of California Press.

Stringer, Ernest T. 2007. *Action Research*, 3rd Edition. California: SAGE

Sullivan, John et al. 2008. "Theatre of the Oppressed and Environmental Justice Communities A Transformational Therapy for the Body Politic." *Journal of*

Health Psychology 13(2):166–79. Retrieved October 24, 2014 (http://hpq.sagepub.com.ezproxy.humboldt.edu/content/13/2/166).

Thomas, David R. 2006. "A General Inductive Approach for Analyzing Qualitative Evaluation Data." *American Journal of Evaluation* 27(2):237–46. Retrieved April 10, 2015 (http://aje.sagepub.com.ezproxy.humboldt.edu/content/27/2/237).

Wallis, Brian. 1996. "Black Bodies, White Science: The Slaves Daguerreotyoes of Louis Agassiz". *The JHBE Foundation* 12:102-06.

Wiss, Rosemary. 1996. "Lipreading: Remembering Saartije Baartman". *The Australian Journal of Anthropology* 5: 11-40.

APPENDIX A

Promoting Social Change through Community-based Theater

Informed Consent Form

You are asked to participate in an interview about Community-based Theater and social change. This research is part of a program evaluation for Dell' Arte International and as part of my thesis/project work at Humboldt State University. I anticipate that our interview will take about 30 to 45 minutes. We will meet in a location of your choice.

In the interview I will ask you questions about your involvement and experiences with your participation in Dell'Arte Rural Residency.

Your participation is voluntary and with minimal risk. You may discontinue participation at any time. However, you may find benefits in talking and reflecting on your experiences. Although there will not be any compensation, your contributions may benefit Dell' Arte Rural Residency program and other organizations and groups that are also involved with Community-based Theater.

Your answers to all questions are completely confidential. I will transcribe our interview and destroy the original digital audio recording within 10 months. In all transcriptions I will remove any identifying information: any real names mentioned will be changed. My records linking your transcription with your contact information will be kept in a secure location separate from the transcripts. After two months of the interview been carried out, I will transfer electronic files and this consent form to the Department of Sociology for secure 3-year storage.

In the analysis and reporting of any information linked to this research, all identifying information will be removed. If I use any quotations from your interview, I may change some information so that your identity will not be revealed. If using a quotation could compromise your privacy, I will not use that quotation.

If you have any questions about this research, please feel free to contact me: Stephanie Martínez at (787) 403-0108 or sm3295@humboldt.edu or my chair, Renee Byrd, Associate Professor of Sociology, rb1409@humboldt.edu.

You may also share any concerns about this evaluation with the Chair of the Institutional Review Board for the Protection of Human Subjects, Dr. Ethan Gahtan, at eg51@humboldt.edu or (707) 826-4545.

If you have questions about your rights as a participant, report them to the Humboldt State University Dean of Research, Dr. Rhea Williamson, at Rhea.Williamson@humboldt.edu or (707) 826-5169.

Thank you for taking the time to talk to me about your experiences.

***

I am at least 18 years old. I understand the above and consent to participate in this research. Print Name:
Signature:
Date:

APPENDIX B

Rural Residency Program Evaluation

Informed Consent Form

Dell' Arte International is conducting a program evaluation research of their Dell' Arte Rural Residency Program. The purpose of the evaluation is to assess that the program is fulfilling and meeting the goals and outcomes it proposes. It is also a way to see what the program is doing well and if there are areas in which the program needs to improve. Part of the evaluation involves having dialogues, interviews and observing first year Dell' Arte student's workshops and meetings with the community during one of the 2014 rural residencies.

Your participation as Dell' Arte first year student population is voluntary and with minimal risk. You may discontinue participation at any time. Your participation in this research is confidential. In the analysis and reporting of any information linked to this research, all identifying information will be removed. Although there will not be any compensation, your contributions may benefit Dell' Arte International and other organizations and groups that also have similar programs.

I will keep consent forms in a secure location separate from the data. After two months of the rural residency, I will transfer electronic files and this consent form to the Department of Sociology for secure 3-year storage.

If you have any questions about this research, please feel free to contact me: Stephanie Martínez at (787) 403-0108 or sm3295@humboldt.edu or my chair, Renee Byrd, Associate Professor of Sociology, rb1409@humboldt.edu.

You may also share any concerns about this evaluation with the Chair of the Institutional Review Board for the Protection of Human Subjects, Dr. Ethan Gahtan, at eg51@humboldt.edu or (707) 826-4545.

If you have questions about your rights as a participant, report them to the Humboldt State University Dean of Research, Dr. Rhea Williamson, at Rhea.Williamson@humboldt.edu or (707) 826-5169.

Thank you for your time.

***

I am at least 18 years old. I understand the above and consent to participate in this research.

Print Name:
Signature: Date:

APPENDIX C

Script for recruiting potential participants from Dell'Arte International current or

previous students

Hello, My name is Stephanie Martínez. I got your name from xxxx. I am a Graduate Student in Sociology in Humboldt State University. I am currently doing a program evaluation for Dell'Arte International's Rural Residency Program. Would you be willing to schedule a time to talk with me in the next week or two about your experiences with participating in the residency?

I think it will take about 30 minute to 45 minutes interview.
[If yes]

When works best? ….
[If no]

O.K. … well thanks anyway. Do you know of anyone else who might be interested in talking to me?

APPENDIX D

Script for Interview Introduction

Hi… I'm Stephanie Martínez. How are you?...Thank you for making time for this interview.

 Do you have any questions about the consent form?
[If no]

O.K.

I have a series of questions that I would like to ask you in which you can go as in depth as you would like. I will be making an audio recording so I can focus on our conversation. If there are things you don't want to talk about… just let me know. We can move on.

Would you like to begin?

Interview Guide for current or previous students

1. Tell me about yourself?
2. Where was your rural residency? (Possible Probes: How long did you stay? When did this happen/year?)
3. Did you or any other members of your group have any type of contact with the community before the residency took place? (Probes: What types of contacts? What did you talk about?)
4. How did you and/or your group prepare before the residency took place?
5. Can you give me an example of activities you and/or your group did to promote participation of the community while you were at the rural residency? (Probes: How did the community react?)
6. What did your final performance look like? (Probes: What inspired you? What did you consider? How was the creation process? Did you work as an ensemble?)
7. How was the community's interaction and engagement during your stay?
8. How was the community's interaction and engagement during that final performance?
9. What is it that you most enjoyed about doing the rural residency?
10. Did you experience any situations or challenges that happened during the residency that you or your group wasn't prepared for? (Probes: How did you solved or managed them?)
11. What would you have done something differently?
12. After the residency, have you or do you know if your peers have had any contact with the community?
13. Do you think you addressed the community's expectations? (Probes: Why or why not?)
14. Can you talk about some of the changes in audience, community or even yourself

that you have seen as part of doing this work?

15. In what ways did the rural residency influence your career as a theater professional?
16. How would you describe the rural residency before doing it and then after engaging in it?
17. Do you have any recommendations to strengthen the Dell'Arte Rural Residency Program?
18. What else should I know to understand your experience in the rural residency?