

THE INDIVIDUAL'S EXPERIENCE OF INDUSTRIAL THEATRE: AN EXPLORATION

by

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ABSTRACT

This exploration into the individual's experience of industrial theatre has aimed to determine the underlying dynamics involved in the individual's experience of industrial theatre in order to attempt to understand the value of industrial theatre in the workplace. Thus, to understand how industrial theatre can be applied in the organisational context to influence human behaviour in such as way as to enhance the individual's productivity and satisfaction. In addition, this investigation extends on a body of knowledge on the nature and application of theatre and art-based methods in the work context. The exploration establishes the experience of industrial theatre as an aesthetic experience of an aesthetic object (theatre) at its core. Industrial theatre is then framed as an adaptation of theatre, applied in various ways for various purposes in the work context. The nature of industrial theatre, as deduced from relevant literature, describes industrial theatre as a unique medium for instruction and agent of change. The existing literature is then deconstructed to provide graphic representations of the ideal experience of theatre and interactive industrial theatre. The production of an industrial theatre performance entitled *Birds of a Feather* was performed on 13 August 2009 and used to explore the individual's experience. Semi-structured interviews were conducted with a sample of nine participants [n=9]. The concepts that emerged from the data were theatrical experience; industrial theatre experience; overall experience (perceived value-added); and influencing factors (individual and performance). These concepts were further coded and analysed by means of content analysis, within the social constructivist methodology. The Atlas.ti (x5) program was utilized to analyse, manage and store the data. The resulting findings led to the conclusion that the individual experiences industrial theatre in four distinct phases, namely: perception, engagement, response and reaction. Perception refers to the initial contact between audience and performance and relates to the external experience (visual and auditory). Engagement refers to the audience's relation with the industrial theatre production – here the spectator-actor relationship takes centre stage. Response refers to the audience's initial response, whereas reaction refers to the prolonged response to the industrial theatre production. A graphic presentation of the individual's experience of these four phases during *Birds of a Feather* was created and presented in the conclusion. Overall, the study concluded that industrial theatre is experienced as a value-adding intervention for organisations – providing both entertainment and educational value to the individual and the organisation alike.

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DECLARATION OF ORIGINAL AUTHORSHIP

I, Lurinda Howes (Maree), declare that *The Individual's Experience of Industrial Theatre: An Exploration* is my own work. All the resources I used for this study are cited and referred to in the reference list by means of a comprehensive referencing system. I declare that the content of this dissertation has never before been used for any qualification at any tertiary institute.

Lurinda Howes (Maree)

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CHAPTER 1: INTRODUCTION

1.1. Introduction

There is something magical about the theatre. There is something about a large auditorium, filled with anticipation, when the orchestra announces the opening of the performance and the great velvet curtains lift – to reveal a new world to our imagination. It is as if magic enters the realm of human existence.

It is not difficult to feel a unique affinity for theatre. One cannot help but wonder what this magic really is. Does everyone experience it as something so unique and transcendent? When one applies theatre to the context of business, it becomes known as industrial theatre. The most amazing thing in the researcher's experience of industrial theatre is that this type of theatre is stripped of all the theatricals, all the bells and whistles; yet it still manages to contain this power, this energy with which it transforms any ordinary experience into something magical. Furthermore, it also does this in a seemingly effortless fashion.

So one still wonders: Do others notice this magical power of theatre? Employees' faces show a childlike fascination when an industrial theatre play is performed at the scene of a corporate organisation. An insignificant boardroom becomes a different world for the thirty-minute duration of the performance. What is it they see and hear? What do they think and feel?...What do they experience? Do they see it as mere entertainment in the middle of a busy workday? Or, do they experience it as extraordinary, riveting or earth-shattering? It was irresistible curiosity that drove the researcher to explore this fascinating phenomenon more fully.

Industrial theatre has been known as an alternative and supporting form of organisational training, development, promotion, and change for many decades (Du Plessis, 2004; Horwits, 2003; Trump, 1994). Its interactive nature and its entertainment value make it a great tool in corporate industries. Even though the entertainment value is evident from the outset of such an intervention, it is the employees' experience thereof that seems to lack the necessary academic support. This then, becomes the motivation for this explorative investigation: the experience of industrial theatre through the eyes, ears, hearts and minds of the individual spectators.

1.2. Background to the study

In the field of industrial and organisational psychology, the focus is on behaviour in the context of the workplace. Within this context, the aim is to attempt to understand, explain, influence and/or predict human behaviour and experience in order to enhance the effective functioning of the employee (Bergh & Theron, 2003:14). Within this broad context, this study explores human behaviour during an industrial theatre event; framing it in the very specific context of an experience of such an event on individual level. The exploration is, thus, an attempt to understand the human experience of industrial theatre in order to understand the effect/s thereof on human behaviour in the workplace.

Capturing the essence of human experience could be thought of as a daunting task (Belfiore & Bennett, 2007a: 228-229). However, this exploration does not propose to explain or prove human experience as such, but rather to work from the premise that human experience is a basic, yet dynamic interaction between the individual and his/her lifeworld. This dynamic interaction will be explored within this context: a dynamic interaction between subject and object. Although the subject is under investigation, the object should also be clearly understood before the individual's experience thereof can be fully fathomed.

Industrial theatre, as the object of this particular human experience, is firstly, a form of theatre. This provides a starting point for the exploration. Theatre dates back to the great philosopher, Aristotle, who invented the coercive system of tragedy (Boal, 2008:37). This system describes the underlying functioning of Greek tragedy and provides one possible way in which industrial theatre can be experienced today. Secondly, working from the premise that industrial theatre is merely another form of theatre – theatre being a form of art – and art being aesthetic, it logically follows that industrial theatre is an aesthetic experience (Molnar, 1974:23).

This notion of the aesthetics of theatre needs to be fully grasped, in order to understand the implications thereof for the experience of industrial theatre. Only after the underlying dynamics of the functioning of theatre itself are understood in the context of Aristotle's coercive system, this study can move to explore industrial theatre as a phenomenon in its own right. Industrial theatre is a phenomenon that is widely applied in many different shapes and forms and for a variety of reasons. This investigation seeks to discover where exactly industrial theatre originated – and how it came to be the phenomenon known today as industrial theatre.

Research suggests that industrial theatre can be used for a variety of purposes, amongst others, as an effective communication tool for the masses (Du Plessis, 2004; Pearson & Mkhwane, n.d.; Anonymous, n.d.; Blue Moon, n.d. (a)); a medium for training and development interventions (Anonymous, 2001; Osborne & Stock, 2005; Du Plessis, Kruger & Potgieter, n.d. [a]; a learning tool (Jones, 2001); a means of problem-solving and creative thinking (Bollag, 2005); a method for skills development (Kumagai, White, Ross, Purkiss, O'Neal & Steiger, 2007); a team work strategy (Ferris, 2002) – as well as the interactive or participative approach to healing and change (Salas, 2005; Ross, 2008; Josendal & Starholt, 2007).

As regards the actual effectiveness of industrial theatre as tool in the workplace, there are some supportive findings (Du Plessis, Kruger & Potgieter, n.d [b]), but theatre as tool has been largely overlooked and, therefore, research findings in general are still very limited (Clark & Mangham, 2004:56; De la Bat, 1999:39).

Although literature provides information on the applications and uses of industrial theatre, as well as broad definitions and characteristics, there is still a need for a contextual definition for the phenomenon of industrial theatre. Moreover, a holistic description of the underlying dynamics and functioning of industrial theatre is also lacking in the available literature. This is possibly due to the various potential applications of the phenomenon. Finally, there are no expectations for the ideal experience of an industrial theatre performance from any point of view, nor is there an in-depth or specific indication of the individual's personal experience of industrial theatre.

Overall, this exploration will attempt to grasp fully the experience of industrial theatre through the senses and minds of its best critic: the individual spectator. In addition, this study strives to create a body of research that will continue to close the gaps in the currently available literature, and set forth a holistic and integrative understanding of the phenomenon known simply as industrial theatre.

1.3. Problem statement and research questions

In the context of industrial and organisational psychology, the findings of this exploration will have meaning for influencing; interpreting and predicting human behaviour when applying, or deciding to apply, industrial theatre in the workplace. For this reason, the questions asked should ultimately add value to the individual as part of the organisational system; and it should aim to explore human behaviour in the workplace context. In other words, this

exploration should bring forth a body of research that can create a better understanding of how industrial theatre can influence human behaviour in order to enhance workplace production and employee satisfaction; it should enable human resources practitioners and specialists to make informed decisions as regards the application of industrial theatre as a medium for motivation, employee development, or as agent of change.

In developing a comprehensive body of research, the problem statement is: What was the individual's experience of the industrial theatre performance? In pursuit of answering this overarching question, the following research questions were conceptualized:

- What does an ideal or expected experience of theatre look like?
- What does an ideal or expected experience of industrial theatre look like?
- What is the ideal experience of theatre?
- What is the ideal experience of industrial theatre?
- What are the underlying process/es inherent in the industrial theatre experience?
- What is a meaningful experience?
- Was the employee's overall experience meaningful and/or enriching?
- What are the factors that influence the individual's experience, if any?
- What does the individual's experience imply for the employee and the organisation in the context of industrial and organisational psychological practices?
- How can this information assist and/or aid human resources practitioners and/or specialists and industrial psychologists to make informed decisions regarding the possible applications of industrial theatre?

1.4. Rationale for the study

1.4.1. Purpose of the study

The primary purpose of this study is to determine the underlying dynamics of the individual's experience of industrial theatre. The secondary purpose is to provide a comprehensive and insightful body of research on the subject of industrial theatre, including its origin and development; the provision of a contextual definition; and the underlying dynamics of industrial theatre. This body of research will be contextualized in the South African context, and more specifically in the field of industrial and organisational psychology.

1.4.2. Significance of the study

The significance of this study relates to both the theoretical and practical contexts. The contribution to research in the field of industrial theatre, especially from the point of view of the spectator, is significant. In addition, this exploration contributes to the research of theatre experiences in general: another area in dire need of more investigation (Eversmann, 2004:149).

On a practical level, in the context of the field of industrial and organisational psychology, this research is significant in that it provides insight into human experience in the workplace context that can create a better understanding of human influence, motivation and behaviour through the application of industrial theatre. The results of this exploration could significantly contribute to the choice of, and motivation for, the use of industrial theatre. This study provides significant information that can enable informed decision-making, with specific reference to the meaning of the experience for the individual and the value added for the organisation.

Overall, this exploration is significant in that it extends a field of research in the application of theatre and drama techniques in the work context and prepares the ground for further research into specifically the human experience of the application of industrial theatre and the meaning thereof for industrial and organisational psychology. The findings form the basis for establishing quality intervention experiences that will cater for the individual employee and will benefit the organisation as a whole.

1.5. Outline of the report

After this brief introduction, Chapter 2 outlines the method utilized for this exploration. A social constructivist approach was used to investigate the individual's experience of industrial theatre. This approach enables a consideration of the influence of various contexts. Content analysis was used as method for analysing the data. Semi-structured interviews were conducted with participants who attended an industrial theatre performance entitled *Birds of a Feather*. Through the constant application of inductive-deductive reasoning, the researcher moved between the theoretical background and the interview data – to delve deeply into the individual's experience, whilst still considering the various contexts throughout the whole process.

An outline of the methodology is followed by an exploration of the theatrical experience. The theatrical experience provides a broad context for industrial theatre in that it explains the underlying dynamics of the theatre – theatre being the core of industrial theatre. Industrial theatre has its origins in theatre, with a specific focus on Aristotle's interpretation and understanding of Greek tragedy. The underlying dynamics described by Aristotle provides meaningful insight into the delicate operation of the system of theatre; and it provides the necessary background to explore and attempt to understand the individual's experience of industrial theatre.

Greek tragedy had the aim of catharsis, a so-called moral cleansing that purges one from one's desire to be immoral. In this way, Greek tragedy exerted some form of control over the masses, providing a means to educate *the mob* about socially acceptable behaviour. In the same way, theatre is applied to corporate industries to instruct employees about the 'correct conduct' – that which is acceptable within the culture of the organisation (Boal, 2008:34; 40-45). The experience of theatre, more specifically Aristotle's view of Greek tragedy, introduces the exploration, since it provides the necessary scope to deduce an ideal or expected theatrical experience.

Human experience is at the other end of the interaction; and it demands attention. Within the complexity of human experience, the experience of theatre, as such, becomes one of aesthetics, because theatre is an art form and an aesthetic object. The experience of theatre is, consequently, an aesthetic experience. An experience of aesthetics can be explained as a different mode of experience, rather than a different experience altogether (Berleant, 1970:93). In the context of this exploration, theatre will be viewed as an aesthetic human experience; and from this theoretical analysis, an ideal theatrical experience will be deduced. This ideal experience integrates all the elements of experience – aesthetics and tragedy – to provide an expectation for the individual's experience of the first theatrical skit.

In Chapter 3, the foundation to explore industrial theatre will be provided by means of structuring and explaining the innate qualities of theatre and experience. The former being the inherent qualities of industrial theatre, while the latter is the complex human action that implies the experience. This chapter provides the broad context to explore industrial theatre – it cannot be explored without the provision of this underlying information to guide any thorough understanding of the individual's experience of the phenomenon.

Chapter 4 introduces and explores the individual's experience of industrial theatre. Firstly, the origins and the development of industrial theatre will be explored. This will be followed by an analysis of the current uses and applications of industrial theatre. This initial investigation frames industrial theatre in the way it is experienced and applied in corporate industries today. Although primitive, it creates an initial understanding of the way corporate industries think about, and value, industrial theatre.

Hereafter, industrial theatre is deconstructed in order to produce a logical, accurate and useful contextual definition to guide the rest of the investigation. Finally, the underlying dynamics of industrial theatre are explored and the various aspects are highlighted. These underlying dynamics are then framed in the overall context of the theatrical experience and graphically presented to show the expected or ideal experience of industrial theatre.

Chapter 5 will present the findings of the exploration. It starts with an outline of the researcher's investigative journey in seeking to develop the final concepts, themes and codes; and it then moves into a broad discussion explaining each concept with its related themes and codes, as well as their significance to industrial theatre. Thereafter, a step-by-step deconstruction of the resulting findings will be presented; and the researcher will elaborate on the detailed conclusions in a comprehensive discussion of the findings.

Chapter 6 will relate the analysis and consequent discussion back to the research problem and the significant questions answered by this exploration. Finally, the individual's experience of industrial theatre in the context of this study will be graphically presented. The discussion concludes with a view of the limitations of the study and some recommendations for further research.

CHAPTER 2: THE RESEARCH DESIGN

2.1. Introduction

The overall research design flows from the aim(s) of the research dissertation. Hence, it should aim to provide the most effective means to explore the individual's experience of industrial theatre. The exploration, in turn, is embedded in a larger research philosophy, a paradigm within which the limitations of 'truth' as it is viewed and understood by the researcher is to be established. Underlying the research paradigm, the methodology is of fundamental importance.

The methodology consists of the theoretical framework, which includes the assumptions upon which the methods are based, as well as all aspects pertaining to the research design, the research setting, the research sample, and the data-collection process, as well as the analysis of the data. Hereafter, the limitations of the study are clearly highlighted, followed by an in-depth discussion of the issues pertaining to credibility, transferability, dependability and confirmability. Finally, the ethical considerations will be discussed and the chapter is concluded.

2.2. Research paradigm

In research, ontology and epistemology cannot be separated. The former is our (more specifically, the researcher's) view of reality or truth, while the latter is our (the researcher's) approach to discovering this reality in the research – the knowledge that informs this reality – and this eventually becomes 'our' truth (Crotty, 2003:8,10).

From an ontological perspective, the researcher views reality as being constructed through human interaction. From an epistemological perspective, (meaningful) reality is either objective, subjective, or constructed (Crotty, 2003:8). In other words, the truth is either 'out there' – from an objective point of view; or 'in here' – discovered from the point of view of the individual searching for the truth (subject); or it is constructed through interaction (between subject and object) (Crotty, 2003:8-9).

This study is concerned with exploring the individual's experience of industrial theatre. In other words, the researcher wishes to explore how an individual relates to a certain phenomenon, where the industrial theatre performance constitutes the phenomenon and the relation (including perception and response) constitutes the experience.

The epistemological paradigm of this study cannot be objective, because it is interpreted; nor can it be subjective, because then the interpretation (brought about by previous interpretations, i.e. contexts) would be ignored (bracketed out) and only the subjective interpretation would be incorporated. Thus, the epistemological paradigm is constructed; for it considers the context(s) that informs the reality which we interpret, and/or construct, in order to create meaning from our experiences. Crotty (2003:45) describes this as follows:

“To embrace the notion of intentionality¹ is to reject objectivism. Equally, it is to reject subjectivism. What intentionality brings to the fore is interaction between subject and object. The image evoked is that of humans engaging with their human world. It is in and out of this interplay that meaning is born.”

Constructivism is a psychological theory of knowledge (epistemology) which argues that humans generate knowledge and meaning from their experiences (Cottone, 2007:192-193). Crotty (2003:58) recommends using constructivism when it is an “epistemological consideration that focuses exclusively on the meaning-making process of the individual mind”. In other words, constructivism considers each individual’s (subjective) reality as valid in his/her journey of making sense of his/her world.

As the individual’s subjective reality is inevitably influenced by his/her social context, the researcher cannot expect to come to any meaningful interpretation without considering the context in which that meaning is constructed, as Crotty (2003:54) explains:

“...we are all born into a world of meaning. We enter a social milieu in which a ‘system of intelligibility’ prevails. We inherit a ‘system of significant symbols’.”

In light of this contextual consideration, the aim is to consciously be confronted with the specific contexts (and influences thereof), as opposed to any attempt to generalize it to an objective context (Muller, 2004:295).

During this investigation, there will be a variety of contexts at play. This study focuses on individuals invited to the launch of an industrial theatre production entitled *Birds of a Feather*. The audience is categorized into three distinct groups, namely postgraduate B.Com (Human Resource Management) students; members of the Faculty of Economic and Management

¹ Intentionality stems from phenomenology and, as Crotty (2003:45) explains: ‘*In existential terms, intentionality is a radical interdependence of subject and world.*’ *Constructionism is closely related to, and informed by, the concept of intentionality.*’

Sciences at the University of Pretoria; and members from various industries and companies in corporate South Africa.

The social milieu of each category constitutes the individual's *system of significant symbols* (i.e. the jargon that they use in that specific organisation or industry, the dress code, the internal politics, the differences in hierarchy, and what it means within the social milieu, and similar behaviours relating to the system of significant symbols within that milieu). Although the industrial theatre performance is embedded in its own context (performance arts), the storyline and characters (content) are based on a generic corporate organisational code (system of significant symbols within any South-African based corporate company) to create a sense of recognition.

Furthermore, the individual's personal contexts (demographics, background, beliefs, norms, values) are all at play, and were considered during the data-collection process and the subsequent analysis. Another important consideration was the context of the literature and the previous studies that informed this investigation. Finally, the context of the researcher was considered during data collection and analysis (i.e. the researcher's background and involvement with the design of the industrial theatre performance, as well as the research aims and goals, the preliminary structure). The contexts involved can be presented as follows:

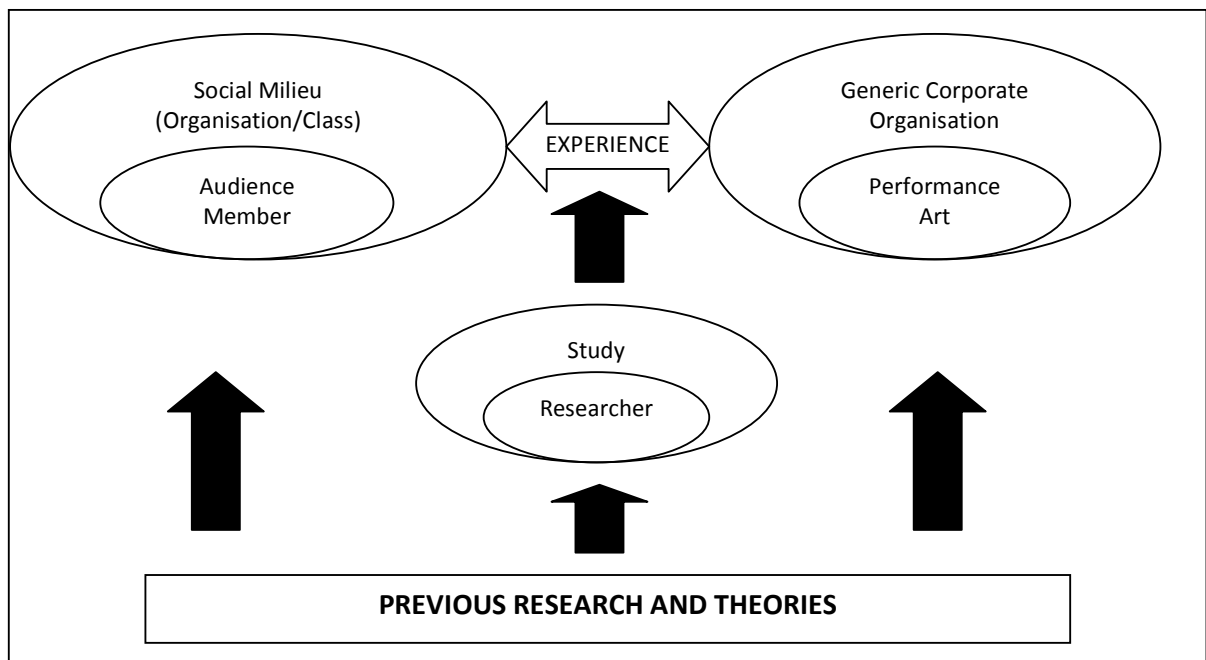


Fig. 2.1: Graphic presentation of the contexts pertaining to this study

2.3. Research methodology

2.3.1. Theoretical framework

The three main assumptions underlying this study's research methodology are as follows:

- Reality is socially constructed through the interaction between subject and object – between spectator and performance;
- Real people experience concrete events in specific situations. Therefore, there are various contexts at play within any given situation. These contexts inform the current interpretation of the event (and the data);
- There are no 'true' interpretations. The interpretations brought about by this study are viewed as one possible interpretation or dimension of the individual's experience within this specific situation.

2.3.2. Research strategy

Within the broader epistemology and theoretical framework, this study utilizes Charmaz's social constructivist approach as its strategy; with content analysis as the method for data analysis. The social constructivist paradigm provides the necessary emphasis on the subjective nature of the individual's experience, while content analysis makes provision for the application of inductive and abductive methods in the process of conceptualization and coding (Babbie & Mouton, 2006:389). It is not the unit of observation (industrial theatre) which is under investigation, but rather the unit of analysis (the individual's experience), which makes this analysis rather complex (Babbie & Mouton, 2006:385). Content analysis will provide the correct method of analysis to take context, unit of observation and unit of analysis into account, whilst still thoroughly investigating the content of the data.

2.3.3. Sample

Located in the qualitative paradigm of social research, this study has used non-probability purposive sampling (Babbie & Mouton, 2006:166-167). The researcher selected the sample because of their attendance, willingness and representation (Babbie & Mouton, 2006:166). The goal was to select a sample that complied with the following selection criteria:

- Attendance of an industrial theatre performance;
- willingness and interest in honest participation;
- As far as possible, being representative of the whole audience (i.e. all three audience categories); and
- As far as possible, being demographically representative (i.e. race, gender, language and age).

The researcher contacted all the audience members to extend an invitation to participate in the study. The invitation was extended in a telephonic conversation and followed up with a written (e-mail) invitation that included the consent form. An acceptable amount of participants for any qualitative research study is anything between 5 and 20 or 25 (Babbie & Mouton, 2006:287). The researcher set out to interview as many participants as possible – and to re-interview some of them, should it be deemed necessary by the development of the analysis.

The population consisted of 80 audience members [N=80]. The audience consisted of people from corporate South Africa (various industries); professors, administrative staff and lecturers from the University of Pretoria; as well as part-time students. Of the 80 audience members, 96% was female and almost 73% was younger than 30 years of age. Furthermore, the 5% of the audience was Indian spectators, 2.5% was Coloured spectators, 15% was African spectators and the rest of the audience (77.5%) was White spectators. The final sample included nine participants [n=9]. Thus, the final sample made up 11.25% of the total population. The sample distribution can be presented as follows:

Table 2.1: Sample Distribution

No	Gender	Age	Race	Audience Category
1	Female	26	White	Corporate (HR management)
2	Female	23	Indian	Corporate (HR assistant)
3	Female	24	White	Corporate (HR management)
4	Female	58	White	Tertiary Institution (Professor)
5	Female	22	White	Corporate (admin) (and part-time student)
6	Female	22	White	Tertiary Institution (admin) (and part-time student)
7	Female	39	White	Corporate (Organisational Design)
8	Female	22	White	Full-time student
9	Female	22	African	Full-time student

The sample distribution shows that the sample is representative of the population with 100% female participants; of which approximately 77% are younger than 30 years and White. There is a fair distribution of participants from all the audience categories.

2.3.4. Data collection and analysis

Within the social constructivist grounded theory methodology, the data collection and analysis are simultaneously conducted by means of constant comparative methods. Because everything can be data, data are usually collected by equally diverse methods, such as observation, interviews, reading the literature and self-reflection (Glaser, 1994:46). This section describes the researcher's data collection and analysis procedure in minute detail and elaborates on how the simultaneous application of collection and analysis have contributed to the reasoning behind the analysis and the interpretation of the participants' experiences.

2.3.4.1. Sources of data

During the investigation, all possible sources of data were explored. These include observations, conversations and personal reflections. Observations, in the scope of this study, comprise the observation of the audience's experiences of the industrial theatre performance. While the actors were performing the skit and interacting with the audience, the researcher was making notes on specific reactions in the audience as a whole.

The aim of these observations was to gain insight into 'general' (physical) reactions that became clues on the experience of the audience. The observations were used – when the interviews were conducted – as references to probing questions. In addition, the observations assisted the researcher in correlating her own interpretations of the reactions; her idea of the source of these reactions; as well as the related meaning/s interpreted by means of the candidate's reactions and related interpretations thereof.

Conversations were conducted in the form of individual interviews. The individual interviews were semi-structured. The questions aimed to explore the individual's experience in terms of a structure of basic experience, as it was constructed in the preliminary literature review. The basic structure for such experiences included: external experience (perception) and; internal experience (reaction). The overarching concepts were further divided into physical experiences; cognitive experiences; and emotional experiences.

During the interviewing process, the external experience was also used to probe into the internal experience (the researcher refers to this as flowing questions). Provision was also made for any concept(s) that might have developed from any part of the data-analysis process, in the form of an open-ended question – to give the individual a chance to add

anything that might not have been asked during the interview. The structure of the overall data collection by means of the interview process may be presented as follows:

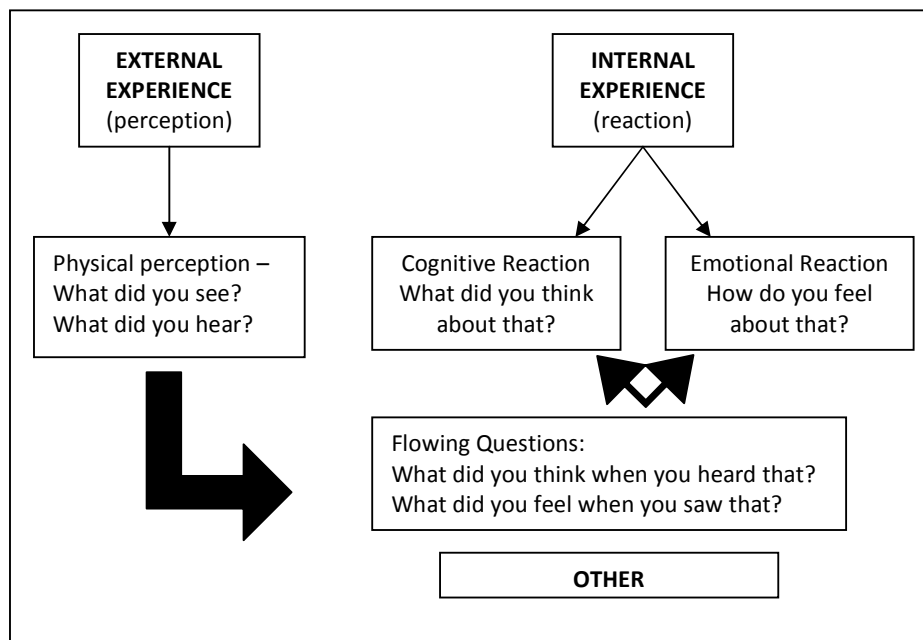


Fig. 2.2 Graphic presentation of the semi-structured interview

Finally, the personal reflections pertain to the context of the researcher. The researcher kept a journal of her personal reflections on the findings and interpretations that include the influence of her context on the exploration and the eventual findings. This implies that the researcher had to bracket consciously these preconceived expectations out – to prevent leading questions during data collection, as well as any biased interpretations of the collected data. The method of personal reflections assisted the researcher in acknowledging the preconceived expectations and potential biases, and to bracket them out, during the discussions and interpretations.

2.3.4.2. Data storage and management

All data collected (materials) were captured on a computer and then managed with the Atlas.ti. computer program. The Atlas.ti (version 5x) program facilitated the process of coding by allowing for the automated analysis of textual data (Archer, 2008:4). The Atlas.ti saved time during the analysis, and it assisted the researcher in keeping all the documents and codes in order. It also allowed the researcher to produce a web of links between the codes and the code families. This, in turn, gives a visual presentation of how all the codes link

together – and also how the families link together – to form a holistic picture of the data captured and analysed.

The Atlas.ti. program allows for this research to be documented step-by-step, making the underlying thought process more accessible to future researchers. Moreover, this program gives additional credibility to the research, as every step is documented and the analysis can easily be reconstructed (and deconstructed for that matter) at any point in time.

2.3.4.3. Data collection

The first three interviews were conducted in August 2009, the first being approximately two weeks after the performance day. The following four interviews were conducted in September 2009, another one in October 2009, and the final interview in November 2009. The second interview had to be repeated due to technical difficulties with the recording. It was then repeated in December 2009. Thus, the discussions following the performance were conducted over the course of four months. Each interview ranged between 40 minutes and 1 hour, depending on the available time. (See the Atlas.ti CD for the transcribed individual interviews.)

The researcher did everything possible to make participation as logistically easy as possible for the participants. The researcher travelled to the participants' workplaces or home spaces, which ever they preferred, and then conducted the data collection in the time they had available and on a date that suited their schedules. This attempt to accommodate did come at a cost. Where time had lapsed between performance and data collection, the researcher first allowed the participant to recall the actions of the performance that they enjoyed or that were significant to them. This allowed for the participants to reveal which stereotypes in the play were significant to them and also lead the discussion. This also provided opportunity for probing.

After all the participants' recollections were exhausted, the researcher, with the aid of the script of the performance and a video recording, would remind the participant of what happened and they could see it or hear it again as it was said and/or done. This provided an opportunity for the participants to refresh their memories and the interview discussion could continue from there. This attempt to counter the time which lapsed between performance and interview was very successful.

2.3.4.4. Data analysis

As data were being gathered and captured, the researcher simultaneously started analysing the data. Through the constant interaction with the data, the researcher developed emergent concepts based on inductive-abductive logic (Charmaz & Henwood, in Willig & Stainton-Rogers, 2008:242). The inductive-abductive logic refers to the reasoning within the social constructivist grounded theory methodology, as Charmaz and Henwood (in Willig *et al.*, 2008:242) explain:

“...Inductive-Abductive Logic – starts by analysing inductive cases but checks this emerging analysis by entertaining all possible theoretical explanations and confirming or disconfirming them until the most plausible theoretical interpretation of the observed data is constructed.”

In this study, the reasoning underlying the analytical process became circular: the researcher interacted with, and interpreted the data and then related them back to prior research and again back to the data. All this was done, while maintaining openness to any possible interpretations; and continuously taking context into account. Graphically, this can be represented as follows:

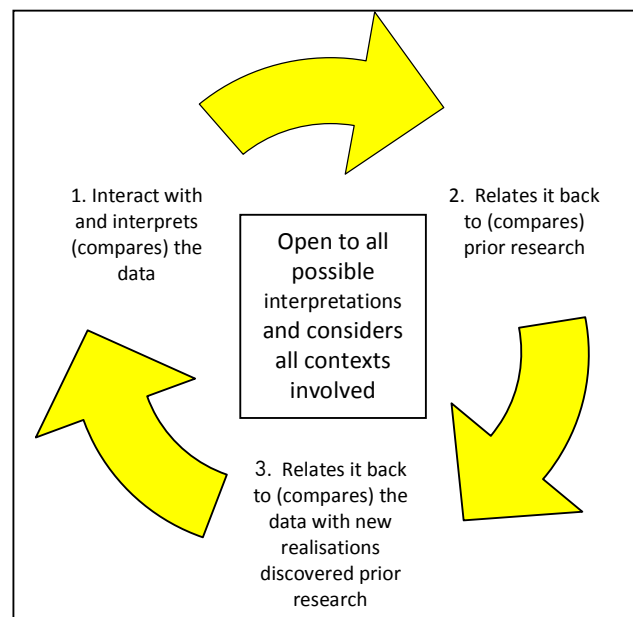


Fig. 2.3 Graphic presentation of the reasoning underlying the data analysis

Based on Charmaz's social constructivist approach, the steps followed during the content analysis are as follows:

(1) Coding and theoretical saturation: the journey from concepts to codes

According to Charmaz and Henwood (in Willig *et al.*, 2008:242), the initial coding process focuses on the underlying process operating during the experience. After the initial coding, the researcher should enter the codes into themes. Theoretical saturation announces that all possible theoretical directions and avenues have been explored; and no new data still need to be collected (Charmaz & Henwood, in Willig *et al.*, 2008:242). Based on the collected data and initial interpretation and analysis thereof, the researcher can then turn back to theoretical data to continue the exploration if this is deemed necessary (Charmaz & Henwood, in Willig *et al.*, 2008:243).

During content analysis, the initial coding process produced thirteen codes, which were then further reduced down to five themes, namely: the theatrical experience; the learning experience; the aesthetic experience; influencing factors; and the overall experience. This can be presented as follows:

Table 2.2: Initial coding distribution

No	Themes	Codes	Code Criteria
1.	The Theatrical Experience	Relate	Anything relating to the candidate relating to the characters and/or other factors of the play on any level
		Quality of Product	Anything relating to the experience of the quality (good/bad) of the production (i.e. actors & facilitator)
		Audience Interaction	Anything relating to the audience interaction
2.	The Learning Experience	Perceived Educational Value	Anything relating to the educational value or learning potential of the play as experienced by the candidate
		Sustainability of Experience	Anything relating to the memory of the play for the candidate
		Entertainment Value	Anything relating to the spectacle that comes with a theatrical performance
		Perceived Developmental Value	As the candidate perceived the value of the play for himself/herself within his/her personal circumstances
3.	The Aesthetic Experience	Pre-Experience	Experience during arrival, just before show started
		External Experience	What candidate saw/heard
		Internal Cognitive Experience	What candidate rationalized, thought about, contemplated, or figured out during the show
		Internal Emotional Experience	What the candidate felt during the show
4.	Influencing Factors	Contextual Considerations	Where contexts impacted on the experience (external/internal) of the show
5.	The Overall Experience	Overall Experience	Summary of how they experienced the whole show

During content analysis it became evident that all theoretical avenues were not fully explored and the researcher moved between data codes, back to theory data, and again back to data codes. This part of the content analysis made use of continuous abductive and inductive reasoning and only concluded when theoretical saturation was reached.

Eventually, after initial coding had been interpreted and saturated theoretical concepts flowed from the re-exploration of the literature, a new structure emerged, this time with four concepts, namely: the theatrical experience (Part 1: The theatre skit); the industrial theatre experience (Part 2: The facilitative participation); the overall experience; and the influencing factors. The themes and codes that emerged from these concepts may be presented as follows:

Table 2.3: Focused coding – Round 1

No	Concepts	Themes	Code/s
1.	PART 1 - SKIT Theatrical Experience	• Perception • Engagement • Response	• Physical (see/hear) • Willing suspension of disbelief • Imagination/Animation • Identification & Recognition • Emotional Relation (Empathy) • Cognitive Relation (Reason) • Catharsis/Heightened response/Realization • Laughter
2.	PART 2 – FACILITATIVE PARTICIPATION Industrial Theatre Experience	• Perception • Engagement • Eventual Response	• Reflective Observation (watch) • Facilitated Participation • Abstract Conceptualization (reflect - cognitive) • Active Experimentation (do – during & after) • Learning • Change
3.	Overall Experience	• Perceived Value added	• Educational Value • Personal Value / Developmental Value • Organisational Value
4.	Influencing Factors	• Individual • Performance – trust issues • Performance – comparative information	• Contextual influences (personal/work) • Expectations • Distance • External response • Other • Quality of performance and performers • Desired response – outcomes reached • Understand procedures • DVD not working • Other T&D • Other Industrial Theatre experiences

Based on the interpretation and analysis, the researcher once again returned to theory for a final round of theoretical data and coded data saturation. This final round resulted in a refining of the existing codes and themes. Firstly, the referral to identification and recognition inevitably affirmed the participant's willing suspension of disbelief, especially since identification and recognition are the resulting engagement actions facilitated by the willing suspension of disbelief. For this reason, the *willing suspension of disbelief* was removed as a

code. Another change to the first concept of *theatrical experience* is that *laughter* was added as a code for the *responses*. There were many times, that participants mentioned that they laughed at something. Therefore, in the context of this analysis, *laughter* is now viewed as a response to an emotional engagement.

As regards the second concept of *industrial theatre experience*, there were only two *facilitated participation* codes, and thus it was decided that this code would be absorbed by the *active experimentation* (hereafter referred to as AE) code, simply because both codes represent the active engagement during interactive theatre. They were, thus, similar at the core. Also, the response-code of *change* was replaced by *awareness*. The latter being mentioned in a major capacity, whilst no response was related to *change per se*.

The concept of *overall experience* saw the removal of the *personal / developmental value* code – and in its place, a more general code simply termed *value*. The reason for this adjustment is that the respondents did not necessarily relate the value added to something personal or developmental, but rather to general aspects of perceived value, such as entertainment value or personal opinion of that which was enjoyable and effective.

And finally, in the concept of *influencing factors*, the codes relating to the *individual* theme, *external responses* was replaced with the code *other's responses*. *External responses* only came into play when the participant was sitting close to someone being affected by the stereotype on stage. Participants did not seem to notice, nor did they seem to be influenced or affected, by external responses in general. As regards the *other* code, it did not emerge from the data once – and therefore it was removed. After these brief alterations, the final structure for analysis may be presented as follows:

Table 2.4: Focused coding – Round 2 – final structure for focused coding to be analysed

No	Concepts	Themes	Code/s
1.	PART 1 - SKIT Theatrical Experience	• Perception • Engagement • Response	• Physical (see/hear) • Imagination/Animation • Identification& Recognition • Emotional Relation (Empathy) • Cognitive Relation (Reason) • Catharsis/Heightened response/Realization • Laughter
2.	PART 2 – FACILITATIVE PARTICIPATION Industrial Theatre Experience	• Perception • Engagement • Eventual Response	• Reflective Observation (watch) • Abstract Conceptualization (reflect - cognitive) • Active Experimentation (do – during) • Active Experimentation (do – after) • Learning • Awareness
3.	Overall Experience	• Perceived Value added	• Value Added • Educational Value • Organisational Value
4.	Influencing Factors	• Individual • Performance – trust issues • Performance – comparative information	• Contextual influences (personal/work) • Expectations • Distance • Other's Response • Quality of performance and performers • Desired response – outcomes reached • Understand procedures • DVD not working • Other T&D • Other Industrial Theatre experiences

These concepts, with their related themes and codes and the analysis and interpretation thereof, will be discussed in more detail in the next chapter.

(3) Memo-writing

The memos are the way in which the researcher kept track of the emerging findings throughout the entire analytical process. The memos became more theoretical as the process developed (Charmaz & Henwood, in Willig *et al.*, 2008:243). With regard to this study, the researcher made use of the three types of memos, namely observations, personal reflections, transcribed interviews and theoretical notes. Observations pertain to audience reactions as it was noted during the performance; personal reflections were noted throughout the analysis and interpretations; the individual interviews were transcribed and interpretations were documented; and finally the development of the data analysis was documented with theoretical notes. (See Appendix A for observations and personal reflections; Appendix B for theoretical notes; and the code notes (transcribed interviews) are available on the Atlas.ti CD in electronic format).

(4) Theoretical sorting and integration

This process consists of the ordering of all data, interpretations and findings into a rational and logical structure to explain it to the reader as the research report (Charmaz & Henwood, in Willig *et al.*, 2008:243). The main aims of this step are to show relationships between concepts, themes and codes; to highlight the context(s) and conditions that gave way to the concepts, themes and codes; and to state the consequences and / or implications and / or impact of the theoretical relationships (Charmaz & Henwood, in Willig *et al.*, 2008:242). This research dissertation meets all the above-mentioned criteria.

2.3.5. Research setting

One of the distinguishing features of qualitative studies is that the research is always conducted in natural settings (Babbie & Mouton, 2006:270). Simply put, a natural setting refers to an individual's *personal space-world*, especially in that personal space where the phenomenon under investigation is being experienced. The researcher wants the findings to reflect how the phenomenon would normally be experienced, with as little intrusion as possible (Babbie & Mouton, 2006:270-271).

The industrial theatre performance was held at the Sanlam Auditorium at the University of Pretoria's campus. The interviews were conducted at the work premises of audience members from various industries and companies in corporate South Africa; at the residences

of those audience members that were students; and at the offices of the members of the Faculty of Economic and Management Sciences.

2.3.6. The procedures on the performance day

On 13 August 2009, there were 80 people in the audience. After a brief introduction by the Head of the Human Resources Department, the performance commenced with a brief introduction by the facilitator. The aim of this introduction was for the facilitator to introduce the audience to the proceedings of the different sections of *Birds of a Feather*, as well as to brief the audience on the offensive nature of the sketch to follow. It was necessary that the audience should understand that they were allowed to laugh at the stereotypes, as they were intended to be offensive. (See Appendix C for discussion on the nature, design and outcomes of *Birds of a Feather*). The introductory sketch was well received and the audience seemed to enjoy it.

Thereafter the DVD commenced. The plan was that the DVD would be shown, but after viewing the two-minute introduction to the DVD, there was a technical difficulty and the facilitator announced that the show must go on. The performance proceeded to the final section. The six practical techniques from the DVD were presented on a power-point slide and the facilitator explained each technique and gave examples of how these techniques should be implemented. Hereafter, the facilitated audience interaction commenced.

The facilitator started at the beginning; and for a while allowed the audience to suggest a technique; and then she (the facilitator) gave an example of how the actors could apply it. The actors then proceeded to implement it, as suggested. The audience also had the opportunity to say whether they thought the technique worked in the given situation, and to elaborate on their thoughts and feelings on the use of the technique. After the audience had become familiar with the techniques and the 'stop-start' method of improvised role-playing, the facilitator allowed for suggestions, as well as examples, to be provided solely by the audience. The total running time of the industrial theatre performance was one hour.

2.3.7. Rationale for *Birds of a Feather*

The reason for selecting the performance of *Birds of a Feather* was fourfold. Firstly, *Birds of a Feather* is a generic production in design, allowing for a greater recognition and identification ability from a theatre experience point-of-view. It ensures that the content

(storyline and characters) of the production will not be foreign or limiting, but rather that it be generically applicable to the contexts of most of the audience members.

Secondly, this performance would create a specific scope for this study from a research perspective. The production is aimed at diversity management within organisations (overall business objective), and it had additional outcomes from the perspective of *Birds of a Feather* (specific outcomes for the production). The overall business goal and associated outcomes for the production provide additional scope for the analysis of the individual's experience.

Thirdly, the fact that it is not merely industrial theatre, but rather interactive industrial theatre, has allowed for a more in-depth experience. The fact that the audience had an opportunity to share ideas made for an experience with greater involvement, and therefore, hopefully, greater investigative potential. Fourthly, the fact that *Birds of a Feather* deals with diversity management in the South African context is significant. It touches on very sensitive and emotional issues, and is an opportunity to show exactly why industrial theatre is suitable for this type of intervention. If industrial theatre can reach the hearts and minds of audience members when dealing with this level of offensiveness, it can most certainly be applied to similar issues; and/or it can be used to deal with issues of a more intense nature.

2.3.8. Influencing factors

One cannot attempt to understand the individual's experience if there is no awareness of the factors influencing the said experience. The realm of the aesthetic provided previous research regarding influencing factors that could benefit this exploration. Belfiore and Bennett (2007a: 247-261) categorise factors that shape the aesthetic experience, in terms of factors pertaining to the individual; factors pertaining to the artwork; and environmental factors, i.e. factors external to both individual and artwork.

Fenner (2003:50-52) also classified external influencing factors which could influence the spectator's aesthetic experience – if known to the spectator. His classification includes informational factors relating to the artwork; and subjective factors relating to the individual. D'Astous and Colbert (2002, in Caru & Cova, 2005: 40) also refer to psychological and socio-cultural influencing factors, such as an individual's knowledge, self-esteem, susceptibility to social influence and involvement, as well as a degree of cultural capital. These classifications will now be discussed in an integrated classification similar to that of Belfiore and Bennet (above), namely: individual; object; and environment.

With regard to individual influencing factors, Belfiore and Bennett (2007a:245) stress the importance of individual motivation and expectations. Healy and Light (2007:92) warn that one should never neglect to view the individual within his/her social context. The individual is influenced by his/her surrounding social network before, during and after the performance and it is through these surroundings, through contextual influences, that the individual is motivated. In turn, the individual's motivations shape his/her expectations. It follows logically that the more motivated a spectator is to attend, the more interested he/she will be. However, seeing that motivation drives his/her expectations, it will eventually be the extent to which the theatre performance lives up to the set expectation/s, which will determine its 'success'.

The individual's experience and knowledge of the artwork (industrial theatre) should also be considered, because it further influences one's expectations (O'Neill, 2001:159). Csikszentmihalyi (in Caru & Cova, 2005:41) reiterates this statement, stating that the aesthetic experience is dependent on the objectives and expectations of the individual. Expectations are of the utmost importance because they directly influence our responsiveness. The smaller the gap between the expectations and the theatre performance, the greater the aesthetic engagement, and the greater the chances of heightened aesthetic response (catharsis) (Kreitler & Kreitler, 1972:257).

One interesting and noteworthy individual subjective factor is what Fenner (2003:52) terms the 'maintenance of distance'. This refers to what is called the '4th wall'. It is the invisible wall between audience and stage/actors; and it is this wall that creates the safe space for the audience to reflect, empathize and reason. Fenner (2003:52) warns that the breaking of the 4th wall, the breaking of the distance between the spectator and the actor, can have a significant effect on the individual's experience – positively or negatively.

Belfiore and Bennett (2007a:259) also refer to the individual's physical or external response (laughter and applause) as being an influencing factor in their experience of the performance. The individual's physical response has an infectious effect on the audience's response in the shared space. Missau (in Burgoyne, Placer, Thomas, Welsh, Ruffin, Flores, Celebi, Azizan-Gardner and Miller, 2007:22) also suggests that audience background and assumptions (individual assumptions about the professor in the classroom) may affect their reactions to the performance.

In the scope of this study, it is important that the individual's expectations, assumptions and contextual relations (i.e. social network), as well as the maintenance of distance, should be considered and incorporated in the data analysis. There are individual influencing factors that

do pertain to this study, but will still fall outside its control, for example, the psychological state of the individual. This is still part of the subjective nature of human aesthetic experience and cannot be controlled or anticipated. However, the researcher took note of the individual factors that surfaced during the data collection and analysis. Thus, the main elements relating to individual influencing factors are: context; expectations; distance; external response; and other.

Factors pertaining to the artwork include Fenner's (2003:50) reference to informational factors, such as genetic information (i.e. playwright; environment of creation of play); comparative information (i.e. genre and relation to other genres); and provenance information (i.e. history and value of the artwork). These aspects can only have an influence if the spectators are first of all aware of the factors, and secondly, if the spectators are aware of the factors in relation to the given play that they are about to attend.

With regard to this study, both genetic and provenance information become null and void -- because industrial theatre playwrights and the environment of creation are mostly unknown. Consequently, the history and value of the artwork become non-existent and irrelevant. Comparative information might have an influence during investigation because of the type of industrial theatre being used, which might be compared to other forms of training and development used prior to this performance. Hence, comparative information will be considered during the data collection process and the analysis.

Other interesting influences pertaining to the aesthetic object, are the two prerequisites for aesthetic engagement, namely trust and integrity: 'The spectator's experience of trust is linked to perceptions of dramatic integrity' (Bundy, 2003:178-179). Trust, in this context, refers to integrity in dramatic action; and integrity in one's own emotional response to the action. In practical terms, this can be translated as follows: the integrity of the performers and the performance; the appropriateness of their response in the context; and the ability to read the form and style.

These 'trust'-aspects all relate to the object of the theatrical performance as follows: the performers must be excellent and the performance must be credible; the audience can, for example, cry in response to a sad occurrence on stage, but it might not be appropriate for an employee to cry during industrial theatre. The artwork (theatre) should anticipate the appropriate responses and create a production that lends itself to these desired responses. Thus, the industrial theatre production must be such that the employee will view and

experience a performance whose content will give impetus to the ideal or appropriate response.

Finally, the audience must be able to understand, enjoy and feel confident in participating in the industrial theatre experience. If the audience does not understand the way in which it is presented, they cannot fully experience and/or participate in the performance. These *trust* elements, as well as comparative information, were included in the data analysis as the two remaining themes.

Then, with reference to environmental influencing factors, Caru and Cova (2005:50) highlighted service elements that influence the individual's experience of the artistic event in the form of a classical music concert. Although the focus of their study was on the marketability of the event, as opposed to the overall experience, their findings are still relevant. In the scope of their study, the relevant influencing elements that were discovered were: the conductor's references; the conductor's guide; the ritual; the object of the experience (music); the service escape (the design of the environment).

For the purposes of this exploration, the elements identified above can be translated into: the ability of the facilitator in this study; the ritual of a theatre performance; a theatre performance as the object of experience; and the design of the environment (i.e. the space where the industrial theatre performance is experienced). In addition, for the purpose of analysis, the facilitator's ability can be absorbed by the quality of the performance and the performers, as discussed above.

The ritual of the theatre performance was introduced by some music; and the fact that there were actors. There was no spectacle and/or elaborate costumes. Thus, the ritual falls outside the scope of this investigation's analysis. Influencing factors pertaining to the individual, performance and the environment were considered during the data analysis and the report writing.

2.4. Strategies to ensure the quality of the research

In order for a qualitative study to be both reliable and valid, the researcher must continuously and actively reflect on four assumptions, namely, credibility; dependability; transferability; and confirmability (De Vos, Strydom, Fouche & Delport, 2002: 351). These four assumptions add up to create trustworthiness – the element that would ultimately judge the quality of the research (Leong & Austin, 1996:179).

Credibility refers to the validity of the subject, and whether or not the subject has been accurately identified and described (De Vos *et al.*, 2002: 351). Otherwise explained, it refers to the '...confidence that qualitative researchers have in the truth of the data' (Coombes & Wratten, 2007:390). Within the constructivist paradigm, credibility is increased by '...persisted observation...triangulation (of sources, methods, and investigators)...and member checks' (Leong & Austin, 1996:179). As an alternative to reliability, dependability refers to the proof of similarity in findings if the study were to be repeated in a different (or similar) context (Babbie & Mouton, 2006:278). 'Dependability is enhanced by using overlapping methods...' (Leong & Austin, 1996:179)

In order to facilitate credibility and dependability, the researcher used observation, individual interviews and personal reflections as sources of data that could be compared. Furthermore, the researcher deployed member checks to inform the interpreted conversations. The member checks consisted of electronic copies of the transcribed interview discussion, as well as the analysis and the related findings. The participant had the opportunity to give his/her inputs in the interpretation of his/her experience. (See Appendix D for member check correspondence.)

Transferability refers to the '...extent to which the findings can be applied in other contexts or with other respondents' (Babbie & Mouton, 2006:277). '[The] use of thick descriptions provides for transferability (Leong & Austin, 1996:179). Confirmability refers to whether or not the findings are a result of the actual study and its participants, or if it is a result of researcher bias and prejudice (Babbie & Mouton, 2006:278). 'Confirmability builds on audit trails' (Leong & Austin, 1996:179).

In order to facilitate transferability and confirmability, the researcher used thick descriptions of all interpretations throughout. The researcher also included detailed descriptions of the context(s) involved in the research process. Finally, the memos were used as an audit trail to follow the investigation as it unfolded (including the reasoning that underlies all the interpretations).

The researcher acknowledges that the findings were influenced and constructed by (already existing) interpretations. She furthermore acknowledges the fact that these interpretations were based in a very specific situation, where a variety of contexts were concurrently at play. In view of these acknowledgements, the researcher is confident that the truth of the data in this study, constitute but one dimension of the experience of the individual, and thus, but one truth that exists in the horizon of possible truths. This will render the findings credible insofar

as other researchers interpret the findings within the very contexts and conditions that brought them about.

2.5. Ethical considerations

The main ethical dilemmas facing the researcher during this investigation pertain to the scrutiny of the governing tertiary institution (University of Pretoria), the willing participation of the candidates, the anonymity of the participants, and the safekeeping of the collected data. The University of Pretoria approved the proposed study after a presentation of the proposal by the researcher. The researcher then proceeded with each step of the investigation with the utmost ethical consideration, awareness and care.

The researcher contacted each possible candidate by telephone to inform each of them of the study and its aims and to extend a request for participation. If the candidate was willing to participate, the researcher provided the participant with an informative e-mail that included a formal consent form. The consent form reiterated the aim/s of the study; and then continued to explain the expectations to the participants; the possible benefits for the participant's organisation. It also provided the participant with a contact number for the researcher. The information also stated that the participant could cancel his/her participation during any stage of the study. In addition to the signed consent form, the researcher numbered the responses, as an alternative to giving any names, to keep the participants' identities hidden.

Finally, during data collection and analysis, both the interview tapes and the transcribed interview data were kept in a safe place where only the researcher had access to them. The electronic version of the transcribed interview data was stored on the researcher's personal computer and safeguarded with a password. Another copy was stored on an external hard drive; this was also safeguarded with a password.

2.6. Conclusion

This chapter has aimed to establish the research design and to give an overall view of the methodology followed throughout the exploration process. The method of analysis described above is designed to the best advantages of this dissertation. The choices made and the structures designed were all done with one goal in mind: to create the most accurate, valid and reliable means of exploring the individual's experience of industrial theatre. This study now continues to pursue an exploration of the theatrical experience.

CHAPTER 3: THE THEATRICAL EXPERIENCE

"Where egotism is not made the measure of reality and value, we are citizens of this vast world beyond ourselves, and any intense realization of its presence with and in us brings a peculiarly satisfying sense of unity in itself and with ourselves"

-John Dewey, 1934

3.1. Introduction

In order to fully understand industrial theatre as object of the individual's experience, the experience of theatre must first be understood. Theatre, more specifically Greek tragedy, provides a meaningful framework for this initial exploration. It is against this broad contextual background of the theatrical experience that the industrial theatre scene is set.

The experience of theatre is primarily a human experience. Secondly, it is the experience of an aesthetic art form, an aesthetic experience. This chapter sets out to explore the theatrical experience by contextualizing it within the realm of a human aesthetic experience. It also seeks to explore the nature of the theatrical experience – with reference to aesthetic engagement and the response to the aesthetic object, namely theatre. The contents and underlying dynamics of the theatrical performance and its relation to aesthetic experience will also be explored.

3.2. Human experience

In order to explore the individual's experience of industrial theatre, it is first necessary to determine the nature of human experience in general. This is a daunting task, as Belfiore and Bennett (2007a:228-229) explain:

" 'Experience' is a highly subjective concept, a discussion of which inevitably entails references to a mental event taking place in what could be defined either as the individual's 'mind' or 'spirit', the definition of which is also very difficult and controversial."

It is important to acknowledge the subjectiveness of human experience, for it is one of the most basic aspects of human nature (Haldane, 1926:93-94). As humans, we tend to relate what we experience back to the self, and from there the experience actually takes shape (Haldane, 1926:105). In turn, the self is located in a social context; and this context influences the way in which the experience is understood and how it is related to. It is for this

reason that the impact of context should always be considered when exploring human experience.

Haldane (1926:95) explains that human experience should not be considered as a passive force, but rather as something that is dynamic. It includes what we experience through our senses (hear, see, feel, taste, smell) as well as what we think about when we relate our sensory perceptions back to the self. It is in this process of relating it back to the self that we conceptualize, interpret and reflect on the experience. Molnar (1974:24) and Olson (1966:135-137) are both in agreement with this explanation of human experience, with Molnar insisting that experience should be seen as being both external (perception through the senses) and internal (awareness and thought) to an individual; and Olson characterizing experience by sensation – that which is felt; and inference – that which is contemplated (thought).

It is with the emphasis on inference that the meaning of an experience comes fully into play. Haldane (1926:108-109) explains this by stating that all experience is general observation, but to discover meaning or significance within an experience, there need to be: conceptualization; knowledgeable interpretation; and reflection. In other words, the moment an individual can perceive the experience (external); relate it back to the self within its social context and conceptualize it in this context; and then reflect on it (internal), then meaning becomes possible. The individual can then make a knowledgeable interpretation; and the experience is given meaning. In other words, when the experience carries subjective significance for the individual, it becomes a meaningful experience (Lenke in Kirshner & Whitson, 1997:39-40).

To summarize then, human experience can be viewed as a dynamic process whereby the individual simultaneously operates on both internal and external levels. In addition, an experience becomes meaningful when subjective significance is discovered through this dynamic process. It can be presented as follows:

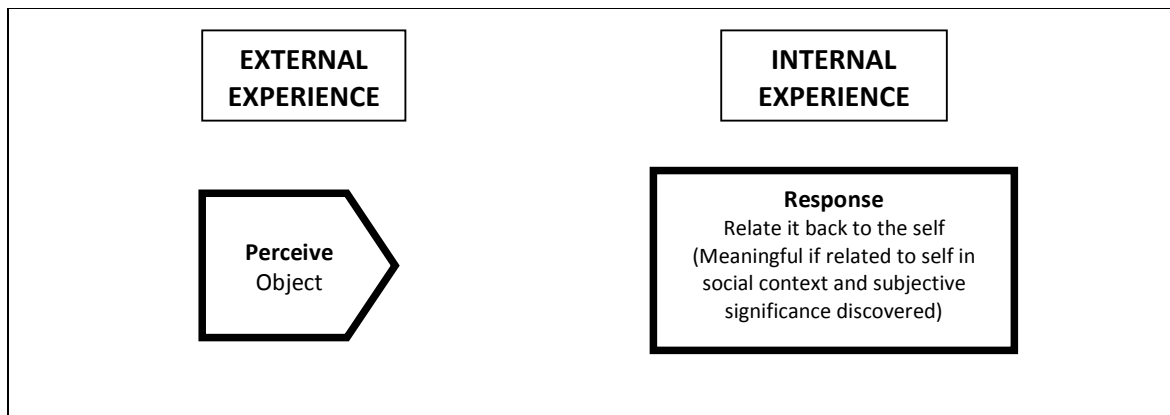


Fig. 3.1 Graphic representation of basic human experience as deduced from literature

Within this basic framework of human experience, this study now continues to explore theatrical experience. Theatre is a form of art, and any form of art is known as aesthetics (Molnar, 1974:23). Therefore, the type of experience under investigation is an aesthetic experience.

3.3. Aesthetic experience

3.3.1. Overview of the development of aesthetic experience

Aesthetic experience should not be understood as a different kind of experience, but rather as a specific mode in which experience occurs (Berleant, 1970:93). Within this mode of experience – called the aesthetic – there is a subject (audience member – spectator) and an object (theatre performance). Throughout history, philosophers have attempted to distinguish the aesthetic part of an aesthetic experience as either originating in the object (artwork), or in the subject (percipient) (Mitias, 1988:4-5). As object, the artwork comprises certain aesthetic qualities; this then renders it an aesthetic object, bringing about the aesthetic experience; and as a subject, the percipient possesses a so-called aesthetic attitude – without which an object cannot be perceived or experienced as aesthetic (Mitias, 1988:6-7).

However, it would seem as if both approaches have been so completely one-sided that tunnel vision became inevitable. Eventually, the aesthetics of the experience became grounded in combining these two approaches (Mitias, 1988:8). In other words, it is through the subject's aesthetic perception of an aesthetic object that an aesthetic experience could be found.

Accordingly, the philosophies underlying the aesthetic experience also latched on to this approach: focusing on the nature of the aesthetic experience as a dynamic interchange between the two entities of subject and object (Fenner, 2003:42-43). 'Aesthetics is about experiencing a work of art – it is intrinsically linked to the audience's experience of the artwork' (Carroll, 2000:193). Bundy, (2003:178) concurs with this statement: "The artistry of the performers combines with the individual's responses to create aesthetic experience."

And as Berleant (in Belfiore and Bennett, 2007a:230) puts it: '...the idea of aesthetic engagement has become the keystone of the new artistic sensibility'. It is this aesthetic engagement, the dynamic relationship between object and subject, which guides this study's continued exploration of the aesthetic experience.

3.3.2. The characteristics of an aesthetic experience

Aesthetic experience is difficult to explain, mainly due to the effect it has on the individual. It is because of its complicated nature that theorists and authors started looking for some form of classification to aid in the explanation of aesthetic experience.

Caru and Cova (2005:40) characterise the aesthetic experience as being both multidimensional and subjective. They then refer to Dunhaime, Colbert and Giguere (1991) to confirm its multidimensionality, with specific reference to the characteristics of the aesthetic response, namely introspective analysis; attempts at understanding; tacit experiencing; the acquisition of recollections; the search for that which is familiar; and aesthetic pleasure. These characteristics are linked to four dimensions, namely: the emotional; the cognitive; the conative; and the affective. It is, thus, through these dimensions that the individual attempts to create meaning from the aesthetic experience.

Similarly, Csikszentmihayli and Robinson (1990), (in Caru & Cova, 2005:40) also classify four dimension of the aesthetic experience, namely: the perceptive; the communicative; the cognitive; and the emotional. Both classifications were used as models to analyse the determinants of the aesthetic experience, and both confirm the multidimensional and subjective nature of the aesthetic experience. Fenner (2003:44-52) also analyses and categorizes the aesthetic experience into four main categories: formal analysis; associations; contexts; and external factors. Formal analysis emphasizes the external aspects of the object – the sensuous or sensory aspects. This is the first property of the aesthetic object that draws us, but it still does not nearly constitute the total experience. Associations have a direct link to our imagination as Fenner (2003:45) explains:

“...the spectator becomes a more active participant. He exercises his mind, his imagination, and his attentive contemplation, in order to experience more fully the nature of the object, and in doing so experiences the object as fully aesthetically as he can.”

Fenner (2003:45) continues by explaining that these associations are relational, as opposed to being purely subjective, because they use elements from both the spectator and the object to formulate true associations. Furthermore, our associations can be recollective, emotional and/or cognitive (Fenner, 2003:46). Recollective associations refers to the recalling of some past experience/s; emotional associations refer to any emotional association with the object and can range from being very general to being very specific; while cognitive associations refer to the connection one makes between the object and some other object and/or event that shares some property with the first.

According to Fenner (2003:47), context poses a challenge to the spectator, whether or not he/she participates or perceives solely for the sake of art itself. The challenge is that art inevitably demands our reactions, and these reactions are in turn based on perceiving the object in relation to a certain context. This then, becomes the aesthetic value of the object, while contextualizing the object gives it aesthetic value and purpose. It is similar to a meaningful human experience: it is through this contextual relation that value is created or added.

External or secondary factors refer to the factors that can influence or affect the individual's aesthetic experience (Fenner, 2003:50). These external factors were already discussed in great depth in Chapter 2. For the purpose of this study, the focus will be on the associations category. Industrial theatre, as a form of message-driven art, falls within the associations category (Fenner, 2003:47).

Alan Goldman also (in Belfiore and Bennett, 2007a:264) summarizes this characterization of experience within the realm of the aesthetics in terms of the...

“...simultaneous challenge and engagement of all our mental capabilities – perceptual; cognitive; affective; imaginative; even volitional – in appreciation of the relations amongst aspects and elements of artworks. Such engagement creates a rich and intense mental experience imbued with meanings from all these faculties operating in tandem and informing one another.”

From these three studies, one may deduce that the innate nature of the aesthetic experience is indeed very complex. However, there are similarities in the above findings that give a more in-depth understanding of a human's experience of the aesthetic. Aesthetic experience seems to consist of *perception* of the object; and this is followed by an *engagement* with the object. During this engagement, there seems to be the use of the *imagination*, and also some form of *association* (recollective, and/or emotional, and/or cognitive). Finally, depending on the engagement, some form of *response* will follow. For example, if in the aesthetic engagement, the individual associated with the object and related it to something emotional, then he/she might have an emotional response based on that recollection. It is in this, the aesthetic engagement and response, that something unexplained still remains to be explored.

3.3.3. Aesthetic engagement and aesthetic response

Bundy, (2003:171) did a reflective study on aesthetic experience, with specific reference to drama as the aesthetic object. She found that the aesthetic engagement's ability to lend itself to an aesthetic response was the greatest value added by aesthetic experience. She (2003:180) explains it as follows:

"Aesthetic engagement is a particular type of engagement which may be stimulated in human beings, as they perceive, experience and respond to the world in which they live. When considered in relation to the drama experience, it is not a property or a quality of the particular drama that gave rise to the response, independent of its perception. Rather, it emerges as the percipient 'meets' the drama at a metaphorical level. Aesthetic response relies on the relationship between the drama, the percipient and the context in which they both exist."

An aesthetic response is also described by Nicholson (1999), (in Bundy, 2003:172) as '...a particular kind of knowing and feeling which allows us to be both fully 'present' in the moment and also conscious of its past and future significance.' In other words, it is the aesthetic engagement that leads one to come to the response of a 'deeper knowledge'.

Moreover, aesthetic engagement can be characterized by three basic qualities of an experience, namely animation: connection; and heightened awareness (Bundy, 2003:180). Animation refers to a feeling of invigoration during or after aesthetic response – feeling more alive and alert – open to experiences of the drama. This quality is easy to observe in behaviour, i.e. facial expression and body language. Connection (a.k.a. aesthetic

engagement) refers to the connecting of an idea brought about, but not necessarily inherent to the content of the artwork. The idea is brought about as the spectator reflects on what is seen or heard against the background of his/her context.

According to Bundy (2003:180), connection ‘...always involves the spectator responding to a juxtaposition of elements, both internal and external to the work’, in other words, connection always involves metaxis. This quality is less likely to be observed because it is an internal process by nature. Heightened awareness is a product of the simultaneous experience of animation and connection; it is characterized by a sense of open-mindedness, as Bundy (2003:180) explains:

“When we experience a sense of invigoration (animation) as we connect to an idea at a metaphoric level (connection), we are encouraged to be more alert to new ideas and thoughts (heightened awareness).”

Bundy (2003:180) finds the value of aesthetic engagement to be the simultaneous experience of these three qualities. In the light of the preceding discussion, the criteria for an aesthetic experience can, at this stage, be summarized and presented as follows:

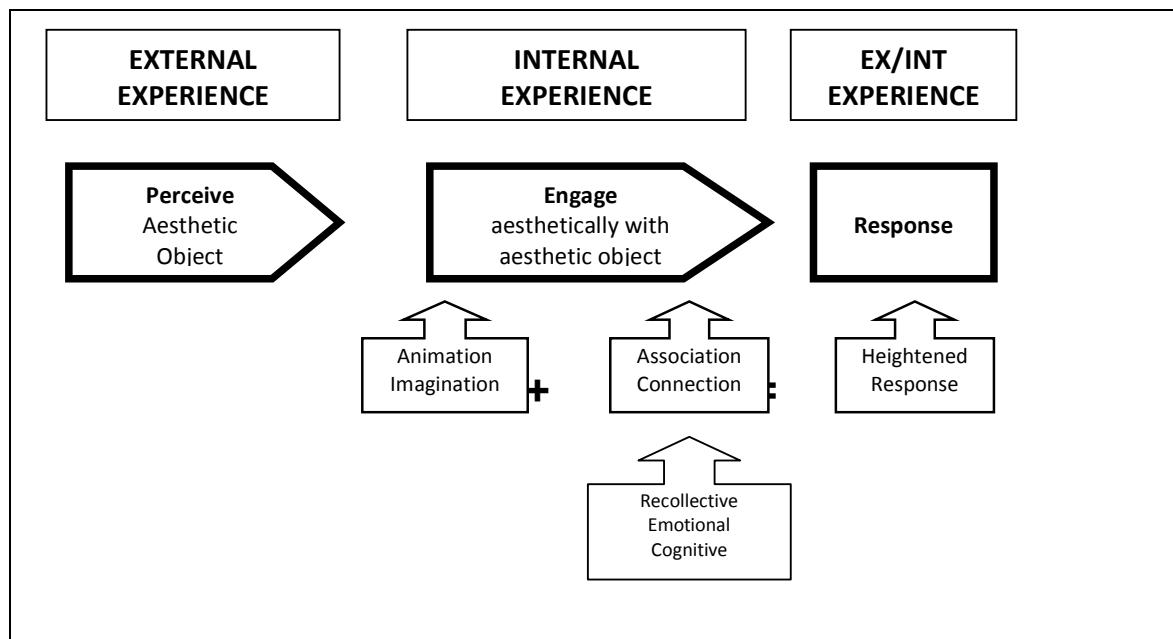


Fig. 3.2 Graphic presentation of criteria for an aesthetic experience as deduced from literature

With regard to the ‘sense of invigoration’ (animation), theatre as an (aesthetic) object, is designed to intrigue, as Haldane (1926:108-109) explains:

“The artist brings meaning to an experience through image, sensation, picture and symbol, and level of interpretation. It invokes and expects or compels its audience to relate it back to the self and it provokes thought and reflection on a higher level of interpretation.”

Jackson (1999:56) agrees with Haldane that the arts offer ‘...alternative ways of seeing and understanding the world around us’. This is deemed true for art in general, but according to Butcher (1951:138; 153), the art of theatre has a significant advantage:

“The original which it reflects is human action and character in all their diverse modes of manifestation; no other art has an equal range of subject-matter, or can present so complete and satisfying an image of its original. In the drama, the poetic imitation of life attains its perfect form... Art, therefore, in imitating the universal, imitates the ideal; and we can now describe a work of art as an idealized representation of human life – of character, emotion, action – under forms manifest to sense.”

Theatre, as art form, provides a unique blueprint of life; in its very being it encourages the individual to connect to it, contextualize it, contemplate it and reflect on it, and hopefully, respond to it with new insights. The exploration of this study now moves to fully explore this unique aesthetic object – the theatrical performance.

3.4. The theatrical performance

3.4.1. What constitutes a theatrical performance?

In this study, theatre – and consequently the interpretation of theatrical experience – is viewed as it originates from Western theatre history, with specific reference to Greek tragedy. An in-depth discussion on each theatre form (i.e. African theatre, Asian theatre, and Middle-Eastern theatre) falls outside the scope of this exploration. Thus, although there are many other forms of theatre originating from various parts of the world, the Greek tragedy, with specific reference to Aristotle’s interpretation and understanding thereof, provides the necessary scope for this investigation. The most attractive feature of Aristotle’s view of Greek tragedy, is the inclusion of a visual representation of the underlying functioning of Greek tragedy (as Aristotle envisioned it), a system he called *the coercive system of tragedy*. This

system provides a sensible framework from which to explore the spectator's perspective, as it is meant to explain the underlying dynamics of the functioning of Greek tragedy.

Aristotle was the first to attempt to define Greek tragedy around 330BC and, subsequently, all discussions about theatre have been influenced by his ideas (Brown, n.d.:2). Aristotle (n.d:12) defined tragedy as:

“...the imitation of an action (1) that is serious, has magnitude, and is complete in itself; (2) in language with pleasurable accessories...; (3) in a dramatic as distinct from a narrative form; (4) with incidents arousing pity and fear, whereby to provide an outlet for emotions.”

In other words, tragedy is the imitation of an action that is worthwhile or valuable enough to imitate. Furthermore, this imitation need not only be the acting out of an action, but it can also be other art forms, such as poetry, dance, song and/or painting (Brown, nd.d:2). When using drama, the imitation has a storyline. The story is portrayed through a distinct language and other ‘pleasurable accessories’, such as costumes, props, lights and sound/s, to mention but a few.

This imitation is cleverly constructed by six constituent elements, namely: the plot, the characters, verbal expression, thought, visual adornment, and song composition (Worthen, 1996:98). Together, these elements are those, which construct the tragic play and the integral part of the act of imitation: the plot, the characters and thought are the things they imitate; verbal expression and song comprise the elements by which they imitate; and visual adornment is how they imitate (Worthen, 1996:98).

In other words, the *thoughts* of the *character* in his given circumstances (*his plot*) are the subtext to his/her spoken word, while *verbal expression* is the utterance of these thoughts through language and dialogue (Worthen, 1996:99). *Song composition* and *visual adornment* are the so-called theatrical elements – which make theatre entertaining and otherwise. They separate the scene on stage from real life by amplification and spectacle (Worthen, 1996:99).

These six constituent elements are the building blocks of a theatrical performance as an aesthetic object. However, there seems to be more to it than mere costumes, song and characters. The theatrical performance cannot exist without the audience. There is no performance if there is nobody to watch (experience) the performance.

In a well-argued paper, Osipovich (2006:469) defines a theatrical performance as the co-existence of 'liveness' and enactment. The former requires '...three separate and necessary conditions: (1) someone showing; (2) someone watching; and (3) the co-presence of the two'. The latter refers to '...the pretense that the performance is somehow other than itself' (Osipovich, 2006:469). 'Liveness' also asks of the spectator to 'buy into' the pretense, to create an alternative reality out of the said co-presence.

O'Neill (2001:158) explains how one enters a realm of illusion when one enters the theatre. There, one then watches an 'imagined act', while remaining 'aware [of the fact] that we are watching a fiction, an illusion of actuality, a pretense'. This awareness lies at the heart of both theatre and drama. One may become deeply involved and absorbed, but '...disbelief is a necessary constant' (Elam, (1980), in O'Neill, 2001:158). This concept of 'buying into' the pretense has become known in drama terms as the *willing suspension of disbelief*. This *willing suspension of disbelief* is explained by Haigh (1994:1) as:

'Conveying ideas and emotions in such a way that the audience suspends their disbelief, so that rather than watching the actors (pretending to be characters), demonstrating an event, they imagine they are seeing the actual event, the actual characters'.

It can also be described as willingly suspending one's disbelief in the pretended people (characters) and the pretended story (given circumstances) on stage; and willingly accepting them and thus becoming a part of the experience. The act of willingly suspending disbelief is a unique and very-necessary part of the theatrical performance. In order for willing suspension of disbelief to occur, the audience needs to find the characters and the given circumstances believable.

Osipovich (2006:461) summarises a theatrical performance as '...a particular kind of interaction between performers and observers (actors and audience members) in a shared physical space.' Mendenhall (2000:20) reiterates this by stating that theatre is about '...a dialogue between the stage and the audience'. Robinson (1983 in O'Neill, 2001:158) also echoes that this is an engagement in a social encounter, an encounter that takes place between actors and audience:

"It is the spectator who initiates the theatrical communication process. Their apparent passivity is an active choice; without the engagement of the audience, there is no relationship, no communication and no theatre."

Thus, theatre as aesthetic object, is brought about by the simultaneous existence of the six constituent elements, namely: the story (plot); the characters; what the characters say (script); what the characters think, (subtext); and any special effects (sound and lighting effects). Then, it is the dynamic interaction between audience and stage, between spectator and characters, which breathes life into the performance, which brings the aesthetic object into existence.

From an object perspective, the theatre performance is constituted by the six elements. Together, they deem it different from an everyday object. Together, these six elements must create a captivating story, with fascinating yet believable characters, and unique yet believable circumstances. From the subject perspective, the willing suspension of disbelief, the willingness to participate in the imagined story with its fictional characters and circumstances, constitute an engagement with the theatre performance. In essence, it is this engagement, which constitutes a theatrical performance. We now turn to a more thorough investigation of the underlying dynamics of the intricate functioning of the theatre performance.

3.4.2. The underlying dynamics of theatre: the ideal theatrical performance²

Aristotle's idea of the functioning of tragedy was that the audience identifies with the character (protagonist) and journeys with him through fortune and misfortune. The character's journey is directed by the plot (basic storyline). The story should have the protagonist delight in (forbidden) pleasure at the beginning of the play. Then, just as the audience gets swept away and their *prosthesis of desire*³ interlinks with the (forbidden) pleasures of the protagonist, everything collapses for the protagonist (and the spectator) (Boal, 2008:xviii). 'We'll call this reversal of fortune *peripeteia*...So the tragedy will have two parts: before and after the *peripeteia*' (Aristotle in Boal, 2008: xviii).

² Both Boal and Brecht (in Boal, 2008) vehemently criticize Aristotle's theory of tragedy shortly after the introduction in which Boal so vividly describes and clearly articulates Aristotle's view of Greek tragedy. This is done from Boal's point of view to create the business case for his own poetics: the poetics of the oppressed. Similarly, Brecht's criticism flows from his Marxist view of theatre and his theory and practice, now known as Brechtian epic theatre. Although critical of Aristotle's theory, Boal's explanation provides an understanding of Greek tragedy that resonates with the aim of this study. The aim is not to explore Aristotle's theory in itself, but rather to allow this theory to guide the discussion and exploration of the underlying dynamics of industrial theatre from the point of view of the spectator. Aristotle's theory provides this framework by means of his coercive system of tragedy. The elements (i.e. catharsis) which flows from Aristotle's underlying system will, however, be critically discussed when it presents itself throughout the exploration.

³ Aristotle used the word *Empathia*, meaning that the audience so identified with the Protagonist that they momentarily interrupted their own thoughts and thought with the Protagonist's mind, that they dulled their emotions and felt his in place of theirs. This is known as the Prosthesis of Desire.

In addition to the reversal of good fortune, Aristotle (in Boal, 2008: xviii) also suggested: ‘...a huge Catastrophe for the Protagonist at the end.’. At this stage of the play, the audience is already empathetically linked to the protagonist; and they will undergo a catharsis. The catastrophe is brought about by a mistake made by the protagonist, termed *hamartia*, which is a ‘...fist aroused in the emotion of the audience, and then expelled by reason’ (Boal, 2008: xviii). In this way, the spectator will come out of the theatre ‘...PURGED!’ (Boal, 2008: xviii). And herein is the aim of tragedy (and theatre):

“Tragedy, in all its qualitative and quantitative aspects, exists as a function of the effect it seeks, catharsis. All the unities of tragedy are structured around this concept. It is the centre, the essence, the purpose of the tragic system” (Boal, 2008:27).

In other words, the constituent elements are all aimed at getting a required or desired response from the audience. The spectator engages with the character by means of empathy. Empathy, in turn, is brought about by the experience of pity and fear (Aristotle in Boal, 2008: xix). These emotions, in turn, are provoked by the composition of the constituent elements of the tragedy – and then made alive by the spectator’s own cognition – through the willing suspension of disbelief. The tragic hero acts virtuously, in spite of his *hamartia* (fatal flaw), with the ultimate goal of finding happiness. Suddenly, however, a change in the tragic hero’s destiny (*peripeteia*) provokes a growing fear within the spectator, and eventually, the *peripeteia* is reproduced within the spectator.

In order to ‘keep the spectator’ within this state of willing suspension of disbelief, the tragic hero turns to reasoning, as a means of realising, and explain his fatal flaw (*anagnorisis*). As the tragic hero accepts his error, so does the spectator accept his/her own *hamartia*, but without having to experience the consequences. Then finally, comes the tragic ending (*catastrophe*). The catastrophe forces the spectator to keep the consequences in mind, not only in the theatrical space, but also in the real world (Boal, 2008:36-37).

Throughout the total event of a tragic play, *peripeteia*, *anagnorisis*, and catastrophe are the three interdependent elements responsible for provoking catharsis in the spectator, as Boal (2008:37) explains: ‘...their purpose is to produce a purgation of the *hamartia*...’. He (Boal, 2008:37) continues to explain the three distinct stages: (1) *peripeteia*: stimulation of *hamartia* – from the beginning of the play up until the point where it becomes evident (or inevitable) that the tragic hero should move to misfortune; (2) *anagnorisis*: the tragic hero’s recognition of his fatal flaw; and (3) *catastrophe*: the tragic hero suffers the consequences of his error.

The experience of the spectator during these three stages is as follows: (1) The spectator engages empathetically with the character, moving with him towards misfortune; (2) The spectator recognizes his own fatal error(s) – alongside that of the protagonist's (*hamartia*) – through reasoning⁴; (3) The spectator is purified of his *hamartia* by the spectacle of the catastrophe (Boal, 2008:37).

It is of paramount importance that the spectator should undergo these three stages (i.e. *peripeteia*; *anagnorisis*; and catharsis) in order to experience catharsis (Boal, 2008:40). The latter is the ultimate goal of tragedy; and therefore the spectator's experience of tragedy would be empty without it. The experience of these three stages is, thus, the only requirement for a fulfilling theatrical performance. In turn, these three stages require the spectator to engage empathetically with the character and to utilize reasoning to identify his/her own fatal flaw/s. Boal (2008:38) provides a graphic representation of the underlying dynamics of what is known as Aristotle's coercive system of tragedy:

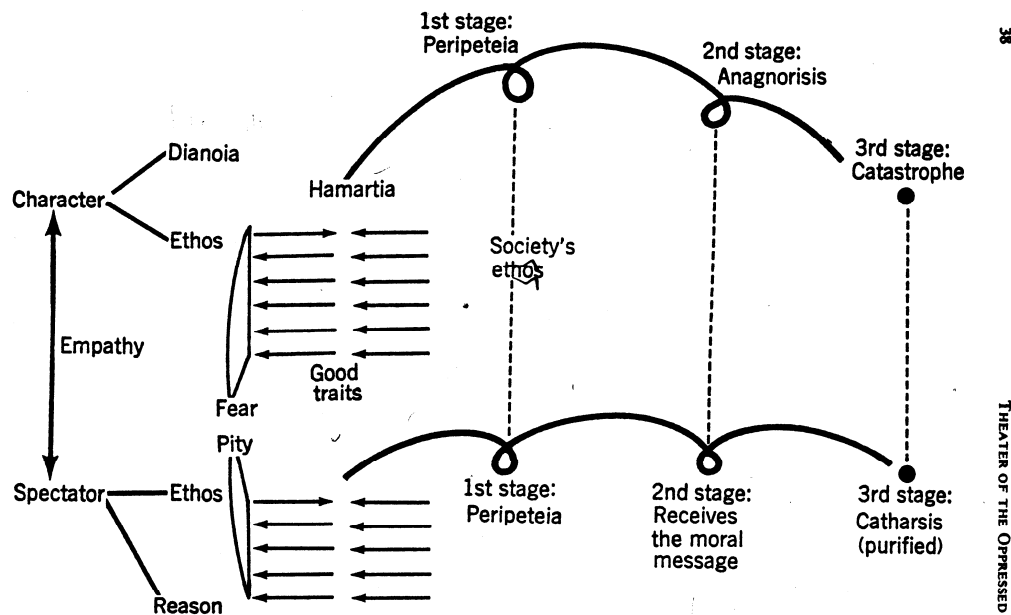


Fig. 3.3 Aristotle's coercive system of tragedy (Source: Boal, 2008, p38)

⁴ This type of reasoning is also termed *dianoia-reason* coming from *Ethos* and *Dianoia* – the former meaning the act itself and the latter meaning the justification of the action, the reasoning (Boal, 2008:33).

Aristotle's coercive system and the functioning thereof, provide us with the intended or ideal experience of theatre for the individual. At the centre of this intended theatrical experience is catharsis. We now move to explore the concept of catharsis as the essence of the theatrical performance.

3.4.3. The cathartic experience as essence of the theatrical performance

Aristotle, unfortunately, never formally defined catharsis, making it difficult to deduce an exact understanding of this concept (Brown, n.d.:3). As a consequence, Aristotle's notion of catharsis, and the experience thereof, has been interpreted in different ways over the years. For example, Else and Hardison (in Brown, n.d.:3) views catharsis as the '...resolution of the dramatic tension in the plot...', as apposed to the '...effect of tragedy on the spectator...'. In another account, catharsis is viewed as involving '...emotional education and intellectual "clarification" concerning who we are and what we value.' (Nussbaum in Curran, 2001:168).

Thus, Aristotle's concept of catharsis is open for interpretation and has been thought provoking ever since it was first introduced. Belfiore and Bennett (2007b:143-144) has an interpretation that considers both emotion and cognition in its understanding of catharsis. This consideration links with the previous discussion of aesthetic engagement and will now be discussed in more detail.

Belfiore and Bennett (2007b:143-144) studied the effects of Aristotle's thinking about theatre, and the impact it still has on our thinking today, and they managed to distinguish three strands in the interpretation of catharsis, namely: the emotional; the intellectual; and the ethical. Over time, each interpretation has developed into theories on the therapeutic, humanistic and educational functions of theatre.

Belfiore and Bennett (2007b:143-144) explain the experience of catharsis within the framework of these three strands as follows: The therapeutic value lies in the psychological wellbeing brought about by the 'purging' of negative emotions through catharsis. Simultaneously, the cathartic experience is also a cognitive process whereby the aesthetic experience results in a clearer understanding and acquisition of knowledge. Finally, the theatre production can give ethical (moral) education – giving the spectator guidance in moral decision-making by portraying the consequences of the *wrong* ethical or moral choice on stage.

In the light of these three interpretations, it can be deduced that the cathartic experience has an emotional side and a rational side. The ethical interpretation can be informed by either of these sides, because moral reasoning is obviously cognitive, but it also has an emotional dimension because ethics is based on personal beliefs, attitudes, and the background, amongst others. This interpretation of catharsis also leads to the notion that arts should be used for the education and moral improvement of mankind (Saisselin, in Belfiore & Bennett, 2007b:144). This should include both cognition and emotion – in order to lead to improvement, as Blackeney (in Belfiore and Bennett, 2007b:144) exclaims:

“...the truly great poet, whose reputation lives forever and who is granted an almost God-like status in society, is the poet that successfully combines the two [emotion and cognition] to produce poetry that can, at the same time, delight and improve.”

In other words, catharsis is the desired response to an experience that anticipates a combination of cognition and emotion -- in order to improve in some way. The question now arises: How do these two underlying elements of catharsis function?

3.4.4. The functioning of the underlying elements of catharsis

Olson (1966:137-138) is of the opinion that inference is more important than sensation, because it is our inferences that lead us to feel emotions. Moreover, our inferences are embedded in the realization that the characters and events portrayed in a play are fictional. Olson (1966:150) explains the dynamic interplay between inference and emotion on the premise of imagination or fiction as follows: ‘What affects reason, affects imagination, what affects imagination affects emotion; in short, there is every sort of interplay.’ Lazarus (1991), (in Smollan, 2006:144) agrees with Olson by stating that ‘...the relationship between cognition and emotion is bi-directional – emotion influences cognition, cognition elicits emotion’.

In other words, a performance affects us because it portrays the images in our imagination – it shows us (or confronts us with) what we, on some level, already know (and fear). It is by inference and realization that that which confronts us is linked to our emotions, through the fictional. According to Aristotle (in Boal, 2008: xix), two very specific emotions are at play, namely pity and fear. It is important to note that the emotions of pity and fear should not be regarded as uncontrollable instincts and forces, but rather as responses to a reality that is possible. These responses further imply the cognitive process, as Halliwell (1986:176) eludes:

“...the experience...provides the cognitive ground in which the emotional response to works of art can grow.”

In terms of the emotional response to theatre, Lucas (1968:279) explains that catharsis does not necessarily affect the emotional quality of the performance, but rather it affects the emotional stability of the spectator. It is in the response of the spectator that we get to see the effects of catharsis. The excitement of pity and fear happens through the distinct relationship between the spectator and the character; and, in turn, this relationship is based on their shared understanding (realization/inference) of these emotions (pity and fear) (Bernays in Boal, 2008:29-30). Therefore, pity and fear are not as such manifested in the tragic hero, but rather in the spectator, through the portrayed discourse and experience of the tragic hero who resembles the spectator (Aristotle in Boal, 2008:30).

This intimate relationship between the spectator and the character is of immense importance in reaching the desired cathartic experience – deeming it a prerequisite (if you will) for the ideal response to (and experience of) theatre. The experience of the emotions of pity rests in the spectator's capacity to sympathise with the character, but the sympathy should be (or is) “...rooted in a felt or perceived affinity between the subject and the object of emotion” (Halliwell, 1986:175).

In turn, in order to invoke a sense of affinity, the character must remind the spectator of himself/herself, for we tend to pity the people who remind us of ourselves. The spectator must be able to imagine himself/herself – or someone close – in order to suffer in the same way (Halliwell, 1986:177). This is where fear comes into play. Fear is created through a sympathetic experience of someone else's misfortune, a misfortune that could easily be one's own. In order to establish this relationship from the outset of the theatrical performance, the characters must be identifiable for the spectator; and the storyline, situation or circumstances must be recognizable. Through identification and recognition, the performance creates the potential for catharsis and enables the spectator to have a cathartic experience.

The cathartic experience is indeed a dynamic interplay: the imagination, emotions and cognition are all intrinsically linked during the spectator-actor-engagement of a theatrical performance. Aristotle views these emotions (pity and fear) as constituting an integrated response to the structured material of poetic drama. The framework for the experience of these emotions is none other than the cognitive understanding of the mimetic representation of human action and character. Halliwell (1986:200) says it best:

“Katharsis...is tied to a conscious, cognitive experience of a work of mimetic art; and the emotions...are evoked by a portrayal of events, which if encountered in reality, would call for the same emotional response.”

The cathartic experience, in essence, is the main aim of tragedy, and therefore also of the theatrical performance. It compels the spectator to use his/her imagination; to engage through the willing suspension of disbelief; to relate to the circumstances and empathise with the character through identification and recognition. Overall, it requests a dynamic interaction. It can be shown as follows:

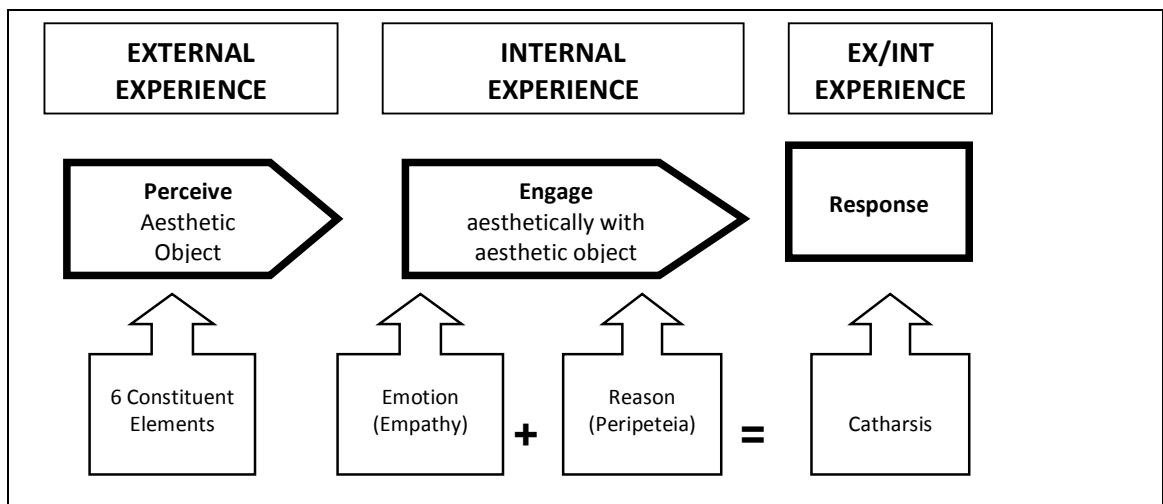


Fig. 3.4 Graphic presentation of the basic functioning of a theatrical performance as deduced from literature

Within this dynamic interchange between the actor/s and the audience, what are the critical elements of, and criteria for, an aesthetic theatrical experience?

3.5. The critical elements of and criteria for an aesthetic theatrical experience

According to the review of literature, the individual's aesthetic experience of theatre is expected to be a dynamic interaction between the object and the subject. Aesthetic experience, in itself, expects the individual's experience to be constituted by external and internal processes. The former relates to the subject physically perceiving the object; and the latter relates to the subject's engagement with, and response to, the object.

In turn, the perception is constituted by the senses – watching the performance and listening to the dialogue. Engagement is constituted by the animation, and connecting to or relating to this animation by means of the imagination. In other words, the theatrical experience gives a representation of reality in an animated form; and the subject (spectator) then uses his/her imagination to relate the animated reality back to the self. Finally, this relation back to the self, or the connection with the animated reality, can be recollective, and/or emotional, and/or cognitive. The response that is hoped for is a heightened response, constituted by a sense of realization or fulfilment.

An analysis of the theatrical performance yields similar expectations. The theatrical performance is constituted by six elements, which aim to engage the senses; the emotions and reason. The spectator views the special effects, knowingly participating in the animated reality. The spectator then connects – on an emotional level – with the character by means of empathy. Finally, the spectator uses reason and cognition to realise the fatal flaw/s in himself/herself, and experiences thereby catharsis.

Both the aesthetic experience and the theatre performance rely on physical perception; engagement on both the emotional and cognitive levels; as well as response. The one undeniable correlation between an aesthetic experience and a theatrical performance is the desired response of catharsis. Vygotsky (1994:521-522) terms catharsis the central fact of 'aesthetic response' and explains its aesthetic functioning as follows:

“Aesthetics as such is nothing but catharsis, that is, a complex transformation of feelings...the discharge of nervous energy (which is the essence of any emotion) takes place in a direction which opposes the conventional one, and that art therefore becomes a most powerful means for important and appropriate discharges of nervous energy.”

It is this release of nervous energy – that gives us a feeling of enjoyment and relief – Vygotsky (1994:522) succinctly explains this functioning of catharsis as an aesthetic response:

“In the end, the aesthetic response becomes a feeling of catharsis; we experience a complex discharge of feelings, their mutual transformation, and instead of the painful experiences forming the content of the short story, we experience the delicate, transparent feeling of a breath of fresh air.”

This then constitutes both the confusion and the magic that is catharsis: it is through this seemingly unpleasant experience that one feels relieved, revitalized and fulfilled. Catharsis, in turn, is based on the experience of empathy. Empathy draws on one's ability to connect to or associate with another, which lies at the heart of theatre and, in essence, art. Tolstoy (1994:178) repeatedly stresses it:

“The activity of art is based on the fact that a man, receiving through his senses of hearing or sight, another man's expression of feeling, is capable of experiencing the emotion which moved the man who expressed it...And it is this capacity of man to receive another man's expression of feeling and to experience those feelings himself, on which the activity of art is based...Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings through which he has lived, and that others are infected by these feelings and also experience them.”

This is why aesthetics is pleasurable; this is why theatre is enjoyable; and this is why the experience of a theatrical performance and an aesthetic experience cannot be separated. When combining theatrical performance with aesthetic experience, the critical elements and associated criteria for an individual's ideal aesthetic experience of theatre, can be presented as follows:

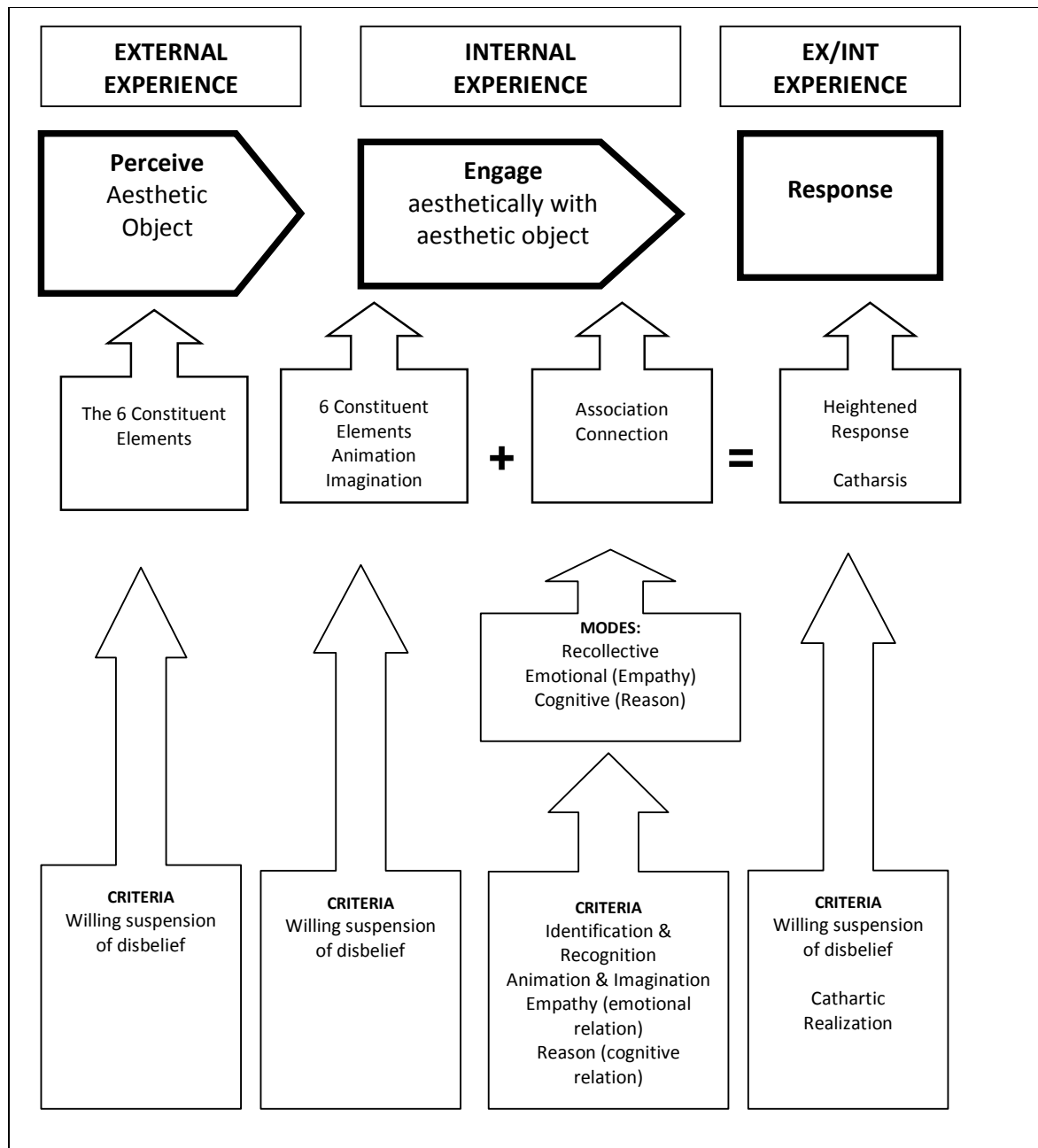


Fig. 3.5 The ideal aesthetic theatrical experience

3.6. Conclusion

Throughout this exploration of the theatrical experience, it has become evident that the underlying dynamics are quite complex. As it was inherited from Greek tragedy, the ideal theatrical performance will certainly require a cathartic response – this, in turn, requiring a cognitive and emotional relation to that which has been perceived. The experience is ultimately an aesthetic experience of an aesthetic object, which is said to be unique and different from a normal or everyday experience. With this foundation of the theatrical experience in place, this study can now move to an exploration of industrial theatre.

CHAPTER 4: THE INDUSTRIAL THEATRE EXPERIENCE

"If the theatre dies, so dies the human spirit. For only a great act of theatre can reawaken it"

- Norman Spinrad, 2005

4.1. Introduction

This chapter aims to follow the theatrical experience by establishing industrial theatre as just another form of theatre, which exhibits all the elements of the aesthetic theatrical experience. It also aims to provide information on the possible origins, the development and current applications of the phenomenon and to define industrial theatre as a tool in the context of industrial and organisational psychology. This chapter eventually portrays industrial theatre as a medium of communication that has its audience delighting in their learning experience, a medium to motivate change in individuals and organisations. Finally, the expected or ideal experience of industrial theatre will be presented and discussed.

4.2. The origin and development of industrial theatre

Industrial theatre, as applied in the organisational context, seems to be largely undiscovered by the academic community (Clark & Mangham, 2004:56). There seems to be a lack of succinct evidence that can pinpoint the exact origin and consequent development of industrial theatre.

Literature suggests that industrial theatre goes by the name of *Live Industrials* or *Business Theatre* in America (Horwitz, 2003:20). According to Horwitz (2003:20), '...Business Theatre has been around for half a century or more; and it reached its heyday in the 1960s, with the now legendary Milliken extravaganzas, touting the beauty of Milliken textiles.' Today, *Business Theatre* is used mainly for business needs in the areas of marketing, sales and motivation (i.e. for conventions or trade shows, usually to highlight or promote a new product or service) (Clarke, 1995:24). This type of application of theatre in the business world reminds one strongly of what is known to be either industrial or corporate theatre in South Africa.

According to Du Plessis (2004:1-2), industrial theatre in South Africa was used to educate mine workers on the subject of safety and productivity in the 1980s; and it has been in use ever since. With regard to the development of industrial theatre in South Africa, Trump (1994:21) mentions that in 1994, at least 250 South African companies had already been

exposed to industrial theatre in one form or another, but mainly for communication and training purposes. Apart from this one fact, there is no research known to the researcher that determines the precise development of industrial theatre in South Africa.

A socio-political or community-oriented application of theatre was initiated and developed by Augusto Boal, and is now known as the Theatre of the Oppressed, with a first noteworthy experimentation of his renowned forum theatre technique dating back to 1973 (Boal, 2008:95-96). Many applications of the drama principle and theatre techniques have moved on from Boal's poetics. These will be discussed in more detail in the following section. Generally, research seems to suggest that industrial theatre originated globally in different ways and for different reasons. Throughout its development, however, all shapes and forms of the phenomenon have appeared. This notion needs to be investigated more thoroughly.

4.3. Applications, uses and value today

Today, industrial and corporate theatre is being used for many organisational purposes, such as training, developing and motivating employees; promoting and launching products; conducting team-building sessions and leadership workshops; to mention but a few. Industrial theatre has become an umbrella term for all kinds of applications of the drama discipline in an industrial or corporate setting.

As it was originally implemented to do, industrial theatre is still used to educate blue-collar employees about general issues, such as HIV/Aids or Safety, Health and the Environment (Du Plessis, 2004:1). For example, in 2008 the department of housing adapted a well-received radio series, broadcasted in all eleven official languages, into a 45-minute industrial theatre show. This show was used to effectively educate the general public in five provinces about basic housing-related information (Anonymous, n.d:1). There were also one thousand performances by the Ellis and Bheki industrial theatre company for ANGLO Coal to promote safety in mines in 2004 (Pearson & Mkhwane, n.d:1).

Similarly, a communications company by the name of Vutha, presented documents to Johannesburg City Power employees in industrial theatre format and wrote the script in a street lingo to convey the message. The result was that the employees started reading and using their policy documents (Anonymous, 2005:46). Blue Moon (n.d. (b):1), an industrial theatre company in Johannesburg, launched Total: South Africa's code of ethics to 1200 employees by means of industrial theatre; and The Learning Theatre Organisation (n.d.[a]:1)

used a one-man play at an Executive Secretary and PA Convention in Sandton in 2001 to highlight and address diversity management issues in the workplace.

The Entertainment Review (Anonymous, 2001:243) reviews an interesting role-play written specifically for management and supervisor training. The open-ended script has four potential methods of application, and can thus be viewed, essentially, as a generic form of theatre – where a method can be matched with the specific issue/problem being experienced by managers and supervisors within a particular organisation. The basic storyline involves a foreman who is put on trial with the audience, acting as a jury; they then decide the foreman's fate. This is a very interesting approach, especially since it is a foreman (supervisor/manager) as spectator. He is judging himself basically, and is forced to acknowledge his/her own conduct and attitude as the 'evidence' presented in court.

The Engineering School of The Cooper Union for the Advancement of Science and Art introduced the CONNECT programme in 1997, and they have been using drama techniques to train engineers to communicate effectively with their 'audience' (desired client) ever since (Osborne & Stock, 2005:33). These theatre techniques refer to the basics of acting: how to use one's body, voice and face to communicate messages effectively. According to Osborne and Stock (2005:34), this type of training observably enhanced engineer behaviours and closed the gap between engineering and performance.

Similarly, The Learning Theatre Organisation used theatre during customer interface training for ABSA DCS in 2004 (Du Plessis, Kruger & Potgieter, n.d [a]:1). The focus was on non-verbal behaviours, as measured by the Customer Service Index and the unit standards of a financial institution. The use of basic drama principles once again facilitated the use of body, voice and face to create professional conduct when interacting with customers.

The participant's feedback – during a reaction evaluation – provided a positive perception towards theatre, as an effective and entertaining method of learning (98.3%); the extent to which the theatre workshop assisted in creating a greater awareness of oneself and one's behaviour when dealing with customers (98.9%); and the extent to which the workshop assisted one to improve the visibility of one's non-verbal behaviour (i.e. friendliness, warmth, professionalism, capability) (98.7%-99.5%) (Du Plessis, Kruger & Potgieter, n.d [a]:2).

Jones (2001:386) explains how socio drama was applied as a powerful learning tool. Socio drama is the theatrical depiction (or dramatic re-enactment) of a case study, usually used at a conference and in this case used for the continuing education of health professionals

focusing on end-of-life treatment. This technique draws on the audience's past experiences and stimulates reflection; which, in turn, guides further learning and practice (Jones, 2001:390). The application of socio-drama has proved to have longer-lasting effects than the so-called 'death by power-point', and is highly rated in terms of content, style and the successful meeting of stated goals and audience enjoyment (Jones, 2001:389).

Another interesting use of theatre is an application of Boal's forum theatre technique at the Michigan's Faculty Development Theatre Program (Bollag, 2005:A12). According to Boal (2008:117), forum theatre is a 10-15 minute skit, portraying a certain problem and its solution. The problem and solution are either constructed during the event with the help of the audience; or prepared with the help of foregoing research. After one run-through, the audience is asked if they agree with the constructed solution. There will always be one person with a better idea (or, if desirable, the solution can deliberately show the wrong solution).

The scenario is repeated in exactly the same way, but this time any spectator has the power to stop the scenario and perform in the place of any actor in order to show how the solution should be implemented. The other actors remain on stage and they have to respond to the spectator with the use of improvisation techniques (Boal, 2008:117). The project consisted of 100 local actors and 13 rehearsed interactive sketches -- performed with the aim of removing barriers for career advancement for women and minority faculty members (Bollag, 2005:A14).

An adaptation of Boal's forum theatre was also used during faculty development workshops (Kumagai *et al.*, 2007:336). The aim was to develop faculty members' facilitation skills in small group discussions. The exercise involved diverse participants with differences in race, gender and sexual orientation, as well as socio-economic class. Thirty faculty members took part in two separate workshops of three and a half hours each. Kumagai *et al.* (2007:339) reported that overall, 73% of the females and 71% of the males felt that the workshop led to change in behaviour. Overall, the study recommended the use of interactive theatre as a powerful tool for change.

A study done by Burgoyne *et al.* (2007:22) used qualitative methods to assess the impact of forum theatre performances. The grounded theory analysis of focus groups and follow-up e-mails survey data showed that participants found the active learning approach memorable. It increased the audience's awareness of key issues. This study proved that forum theatre can

increase audience awareness and, consequently, it can be used as a tool for enhancing awareness and for training.

The image theatre technique, introduced by Augusto Boal⁵ in the 1960s, was successfully implemented to enhance effective teamwork in the I.T. industry (Ferris, 2002:24). Image theatre is a process by which the participants are asked to construct a reality by using the actors and the participants. One participant is appointed as the *sculptor*. He/she must create the image that was decided upon by his/her group. He/she is not allowed to speak to the actors. Firstly, the current reality is constructed; then the ideal reality is constructed; and finally, the actors show how they can move (with their bodies) from one to the other -- known also as the transitional image. This physical transition is symbolic of how the audience can move from their current reality to their ideal future reality. The *sculptor* is allowed to speak to his/her fellow team members about the images; and together they modify and create the images (Boal, 2008:112-113).

This type of theatre sparks the audience's negotiation and planning sessions – motivating them to change their own realities, with the end goal of empowering the people to create their own destinies (in line with their overall business strategy). It is a fun-and-interactive technique. It was reported that the team developed a shared language that facilitated open communication on difficult topics, and eventually improved the overall team functioning and organisational performance (Ferris, 2002:25).

Vellela (1998:B5) reports on interactive theatre performances, such as *Grandma Silvia's Funeral*, where the audience is treated as part of the proceedings of the funeral in the performance (i.e. the mourners and the bereaved). In this interesting phenomenon, of participative theatre, the dynamics are as follows (Wein in Vellela, 1998:B5):

“In interactive theatre, we acknowledge that the audience is a character in the play. Sometimes an audience member will interrupt an actor in order to get a piece of information. We encourage them to take on [an] identity as a family member of the funeral.”

⁵ Augusto Boal is a pioneer in the arena of theatre and should not be seen as only impacting by means of image theatre and Forum theatre. For a more comprehensive overview of his impact on theatre in the use of social and political change, also see *Games for Actors and Non-actors* (1992); *Politics, Education and Change* (in Drama, culture and Empowerment: the IDEA dialogues, edited by J O'Toole and K. Donelan); *The Rainbow of Desire: The Boal Method of Theatre and Therapy* (1995); and *A Boal Companion: Dialogues on Theatre and Cultural Practices*, edited by Cohen-Cruz & Schutzman (2006),

Then there is playback theatre. This is an interactive approach whereby an audience member will tell a story of something that happened to him/her, and then pick actors from a line-up of professionally trained improvisation actors, to portray the characters in his story. They then proceed to act out his/her story (Salas, 2005:78). Should the outcome of the story be traumatic or particularly painful, the 'conductor' (facilitator) may invite the audience member to envisage a different or better outcome; and the audience can then see how different behaviours from the characters could have changed the scenario and the final outcome (Salas, 2005:79).

Playback theatre was first developed in 1975 in the Mid-Hudson Valley region of New York State. It aims to promote dialogue and provide a forum for often-unheard voices (Salas, 2005:78). In this particular article, playback theatre was used to challenge bullying in schools. The reason for its effectiveness is that it '...interprets personal experience in a creative, non-confrontational and non-judgemental way, demonstrating to students that the playback stage is a safe place where they can be heard...' (Salas, 2005:79).

Another example of playback theatre is in the corporate environment, with specific reference to leadership and customer-service programmes (Ross, 2008:32). The Bonfire Theatre Company uses people's stories to show how skills are applied in work situations; and scenarios and people learn from each others experiences (Ross, 2008:32). Kingwill, (in Ross, 2008:32), director of Bonfire Theatre Company, adds that the participation '...gives rise to more authentic expression, as the body-based exercise does not cut off the emotional experience.'

This also links with the participant's unique learning experience and team spirit, as Kingwill (in Ross, 2008:33) explains:

"...when learning is located in the body or experientially, the memory is imprinted more effectively. Because drama requires playful interaction, the result is a strong team spirit and camaraderie that is built between colleagues."

There is a belief in the corporate environment that theatre can be used to 'energise and develop people' (Ross, 2008:33). In comparison to the usual power-point presentation method, drama is '...more engaging, immediate and makes a bigger impression', as Kingwill (in Ross, 2008:32) exclaims:

“...some of the valuable elements of using drama include its focus on teamwork, the attention to listening, the prompting of spontaneous creative thinking or thinking outside of the box, and that it is a collaborative medium.”

In a study done by Josendal and Skarholt (2007:66), action researchers coupled with a team of artists to create an organisational development project, set out to find new ways of inspiring and engaging industrial companies to be motivated to accept new practices and actions. The action research team involved the employees in three manufacturing firms – to create a generic theatre play with the message of the play being: ‘...to meet the industrial challenges the employees identified’ (Josendal & Skarholt, 2007:70). This message included issues like leadership, loyalty and teamwork (Josendal & Starholt, 2007:70).

The action research team created this as a case study and called the case study: ‘Dramatized Enterprise Development’ (Josendal & Starholt, 2007:66). The result of the case study was that the companies’ experienced it as new and different, especially since they were reluctant and sceptical at first, due to the inexperience of using theatre as a tool in change interventions. However, the initial scepticism quickly changed into curiosity, enthusiasm and excitement, and at the end of the day, employees reportedly felt: ‘...inspired...engaged...experienced joy, openness, involvement and interaction’ (Josendal & Starholt, 2007:71).

The findings focused on two main aspects of the combined results, namely that the experience was both inspiring and emotional. In the latter, the focus was on the production of positive emotions, which, in turn, lead to organisational and individual learning. Kelly and Barsade (2001) (in Josendal & Starholt, 2007:74) say that emotions can influence organisational behaviour in both direct and indirect ways: ‘Directly, as a way of triggering behaviour, and indirectly, by for instance, influencing behaviour through mediating mechanisms such as motivation and cognition.’

Thus, Josendal and Starholt (2007:74) argue that the creation of positive emotions by organisational theatre inspired continuous reflection in audience members long after the curtain had dropped. In addition, the experience of positive emotions may help expand people’s modes of thinking and acting, ‘...as opposed to negative emotions, which narrow individuals’ momentary thought-and-action repertoires by inducing specific action tendencies (i.e. fleeing)...’ (Josendal & Skarholt, 2007:74).

Abubakar (2009:174) used African dramatic theatre in the form of African playwright, Osofisan's plays, to elaborate on audience interaction and participation. Osofisan uses 'the question method', which poses a question to the audience, and then gives the audience an opportunity to decide on the outcome of the play. Osofisan uses either a narrator or the actors themselves to break the 4th wall (Abubakar, 2009:180).

This deliberate breaking of the 4th wall inevitably brought a shift in the theatrical experience as it had been up until that point. The shift signified that it had demystified actions and characters by allowing the audience to distinguish between actor and character; preparing the ground for a shift from the actual world of the audience to the fictional world; removed any form of illusions about stage actions; and encouraged the audience to engage in rational conception of the events. According to Abubakar (2009:185), this type of audience interaction and participation '...transcends the realization of a story; it is essentially meeting the aspirations of the audience'. To actualize this, the audience is made to participate in realizing the set objective, a step that changes its disposition from one of dormancy to one of action.

It becomes evident that the application of theatre, in a variety of forms, has become a popular method in the organisational context to fulfil many different purposes. Taylor and Ladkin (2009:56) focus on art-based managerial development methods and is of opinion that the use of these type of methods in the managerial development context is becoming a global trend due to the fact that businesses are realising that logical and rational approaches to the world is not the alpha and the omega. Consequently, the value of art-based methods are being realised more and more and Taylor and Ladkin (2009:65) states that this realisation includes the notion that art-based methods can assist in accessing this 'different approach' to ultimately provide a more holistic way of engaging with managerial contexts.

From the preceding discussion, it has become evident that the term 'industrial theatre' is being used loosely to refer to all kinds of organisational interventions. Furthermore, industrial theatre is being applied to a variety of industries for purposes of organisational and individual learning, training, development and change. Finally, industrial theatre is being applied more and more in organisations (and specifically in the context of industrial and organisational psychology) as a fresh approach to enhancing human capital potential. However enlightening the applications and uses, and inspiring the value of industrial issues depicted in these examples from literature, this study is still without any clear classification and/or definition of industrial theatre.

4.4. A meaningful classification of industrial theatre

A description of different applications of theatre in organisational settings by Clark and Mangham (2004:38) proved to be a useful starting point in the search for a meaningful system of classification. Their classification is based on the use of theatre for business consulting and shows industrial theatre, (also otherwise termed radical-; situational-; and corporate theatre), as one of four applications of theatre in organisations. The others classifications include theatrical texts; dramatism; and dramaturgy (Clark & Mangham, 2004:38).

The theatrical texts classification is the application of theatrical scripts to workplace scenarios to inform human development such as leadership development and training as well as general awareness and development initiatives (Clark & Mangham, 2004:38). In other words, the words of Shakespeare, for example, would be used to explain the leadership portrayed by Julius Caesar and lessons and/or discussions are inspired by the theatrical text.

Dramatism, as second classification, can be described as the viewpoint that organisational life and social life (work life context) *is theatre* (Clark & Mangham, 2004:38). In the context of dramatism, drama techniques and methods used during actual rehearsals and/or character development are applied in the work context to stimulate team work or group dynamics for example. This is often seen in the form of theatre games and theatre activities.

Dramaturgy, on the other hand, views theatre as a metaphor for social and organisational life (work life) (Clarke & Mangham, 2004:38). The Shakespearean idea that all the world's a stage and all the men and woman are merely players, come to mind (Haas, 2003:73). This classification draws from the Shakespearean metaphor with the aim to facilitate or consult about personal development. For example, the employee will be encouraged to see him/herself as an actor who is only performing a role, thereby realizing his/her role in context – world of work, organisation, department, etc. – and to find ways of fulfilling this role in an improved way.

Finally, there is industrial or organisational theatre, which is framed as a technology to be used in organisations by Clark and Mangham (2004:41). Schreyögg (2001, in Clark & Mangham, 2004:42) explains organisational theatre as the combination of the skills of theatre professionals and social scientists to create a play that deals with organisation-specific issues. The play can be the application of any of a variety of theatrical approaches and styles, but it is still a play at the end of the day. The aim, accordingly, is to 'expose the

audience to situations of their daily life, thereby confronting it with hidden conflicts, subconscious behavioural patterns or critical routines'. Similarly, *situation theatre* poses a problematic situation in the storyline of the play and presents it to the audience. The aim is to create awareness and to stimulate readiness for change (Meisiek, (2002), in Clark & Mangham, 2004:43).

Included, but not limited to, this classification of organisational theatre is corporate theatre. Although both approaches operate from a similar stance – that of a forum or space where organisations can gather to reflect on a metaphorical level – corporate theatre's goal is rather to promote the agendas or goals of a particular group (Clark & Mangham, 2004:43). Corporate theatre, then, seems to draw more from the spectacle and entertainment value of theatre, than from the learning and reflective value of theatre.

The classification provided by Clark and Mangham is useful in the scope of this study because it gives information regarding the different ways theatre and theatrical techniques are applied by business consultants in a workplace context. In addition, it distinguishes industrial theatre on the grounds of a theatrical performance: theatrical texts; dramatism; and dramaturgy are all based on consulting- and coaching techniques that is applied in individual and group level activities. A close observation shows that a larger audience and the existence of an actual play are the two distinguishing factors between industrial theatre and the other theatrical applications described.

The commonality between all four classifications is that, except for corporate theatre, it all relies on the individual's reflection, learning, development and an awareness and/or stimulation of change. Corporate theatre's main aim is motivational and therefore it relies rather on image-based influence than on individual development. The preceding section's examples also show theatre plays performed to larger audiences which include a variety of theatre techniques as part of the performance.

It can then follow that the application of industrial theatre can include, but does not have to be limited to, applications of theatre techniques such as those described in the theatre texts, dramatism and dramaturgy descriptions, as well as those described in the preceding discussion. This means that the applications used as part of the theatre performance may or may not include audience interaction or participation. This implication, as well as the preceding discussion provides meaningful information that will assist in creating a contextual definition of industrial theatre.

4.5. Towards a contextual definition for industrial theatre

Van Diggelen and Du Plessis, (2003:2) define industrial theatre in the South African context as:

‘...a play or theatre production put on in an industrial or corporate environment with the intention of achieving business goals.’

This definition is relevant and important for this investigation; however, in light of the preceding section, it should be added to the definition that the play or theatre production can include, but does not have to be limited to theatrical techniques that may or may not include audience interaction. In addition, in order to contextualise the definition in the industrial and organisational psychology environment, the business goals should relate to typical goals in the said environment. Finally, in order to create more context viewing industrial theatre in this study, it should be added that industrial theatre makes use of professional artists/performers (actors) in its application.

The specification of professional performers⁶ (actors), as opposed to using staff members or amateurs is of extreme importance. Not only does it distinguish industrial theatre from traditional role-playing simulations and quick-fix entertainment events, but it also stresses the professional performers’ ability to take the audience’s experience of the performance to a whole new level, a level that is imperative to create the desired results and reach the outcomes stipulated by the organisation (Josendal & Skarholt, 2007:71). This truth is reiterated by Wood and Smith (2004:535):

“Artists, more than the rest of us, routinely work with and through the emotional sphere; their skills in emotional relations are at times...more carefully honed than those in other walks of life. They therefore play a critical role in provoking and encouraging people to engage with embodied emotional ways of being and knowing.”

With this additional information in mind, we can return to the definition. In the context of the preceding discussion industrial theatre can now be defined as:

⁶ “Professional performer” in the context of this study, can be explained as an actor/actress, who is (1) a full time actor/actress (in other words, acting is his/her primary form of employment); (2) represented by a professional and credible casting agency; and (3) managed by his/her casting agent. In addition, the professional actor/actress can be, but need not have to be, a ‘well-known’ artist (i.e. have ‘celebrity status’).

‘A play or theatrical production, put on by professional artists (actors), in an industrial or corporate environment, with the intention of achieving organisational-specific goals; and the theatrical production can include, but does not have to be limited to, theatrical techniques that may or may not facilitate audience interaction’

This definition highlights four important characteristics of industrial theatre, namely: industrial theatre remains theatre, a theatrical performance or a play; this play or performance can, but does not have to, adopt many theatrical techniques; it is applied (performed) in a different setting – a corporate or industrial setting; it is performed by professional artists (actors); and it has a specific purpose – to achieve specific objectives relating to behavioural improvement- and/or change. These characteristics will now be discussed in greater depth.

4.5.1. Industrial theatre as theatrical performance

In the scope of this discussion, *theatrical production* includes the use of different types of theatre, and theatre techniques, derived from the drama discipline, i.e. facilitative theatre, improvisation theatre, forum theatre, image theatre, and corporate theatre. This leaves one confused and dazed; hence, a sub-classification is required. Ultimately, industrial theatre can be divided into two types of theatre: industrial theatre with audience interaction (hereafter referred to as interactive industrial theatre); and industrial theatre without audience interaction (hereafter referred to as industrial theatre).

Similar to the description of industrial theatre by Clark and Mangham above, industrial theatre refers to a theatre production similar to a play at the state theatre or in a community theatre: it has characters, a storyline, props and costumes; the audience (employees) come into the performance space; they watch the performance; the artists take a bow – and the audience exits the performance space (auditorium or boardroom). Interactive industrial theatre, on the other hand, refers to an adaptation of industrial theatre, which is accomplished by means of incorporating the audience in some way, shape or form. The main difference between the two forms is the breaking of the 4th wall.

With industrial theatre, the 4th wall remains, unaffected by the performance and/or audience attendance. Rather, the 4th wall is an essential part of the industrial theatre experience, as O'Neill (2001:160) describes it:

“In theatre, the spectators are caught up in a complex pattern of expectation and response. Although they agree to be engrossed by the illusion being created, they do not enter. The isolation of the events on the stage and the lines of demarcation between actors and audience are an essential part of the interaction. There may be a relationship between actors and audience, but the actors are using what Bolton (1984:128) calls a one-way communication pattern.”

When employing any form of interactive theatre, on the other hand, the 4th wall is broken. The Learning Theatre Organisation (n.d. [b]:1) also distinguishes between these two types of industrial theatre. Industrial or corporate theatre is described by The Learning Theatre Organisation (n.d. [b]:1) as ‘...a straightforward theatre performance’, with its main application or use being to ‘...disseminate information, for example, during the launch of a new product or service; information about new policies, etc.’ Thus, industrial theatre is mere theatre in its most basic form; it is utilized to give a large amount of information to a large audience at one specific moment. This is all done with the 4th wall intact. Interactive industrial theatre, on the other hand, breaks through the 4th wall; and this makes for a very unique interactive experience.

The Learning Theatre Organisation (n.d. [b]:1) categorizes interactive theatre into three kinds: interactive theatre, which refers to a theatre production where there is some measure of involvement and debate expected from the audience; facilitated theatre, which refers to the use of a facilitator to extract the learning from the theatre performance(s); and participative experiential theatre, which refers to a unique application of theatre, where the audience members get the opportunity to perform.

Interactive theatre – in this distinction – is employed in different applications of soft skills training, amongst others; facilitated theatre will be effective in any major change or cultural initiative (for example, leadership development); and participative theatre is most useful in any situation where the employees need to create a better understanding, for example, for the culture or directions of the organisation, expected behaviours (The Learning Theatre Organisation, n.d. [b]:1).

Whether it uses short scenarios with active participation or whether it is longer scenarios with big group facilitation and only verbal interaction, interactive industrial theatre is still a theatrical performance at its core. The time spent watching the performance of those scenarios constitutes a theatrical performance. Therefore, the underlying dynamics of, and

criteria for, an aesthetic theatrical experience are still relevant and applicable to interactive industrial theatre.

That being stated, time should be spent in highlighting the differences between interaction and participation. Participative theatre expects active engagement on the part of the audience. As opposed to mere verbal participation, by giving inputs or suggestions, the audience members are expected to play the role/s themselves. Boal (2008:97-98) also elaborates on the difference between interactive and participative theatre, by explaining that with interactive theatre, the character on stage thinks for the spectator. Participative theatre, on the other hand, empowers the spectator by giving him/her the opportunity to think and act for himself/herself. Participative theatre has been widely applied to educational settings in the medical field, as a learning technique (Mann, Jones, Benbasset, Bauml & Hem, in Kumagai *et al.* 2007:339; Benbasset, 2002:147). In the scope of this study, interaction during the course of the performance includes participation in the form of facilitated discussions.

4.5.2. Professional artists

Although the use of professional artists has already been discussed, the importance thereof in the context of participation should also be highlighted. Participative theatre should not be confused with role-playing simulations. In role-playing simulations, the audience is mainly used to supply the performance, and usually a facilitator will guide the process; whereas in interactive theatre, trained professionals are used to assist the participant in the role-playing simulations. In other words, the audience members would perform with the professional actors, while a facilitator would still guide the process (Bollag in Kumagai *et al.*, 2007:338).

This distinction is important, because, not only is it one of the defining characteristics of industrial theatre for this study, but it also highlights the point that the professional actors are extensively trained in the subject matter at hand, and the performer's knowledge and training are incorporated in the performance – and also in the improvisations during role-playing simulations. In turn, the application of industrial theatre, as an intervention, can be seen as a professional service – as opposed to it being mere entertainment without any purpose.

Boggs, Mickel and Holtom (2007:835) emphasises the use of professional actors as distinguishing characteristic of interactive theatre by highlighting that non-actors do not consist of the ability or capacity to create a high level of reality, and therefore, lacks the very necessary believability. Boggs *et al* (2007:835) also creates awareness of the ethical implications of asking a non-actor to portray certain roles that might be uncomfortable for

him/her, for example portraying the role of a nasty racist. On the other hand, actors are specifically trained to create believable characters at the drop of a hat and as a result, the audience is engaged in the scenario and experiences the scenario as very real (Boggs *et al*, 2007:836).

4.5.3. Corporate or industrial setting

A corporate or industrial setting simply refers to the shared space where the industrial theatre will be performed. Depending on the audience size and the nature of the intervention, it can range from a boardroom to an auditorium. Many companies prefer to book a theatre or commercial auditorium if it is the launch of a new product. For a large audience and internal training and development purposes, companies may prefer to use their internal boardrooms or an internal auditorium. It can also be performed in unconventional locations, such as on a rugby field, in a restaurant, in the workshop of a mine, and so forth.

Criteria for the choice of a setting are mostly dependent on variables, such as financial resources, transport, audience size, the nature of the intervention and the message, the agenda for the day (i.e. is it part of a lunch function or dinner gala), the availability of staff (i.e. shift workers); time, and the ability to host a performance. Ultimately, the choice of the setting becomes the prerogative of the client company; and the industrial theatre organisational will comply with the setting. This is another reason why a professional cast and crew are employed to perform industrial theatre productions: they are flexible and trained to improvise in any given space.

4.5.4. The organisation-specific objectives of industrial theatre

The organisation-specific goals are necessarily intrinsically linked to the initiative of which the industrial theatre will form part of. It is important to mention that the organisation-specific goals should not be confused with the industrial theatre's intent or outcomes. The organisational goal/s is based on the industrial and organisational initiative and is therefore the greater outcome/s. In this scenario, the goals will typically be related to some form of change; while the stimulation for this change will be the outcome/s of the industrial theatre performance.

For example, if industrial theatre is used to facilitate the introduction of a new performance management system as part of a larger organisational initiative to improve the organisation's performance management system, the overall goals will be to introduce the new system, to

encourage acceptance and to decrease resistance to the change. The assumption is that the industrial theatre's outcomes (intention) should then be in line with the organisational goals for the intervention, e.g. to give information regarding the implementation and functioning of the new system; and to encourage employees to embrace the new way of doing things.

Goals in the field of industrial and organisational psychology will relate to the aims or goals of any initiatives involved in organisational development and change. Relevant activities can range from something as complex as organisational structural change to something as simple as a team building session with a department or management team (Cummings & Worley, 2005:1). All activities have at their core the goal of organisational and individual improvement, but organisational design's distinguishing feature is its concern with the transfer of knowledge and skill, with the future goal of enabling the organisation's future ability to manage change (Cummings & Worley, 2005:3).

Thus, if the organisation-specific outcome/s is usually concerned with change, and the industrial theatre outcomes should be in line with those of the organisation, it can be deduced that industrial theatre should shape its approach to facilitate change within the organisation by facilitating change within the individual. Furthermore, in the context of industrial and organisation psychology, industrial theatre should be able to transfer knowledge and skill in order to be used as tool in organisational development and change initiatives. In other words, industrial theatre should be able to function as instrument of instruction. This study will now briefly explore these two deduced concepts: firstly, the focus will be on industrial theatre as a tool for instruction; and then the focus will be on industrial theatre as a vehicle for change.

4.5.4.1. Industrial theatre as a tool for instruction

From the earliest days, theatre has been used to delight and instruct; its applications and ultimate aims have always had this dual nature. Osipovich (2006:465,467) puts it plainly by stating that theatre is a medium of human action, portrayed to humans with the intent to '...entertain and impart information, to amuse *and* to teach, to criticize *and incite*'. And, as humans, we tend to yearn for it, because on some or other subliminal level, we know that it has the ability to do just that, as Carroll (in Smith, 2008:18-19) succinctly puts it:

“...we seek encounters with works of art, not for the sake of art itself, but rather for the sake of what works of art contribute instrumentally to human existence and development.”

Aristotle (in Hauck, 1992:42) concurs with this insight by exclaiming that theatre is so enjoyable due to the fact that the learning experience inherent to the theatrical act creates joy. Boal (2006:37) also calls theatre the 'most natural form of learning' – mainly because we use imitation as a tool for learning and for training, as children. And Horace (in Hauck, 1992: 43) views drama as a 'life science', one that seeks to prepare one for the life that comes and one that can explain some of the life already lived.

The evidence suggesting that drama and theatre comprise an ideal tool for instruction is overwhelming. Thus far, it can be established that industrial theatre is naturally inclined to instruct through its application of the re-enactment of human behaviour. Also, that the spectator is naturally inclined to learn from this re-enactment. In addition to its natural ability to instruct, Prentki (1998:419-420) also emphasizes theatre's use of fiction in a safe space – to promote learning and development:

“Being an art form, theatre uses fictions and the 'safe space' of performance. It is thus ideally placed to provide a commentary upon reality and to offer alternatives to the perceived realities in which a given community lives...Theatre tries out possibilities, in the knowledge that the consequences are never fatal; the dead character is restored as the live character; the story can be tried out another way.”

In other words, the instructional advantage of theatre is the forum of the fictional space, where *different ways of life* can be experimented with and *different ways of doing* can be experienced – without having to face any real-life consequences. This advantage becomes more evident when interactive industrial theatre is employed, whether fully or partially participative, mainly due to the fact that spectators become active participants and in this way they make use of an opportunity to gain colleague's perspectives and shared learning in a safe space (Burgoyne *et al*, 2007:21).

Koestler (1964, in O'Neill, 2001:159) elaborates on the value of the fictional, the illusion, stating that it takes the spectator away from the self and helps him/her to transcend himself/herself: 'The removal of interest, attention and emotion to a different time and location is an act of self-transcendence'. Cassirer (1944, in O'Neill, 2001:159) continues to explain that this transcendence through an emotive connection is liberating; and it is in this transcendence and liberation that the educational value of art can be found.

With specific reference to industrial theatre as a medium for instruction, Josendal and Skarholt (2007:72) explain what happens to the spectator when viewing this alternative reality:

“The organizational theatre divides reality into two levels. The usual, familiar reality and the theatrical reality; that is, reality as it appears on stage. It enables the audience to view two different realities simultaneously. The duplication is likely to initiate a process of reflection: ‘Why do we do what we do the way we do it?’ Thus, the formerly taken-for-granted view of reality is likely to become a contingent one, making it apparent that it could be different and that alternative views are indeed possible. For the industrial workers, it becomes easier to reflect, to be critical and to discover new solutions concerning their work through the theatre performance...”

Thus far, it seems to be theatre’s inherent nature, as well as its ability to transcend realities and provide a safe space for exploration, that imparts learning to the spectator. Aristotle (in Hauck, 1992:42), agreed that the learning process is concerned with thought and reflection (the cognitive), but further stated that it is always in relation to (or because of) an emotional response. It seems to be through the simultaneous functioning of cognition and emotion that learning occurs.

As is the case with theatre, it seems to be the same blend of imagination, cognition and emotion that contributes to the learning experience of the spectator. Beckerman (1970, in O’Neill, 2001:159) explains it as follows:

“Our attention is arrested, we react with empathy and heightened awareness and our imagination is concentrated and structured by what we experience.”

Piaget (in Antanocopoulou & Gabriel, 2001:444) echoes the notion that emotion and intellect co-exist in a learning experience, by explaining that ‘...emotion organizes feelings, thoughts and existing knowledge, providing the motivation (desire and will) to make sense of experiences.’ In light of this observation, Boggs, *et al* (2007:833) exclaims that it is exactly this – the art’s ability to engage its audience on all three levels (cognition, emotion and physical) that makes it such a powerful tool for education. In addition, they (2007:834) state that art, in the form of interactive theatre, gives the instructor or educator access to real-time experiential education

Josendal and Skarholt (2007:70) attribute industrial theatre's ability to create learning to it being a strong communication tool, as well as it having the ability to engage the audience in problem solving. Through effective communication, theatre invites the audience to engage at an emotional level. This emotional experience '...may create meaning concerning various situations in life, both individually and collectively...[which]...can have a positive impact on the learning process in organisations' (Josendal & Skarholt, 2007:70).

With regard to problem solving, industrial theatre is used as '...a reflective mirror in which employees get involved in the shown problems as they see them', and consequently, this process '...may raise awareness and challenge organisational thinking' (Josendal & Skarholt, 2007:70). Finally, the shared experience of industrial theatre is used as '...a basis for continuous dialogue in the organisation'. This further enhances continuous learning within the organisation (Josendal & Skarholt, 2007:70). Interactive theatre or drama has also been described as an effective means to enhance the learning experience within an organisation due to its ability to illustrate the complexities of traditional management concepts as well as current challenges in the workplace (Boggs *et al*, 2007:836).

Overall, the literature suggests that theatre provides a 'bird's-eye view' on life through the imitation of human actions (behaviours); and the audience gains insight into their own behaviour by becoming part of the alternative reality presented on stage. Furthermore, the instructional experience operates simultaneously on both cognitive and emotional levels to impart learning. Finally, the insight gained includes new ways of seeing the world and the creation of new knowledge, both on the epistemological level and on the moral level (Bundy, 2003:172).

However, a negative view of the arts in relation to their impact on either epistemology (the creation of knowledge and truth) or morality does exist (Belfiore & Bennett, 2007b:141). With regard to epistemology, the difficulty is twofold: firstly, providing scientific evidence explaining the content and process of knowledge production and transfer; and secondly, the nature of the production of *new* knowledge inevitably asks for ideas or knowledge that previously did not exist. The process and content of knowledge production is indeed difficult to prove. That is one of the reasons why explorations, such as this study, are so necessary.

As for the second difficulty, it is the view of this study that the necessity to generate new knowledge, where none existed before, does not hold, because new knowledge can also be produced by means of existing knowledge. Theatre challenges held beliefs, systems, and

mental attitudes – and then attempts to show different ways of perceiving them – creating new ways of seeing new knowledge, by means of existing knowledge.

With regard to morality, sceptics of the value of the arts (and of theatre) view certain types of art as damaging and corrupting to young minds and impressionable individuals (Belfiore & Bennett, 2007b:142). This is a valid concern; however, this viewpoint simply proves the influential power of the theatre medium. Another concern in terms of morality, is that sceptics believe it is a waste of time, time that could be better spent elsewhere, doing moral good; going over to action, instead of simply watching or observing (Belfiore & Bennett, 2007b:142).

This is the choice of the participant / viewer / audience member and a choice that neither the playwright nor the artist has any control over. As counter-argument, it can be stated that should the arts have the ability to provide and transfer knowledge – knowledge that could re-awaken the audience member to moral obligation, and even motivate the audience member to moral thought and/or action – more moral good would be caused through it, than without it.

With such arguments set aside, this section concludes with the sense that knowledge can be created through theatre; and that the spectator can learn from the industrial theatre experience. The question now arises: How does this learning add to any overall desired outcome of change?

4.5.4.2. Industrial theatre as a vehicle for change

The industrial theatre's aim of instructing in a delightful way should be in line with the industrial and organisational psychologist's overall organisational aim of facilitating change in some way, shape or form. Therefore, it can be deduced that change is somehow related to learning and instruction. Educational psychologists define learning as '...a change in the individual caused by experience', deeming learning and change to be coincidental (Slavin, (1986), in Miles & Priest, 1990:181). It can also be maintained that learning is a means of enabling change, as is the opinion of Antonacopoulou and Gabriel (2001:435), who believe that, coupled with emotion, learning becomes a '...dynamic transformational process, continuously extended and redefined in response to the context in which it takes place' (Antonacopoulou & Gabriel, 2001:439).

Moreover, this *dynamic transformation* includes a simultaneous existence of and interaction between cognition and emotion (Antonacopoulou & Gabriel, 2001:439). Learning assists an

individual to understand others through his/her relation to the others (i.e. empathy), making sense of their emotions and acting accordingly. Sometimes this process involves reconsidering one's emotional stance on a particular aspect, which might lead to changing the associated behaviours and mindsets. This reconsideration of emotional approach inevitably involves the reconstruction of one's way of perceiving and thinking (Antonacopoulou & Gabriel, 2001:442).

In the light of this evaluation, it seems plausible that both cognition and emotion are necessary for learning, making it necessary to facilitate change eventually. More (1974), (in Antonacopoulou & Gabriel, 2001:444) states that real learning takes place when one realizes all three dimensions of learning, namely the cognitive, the affective and the behavioural. Perhaps then, it is when the cognitive and emotional are combined with behavioural aspects that change can be linked to learning, that change can be facilitated by means of instruction on the part of the theatre and learning on the part of the spectator.

The many techniques that Boal employs through Theatre of the Oppressed are hypothetically designed to '...address change on the level of formal politics, on the level of social interaction, and on the personal, emotional level' (Österlind, 2008:72). In the same way, industrial theatre also aims to address change in the organisational context. However, change in this context only pertains to the last two levels mentioned by Boal above, namely the social and personal levels.

Interestingly, Österlind (2008:80) mentions that the co-existence or simultaneous existence of these two levels is a prerequisite for really affecting change. The reason for this is that individual liberation – without a social context to tie it to – loses its power. This is the exact focus of industrial theatre: creating individual change that can strategically affect the organisation. Individual liberation within an organisational context is the only way cultures can eventually be altered and meaningful organisational change can eventually be created.

In short, the literature seems to suggest that industrial theatre, whether interactive or not, could be an exciting and delightful way of instructing employees on how to cope with, and/or adapt to some form of change. Moreover, the spectator can enhance his/her own adaptation to the change by means of active participation in the theatrical learning experience. This active participation includes the combination of cognition, emotion, and behaviour – as part of the industrial theatre experience. At this stage, the functioning of a basic ideal industrial theatre performance as a tool for instruction can be presented as follows:

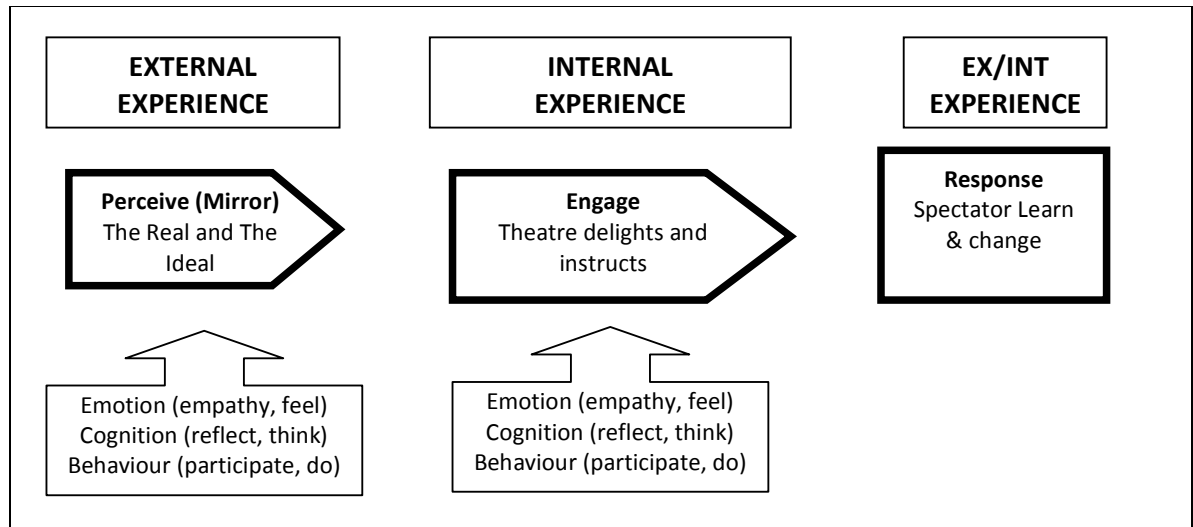


Fig. 4.1: The functioning of a basic ideal industrial theatre performance as deduced from literature

Although insight is gained into the defining characteristics of industrial theatre, the preceding discussion has not elaborated on what the spectator can be expected to experience. What does it mean to *experience learning* that can facilitate change? What exactly does it mean on a practical level to *receive instruction*? In other words, how can the spectator expect to be instructed by the delightful experience that is industrial theatre? The following section will set out to establish the underlying dynamics of interactive industrial theatre in the scope of its application in this study.

4.6. The underlying dynamics of industrial theatre

4.6.1. *Birds of a Feather*

Birds of a Feather complies with the defining characteristics of an industrial theatre performance: it is still a theatre performance, and in its application it incorporates both types of industrial theatre – industrial and interactive industrial theatre (thus, it did include audience interaction); it was performed by professional artists; it was performed in a corporate setting – an auditorium on the campus of the University of Pretoria; and it had an organisation-specific purpose (i.e. it was a diversity management initiative with the outcome being to create awareness about prejudice behaviour and stereotyping in the organisation). (See Appendix C for a discussion on the nature, design and outcomes of *Birds of a Feather*.)

Moreover, this application of industrial theatre will make use of interactive industrial theatre. Boggs, *et al* (2007:835) describe interactive theatre as: "...a style of live theatre wherein a

scene is performed by trained actors and then stopped so the audience can interact.” This interaction can take any of the following forms: firstly it can be a facilitated discussion – where the spectators discuss the scene that they just experienced; secondly it can be suggestions from the audience – where the spectator suggest ways the scene can be changed and the actors are then expected to improvise the suggestions; and thirdly, it can be similar to that of Boal’s forum theatre approach where spectators become an active part of the play – spectators join the cast to perform the suggested changes to the scenes. (Boggs *et al*, 2007:835). According to Boggs *et al* (2007:835), any of these applications will allow the audience to experience the situation or concept that is used as ‘topic’ for the interactive theatre performance.

Birds of a Feather employs the second application of interactive theatre as described above. In addition, the technique used in the design of *Birds of a Feather* is called improv theatre. Improv theatre has gained popularity since the television series *Whose Line Is It Anyway?* was first broadcasted and can be explained as actors who use audience suggestions to create scenes out of nothing (Huffaker & West, 2005:855).

Improv theatre can be distinguished from traditional theatre in three distinct ways. Firstly, there are no scripting involved in improv theatre – actors act and react based on a suggestion or idea in real time. Secondly, improv theatre relies on creativity and imagination, seeing that props and setting is not predetermined, the actors mostly mime the props and setting. And thirdly, the audience is actively participating, providing inputs regarding scenarios, storylines, characters, genres, emotions, and so forth (Moshavi, 2001:438).

It is important to note that improv theatre unfolds in the midst of the constraints given by the audience – the audience’s suggestions provide the parameters, limitations or constraints for the scenario. This renders improv theatre without structure, yet it operates with structure (Moshavi, 2001:439). Improvisational structure is said to have internal and external elements. The former is created by the audience and the guidelines of the specific exercise. In addition, the external structure is known to both audience and actors (Moshavi, 2001:439). For example in *Birds of a Feather*, the external structure is governed by the audience’s choice of technique to be implemented and the guideline is rather simple: only one incident in the scenario should be dealt with at a time. After the incident has been dealt with, the actors must stop for facilitated discussion, then try again, or perhaps try a different technique before continuing to the next scenario. Whatever the implementation, it is prompted by the audience.

The internal improvisational structure, on the other hand, is only known to the actors and it is governed by certain 'unwritten' rules of improv in the theatrical discipline. These include things like active and specific listening; refraining from judging any ideas; thinking without criteria; and accepting all information (or never denying information) (Moshavi, 2001:439). Based on the combination of internal and external structure governing the improvisational act, the scene unfolds and the audience participates in the action on stage. The ultimate goal of improvisation is to solve a problem. The structure underlying improv theatre, then, allows for successful problem solving (Moshavi, 2001:440).

Improv theatre has become increasingly popular in its application in organisations in various industries for outcomes such as team building, collaboration, communication, vision and identity creation, organisational change and character development (Huffaker & West, 2005:855). In addition, improv theatre has been recognised more and more as a method with an inherent ability to inspire creativity, spontaneity and energy, which makes it ideal for initiatives in the industrial and organisational psychology setting (Huffaker & West, 2005:856). With this information in mind, the underlying functioning of the individual's learning experience that results from the industrial theatre experience can be contextualized accordingly.

4.6.2. The learning experience: theory and underlying functioning in context

Freire, Mezirow and others (in Kelly, n.d.:2) started emphasizing the way we process an experience, with specific reference to the way we critically reflect on experiences as the crux of learning. They described the learning cycle as an experience, followed by reflection, and resulting in some form of action. Reflection would then involve the *figuring out* of the experience: explaining it through analysis and comparison against the backdrop of one's subjective reality. Unknowingly, these theorists contributed to, what is now known as, the Experiential Learning Theory of David Kolb (hereafter referred to as ELT).

Kolb refined their theory by dividing reflection into two separate learning activities, namely perceiving and processing (Algonquin, 1996, in Kelly, n.d.:2). With this change, Kolb added the *abstract conceptualization* stage, which deemed reflection to be a process of comparing, analysing and then distinguishing the answer or outcome of the reflection – a generalization, conclusion or hypothesis (Kelly, n.d.:2). This also influenced the *action* phase, in that the individual could now go over into action with the intention of proving or testing his/her generalization, conclusion or hypothesis; it now became a phase of *active experimentation*.

Kolb's ELT is the most appropriate theory from which to explore the individual's learning experience of industrial theatre. This is because it emphasises the central role of experience in the learning process (Kolb, Boyatzis & Mainemelis, 1999:2). Moreover, the interactive nature of *Birds of a Feather* lends itself hugely to this theory of learning. Experiential learning is said to have four main components. Firstly, the learner is aware of the process that is taking place, which enables learning to occur; secondly, the learner is involved in a reflective experience, which enables the person to relate the current learning experience to past, present and future – even if these time relationships are felt, rather than thought. Thirdly, the experience (what is being learnt and how it is being learnt) holds a personal significance for the learner; and finally, the learner is engaged, as a whole person (i.e. body, thoughts, feelings, and actions, and not just a mind) (Murgatroyd, (1982), in Hobbs, 1992:1).

These components ensure that the spectator becomes responsible for his/her own learning. The spectator is regarded as an active participant in the learning process. The learning process, on the other hand, is concerned with the holistic experience of the individual, not just with his/her participation (Woolfe, in Hobbs, 1992:1-2). In the context of this study, the learning experience can be presented in the format of the ELT model:

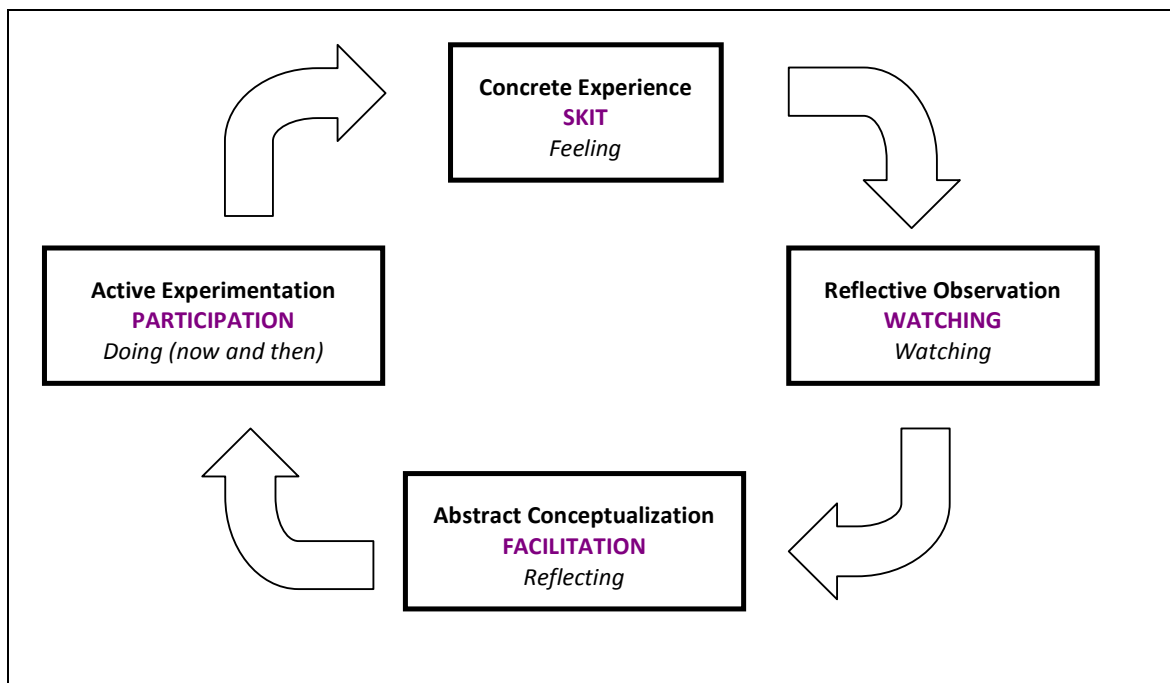


Fig 4.2 An adaptation of Kolb's Experiential Learning Theory Model (Adapted from: <http://www.businessballs.com/kolblearningstyles.htm>)

The ELT model portrays four main stages: Concrete Experience; Reflective Observation; Abstract Conceptualization; and Active Experimentation. Concrete experience and abstract conceptualization are the two related modes of grasping experiences, while reflective observation and active experimentation are the two related modes for transforming experiences (Kolb *et al.*, 1999:2-3). Kolb *et al.* (1999:3) explain the functioning of the ELT as follows:

“The concrete or immediate experiences are the basis for observation and reflections. These reflections are assimilated and distilled into abstract concepts from which new applications for action can be drawn. These applications can be actively tested and can then serve as guides in creating new experiences.”

In the context of this study, the concrete or immediate experiences are the industrial theatre skit performed at the beginning of the performance, as well as the skit being improvised. The reflective observation occurs while the spectator is watching the skit and the improvised skit. The abstract conceptualization occurs during the watching of the skit. This relates to the spectator reflecting on what is being said and done on stage. Abstract conceptualisation also occurs with the guidance of a facilitator during the facilitated participation, where the spectator is challenged to think about the application of the techniques. Finally, the active experimentation occurs through audience participation during the improvisation, as well as when the participant applies the techniques learnt back at the office or in his/her personal life world (in real life).

The learning cycle then re-starts, when the incident-by-incident improvised re-enactment of the skit is performed. The spectator suggests a technique to be improvised; observes the improvisation of the suggested technique, and then reflects on it through facilitated discussions. Audience participation restarts when the next derogatory incident is presented and the audience is invited to make suggestions. The spectator is also encouraged to continue the active experimentation in the real world space after the performance has concluded. This then, becomes the process that the individual will undergo during this specific industrial theatre experience.

An interesting study, done by Bilda, Candy and Edmonds (2007:125), analysed the experiences of interactive artworks by creating an embodied cognition framework and then coded the participants' interactions within this framework. The interactive artworks were conducted between November 2004 and February 2006 at Beta-space, an experimental exhibition space for interactive art situated within a large science and technology museum in

Australia which ‘...provides a public context for artists and technologists to conduct research into artworks prior to their final completion (Bilda *et al.*, 2007:126).

Three studies were conducted, each on a single interactive artwork, each produced by a different artist. ‘In computer-based interactive art, the artwork comes into being through a process of exchange or dialogue between an active audience and a dynamic art system’ (Edmonds, Bilda & Muller, 2009:141). It is all very technologically advanced, and not the *normal* theatrical experience, but it still provides significant insight into audiences’ experiences of interactive art, with specific reference to the cognitive experiences of the audience members.

The study created a cognitive system that identified three components, namely: body; thought; and feedback. Body refers to the participant’s body awareness, sensing changes in the body; thought refers to the participant’s thinking, including all mental processes; and feedback refers to that which comes from the artwork as a result of the interaction, with specific reference to the participant’s understanding and perception of the visual and auditory changes in the interactive artwork environment (Bilda *et al.*, 2007: 130).

The cognitive system also identified three different kinds of interactions, namely: thought-feedback; body-feedback; and body-thought (Bilda *et al.*, 2007:133). Thought-feedback means that ‘...thinking is involved in creating or understanding the feedback; and feedback is involved in shaping or triggering thought’. Body-feedback means that if the audience perceives their input to be or to become feedback, there is a strong dependency between the two; and finally, body-thought means that thinking is involved in creating and understanding the bodily input; while bodily input triggers further thinking (Bilda *et al.*, 2007:131).

The significance of this study in utilizing interactive theatre as a tool for instruction, is the affirmation of the coincidence of thought (cognition) and emotion (feelings, recognised as changes in the body) during the experience, with an emphasis on the experience of the feedback being provided by an interactive experience, as well as the impact of that feedback on the rest of the individual’s experience.

Boggs, *et al* (2007:844) also explains the effectiveness of interactive theatre as tool in experiential education by stating that it fulfils most of the principles identified by Kolb and Kolb as contributing factors to the creation of a learning space. Firstly, it creates respect for learners and their learning experience; secondly, it starts the education process with the learner’s experience of the subject matter; thirdly, it creates a space conducive to learning;

fourthly, it has the inherent ability to facilitate conversational learning; and finally, it is naturally geared to include acting, reflecting, feeling and thinking (Boggs *et al*, 2007:844-845). Based on the preceding discussion, the underlying dynamics of industrial theatre can be presented as follows:

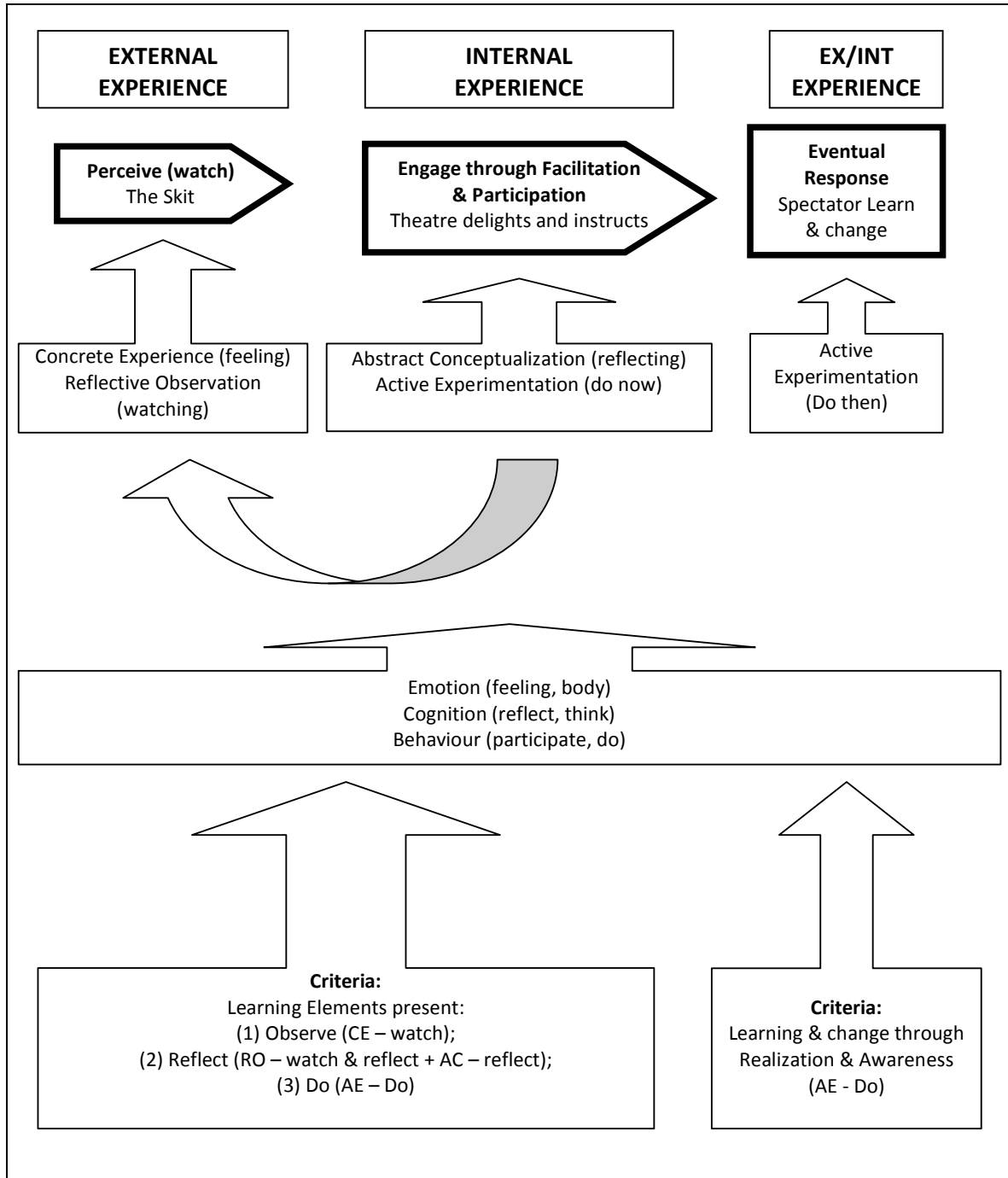


Fig. 4.3 The underlying dynamics of an ideal industrial theatre experience

4.5. Conclusion

Industrial theatre has been defined in the context of this study; and its development and application today have been discussed. The different types of theatre have also been highlighted. From the preceding discussion, it has become evident that industrial theatre is fully functional in corporate South Africa, as well as abroad. Evidence also suggests that industrial theatre adds value to experiences, where learning, training and development – as well as change – constitute the desired response.

Moreover, industrial theatre is, by its very nature, a unique tool for learning: it instructs with delight. The learning provided by the industrial theatre experience becomes part and parcel of the change experience. From the point of view of an interactive industrial theatre experience, this chapter has created a presentation for the individual's expected or ideal experience of *Birds of a Feather*, with specific reference to audience interaction and the impact thereof. This presentation is based, not only on the theatrical experience as it was constructed in Chapter 3, but it also incorporates elements of experiential learning as part of the individual's ideal experience of industrial theatre.

Overall, this chapter has added to Chapter 3 to establish the critical criteria necessary for the individual's ideal experience of industrial theatre, and through this establishment, it has thereby enabled the exploration to proceed to an analysis of the data gathered.

CHAPTER 5: ANALYSIS AND FINDINGS

5.1. Introduction

The following analysis is based on the themes and related codes as they were deduced from the literature and then condensed into this final structure:

Table. 5.1: The final structure of themes and codes analysed

No.	Theme	Code/s
1.	Perception	Theatrical Experience: Physical
		Industrial Theatre: Reflective Observation
2.	Engagement	Imagination
		Identification & Recognition
		Cognitive Relation
		Abstract Conceptualization
		Emotional Relation
		Active Experimentation
3.	Response	Laughter
		Active Experimentation
		Realization
		Catharsis
		Awareness
		Learning
4.	Overall Experience	Educational Value Added
		Organisational Value Added
		Perceived Value Added
5.	Influencing Factors: Individual	Context
		Distance
		Expectation/s
		Others' presence
6.	Influencing Factors: Performance	Industrial Theatre
		Training & Development
		Desired Response
		DVD
		Quality (performance & Performers)
		Understand Procedure

The first four themes, namely perception, engagement, response and overall experience are inherent to the preceding explanations of the ideal experiences of both theatre and industrial theatre. In addition, the themes are consistent with the structure of *Birds of a Feather*: firstly, the skit is being performed. This skit resembles industrial theatre in its most basic form (i.e. theatre). Therefore, the analysis is based on the ideal experience of theatre. Thereafter, the first skit is performed again, this time using improvisation to facilitate audience interaction. Here, the analysis is based on the ideal experience of industrial theatre, because it resembles interactive industrial theatre. Similarly, their related codes are derived from the elements of the explained underlying dynamics.

The final two themes both relate to the elements that can influence the individual's experience to some degree. Therefore, they pertain to the experiences of both theatre and industrial theatre. Together, these six themes summarise the underlying elements that constitute the individual's experience of industrial theatre.

This chapter will now use this structure, based on the preceding discussion of the previous literature, to analyse and interpret the data collected. Each theme with its underlying codes will first be discussed in detail – and thereafter, the results will be highlighted and explained in the context of this study and its underlying structure.

5.2. Theatrical experience

The concept of the theatrical experience is founded on the underlying structure of the ideal aesthetic theatrical experience, as portrayed in Figure 3.5. The individual's underlying processes of the ideal experience provides a context for the three main themes, namely perception, engagement and response. Perception relates to the individual's physical experience – that which is perceived, quite plainly, what the participants have seen and heard.

Engagement relates to, firstly, the individual's use of imagination or the impact of animation to assist the individual to identify with the character, situation or given circumstance; as well as to recognize the setting, situation or given circumstances. Secondly, it relates to the individual's emotional and cognitive engagement with the theatrical event. Emotional relations having a specific focus on the individual's experience of empathy, while cognitive relations have a specific focus on the individual's experience of reason.

Response relates to the individual's reaction, being in theatrical terms, that of catharsis: the ultimate goal of theatre. In aesthetic terms, it would be the experience of a heightened response or some form of realisation: something that was not there before the theatre commenced. Finally, the response of laughter – I which is directly related to the individual's emotional engagement in this analysis – was analysed.

5.3. Industrial theatre experience

Similar to the theatrical experience, the individual's experience of the interactive industrial theatre is based on the underlying dynamics of the ideal industrial theatre experience, as portrayed in Figure 4.3, once again highlighting the three main themes of perception, engagement and response. Perception relates to the individual's concrete experience of the theatrical skit, that which is being watched through reflective observation.

Engagement relates to both the individual's reflection on that which is being observed (abstract conceptualisation), and the individual's participation (active experimentation) in the interactive theatre during the second part of the intervention. The active participation also extends to the individual *practising* the techniques introduced once the individual is back in reality. The active experimentation in real life, becomes the individual's response to the industrial theatre experience. The other two codes relating to response are learning and awareness. Ideally, these should be created through the repetitive observation and response (experiential learning cycle) of the facilitated participation.

5.4. Overall experience

One of the objectives of this investigation is to determine whether or not the individual has had a meaningful experience. It was determined in Chapter 3, that in order for an individual to have a meaningful human experience, the individual needs to have a significant subjective experience. An individual cannot experience subjective significance if he/she does not believe or feel that some form of value has been added to his life and/or existence. Therefore, the overall experience could only be meaningful if value was added in some way. In the context of theatre, the significant factors are that theatre can simultaneously delight and instruct. In other words, it is through the unique combination of entertainment value and instructional value that theatre purports to add significant value.

The perceived value added is coded as the individual's experience of value added, the educational value added, and the organisational value added. Value added relates to the significance for the individual of the total experience in any way, (i.e. the entertainment value, the impact it had on the individual, and the effectiveness.). Educational value added relates to the individual's experience of industrial theatre being used as a tool for instruction – and whether or not the total experience was perceived and / or was experienced as having at least an element of learning that has added education value to the participants' lives.

Organisational value added relates to whether or not the individual experienced the interactive industrial theatre performance as a tool for instruction within an organisation. This relates specifically to the individual's experience and/or perception of industrial theatre's ability to add value in the field of industrial and organisational psychology – for example in the form of awareness creation and/or change initiatives communicated by means of interventions that make use of industrial theatre or interactive theatre techniques, such as improv theatre.

5.5. Influencing factors

Because of the complex nature of human experience, influencing factors pertaining to the individual's experience of industrial theatre cannot be ignored. The influencing factors were divided into themes, according to the classification provided by Belfiore and Bennet, as was discussed in Chapter 2. With regard to individual influencing factors, the codes include contextual influences, expectations, distance, and others' responses. Contextual influence codes relate to any evidence of the influence of the individual's personal or work context in his/her engagement during the experience. Personal context, in turn, refers to the individual's subjective frame of reference – as well as how he/she experience and interpret stereotypes in his/her subjective lives.

Expectations relate to the individual's expectations before he/she experienced the interactive industrial theatre performance – and also his/her evaluation of how his/her expectations were met (or not met) by the interactive industrial theatre experience. Distance refers to the breaking of the 4th wall, and to the individual's experience of the impact thereof. Finally, others' responses relates to how other spectators' presence and responses influenced the individual's experience of the interactive industrial theatre event.

The performance-influencing factors incorporate the following codes: previous industrial theatre experiences, previous training and development interventions, desired response – outcomes reached, DVD not working, quality of performance and performers, and understanding procedures. Both previous industrial theatre experiences and previous training and development interventions relate to how the individual compares his/her experience of *Birds of a Feather* with either of these codes.

The desired response includes any evidence that the individual perceived or experienced the interactive industrial theatre production to have reached the outcomes it set out to reach. Evidence relating to the individual's experience of the impact of the corporate DVD not

working was included in the 'DVD not working' code. The quality of performers includes evidence of the individual's experience of the actors' ability to improvise the scenarios and the facilitator's ability to guide the audience interaction.

The quality of the performance included any reference to how *good* or *bad* the individual experienced the performance to be. Finally, any data referring to the direction given by the facilitator to enable the individual to participate at full capacity, was coded with the 'understanding procedures' code. Now that there is a better understanding of the sources and reasons for including the specific themes and their related codes, and how these can be understood in the context of this analysis, the resulting findings can finally be discussed.

5.6. Findings

The findings will be presented by firstly providing a brief overlook of the feedback responses and frequencies related to the responses. Thereafter the analysis and interpretation of the data will commence.

5.6.1. Feedback response

Table 5.2: The key to feedback response frequencies

No.	Theme	Key	Code/s	Key
1.	Perception	PERC	Theatrical Experience: Physical	TXP
			Industrial Theatre: Reflective Observation	ITRO
2.	Engagement	ENG	Imagination	Im
			Identification & Recognition	I&R
			Cognitive Relation	CR
			Abstract Conceptualization	AC
			Emotional Relation	ER
			Active Experimentation	EAE
3.	Response	RESP	Laughter	La
			Active Experimentation	RAE
			Realization	Re
			Catharsis	Ca
			Awareness	Aw
4.	Overall Experience	OAX	Learning	Le
			Educational Value Added	EVA
			Organisational Value Added	OVA
5.	Influencing Factors: Individual	INF IND	Perceived Value Added	PVA
			Context	Co
			Distance	Di
			Expectation/s	Ex
			Others' presence	OP
6.	Influencing Factors: Performance	INF PERF	Industrial Theatre	IT
			Training & Development	T&D
			Desired Response	DR
			DVD	DVD
			Quality (performance & Performers)	Qua
			Understand Procedure	UP

A summary of the frequency of responses can be given as follows:

Table 5.3: The feedback response frequencies

Total	Total	9	10	3	7	8	5	7	9	2	1	PER C	ENG						RESP						OAX			INF IND				INF PERF					
													TXP	ITR	Im	I&R	CR	AC	ER	EAE	La	RAE	Re	Ca	AW	Le	EVA	OVA	PVA	Co	Di	Ex	OP	IT	T&D	DR	DVD
120	60	9	10	3	7	8	5	7	9	2	1																										
	60	9	10	3	7	8	5	7	9	2	2																										
	20	4	3	4	1	3	1	0	1	3	1																										
	88	9	6	6	8	9	14	15	14	7	7																										
	81	11	9	4	10	6	13	12	11	5	5																										
360	37	3	4	4	2	6	5	7	5	1	6																										
	97	13	8	6	11	10	17	12	14	6	2																										
	37	3	2	4	8	3	4	5	6	2	2																										
	31	7	2	3	4	4	3	2	5	1	1																										
	5	1	2	0	0	0	0	0	1	1	2																										
141	39	4	4	6	2	2	9	9	1	2	2																										
	15	1	0	0	3	2	1	6	2	0	0																										
	26	2	3	5	4	0	5	4	1	2	2																										
	25	2	2	1	4	3	4	6	1	2	2																										
	30	4	2	2	2	4	3	10	2	1	1																										
56	12	1	1	1	1	0	2	5	1	0	1																										
	14	0	1	2	1	2	3	1	3	1	2																										
	82	9	7	6	7	7	12	15	12	7	7																										
	17	1	1	2	4	3	3	2	0	1	2																										
	19	3	1	1	4	1	1	5	1	2	2																										
120	2	0	1	0	0	0	0	1	0	0	0																										
	1	0	0	0	0	1	0	0	0	0	0																										
	17	1	0	0	2	2	3	3	4	2	2																										
	2	0	0	0	0	0	0	0	2	0	0																										
	11	1	1	1	1	3	1	1	1	1	1																										
56	23	1	1	6	4	1	1	4	3	2	2																										
	2	0	0	0	0	0	1	0	1	0	1																										

The responses for engagement are the most frequent by 360 coded responses, with response in second place with 141 responses, and both individual influences and perception third, with 120 coded responses. The overall experience together with the performance influences has the lowest number of feedback responses, each with a total of 56. With this distinction, the feedback percentage with regard to the different themes can be presented as follows:

Table 5.4: The feedback response percentages

THEME	TOTAL	%
ENG	360	42%
RESP	141	17%
INF IND	120	14%
PERC	120	14%
OAX	56	7%
INF PERF	56	7%
Total	853	1.01

In other words, the four themes with the highest response frequencies contribute to 87% of the total feedback. This makes sense, seeing that the contents of the interviews were focused on the individual's experience, constituted by the first four codes. Less time was spent discussing the individuals' overall experience and the factors influencing their experiences. This can be attributed to the participant summarizing her overall experience in one or two sentences, whereas the minimal contribution towards influencing factors pertaining to the performance can be attributed to the researcher retrospectively deducing it from the interview data, as opposed to posing it as a question in its own right. These frequencies are indicative of the overall direction of the interviews. The data analysis of all the codes will now be discussed in more detail.

5.6.2. Analysis and interpretation

After the individual coding, the codes were analysed in accordance with the final structure: namely perception, engagement, response, overall experience, individual influencing factors, and performance-influencing factors.

5.6.2.1. Perception

Table 5.5: The perception theme

No.	Theme	Key	Code/s	Key
1	Perception	PERC	Theatrical Experience: Physical	TXP
			Industrial Theatre: Reflective Observation	ITRO

The discussion to follow will not only analyse the codes in the perception theme, but it will also show how the perception of the theatre skit and the improvised scenarios are interrelated with the engagement theme, more specifically with imagination; and identification and recognition. Moreover, the perception theme is also related to the individual influence theme, where context plays a part. The interrelatedness between codes in the perception theme can be illustrated as follows:

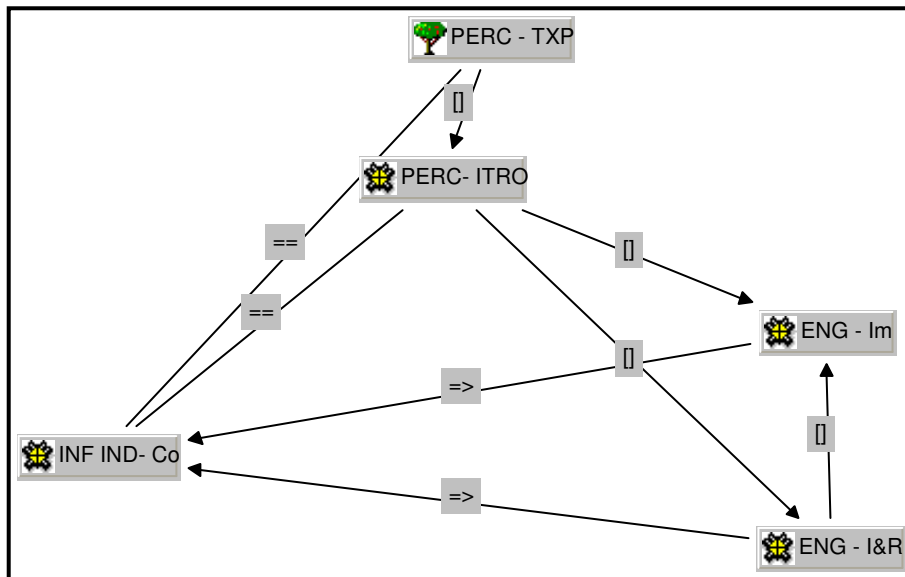


Fig. 5.1 Atlas.ti Mind map of the interrelatedness between codes in the perception theme

Physical perception was coded when the candidate recalled the facial expressions, the bodily movements/mannerisms, manifestations, expressions, and/or gestures – and any form of dialogue – whether it were verbatim recollection, phrases or the more subtle elements, such as tone or hesitation. The recollection of any of the above was an obvious indication that the candidate was also engaged in reflective observation.

It was evident that candidates could recall a lot of the storyline by means of physical recollection. For example, if they were asked what they could recall, most candidates remembered the “beached whale”, which was a stereotype for an overweight person. The significance here was that the candidates all recalled the same physical gesture to indicate the “beached whale”; and most of them physically re-enacted the gesture as they recalled it. The same happened for other stereotypes, like pointing their finger up, like the actress did when she spoke about the “meneer upstairs”; gesturing the “flipping of channels” with a remote, when recalling the Afrikaans male stereotype in front of the television; and changing their tone of voice and accent to re-enact the way the actress referred to “Bruce”, who represented the homosexual stereotype. Here are some examples of these recollections:

No.5 (5:5)⁷:

Candidate: *[giggle]. The funniest was, I think Bruce or someone that bats for the other team, 'o who, Australia?' [laugh]. That was very funny. I remember the huge whale [laugh] and meneer, 'o meneer upstairs'; and more of a stereotype the 'not black black' stood out and the age of the lady upstairs that was actually the same age as she [Judy] and the South Africans who play rugby and, what else was there? There were so many stereotypes! Uhm, and the gym, and gee wiz, what else...*

No.7 (7:6)

Candidate: *I can remember the fat whale man and the joke and I think that was very funny and people found it to be very funny...*

No.7 (7:10):

Candidate: *The female actor, or the actress, she gestured with her hands how fat this guy really was and I think her facial expression was saying more than the actor's did, I can remember hers better. The whole face that played with it and that she did it so intense, you know, and that you could almost see this fat man in front of you.*

No.9 (9:17)

Lurinda: *...and then Judy says 'because they sit and they watch rugby, rugby, rugby'.*

Candidate: *[laughs and shows gesture of remote flicking through channels as in show].*

Furthermore, it also seemed as if symbolic gestures and speech played a significant part in perception. The actor used the phrase "batting for the other team" to indicate that he referred to a homosexual. This phrase was then misunderstood by the actress; and the actor followed it up by a hand gesture to indicate the same thing. Two candidates, in particular, were confused by the phrase "batting for the other team", but their confusion was immediately clarified by the hand gesture.

⁷ The reference to "5:5" relates to the location of this specific data extract on the Atlas.ti program (see disc attached). This allows for the reader to easily access the information in its original transcribed form on the electronic version.

This not only indicated that certain symbols had an impact on the interpretation of the perception, but it also indicated a definite link between the interpretation of the perceived action on stage and the individual's background. Both candidates – who were unfamiliar with the symbolic phrasing – were not white; whereas the white candidates all understood the phrasing. The hand gesture seemed to be more familiar in general discourse. Candidates no. 2 and no.5 expressed their thoughts regarding the symbolic speech as follows:

No.2 (2:9):

Lurinda: Okay, and can you remember him [Mothusi] showing the...

Candidate: O the hand gestures, yes.

Lurinda: Okay, so you immediately knew when he showed it?

Candidate: Yes, when they said, when he said batting for the other side, uhm, it was, there was a, I was a bit confused there, but then when the hand gesture came I was like, 'o that's what he means'.

Lurinda: And have you heard that before? [batting for the other team]

Candidate: No, I haven't heard that before.

No.5 (5:6)

Candidate: He was, how can I say, he was, they spoke about the person and he was saying 'o, you know he's batting for the other team?' And she was like 'o, who? Australia?' She didn't have a clue what he was talking about and she didn't think he was being mean.

Lurinda: So when you saw that you made the connection that she was not on the same page as Mothusi.

Candidate: Yes, because she thought Australia, she didn't think, but when he then told her that it was 'what-what-what', the gestures, she immediately got it...

Finally, it seemed as if the candidates used their perception to start interpreting immediately, making assumptions and attempting to analyse the inner states of the characters. The most significant fact was that all the candidates were already starting the process of engagement through their interpretation. They already started to sense subtler nuances in the discourse of actions through their interpretation of the physical – judging a sense of discomfort, leading into the physical manifestation of that discomfort in the shared space – or vice versa. Candidate no.2 and candidate no.3 expressed it as follows:

No.2 (2:1):

Candidate: *I remember his facial expression looked quite upset. So we knew that something was wrong...the frustration 'cause he was like moving his arms around and he had like a lot of bodily expression as well, like he was pulling his arms down and things like that. That's what I vaguely remember from that. So, it was clear that he was still upset and that he was trying to express it.*

No.2 (2:31):

Candidate: *... because you could see that she was like, she was leading up to telling him, you know what, I'm in the same position almost.*

Lurinda: *How did you notice that?*

Candidate: *Because of her, like, her body language, she like stiffened up a little bit, her facial expression became like serious, and then she was like 'o really'. You know when she doesn't have a comment to come back, you know it's hurting her ...*

No.3 (3:92):

Lurinda: *Okay, but what exactly, describes the physical attributes that you saw that made you think that they felt guilty.*

Candidate: *She immediately stopped talking and you could absolutely see it in her whole demeanour; you know all of a sudden she stops talking and she can't continue to say what she was about to say and wait for the person to leave and stare at him until he's gone, makes sure he's gone. And then, she continues and she laughs.*

Overall, the perception theme proves to initiate the engagement theme, specifically by means of identification and recognition, as well as by imagination. The individual cannot engage without relating what is seen back to the self and to his/her subjective reality. In addition, it seems as if the individual's recollection of events is largely dependent on the recollection of animated gestures and specific, usually humorous, lines. Overall, perception, as it was explained in both the theatrical context and the industrial theatre context, are similar.

In both respects, the candidates perceived the characters' actions and reactions – and whilst doing so, they started to interpret these actions and reactions. It is at this pivotal point that perception is directly influenced by individual context. The individual uses his/her context to create a relation with the characters and their circumstances. This search for relationship brings about a definite identification with the characters and/or a definite recognition of the characters' circumstances. If there is no direct relation (i.e. identification and/or recognition), the candidates applied their imagination to create it.

This also indicates that the relation between audience member and character is being experienced as very necessary in order to become a part of the fictional reality. It correlates with Bundy's (2003:180) description of aesthetic engagement as the percipient 'meeting the drama at a metaphorical level' (see Chapter 3). This engagement is not only depicted as early as the perception phase, but it also seems to be a necessity from the spectator's point of view as much as it is from the play's point of view. Ultimately, the relation to the character and/or the character's circumstances indicates the commencing of the engagement theme.

5.6.2.2. Engagement

Table 5.6: The engagement theme

No.	Theme	Key	Code/s	Key
2	Engagement	ENG	Imagination	Im
			Identification & Recognition	I&R
			Cognitive Relation	CR
			Abstract Conceptualization	AC
			Emotional Relation	ER
			Active Experimentation	EAE

The discussion to follow will not only analyse the codes in the engagement theme, but it will also explain how the individual's engagement with the industrial theatre and the individual's

interaction with the subsequent improve scenarios relates to codes in the perception theme; the response theme; the overall experience theme; and the influence themes (individual and performance) The interrelatedness between codes in the engagement theme can be illustrated as follows:

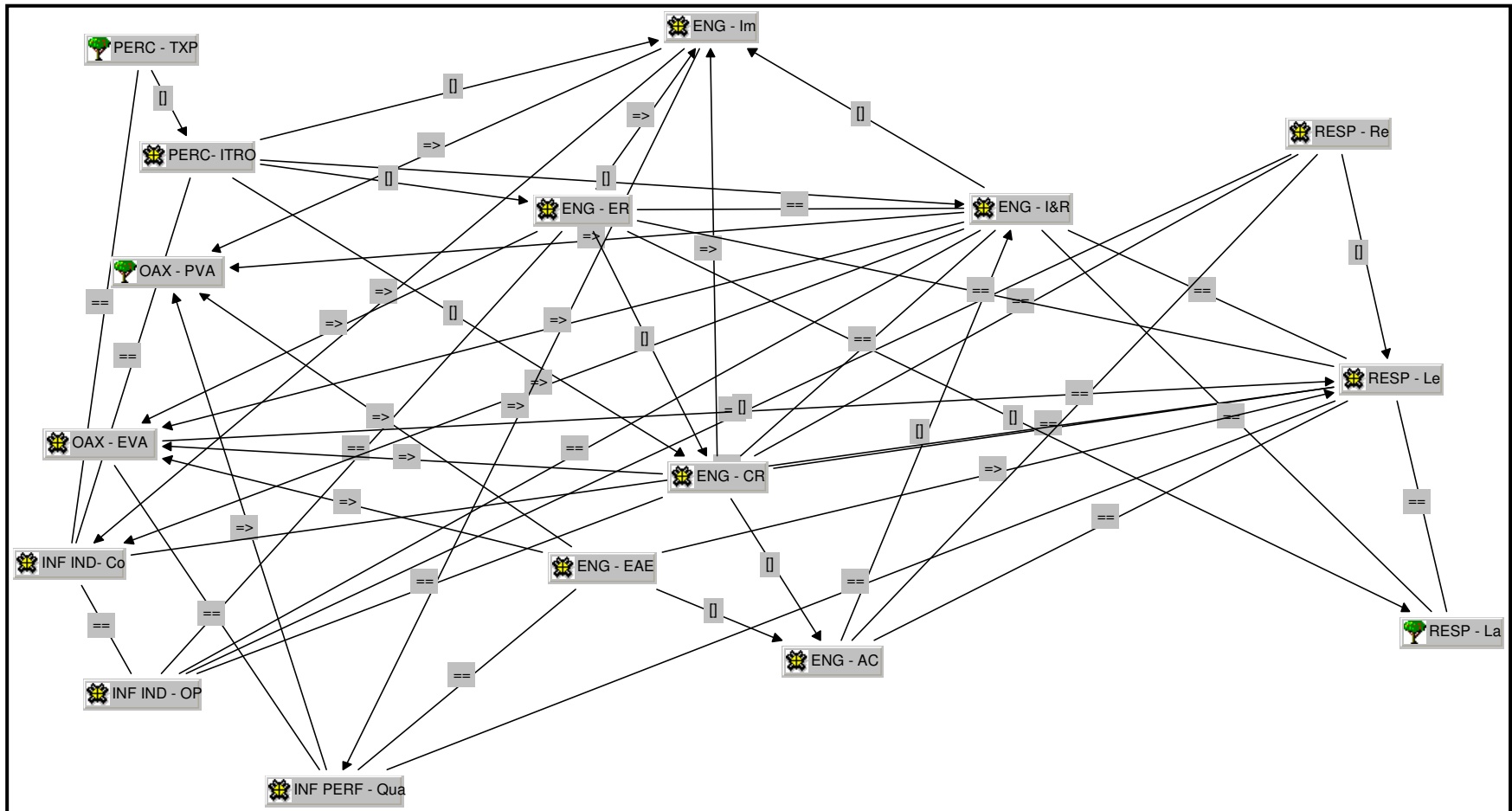


Fig. 5.2: Atlas.ti mind map of the interrelatedness between codes in the engagement theme

Imagination/animation was coded whenever reference was made to imagination: “Seeing him/her/it”; “seeing him/her/it in your mind’s eye”; “picturing” him/her/it; “living into” the play; and/or any reference to exaggeration/animation, such as describing something or someone in the play as absurd or ridiculous. Such as:

No.1 (1:79)

Candidate: I could see the characters in each role they played, I could see it happen in my mind’s eye.

No.5 (5:11)

Candidate: I could picture the ‘meneer’ in my head, but I didn’t think of anyone in particular.

No.7 (7:16)

Candidate: You know what, when they got to that part, I already visualized, at that stage I had a vision of a woman who actually drove in front of me.

No.7 (7:25)

Candidate: Yes, because it is kind of absurd. It sounds absurd to say ‘black black’...

Reference was also made to the improv technique used, as something that rolled by like an actual video, which also indicated a degree of imagination exerted:

No.1 (1:62)

Lurinda: Did you find it interesting that actors can improvise?

Candidate: Yes, it was amazing! It was amazing!...It was like a video replay, it was very nice, it was wow...

The interesting dynamic of candidates referring to their experience in words that show the use of imagination and animation, is that it indicates that the candidates were already buying into the experience. In theatrical experience terms, this indicates a definite suspension of disbelief, something that can only be achieved by the use of imagination. This link to the willing suspension of disbelief is inevitably also a link to identification and recognition. This theme will now be explored in more detail.

Identification and Recognition was coded when the candidate recognised the setting – that of a coffee station in any given office:

No.3 (3:122)

Candidate: I always say to Pieter if I want to know what people think and how they feel after a meeting, or whatever, then I go make coffee [giggle]...

Lurinda: O yes, but it's similar to a coffee station?

Candidate: But I think the coffee station is closer to everyone...

Identification and Recognition was also coded when the candidate explicitly stated that she identified with the character, stereotype, and/or situation by using words or phrases like, “I identified”; “I could relate”; “put myself in the situation”; “put myself in his shoes”; or “I’m familiar with it”; and the like; as candidate no.4 stated:

No.4 (4:13)

Candidate: You know, I could immediately, I could immediately identify with the situation, it was very familiar, you know, it was something where I thought ‘ja’...

This was equally true when the candidate implied identification and recognition, by referring to examples or relations in her own life, or where she interpreted the inner state of the individual. In the case of the latter implied statement, the coding was done from the premise that the candidate could only interpret the character’s experience if she identified with him/her, or recognised his/her circumstances, and/or situation and/or experience.

When analysing the data, it would seem that there were four distinct relations made by candidates. Firstly, they related the perceived action back to a general or socially acceptable norm; phrases like “it happens” or “that is how it is”. Secondly, they identified with the perceived action as a result of experiencing a similar incident first hand. In other words, they related it back to a specific, unique individual experience. Thirdly, they related the perceived action back to a similar incident where someone else had experienced it – and she was either a witness or participant to the incident. Fourthly, they related it back to a semi-related, unrelated, or random

incident and/or situation and/or person. Finally, coding was done when there was a lack of relation or any insignificant relation.

In the first relation, more often than not, the stereotype or situation was evident in the candidate's culture or social circumstances, and therefore, undeniable in her own lifeworld. In other words, it happens at her work or it happens in her culture. This indicates a close link to the individual context code in the individual influence theme. Examples from the data are:

No.1 (1:50)

Candidate: ...O yes and the gay, the gay, that I remember because we also have gays in the workplace and with us they also mock about it...Like, we don't want to be in the blah-blah department [giggle] yes, or the 'finer' members of our company or whatever [laugh]. So yes, uhm, I could also identify with that.

No.3 (3:85)

Lurinda: ... did this stereotype bring anything to light for you?

Candidate: Yes, I think Coloureds definitely have a significant sound.

With regard to related incidents that were personally experienced, the candidate either experienced something similar that was almost matter-of-factly stated, or it was something that seemed very close to home in an emotional sense.

No.9 (9:33)

Candidate: Ja, ja, ja. At work they actually asked me why is it that, uhm, other African people have an African accent in English and they thought everyone in Swaziland grew up speaking English and I grew up speaking my language. SeSwati, you know, so she was, she was, the lady who asked me was. she couldn't understand why others have a very African accent when they speak English, so it was quite familiar.

No.2 (2:18)

Candidate: *It was, like, okay if I can put myself into the situation right, uhm, I used to get teased a lot when I was younger, because I went to a model C school that was majority white. And initially, I've never been to an Indian government school. So when I started growing up, my brother used to tease me that I used to twang a lot, when I used to speak – twang is like when you roll your tongue when you're talking. And you know Indians also have that heavy Indian accent sometimes and I never had it. So, my brother and I went to a proper Indian school and he had that accent and he like could pick up on slang words; and the, the uhm, you know the communication was very different between him and his friends and me and my friends, so like I could link that scene to my own personal experience and I could identify with it and it was, it felt a little bit bad, because of the fact that I could relate to it so well.*

Then, with regard to being a witness to a related incident, candidates had many relations:

No.2 (2:35)

Lurinda: *O, so you just thought about your own life?*

Candidate: *Ja, exactly. Ja, I just think about people and I mean you're looking at her and how hurt she felt and you can relate to people that you've actually seen in that position, or are going through the same thing and you're like, o my word, just don't do that! [laugh].*

No.3 (3:86)

Candidate: *... I remember a specific example of a woman at work who is Coloured but she sounds white. And it's as if Coloureds have their own language, but when they communicate with people in the workplace they can adapt themselves to sound like anything. It's really, I think because they have a mixture of different cultures within them, they can really impersonate or mimic anything. Then she speaks and she sounds white over the phone, and then one guy phoned her and said that he's tired of talking to all the Coloureds and blacks in the call centre – and thank goodness, that he's finally talking to a white person. And meanwhile she's sitting there and she's a Coloured [laugh]...*

No.4 (4:18)

Candidate: Yes, because, yes, it hurt my heart, because I've worked so closely with people who experiences this thing [being gay]. And then it is not always something they chose.

Then some candidates related scenarios back to semi-related incidents or people that seemed almost random in the context of the play:

No.6 (6:13)

Lurinda: Yes, with that part, what can you recall? What did you see, hear, think, feel?

Candidate: I don't know, I thought about my mother [laugh].

Lurinda: Okay, cool. Why did you think of your mother?

Candidate: Because my mom's more or less that age now, menopause, uhm, funny ideas, can't really see your side of things, is set in her milieu in her things, so I kind of, at that stage, I kind of thought of my mom, not because something in particular reminded me of my mother, my mind just went there.

Finally, it seems as if the lack of a relationship or the presence of an insignificant relationship were due to either (1) a lack of context and contextual experience; or (2) the fact that the candidate has already dealt with the issue (usually emotionally significant in some way), and therefore does not find it so relevant anymore; or (3) the fact that it is unrelated to her specific circumstances – and/or lifeworld and/or gender and/or race and/or culture – and therefore, it does not affect her to any significant degree.

Where candidates had a lack of context or contextual experience, they opted for imagination, which shows a relation between imagination and identification and recognition:

No.8 (8:8) – (1) No context – opt for imagination:

Candidate: *Then I thought, or rather, I actually didn't think I visualized this fat 'meneer' that just sat there in his chair, like she described it. But I wasn't really at a job where I had a big 'meneer' where I could think 'ja, it's him!'*

Lurinda: *Okay, so it wasn't actually in your frame of reference?*

Candidate: *Yes, I actually visualised how he sat there, but I couldn't put a picture to his face, because I don't really have anyone I could place there [laugh]...*

No.3 (3:84) – (2) Insignificant – already dealt with it:

Lurinda: *So the gay stereotype brought about many memories...and your feelings about it? Like you said, you don't necessarily agree with it, but you developed a softness towards the person?*

Candidate: *Yes, I think in terms of the feeling, it didn't really touch me that much, because it is something that I've already worked through...*

No.6 (6:22) – (3) Insignificant – no specific relation to her lifeworld:

Candidate: *Yes, I also think that we aren't really in contact with them [Indians] that much. It's not like the Zulu's or the Xhosa's or the Ndebele's in South Africa who are in Pretoria; so I think it's more, Indians are more native to Durban.*

No.7 (7:14)

Candidate: *...it's a group that I don't really associate myself with; so, I withdraw myself if there's people who 'flip flip flip' [channels] or 'rugby rugby rugby' or 'biltong, biltong, biltong'. I'm just not there, so I don't know.*

As previously noted, there are indeed significant links to the willing suspension of disbelief, with candidates stressing the realness of their experience, how they could really “become a part of the play”, as if what happened to the characters also happened to them. This is also indicative of links to engagement codes such as emotional relation and imagination:

No.5 (5:3)

Candidate: *... It was a play with which you could identify, as if yóú were there and it is actually yóú gossiping, do you understand what I'm saying? ...it was 'wow, that's cool, it could've been me'....*

No.6 (6:30)

Candidate: *...from the beginning I was with them in the tea room. It wasn't two actors that did a play in front, I was only taken out of the whole, out of the whole work situation ... So I was the whole time, but I also live myself into a movie like that, I am, nobody else matters, it's just me and the actors...*

No.9 (9:45)

Candidate: *The way they did it, you could, you could just see they work together; they're people who see each other every day and, normally, okay you wouldn't just, the way they interact it was as if they work together; they see each other everyday. You know, it's not just random people from, ja....*

Cognitive relation were coded when candidates referred to words or phrases such as “thinking”; “thought”; “figuring out”; “realised”; “came to mind”; “confusion”; “confused”; “affirmation”; “affirmed”; “confirmation”; “confirmed”; “weird”; “not right”; “wrong”; “fair”; “unfair”; and/or “wasn't good”. Any references, implied or stated, indicating the candidate's reasoning or thought process, (i.e. cognitively processing the perceived information or the experience), were also coded.

The exploration resulted in definite evidence that the experience is being processed on a cognitive level. It seems as if the candidate's cognitive process involves the following steps: (1) while perceiving, the candidate relates the information back to the self (identification and cognition); (2) processing the information in terms of the candidate's own subjective truth and/or subjective experiences; (3) responding internally; and (4) reacting externally.

With regard to relating the information back to the self, it becomes evident that this first part of the cognitive process is, in fact, the identification and recognition discussed above. The candidate relates it back to the self, she then starts to interpret and judge the action/s in the context of its presentation on stage. This is where the cognitive processing really swings into

action, because the perceived action either confirms/affirms the candidate's beliefs/values/ideas /truths; or it challenges her beliefs/values/beliefs/truths. In the case of the former, there seems to be no internal conflict and the candidate simply delights in the action:

No.1 (1:43)

Candidate: *It was hilarious, because it was so true! It's also, although I am Afrikaans, it is also how I see it [laugh].*

However, if the action challenges the candidate's underlying belief system in some way, the candidate starts to judge the action in relation to her own life. The internal response to the action is either defensive (i.e. justifying the action); or confrontational (i.e. she attempts to puzzle it out and see her own (wrongful) part in the action). The external reaction is either denial in the case of the defensive response or a feeling of sorrow or guilt in the case of the realisation.

The external reaction becomes evident in the discussions when the candidate verbalises her justification; or if she starts giving advice as to *how things should actually be done*, as if giving it to herself, as if confessing and declaring that she will change her behaviour because of a particular realisation. On the other hand, some candidates seemed to be so overwhelmed by the confrontation, that they would prefer to go straight into some form of denial – and react by saying something like, “it's not true”, simply denying it as an independent or authentic representation of how things happen and making it out to be false. Here are some examples of ‘confessions’ and cognitive processing from the data:

No.2 (2:23) – Confirmation:

Candidate: *... it's not about being caught out, I mean, it's, it's, I think in, especially in Joburg, because I haven't really noticed it in any other provinces, but in Johannesburg it's a stereotype that like most people know about, like it's not an unheard of stereotype, so I'm thinking more along the lines of 'okay, confirmation!' instead of saying, you're being caught out [laugh].*

No.3 (3:74) – Confrontation and Realisation:

Candidate: *...I thought to myself “Is this not how we all act?” When someone stereotypes us, we try to find a way to stereotype them and then we continue down that road; and we are just as wrong as they were, and in my heart I felt sorry for him and I think*

in a way we all do it and I think I also do it. And in the workplace you have a general feeling that they [black people] are always those that are slow and it talks to your heart to say look at this guy, he really had a problem, we shouldn't just always argue that it's them who are never worried about timing.

No.3 (3:100) – Judging and challenging own ideas/perceptions:

Candidate: ... And you have this idea that, yes they are Coloureds, but they don't remind you of Coloureds that much, because the idea that you have of Coloureds is that they are there in Eersterust and they all run around with knives. You know, it's really the idea that you have and I think that's what she meant, she didn't know how to say it; and then she ended up saying it, by 'but you're not black black', because she put it in two different categories, because you don't really want to acknowledge to yourself that not all black people are like this. Now you have two groups: you have the blacks and you have the black blacks. Because you got to know good people, but you don't want to admit that there are good and bad in your own culture too, and therefore there can be good and bad in the black culture as well, then you just pretend that they are actually not black, because black people are bad, so they break the perception about black people that you've constructed for yourself.

No.5 (5:26) – Relate back to self and judge:

Candidate: Yes, I thought if I was the boss I would've thought the same thing, but I also thought it was unfair that they didn't give him a chance to explain, because I didn't think that I would just, if, my first reaction would've been African time, whatever, but I wouldn't have just left it there, I don't think, I hope...

No.7 (7:8) – 'It's like that' Justification:

Lurinda: ...When you heard him say 'African time', what did you think?

Candidate: You know what, because it is such a, a general type of statement, I thought 'yes typical', you know, although I know in my heart I'm not a, I don't like to stereotype, there's a small place that thought, 'ja, they can be like that sometimes'. [giggle].

No.5 (5:20) – Denial

Candidate: No, it wasn't for me, it was a joke she told, it wasn't like the other things being literally and physically aimed at others, although this was a joke about Indians that can also be viewed as stereotypical behaviour, but it wasn't for me...

There is a strong link between the candidate's judgment of the actions and/or characters and her sense of satisfaction, when the character that is "wrong" in her eyes is *caught out* or *got what he/she deserved*. It is as if when justice is served, it causes a sense of relief and odd satisfaction:

No.1 (1:82)

Lurinda: How did you feel about the fact that the characters in the play stepped into their own boo-boo? They mock everyone out there and then, at the end, they insult each other equally about age and race. Do you think, did that whole twist at the end, how did you feel about it?

Candidate: Uhm, it was nice, because it is usually what happens in reality, it gave you pleasure, because you feel 'lekker!', but it was a little bit awkward when he asked: 'What do you mean by not black black?' Then I thought 'oe!' it was awkward.

No.9 (9:46)

Lurinda: Okay, and...did you expect them to do that? At the end stage? Or not?

Candidate: No!

Lurinda: Did you hope for them to do that at some stage?

Candidate: Yes, I hoped that they would do it, but I didn't think that one of them would stereotype against the other, no, but I hoped it, [laugh].

This concludes the overriding and more intense cognitive processing that emerged from the data, but there also seem to be less intense cognitive relations. For example, the symbology used in the play was a source of cognitive relation and *figuring out*, due to the fact that the candidate could not relate it back to the self, she had to revert to trying to understand it in some way. This reaffirmed the inevitable link between identification and recognition, and cognitive relation.

No.9 (9:15)

Candidate: No. no. I didn't know. I didn't know. I think I actually got it the second time, because I think they did it the second time. I saw everyone laughing and I was like, 'okay, everyone's laughing, maybe I should laugh'. Okay, maybe I think I just wasn't concentrating on what they were saying, but 'batting for the other team' I just thought 'okay, maybe cricket, not soccer, or rugby not soccer'...

Very closely related to cognitive relation, abstract conceptualization (hereafter referred to as AC) was coded in the context of the two phases of the play. In other words, in terms of the industrial theatre's theatrical experience (the skit) and then in terms of the interactive industrial theatre experience (the improv and facilitated audience interaction / participation).

It seems as if AC is part of the cognitive process during the initial skit: it's the *figuring out* of this challenge that confronts one's own beliefs and ideas. But in the context of learning, AC has realisation as a response-criterion, because it is through the realisation that new knowledge is born from existing ways of doing and/or thinking. Thus, we can deduce that AC is that part of the cognitive relation process, where the individual is confronted by the perceived action; succumbs to a new understanding, an understanding that his/her way of doing and/or thinking is *wrong* or *unfair*. This new understanding is their realisation (response).

The difference between AC and cognitive relation in the scope of this exploration, is that the former must include the gaining of a new insight; while the latter may only have the individual *figuring out* his/her experience without really coming to any new insights. In this view, if the candidates are merely stating how they see it, it is not deemed reflection, it is simply processing the information without any real effect.

The coding was done by focusing on phrases where the candidates questioned themselves, and/or the behaviour of the actor/s, and/or the ideas/beliefs of the actors. These are the questions that lead them to discover new insights about their existing ways of doing and/or thinking:

No.7 (7:23)

Candidate: I think that one isn't always aware of your own stereotyping on all levels, but when it touches someone so directly close to you, then it actually can then immediately affect you and that you can realize 'Actually I'm doing something wrong now'.

No.4 (4:28)

Candidate: That people think or pretend to be non-racist and then incidents happen where it shines through or where the differently coloured [people] see it as 'but you are a racist', you know. And that got me thinking, I wonder if any one of us can say that we are not racist at all. I think, I don't know, we were so, from when we were little, it was driven into us, maybe not in your time, but in my time, that I don't know if one will ever totally get away from it...

During the facilitated participation phase of the industrial theatre intervention, AC is the reflection process applied by the audience to learn *how to* implement the techniques discussed. Here, it seems as if the candidates use reflection to confirm that they are applying the techniques correctly (if they are already implementing the techniques); to reflect on different applications and implementations of the techniques; and to explain their perception of the degree of ease with which one can apply these techniques. The process of AC during the interaction was explained by two of the candidates as follows:

No.5 (5:36)

Candidate: Well, with this you are actively busy the whole time. At the beginning it's fun and you, they never lose your attention, it was an experience of I enjoy it and I'm here and I can live myself into the experience the whole time, okay and then with the techniques it was like think about it and then okay, this is what I have to do, and then afterwards, you were actively busy with, or I was, even when they were busy with it [the improve] I was like 'okay, that one would work good here and that one

can work' and I figured it out in my head like 'okay maybe I won't use that one here, because it might be like a little difficult'...

No. 6 (6:39-40)

Candidate: Yes, I immediately figured out which, uhm, uhm, techniques I wouldn't use and eliminated them.

Lurinda: So you were figuring out that if you were there, you would've done this or this and then you hope someone suggests it?

Candidate: O no, no no, what I mean is for myself, for my own future, of the six or eight that was there, six, I immediately eliminated some that I would never use. For example I would never use the Eish! Eina! one, it's totally stupid to me. Uhm, but I immediately, even before they started improvising, I immediately knew which ones I would use.

From the preceding analysis, it becomes evident that AC (also termed reflection) can be linked to cognitive relation, learning (response), realisation, and awareness.

When decoding *emotional relation*, words relating to emotion were coded (i.e. "empathy"; "sad"; "bad"; "sorry"; "guilty"; "relieved"; "hilarious"; "funny"). In the context of this study, empathy links to *identification and recognition*, because the spectator must recognise the feelings of the character/s and then identify with these feelings (i.e. putting oneself in others' shoes). Here, an inevitable link with imagination can also be found, because the audience sees the character hurting and attempts to understand this hurt, but if there are no contexts for identification and recognition, the audience is compelled to opt for the use of their own imagination.

In this sense, an emotional relation is very similar to a cognitive relation: trying to identify and then using imagination – only this time, the spectator is using his/her imagination to see himself/herself in a similar emotional state. Whether one can relate or not, imagination is required to take one back to where one felt like that or to take one to a place where one can feel like that. At the end of the day, the candidates felt *with* the character/s – or *for* them. As they explain:

No.8 (8:12)

Candidate: *It's kind of true, I also feel like that. I could imagine what she felt like. Or, no, he was driving, but she said if she drives and a black BMW is coming along, I can think how she felt when she said it.*

No.6 (6:11)

Candidate: *... And then I felt, you know when you watch a movie, I don't know, sometimes I watch a movie and then you kind of feel ashamed for that person, you want to stop it, you want to stop the movie, because you just can't continue watching it, that is how embarrassed you are, it was like that, like 'Woman, just get off the stage! Please, just leave!' It was really like that because I can put myself in that situation, sometimes like, you can really put yourself in that situation...*

No.4 (4:8)

Lurinda: *And then also, when you saw that snippet did you feel anything, towards the character or towards yourself?*

Candidate: *Yes, I felt sorry for him. I had, I had empathy with him, yes, yes.*

Part of the scenario in the context of the theatrical part of the industrial theatre experience is experiencing emotions of pity and fear. Words such as "sad"; "bad"; "ashamed"; "embarrassed"; "sorry"; "shame"; and/or "ouch" were all coded as references to pitiful emotions:

No.3 (3:73)

Candidate: *...I saw that he was irritated and I thought to myself is this not how we all act: when someone stereotypes us, we try to find a way to stereotype them and then we continue down that road and we are just as wrong as they were and in my heart I felt sorry for him and I think in a way we all do it and I think I also do it. And in the workplace you have a general feeling that they [black people] are always those that are slow and it talks to your heart to say look at this guy, he really had a problem, we shouldn't just always argue that it's them who are never worried about timing.*

No.6 (6:10)

Candidate: ...And then I felt, you know when you watch a movie, I don't know, sometimes I watch a movie and then you kind of feel ashamed for that person, you want to stop it, you want to stop the movie, because you just can't continue watching it, that is how embarrassed you are, it was like that, like 'shit, woman, just get off the stage! Please, just leave!' It was really like that because I can put myself in that situation, sometimes like, you can really put yourself in that situation...

It was interesting to note that the emotions of pity were stronger when the candidates were reminded of the stereotypes that exist in reality; for example, if the candidate was seated next to someone who was overweight, when the stereotype being portrayed on stage was that of weight:

No.3 (3:76)

Candidate: In my mind I just wondered how Susan next to me was feeling, because for me it's never an issue if someone makes a joke about someone else's weight or things like that, but if there is someone close to me that I can see they have an issue with it [weight], then I always wonder how they would feel if someone jokes about it. So, I was a bit uncomfortable to laugh about it, because I thought 'jis shame' and then you laugh and try to see if she's also laughing or if its making her feel unhappy...

No.8 (8:33)

Candidate: Ja [laugh]. It was a bit awkward, because there was an Indian girl there. That's actually what I thought about the gay and the Indians, because there was an Indian woman in the audience; it's a bit weird, because you don't know what they're thinking...

The sense of pity was also stronger if the candidate was experiencing a similar prejudice in his/her own subjective reality:

No.2 (2:18)

Candidate: It was, like, okay if I can put myself into the situation right, uhm, I used to get teased a lot when I was younger, because I went to a model C school that was majority white. And initially, I've never been to an Indian government school. So

when I started growing up, my brother used to tease me that I used to twang a lot, when I used to speak – twang is like when you roll your tongue when you're talking. And you know Indians also have that heavy Indian accent sometimes and I never had it. So, my brother and I went to a proper Indian school and he had that accent and he like could pick up on slang words and the, the uhm, you know the communication was very different between him and his friends and me and my friends, so like I could link that scene to my own personal experience and I could identify with it and it was, it felt a little bit bad, because of the fact that I could relate to it so well.

With regard to fear, the decoding of words and phrases, such as “relieved”; “nervous”; “glad it's not me”; “shock”; and/or “gasp” were indicative of the sense of fear in the candidate's experiences. Here are a couple of examples:

No.5 (5:18)

Lurinda: Could you, for a second, do you think you also cringed at the, somewhere, somewhere maybe the thought of 'what if I did something like that?' or 'I've done that before' or would you say you made that link...?

Candidate: Yes, yes kind of. At that specific one, yes, although I don't think...

Lurinda: I'm just glad I'm not him....

Candidate: Yes! [laugh]. Or I'm glad, I was more glad I wasn't her, because I think that's worse.

No.3 (3:101-102)

Lurinda: So when you hear that statement, could you believe your ears? [laugh]. Did you think: 'how absurd is that statement'?

Candidate: Yes, it was horrible, when he responded or reacted back 'but I'm black and I go to the gym' I just said to myself 'gee woman, how are you going to get out of this one?' [laugh]. And when she said it [black black], I thought, okay, that's one way

of doing it and then I started figuring out, okay, where does it come from and then I realized it's just her perception.

Lurinda: Okay. Did you get nervous for her part at all?

Candidate: I did, I did think 'gee, woman, how are you going to get yourself out of this' because I wouldn't know what to do if I was in that situation.

Apart from the theatrical pity and fear, there were also additional emotions experienced, such as being 'annoyed' with the stereotype; feeling 'uncomfortable'; and feeling indifferent, or that they did not care:

No.7 (7:13)

Candidate: I don't know. That part about the, the rugby, rugby, rugby where he changes the channel that whole time was almost kind of annoying, I didn't really like that a lot.

No.9 (9:35)

Candidate: Okay. The [show whale boss with gesture], that one was, okay, I didn't feel, I felt that one was very inaccurate, people don't gain weight from sitting in front of the TV and ja...

Lurinda: Okay, and then feeling words, did it make you feel angry, sad, annoyed...

Candidate: Annoyed.

No.8 (8:9)

Lurinda: Did you feel anything in your heart about it or not really?

Candidate: Aq no, many people are very prejudice or whatever, towards any people that has weight issues, if you're too fat it's wrong and if you're too skinny then people gossip about it, so it's actually for me just a topic that tires me [laugh].

The "no care" feeling related to the candidate having no contextual relation to the specific incident on stage; again reinforcing the link between identification and recognition and emotional

relation. Another similarity with cognitive relation, the feeling of satisfaction, irony or justice to be related to the candidate's experience of the antagonist *taking the plunge* so to speak (1:82) and:

No.3 (3:94)

Lurinda: Okay, and then the age thing where she says 'do you know how old Linda is' and he says 'no' and she says: 'she's my age'.

Candidate: Yes, that was very cool! [laugh]. Because the whole time she was very excited and laughed a lot and had something to say about everyone everywhere and the moment it touched her, her whole demeanour or attitude changed to 'now you've touched me'. I could see it in her, the way she did her things and it was nice for me, because one has that feeling that you want your people to realize that you can have a lot to say about a lot of things, but just remember that someone else will also have something to say and then it might touch you...

Finally, the important emotional relation to humour and the role of laughter during the theatrical experience is quite significant. It seems as if the candidates laughed at something if it was undeniably true in their own lifeworlds; or if it is sad, but they covered up the tears:

No.1 (1:43)

Candidate: It was hilarious, because it was so true!

No.4 (4:22)

Candidate: You know, one, one laughs at certain places, but it's laughing with a tear, it is never only laughing for me. Its laugh with a tear, because it's, it's actually sad.

Laughter also seems to lighten the situation. Although it is so true, they know they are supposed to be offended – as the facilitator explained at the beginning, so they laugh to deal with the shock emotion and the hurt of the situation. It is almost like a shock-laugh, where it is so unbelievable and absurd, along with being hurtful, that one cannot help but just burst out laughing:

No.2 (2:34)

Lurinda: Okay, so there, did you laugh? Can you remember if you laughed there or did you just sit and giggle shockingly or if you just didn't do anything? Can you remember?

Candidate: Uhm, I can't remember what I did exactly, but I can predict or assume that I just sat shockingly and I just like, giggled...

Lurinda: Did you feel like you wanted to laugh?

Candidate: Ja, shame, it just broke my heart! [laugh].

Then the candidates also laughed when they had already dealt with the situation or stereotype in their own lives; and now they recognise it; in other words, the hurt is gone and they laugh at the memory. It reminds one of the saying: "In two years from now we'll laugh about it". If one has already processed a sad or bad situation, one can laugh about it in retrospect:

No.2 (2:27)

Candidate: Exactly, it was like a soul-felt, like almost like a hurt feeling, but because I know where they're coming from, it was like an open-minded laugh about it.

Overall, emotional relation is similar to that of cognitive relation in more than one respect, amongst others; both have a strong link to imagination. From the data, it can be deduced that the candidates experienced a variety of emotions, including pity, fear and empathy – and it also seems as if their emotional relation was brought about by identification and recognition; and this, in turn, was affected by their individual contextual influences.

At times, it seems as if emotions were brought about by the connection made to their contexts, while at other times it seems as if emotions instigated the memory of experiences from the candidates' personal lifeworlds. One thing is certain; emotion and cognition operate simultaneously during the individual's engagement with the industrial theatre performance – to bring about identification and recognition and/or imagination, and vice versa. It is an intricate process of engagement, encompassing all the elements discussed above, that are innately interlinked in some way or another.

Active experimentation (hereafter referred to as AE) was coded when reference was made to words or phrases such as “practical”; “practically applied”; “actively busy” (7:21; 5:36); “interactive” or “interaction”; “contributing”; “experiment”; and/or “things coming to life” (indication of action):

No.9 (9:41)

Candidate: It's more practical, ja, it, it also added more to opening up my views and my stereotypes. Ja, making it more practical.

No.1 (1:46)

Candidate: Okay... What I liked very very much is that we actually practically applied all the options, because most of the time workshops are theory but you don't practice it practically and you don't know what the consequences will be necessarily, but it was really nice that the audience was very interactive and contributed to it and, and it is like an experiment more than anything else.

No.2 (2:51)

Candidate: Well, I can tell you that it did to a certain extent. I can't tell you off the top of my head what the six pointers were, but I can tell you that the, the manner in which they, the actors themselves, went, well, used those points and brought them to life, it made it a little bit easier to understand how you can react in such a situation.

No.2 (2:40)

Candidate: And I remember feeling that it was so nice that things were actually coming to life, because it wasn't just a power point presentation, okay these are the six points over there, let's discuss it, and just like shop around ideas, but when you actually see it come to life, it's like, o wow! You can actually put this into practice!

According to the candidates, the AE not only took them out of their comfort zones, but it also forced them to think about the stereotypes and their affect on life:

No.8 (8:36)

Candidate: I think it was cool. It doesn't help to say 'these are the techniques and this is how you can apply it'. It was nice that we could, at the beginning Juliette helped about how we could use it, we gave the example and she said how we could do it, but then, later the students, the people had to give the example and how they would apply it, It asked a bit of brain power.

No.6 (6:41)

Candidate: ...But the second section kind of takes you out of your comfort zone and challenges you, and, so I, I'm a comfort zone person, so immediately, that's why the first part was more fun than the second, but the second part was more necessary than the first.

As the analysis continues, it becomes evident that the candidates feel that the AE did add value to the experience as a whole, with specific reference to the enjoyment of the unusual improvised talent of the professional actors:

No.6 (6:38)

Candidate: Yes that they tackle that first and then say, okay which other situations would you be interested in. One thing that was kind of amazing to me is like the actors that like, okay, Juliette would say like okay, take it from there or there, and then they like start with their words. It's amazing! Like at one stage I thought they had to practice these things beforehand, like, uhm, like rehearsed it beforehand, but when she said, where the woman asked 'but what's my line' Juliette had to give her the line and that kind of confirmed to me that they didn't practice it beforehand

No.3 (3:136)

Candidate: In general, I thought it was brilliant. I think it was very funky that you can, that of rewind, pause, rewind, pause, that kind of idea, it looked like...you can't do that in a movie. And that was very cool and the actors were very good and I think the fact that they could, every time you told them to handle the situation a certain

way, that they could re-do it like that, that they could improvise it every time was very nice...

No5. (5:35)

Candidate: It was, it was, it had much more impact that they could, we could choose what we thought was relevant and they could do it. I don't know if it was so easy for them, but to be able to see 'o, that's what they actually mean with this technique and this is how it works and this is how I can do it' had a lot more impact than if you were to just leave us there and say 'here are the techniques, go and try it out.'

A large part of the value added seems to be the participants appreciating the fact that the actors did not always *get the techniques right* the first time. Apparently, this sincerity from the actors and the facilitator during the improvisation had an impact on the audience. It gave them a sense of belief in their own success when attempting to apply it in the *real world*. It seems as if it was this honesty that gave the participants the necessary confidence to commit to trying it out for themselves:

No.7 (7:27;30)

Candidate: ... the fact that they, although they were actors who were good at doing these kinds of things, just the aspect of the humanity, that if someone were to say, 'okay, behave this way quickly', that it isn't always just that easy...

Candidate: Yes, and that it's so human, because sometimes our nature just act automatically and to adjust it. you know and you have to think about it...

At the end of the day, the AE is divided between some audience members expressing a yearning for more physical participation, with others being content with the degree of participation already experienced. Some candidates reported that they would prefer *practising* the techniques with the person next to them (not necessarily on stage), whilst others reportedly learned a lot by participating verbally, and acknowledged that they would be uncomfortable having to actually do it themselves. One candidate, in particular, made reference to the fact that it was more objective and less personal the way it was presented, because “they” were judged and not “us”:

No.4 (4:63)

Candidate: Yes, and because it is two people standing there, it is not you and the person next to you who is involved, but its two people there. Then you could talk about it and think about it without, you know, the moment when it's for example you who has to talk to the person next to you, about your difference and so forth, it gets personal and then you can't always, but if you look at it like this, then you are more distanced, more objective, I think, which is good.

From an educational point of view, candidates asserted that the AE added to the learning part of their experience by providing them with a way of measuring their current implementation of the techniques (those that were already applying some of the techniques); as well as by teaching or showing them that dealing with a *soft issue*, such as diversity in the work environment, is very possible:

No.2 (2:52)

Candidate: So, uhm, you know, and it like, it verified, you know, what I'm doing at the moment is correct...

No.3 (3:133)

Candidate: No, I learnt a lot from it and I think we maybe had more time to chat and I think many times when people chat and you, you know, when you go back and think about how you would handle it and so forth, you know for me, that six techniques, were very important for me and the fact that we could go through almost all of them as practical examples, uhm, after she'd explained it, lamented it very nicely with the people...

From the preceding discussion, it becomes evident that all the codes in the engagement theme are interrelated in some way or another. The engagement already commenced in the perception phase of the individual's experience with the individual relating the industrial theatre performance to himself/herself – which brought both cognitive and emotional recollections into play. Moreover, it seems as if cognitive and emotional relations operate quite similarly, with both being dependent on individual influence (context), as well as imagination, identification and recognition.

AC is similar to cognitive relation during the individual's experience, with one distinction being the AC's prerequisite for realisation as the response to AC. Realisation as response is, in turn, an indication that learning has occurred. This also gave the sense that educational value was added because of the experience.

Finally, through the active experimentation (AE) the audience acknowledged the perceived value added by the experience, with specific reference to the quality of the performers and their improvisation skills. It is worth mentioning that the relation between AE and the candidate's perception of the quality of performers also relates to their improvisation skills and their honest portrayal of the application of the techniques. This then added to the candidates' learning experience in terms of their belief in their own ability to implement the techniques. This emphasises the links between AE and learning, as well as the candidate's perceived value added. These links seem to be due to the presence of the facilitated participation. Once again, this phase flows into the next with some response codes already being evident in the engagement phase, namely laughter, realisation and learning.

5.6.2.3. Response

Table 5.7: The response theme

No.	Theme	Key	Code/s	Key
3	Response	RESP	Laughter	La
			Active Experimentation	RAE
			Realization	Re
			Catharsis	Ca
			Awareness	Aw
			Learning	Le

The discussion to follow will not only analyse the codes in the response theme, but it will also explain how the individual's response to the industrial theatre (including audience interaction) already starts during engagement and therefore relates to codes belonging to the engagement theme. There are also links to codes in the influence themes (individual and performance). The interrelatedness between codes in the engagement theme can be illustrated as follows:

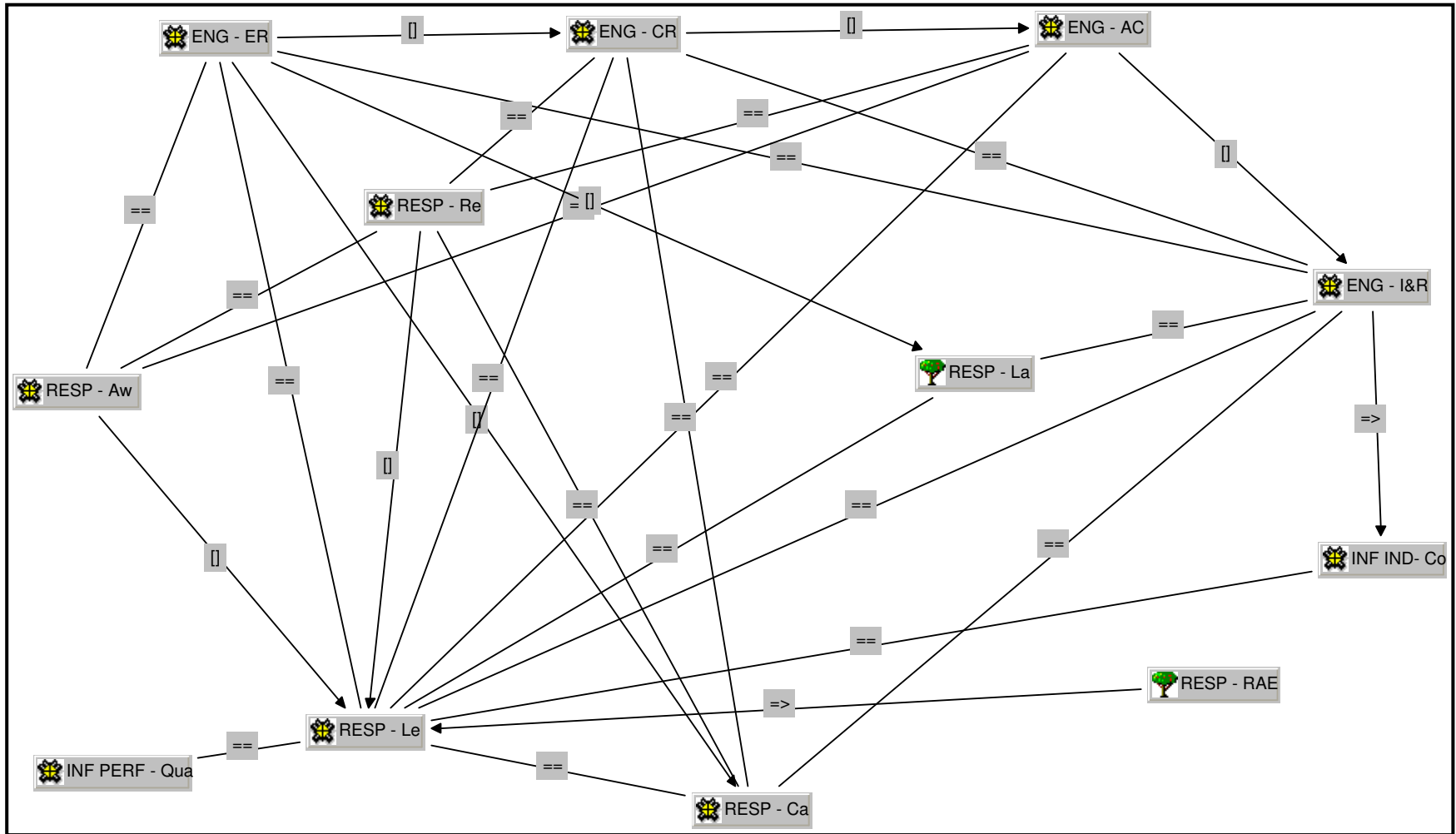


Fig 5.3:Atlas.ti mind map of the interrelatedness between codes in the response theme

Laughter was coded when words like “funny”; “laugh”; or “giggled” were mentioned in the data. Most of the data analysed were similar to the evidence and interpretations discussed above (engaged – emotional relation – laughter). This proves that there is a link between engagement and laughter as an emotional response to the experience or an emotional instigator for cognitive relation or memory recall. Candidates recall the information better when it is funny – and their laughter during the interview, reveals their emotional recollection of the experience.

No.2 (2:22)

Candidate: Uhm, based on your typical, not me, but yes, [laugh hysterically] O gosh, I could relate to that very well! [laugh]. I mean, like, even that up until like last week, my friends and I were talking about it and we said, you know what, we can trust anyone on the road but not black ladies! [laugh]. And it was not the whole BMW part of it, but just black ladies on the cell phone, driving, you know stay away from me! You know, so I could relate very well to that [laugh].

Lurinda: Okay, so I can assume that you laughed a lot when that happened?

Candidate: Yes! [laugh].

Lurinda: You laughed because you went ‘I know what you’re talking about!’

Candidate: Laughed because I could relate to it very well [laugh].

No.5 (5:10)

Candidate: Yes, it was the same, and then it went on to why he’s so fat, because he just sits in front of the TV and Supersport 1 and Supersport 2 and rugby, rugby, yes.

Lurinda: Okay, so that is still vivid in your memory. How she did it?

Candidate: Yes, she leant back...

Lurinda: Yes, you could almost see it in your minds eye...

Candidate: You see her! [laugh].

Active experimentation (hereafter referred to as AE) as a response to the experience, was only coded when the candidates mentioned that they were actively applying the techniques in real life – and not that they had made a commitment during the intervention to do it in the future. Some of the candidates applied the techniques after the performance, while others had unknowingly applied it before the performance even began. The industrial theatre simply supplied a means of classification:

No2. (2:52)

Candidate: So, uhm, you know, and it like, it verified, you know, what I'm doing at the moment is correct...

No.8 (8:43)

Candidate: I did apply it, but I can't think that I thought back to the show, because I think it's part of how you approach it anyway and then the techniques becomes part of it, so let's say I always interrupted and redirected, I just didn't have a name for it, now I have a name for it.

No.9 (9:49)

Candidate: ...they give us guidelines on how to deal with stereotypes. I wrote that down and I use it at times.

There was, thus, some evidence that the candidates did actively experiment with the given techniques back at the office, which indicates that some learning had already taken place. Realisation has been discussed in relation to cognitive relation and AC, but in essence, realisation refers to the spectator having a different perception or way of thinking and/or doing after the performance. It is as much a response to the cognitive relation and AC (engagement) operational during the performance, as it is a part of it.

Realisation was coded either when it was stated explicitly, for example “I realized”; “it dawned on me”; and/or “suddenly”; and/or if the candidate had the desire for others to realise what she had realised (or had already known):

No.6 (6:50)

Candidate: I realised that it wouldn't have bothered me that much before, but it does now.

No.3 (3:95-96)

Candidate: ...it was nice for me, because one has that feeling that you want your people to realise that you can have a lot to say about a lot of things, but just remember that someone else will also have something to say and then it might touch you. And only when it touches you as a person, when people stereotype about something that is relevant to you, then can you start...and it is the best learning out of the whole situation; yes, you show it in different things and then suddenly you show them that this is what it feels like when it's about you and I think everyone would be able to make that connection ... I think its, for me, the, rationalisation...

No.4 (4:42)

Candidate: Yes, it was, you know one knows this stuff, but it's good to be reminded about it or to realize that this is actually what one should try to do. Because you have yourself, there were situations where I could see myself and think 'yes, I've done that before' you know, and then it's good to realize that this is common sense, one just needs to be aware of it and consciously, for example, redirect the conversation so that it ends there.

Or, when it was implied by statements like "I thought"; "I never knew"; "I don't want to be like this"; "I don't want to do this"; if it was implied through questioning, for example, "why do they/we/I do it?"; implied through the candidate giving advice, reminding the researcher (and herself) of how it should be; and/or if it was implied by contradictions on stage. Here are some examples from the data:

No.5 (5:24) - Questioning

Lurinda: And the other small one was where they talked about Bruce and she said 'but he doesn't sound coloured'. They insinuated that he's gay and then they go 'no, but he's black', and then 'but isn't he coloured?'...

Candidate: Yes, but that he [Bruce] can't be gay, because he's black.

Lurinda: Is that what you thought?

Candidate: Yes, that was my first reaction, why can't a black person be gay?

No.8 (8:3) - Questioning

Lurinda: Did you think anything there?

Candidate: No, I think blacks can also be gay. It's actually, like they say that coloureds and whites can be gay, but blacks can't be gay. Is that what they're saying?

Lurinda: Yes, there's a perception that you don't really find black gay people, or you don't really see them? Or, some people might think it isn't like that or it can't be like that.

Candidate: I think you do get it [black homosexuals]. Why wouldn't you get it?

Lurinda: Yes, did you ever think about it before you saw the show?

Candidate: No...

No.3 (3:91) - Advice

Candidate: ... And then I think, gee, can't we find other things to laugh about, why do we enjoy laughing the most when we laugh at or about other people? And it's wrong, we have to learn to build other types of humour into our own lives, we must get proper things to joke about, because many times you start talking about something and all of the sudden you realize, 'o gees, maybe it wasn't good to talk about this when that person was close by or, you know...

No.4 (4:60) – Contradictions on stage

Candidate: ... I just felt the whole time that these guys is also just trying to connect, you know, actually everyone is on his own, everyone is on an island, and they try to be friends, but then they say things that gives themselves away. These prejudices, these stereotyping, shoots to all sides.

Realisation also has a strong relation to learning – with some candidates being convinced that industrial theatre is a good tool to assist in bringing about *realisation*:

No.3 (3:117)

Candidate: I think, specifically for diversity, I think it [theatre] is an unbelievable medium, because you can show people the impact that it has on another person, because emotions are not something you can explain in words, you just can't...

No.3 (3:132)

Candidate: My feeling is that it is an unbelievable opportunity for other people to be sensitized about the impact of what they say will be on other people...

No.3 (3:119)

Candidate: So that is very nice for me, I really think you can communicate with any person with that [theatre], so I like the medium for that.

During analysis, it became evident that *realisation* and *awareness* are interdependent. *Awareness* was also coded when “aware” or “awareness” was mentioned explicitly by candidates:

No.9 (9:50)

Candidate: It did. It opened up, I said it before, it opened, it opened me up for more stereotypes. I'm more aware of stereotypes, you know...

No.4 (4:46)

Candidate: ...I think made me much more aware, the awareness thing, of what we do, you know, and that we are all part of it ...

Similar to realisation, coding was also done if awareness was implied by words or phrases like “sensitive” or “sensitivity”; “brings to your attention”; and/or “be more careful”. Here are some examples:

No. 1 (1:81)

Candidate: ...I didn't know how sensitive a person is supposed to be about it. Then I felt sad and I thought that I really don't want to hurt her and if she actually said it first, I never said it, you know...

No.2 (2:55)

Candidate: *I think it does, because I mean, uhm, people in most organisations they use stereotypes, sometimes on an ongoing basis, and it's, they, you know, people sometimes when they, when they do things, they don't really understand what they're doing, until it's brought to their attention. Like if I, I can say you know what, I'm a highly impatient person, but I didn't know it until someone brought it to my attention, so it's similar with stereotypes, people who do it often and like, exaggerate it, when it's brought to their attention, they can say to themselves, you know what, I do that and it's not right. And how do I, like stop it in a way, or how do I, uhm, how am I able to identify it when I do it...*

No.7 (7:36)

Candidate: *Yes, I once again thought that the accent is actually beautiful and, for me, it's not actually an accent that is, once again, discriminating, it's so cute to me, but I think in the sense they were using it, it was probably not so, but I also think depending on where your own experience-field with certain people are, you know, I was in India last year for about two weeks and, you know, it makes it softer for me, I can't think that the words or the accents actually bothered me. It was funny, it was really funny. But, yes, maybe that one should be more sensitive as to not do it if it is actually stereotyping.*

No.8 (8:16)

Candidate: *Yes, I thought one should sometimes be a little careful of what you say, because you don't know what's going on in the other person's life of what he/she went through ...*

When comparing awareness and realisation, both bind together cognitive and emotional relation; abstract conceptualization; identification and recognition; as well as learning. Awareness also shows an additional link to the quality of the performance:

No.4 (4:12)

Candidate: *... It was, for me, a very reliable portrayal and, I mean, it immediately spoke to me.*

In other words, a realisation and/or the creation of awareness cannot be possible without a quality production, a quality performance – because this enhances the audience's ability to relate to, to engage, to connect. There also seems to be a stronger connection between cognitive aspects and realisation; and between emotional aspects and awareness. This becomes evident from a language point of view, with words such as “careful” and “sensitive” having a stronger emotional connotation; and phrases, such as “I was thinking” and “it doesn't make sense” having a stronger cognitive connotation.

Overall, it seems as if a large part of the individual's experience comes together with realisation and awareness. The former being the ideal response, and the latter being the ideal reaction to the industrial theatre performance. During the analysis, the interconnection emerged, as follows: awareness is the consequence of, or more specifically, a reaction to realisation, because if one has realised something, one has become aware, and thus, cannot claim that one did not know:

No.9 (9:51)

Candidate: It did. It opened up, I said it before, it opened, it opened me up for more stereotypes. I'm more aware of stereotypes, you know, now I know. I know when I'm doing this, you know...

The language used to describe realisation is also interesting, because it is referred to as “all of a sudden I realised”, or “suddenly it dawned on me”, indicating that realisation is a type of *aha moment*, a sudden enlightenment; whereas awareness seems to be a more prolonged reaction, a constant that one now needs to maintain. In other words, now that one has realised something, one needs to remember it and apply it, and in this memory and application comes a sustained awareness that functions as a reminder to apply it in practice. Then it can be said, that if one forgets to maintain it, the awareness is lost and one needs to be reminded again, resulting in a cyclical process. One candidate explains it as follows:

No. 2 (2:55)

Candidate: I think it does, because I mean, uhm, people in most organizations they use stereotypes, sometimes on an ongoing basis, and it's, they, you know, people sometimes when they, when they do things, they don't really understand what they're doing, until it's brought to their attention. Like if I, I can say you know what, I'm a highly impatient person, but I didn't know it until someone brought it to my

attention, so it's similar with stereotypes, people who do it often and like, exaggerate it, when it's brought to their attention, they can say to themselves, you know what, I do that and it's not right. And how do I, like stop it in a way, or how do I, uhm, how am I able to identify it when I do it...

Thus, together, the response of awareness and the reaction of realisation seems to be the crux of the ideal outcome of the individual's experience of industrial theatre. The coding criteria for catharsis during the analysis was statements or references, such as, "I'm glad it's not me"; feeling embarrassed for that person; feeling of justice simultaneous to feeling fear for the character; and/or feeling bad because "I realised I had done it". These relations could be explicitly stated or implied in the text. Here are some examples from the data:

No.2 (2:33) – 'Glad it's not me'

Lurinda: Were you sitting there thinking 'stop, stop, stop talking!'

Candidate: [Laugh] Not really, not really stop, I was just thinking to myself 'what are you doing?! Can you not see it!?' [laugh].

No.6 (6:14) – 'Glad it's not me'

Lurinda: Okay, did you feel 'ouch', like he shouldn't have said that? When she said 'She's my age'?

Candidate: Yes, but it was more like 'don't say, you're just going to get into deeper trouble'...

No.6 (6:10) – Feeling embarrassed or ashamed

Candidate: I remember that she was holding a water bottle and played with it to hide/show her discomfort or awkwardness, that I can remember, .and then his facial expression, totally stunned that this woman can actually say that, 'o my goodness, did she actually just say that?' And then I felt, you know when you watch a movie, I don't know, sometimes I watch a movie and then you kind of feel ashamed for that person, you want to stop it, you want to stop the movie, because you just can't continue watching it, that is how embarrassed you are, it was like that, like 'shit, woman, just get off the stage! Please, just leave!' It was really like that because I can put myself in that situation, sometimes like, you can really put yourself in that situation...

No.9 (9:46) – ‘Justice’

Lurinda: Okay, and...did you expect them to do that? At the end stage? Or not?

Candidate: No!

Lurinda: Did you hope for them to do that at some stage?

Candidate: Yes, I hoped that they would do it, but I didn't think that one of them would stereotype against the other, no, but I hoped it, [laugh].

No.3 (3:95) – ‘Justice’

Lurinda: Okay, and then the age thing where she says ‘do you know how old Linda is’ and he says ‘no’ and she says: ‘she’s my age’.

Candidate: Yes, that was very cool! [laugh]. Because the whole time she was very excited and laughed a lot and had something to say about everyone everywhere and the moment it touched her, her whole demeanour or attitude changed to ‘now you’ve touched me’. I could see it in her the way she did her things and it was nice for me...

No.4 (4:11) – Feel ‘bad’

Candidate: Ja, I thought, I felt bad about the fact that I realized that I do it, you know.

References to catharsis in the data can be linked to identification and recognition, emotional relation, realisation and cognitive relation. The individual relates on a cognitive and emotional level with the character through identification and recognition. The response is realisation, but this realisation has a cathartic nature and function. The realisation is cathartic, in that it allows the individual to come to a specific realisation, because of the empathetic engagement with the character. Without a sincere empathy, the individual is unable to be compelled and confronted by the actions on stage. Thus, it can be deduced that this cathartic realisation is brought about by the engagement with the industrial theatre performance.

Learning as a response in the individual's experience was coded either explicitly, when the words or phrases "I learned"; "learning experience"; and/or "knowledge gained"; "asked brain power"; and/or "experiential learning" were used:

No.3 (3:96)

Candidate: ...And only when it touches you as a person, when people stereotype about something that is relevant to you, then can you start...and it is the best learning out of the whole situation, yes you show it in different things and then suddenly you show them that this is what it feels like when it's about you

No.7 (7:24)

Lurinda: At any stage, did you feel 'lekker! You mocked everyone else, now you will be mocked!'

Candidate: Not 'lekker', it was more of a learning experience, kind of a deeper learning experience. Not 'lekker', no.

No.6 (6:47)

Candidate: Why? Because there's experiential learning, I learn more, I'm more engaged, it's going to be fun, it's going to be interesting, I don't care if, you are with me? Do I express myself thoroughly?

No.8 (8:36)

Candidate: I think it was cool. It doesn't help to say 'these are the techniques and this is how you can apply it'. It was nice that we could, at the beginning Juliette helped about how we could use it, we gave the example and she said how we could do it, but then, later the students, the people had to give the example and how they would apply it, it asked a bit of brain power.

Learning was also coded when it was implied in the data, for example, words or phrases such as "keeping my attention"; "I will do things differently now" (implied that a new way of doing things had been learnt); "eye-opening"; and/or "figure it out in my head". Other implied references to learning were remembering techniques and/or thinking back to techniques and/or applying

techniques; and/or learning about other humans, attempting to explain human behaviour. Here, are some examples from the data:

No.5 (5:36)

Candidate: Well, with this you are actively busy the whole time. At the beginning it's fun and you, they never lose your attention, it was an experience of I enjoy it and I'm here and I can live myself into the experience the whole time, okay and then with the techniques it was like think about it and then okay, this is what I have to do, and then afterwards, you were actively busy with, or I was, even when they were busy with it [the improve] I was like 'okay, that one would work good here and that one can work' and I figured it out in my head like 'okay maybe I won't use that one here, because it might be like a little difficult'...

No.4 (4:52)

Lurinda: Do you feel that you can apply the techniques practically with more confidence now?

Candidate: Yes, there are a few that I will definitely use.

No.4 (4:54)

Candidate: I think there are some of the things [techniques] that I would try to do. Like for example, to redirect the conversation.

No.8 (8:39)

Lurinda: Okay. And do you remember the techniques?

Candidate: I know about the 'ouch' one, and...

Lurinda: You don't have to necessarily recall the names, but you can describe them to me...

Candidate: That second one is very similar, the, two that were opposites, but both work, no I can't think...

Lurinda: The one is something to universal behaviour...

Candidate: *O yes, I just have to think in that direction again, o yes! Like just because blondes are dumb, it doesn't mean that I'm dumb.*

Lurinda: *That's the individual one...*

Candidate: *Yes, and if I'm dumb, it's not to say that all blondes are dumb...*

Lurinda: *Yes, that's the universal one...*

Candidate: *That's the two I talked about.*

Lurinda: *Interrupt and redirect?* *Assume good intent and explain impact...*

Candidate: *O yes, but actually that's kind of, like one wants to, like I sometimes do it out of my own, like when I see this conversation is going to get uncomfortable, then I will interrupt and redirect....*

Lurinda: *O, so you naturally redirect it?*

Candidate: *Yes.*

Lurinda: *Okay, cool.*

Candidate: *I think it's a good idea, those six techniques...*

Lurinda: *Yes, you have to make it your own, like Juliette said, you have to build a relationship with the techniques in such a way that you can incorporate your personality with it...*

Candidate: *Yes, like when you interrupt and redirect, won't be the same, or we will handle the same situation differently...*

Lurinda: Yes, and I think people will accept it differently depending on who does it, like I can make a joke about it and people will think it's okay, where others might not be able to do that...

Candidate: Yes, if people don't even know you, you'll be able to say, let's not talk about it, where I will have to handle it differently. So you just have to embrace it...

No.4 (4:29)

Candidate: Yes, but if she [Judy] would have been with one of the others, she might have said the same thing about him [Mothusi]. That was what I was thinking. So I think her whole thing is also just to be accepted. She's actually also just alone and she also has her issues which makes her feel that she doesn't totally belong.

Although the response phase already started in the engagement phase, it was manifested physically as notable laughter, audience interaction, as well as a proof of learning through physical (verbal) contribution. The crux of the response, as part of the individual's experience of industrial theatre, seems to be explained by the causal link between realisation and awareness. Firstly, realisation and awareness flow from the engagement phase and are as much part of it as it is a response to it. Secondly, the nature of realisation causes it to be an abrupt response, a sudden enlightenment, from which awareness is born. Awareness, on the other hand, is the prolonged effect of the realisation.

In its separate capacity, realisation is more distinctly related to a cognitive process, and awareness to an emotional process. However, cognitive and emotional relations cannot exist in isolation and therefore there must be both cognitive and emotional agents in the responses of both realisation and awareness. This dual nature leads this investigation to classify it as a cathartic realisation that continues to stimulate (and prolong) the awareness that flows from it.

Realisation is also a learning response, one that is indicative of learning that has taken place. In the context of this performance, learning occurred as a response to active conceptualization of and active experimentation with (AC and AE) the performance. These responses would not have occurred if the quality of the performance and/or performers had been in dispute. Therefore, the evidence of a definite response once again indicates a confidence in the quality of the production on the part of the audience. Similarly, these responses could not have occurred

without the preceding phases inspiring the spectator to engage with the characters and their given circumstances and relate them back to the self (through identification, recognition and imagination). In turn, engagement is not possible without the individual's own context influencing the experience.

5.6.2.4. Overall Experience

Table 5.8: The overall experience theme

No.	Theme	Key	Code/s	Key
4	Overall Experience	OAX	Educational Value Added	EVA
			Organisational Value Added	OVA
			Perceived Value Added	PVA

The discussion to follow will not only analyse the codes that makes up the individual's overall experience, but it will also explain how the codes within the individual's overall experience theme relate to codes in codes in the engagement and response themes. The interrelatedness between codes in the engagement theme can be illustrated as follows:

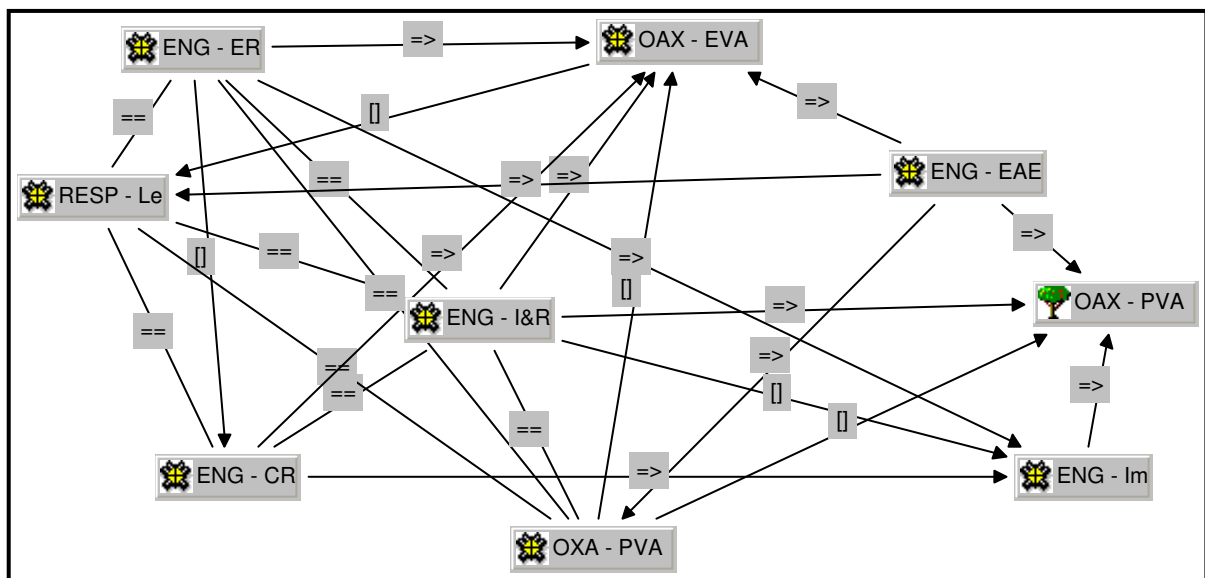


Fig. 5.4: Atlas.ti mind map of the interrelatedness between codes in the overall experience theme

The learning experience is even more strongly emphasized when the overall experience's educational value is related to the individual's experience of learning. Educational Value, as a value-adding factor, was coded when learning or learning-related concepts were used together

with a positive emotion, either explicitly stated or implied, such as memory is better; great medium to show sensitive issues; improvisation added value; easy to learn if busy (5:38); understanding is better if more alive; and learning was unbelievable. Here are some examples from the data:

No.3 (3:120)

Lurinda: ... Do you think that which you spoke of earlier, the fact that when you can show emotions and then it triggers you easier, and then you recall or remember it easier, would you say it will help to remind you to apply it as well?

Candidate: Yes.

Lurinda: So you retain some of those feelings?

Candidate: Yes. I think theory goes into the one ear and out the other one, where if I had to face a situation now where someone says something about fat people, I will immediately think back to that day, how I felt when she [Judy] generalized about weight and maybe also about how Susan must have felt. I remember I felt bad for her [Susan], okay, good. Or, if someone would say something about black people's African time, then I would say to myself 'but jee, that guy felt very bad about that'. Let's say I want to say something, I think you'll stop and say 'can you remember how it hurt that guy when they generalized him with the rest of, or something that he's not necessarily a part of, you know, maybe you should rather just not say that'. Where I think if it was a power point slide and it only said 'don't refer to people, don't refer to black people, to all black people as being 'African time', I think I wouldn't have recalled it at all. The impact of the emotion and the hurt behind it wouldn't be there. So visually you always recall things better.

No.2 (2:53)

Candidate: I can't tell you off the top of my head what the six pointers were, but I can tell you that the, the manner in which they, the actors themselves, went, well, used those points and brought them to life, it made it a little bit easier to understand how you can react in such a situation. So, uhm, you know, and it like, it verified, you know,

what I'm doing at the moment is correct. So it was like you know, when, I think one of the points was, or one of the scenes was when the actors just got shocked said, 'you know what, that really hurt'. And I mean, that's something that I can say, okay, fine, you know, I can put myself in that situation and I can say, okay, I can do that, it's okay for me to do that. And ja, so it's like the slides were just there, those six points were just there, it wouldn't have been sufficient if the actors didn't do their bit.

No.3 (3:70)

Candidate: ... but I think the learning that came out of it was unbelievable ...

No.6 (6:45)

Candidate: Because there's experiential learning, I learn more, I'm more engaged, it's going to be fun, it's going to be interesting, I don't care if, you are with me? Do I express myself thoroughly?

No.5 (5:38)

Candidate: I think you can use it for anything. I think in anything it can, I won't say, uhm, you will be able to achieve it with other techniques as well, but with this it will be so much more fun. I think most people, like you say it's experiential learning, you are part of it and, I can remember all six techniques now and I mean how long ago was it?

An exploration of educational value added reveals that candidates are of the opinion that the nature of industrial theatre is ideal for instruction, because of its transferability. This means that the candidates feel that theatre is a medium that can transfer a message to almost any audience (including low skills levels and low EQ and IQ), because theatre is naturally inclined to operate on the emotional level, when the message is transferred to the audience. According to the candidates, *feelings* are experienced universally to a certain extent:

No.3 (3:70)

Candidate: ... I think it can mean a lot for many people and it's not something that can be linked to age or education, because a lot of time with training, also if you do diversity things, people come and talk about all these high things and then they

impress the, the, how can I put it, the higher educated people, and the other people are like 'huh? What are you talking about, dude?' And then, where with theatre, you can really relate to any kind of audience and all of them can learn something from it. You can get through to a larger group of people easier and faster and that was very nice for me.

No. 7 (7:31)

Candidate: For me, it definitely brings, uhm, everyone to the same level. You know, you can have more intellectual and less intellectual people in the audience or you can have different cultures or different, it's a very diverse, it's a technique that you can apply very diversely and you can give people, on a faster level, the same message, out of their different natures, you know, for me it's that you can converse diversity...

No.8 (8:38)

Candidate: And people of different educational levels, or, levels, level one, two three...

Lurinda: Skill levels...

Candidate: Skill levels!

Lurinda: Educational levels...

Candidate: Educational levels would be able to understand and learn something.

Lurinda: Okay...

Candidate: Because anyone can watch a story.

In the context of transferability and emotive learning, theatre becomes even more suitable for messages that deal with soft skills, because soft skills are emotionally layered and it is difficult to communicate emotionally layered messages to an audience. This was explained as follows:

No.3 (3:117)

Candidate: ...I just think that it's very difficult to explain it to someone in theory, if you tell someone he's black black, it will make him feel bad. Okay point taken, you said it, okay great. Don't tell people they're fat, they will feel offended. Understand? Until you actually see it on someone else's face, that it hurts, you can't relate it back to you heart and say 'yes, actually it is like that'. I think, specifically for diversity, I think it [theatre] is an unbelievable medium, because you can show people the impact that it has on another person, because emotions are not something you can explain in words, you just can't... Because we all have the affection in our hearts, although we don't have the intellect up here [head]. So that is very nice for me, I really think you can communicate with any person with that [theatre], so I like the medium for that.

Another aspect inherent to industrial theatre that seems to be perceived as adding educational value is its representation of life. This correlates with Josendal and Skarholt (2007:70) describes as the mirror image provided by theatre (see Chapter 4). It is in this mirror image of human behaviour that the individual gets challenged and starts to discover, learn and develop:

No.2 (2:55)

Candidate: ... I'm a highly impatient person, but I didn't know it until someone brought it to my attention, so it's similar with stereotypes, people who do it often and like, exaggerate it, when it's brought to their attention, they can say to themselves, you know what, I do that and it's not right. And how do I, like stop it in a way, or how do I, uhm, how am I able to identify it when I do it. So like from that point of view it was like, and also from the recipients' point of view, you know, how do I handle it when someone starts stereotyping in front of me, so from that, that point of view, it was value-adding.

No.3 (3:96)

Candidate: ...yes you show it in different things and then suddenly you show them that this is what it feels like when it's about you and I think everyone would be able to make that connection ...

An additional course of learning that happens through theatre being a mirror for life, is that we learn about humans and human interaction. This becomes clear in how the candidates use the theatre as a platform to discuss relationships and social discourse. It is also through watching the discourse, from a so-called bird's-eye view, that we begin to understand more about each other. One such analysis is done by candidate no.4:

No.4 (4:27)

Candidate: Yes, but if she [Judy] would have been with one of the others, she might have said the same thing about him [Mothusi]. That was what I was thinking. So I think her whole thing is also just to be accepted. She's actually also just alone and she also has her issues which makes her feel that she doesn't totally belong.

A final source of educational value was found in the AE, including the improvisation and its associated entertainment value:

No.5 (5:36)

Candidate: Well, with this you are actively busy the whole time. At the beginning it's fun and you, they never lose your attention, it was an experience of I enjoy it and I'm here and I can live myself into the experience the whole time, okay and then with the techniques it was like think about it and then okay, this is what I have to do, and then afterwards, you were actively busy with, or I was, even when they were busy with it [the improve] I was like 'okay, that one would work good here and that one can work' and I figured it out in my head like 'okay maybe I won't use that one here, because it might be like a little difficult'...

It emerges from the data that educational value added was most certainly experienced, and that industrial theatre is indeed a great medium for instruction. There are distinct links to AE: learning, emotional and cognitive relations. With regard to value added in the context of the organisation, the application of industrial theatre and interactive theatre techniques falls in the scope of industrial and organisational psychology, with reference to applications such as training, development and communication initiatives. Once again, the transferability of industrial theatre benefits these initiatives (3:70; 7:31; 8:38; 3:119); and the practical application through improvisation and audience interaction is also listed as a value-adding aspect, because from a industrial and organisational psychology perspective, practical application assists the audience

in understanding certain contextual concepts (such as motivation for change, their role in the change, benefits involved in being part of the change, and so forth). And in addition, it gives them emotional recollection and the subsequent motivation to apply it in practice:

No.2 (2:44)

Lurinda: ...if you think about this as a diversity management workshop or a soft skills training event, would you recommend that to your own staff? Would you think it's value-adding? That it really make a difference?

Candidate: I think it does, because I mean, uhm, people in most organizations they use stereotypes, sometimes on an ongoing basis, and it's, they, you know, people sometimes when they, when they do things, they don't really understand what they're doing, until it's brought to their attention. Like if I, I can say you know what, I'm a highly impatient person, but I didn't know it until someone brought it to my attention, so it's similar with stereotypes, people who do it often and like, exaggerate it, when it's brought to their attention, they can say to themselves, you know what, I do that and it's not right. And how do I, like stop it in a way, or how do I, uhm, how am I able to identify it when I do it. So like from that point of view it was like, and also from the recipients' point of view, you know, how do I handle it when someone starts stereotyping in front of me, so from that, that point of view, it was value-adding.

No.3 (3:120)

Candidate: Yes. I think theory goes into the one ear and out the other one, where if I had to face a situation now where someone says something about fat people, I will immediately think back to that day, how I felt when she [Judy] generalized about weight and maybe also about how Susan must have felt. I remember I felt bad for her [Susan], okay, good. Or, if someone would say something about black people's African time, then I would say to myself 'but gee, that guy felt very bad about that'. Let's say, I want to say something, I think you'll stop and say 'can you remember how it hurt that guy when they generalized him with the rest of, or something that he's not necessarily a part of, you know, maybe you should rather just not say that'. Where I think if it was a power point slide and it only said 'don't refer to people, don't refer to black people, to all black people as being 'African

time', I think I wouldn't have recalled it at all. The impact of the emotion and the hurt behind it wouldn't be there. So visually you always recall things better.

From a practical point of view, candidates are of the opinion that interactive industrial theatre can be more time-effective, and it can be a more entertaining communication method, which is seen as beneficial or value-adding to employees in training:

No.3 (3:125)

Candidate: ... , I think it was really something that I think one should consider in the workplace, because it is something different, people always want something different... for me very 'wow' in terms of uhm, or in comparison with a normal, 'let's go sit on the chair and listen what the guy has to say', so it was very cool for me, it was really nice.

No.9 (9:43)

Candidate: I think it will, uhm, in the workplace I think you're exhausted, you don't want to sit in a lecture and listen and take notes and, you know, it's easier, it's easier to remember if you see people acting it out and you laugh and you interact and you, you know, it makes it more interesting, you want to know more, you listen, you interact, you say your views, I think it's better that way than just listen to a lecture and making notes, you know, you really go back to those notes and read them, ja.

No.4 (4:53)

Candidate: Yes to convey so much information in such a short period of time with so much impact, I think it was good...

One candidate did mention that industrial theatre would only be effective if supported by other initiatives, otherwise it might not be as value adding as one hoped:

No.6 (6:42)

Candidate: ... I would make use of the learning industrial theatre. I just don't know how effective it is... because it was three weeks ago and I already forgot some of the techniques. It's not as if I'm walking around on campus and make a conscious decision and think 'o, I'm not going to stereotype now'. So, but I think if you are

confronted with it on a daily basis, and people say 'remember that' and 'how cool was that' and you talk about it afterwards, then it might be. But me, who's not really bombarded with it, it kind of faded out...

From an organisational perspective, with specific reference to the field of industrial and organisational psychology, the data shows a preference for interactive industrial theatre as a medium for instruction, with motivations similar to the evidence for educational value added. In addition to the educational and organisational value added, the overall perceived value added was succinctly supported by the data. The reasons for the perception of value added were cited as transferability; and entertainment value (2:37; 2:40; 5:3). This includes references to the content as being “absurd”; “over-exaggerated”; and “funky” (3:108; 2:37):

No.6 (6:31)

Lurinda: ...what is your feeling about the whole first half, if you had to explain your whole experience to me in one sentence...

Candidate: Entertaining, engaging and entertaining.

Also, the simplicity and clarity with which the message was communicated:

No.1 (1:61)

Candidate: I think the presentation was well done, because there wasn't too much stuff in there, it was short and sweet, and clear and everyone could understand it.

No.7 (7:32)

Candidate: ...And I think that it was repeated without being irritating repetition. And you know, it was definitely fun ...

It seems as if the distinguishing factor for industrial theatre's status as a value-adding medium is facilitated participation, with specific reference to the improvisation technique:

No.2 (2:43)

Candidate: ...I can tell you that the, the manner in which they, the actors themselves, went, well, used those points and brought them to life, it made it a little bit easier to understand how you can react in such a situation. ...the slides were just there,

those six points were just there, it wouldn't have been sufficient if the actors didn't do their bit.

No.5 (5:39)

Lurinda: ... The fact that you could use them [actors] as a VCR and ask them to rewind and pick it up there for me...

Candidate: Yes, it was very cool...

Lurinda: Did that work for you?

Candidate: Yes, that was very nice!

Lurinda: Would you say it enriched the experience for you?

Candidate: Yes, definitely, without it, it wouldn't have had the same impact, because how else would you have them, in this way they could also use more than one technique at a time. Rewind a bit! [laugh]. And also trying the same technique on different situations. Yes, it was very cool.

No.3 (3:108)

Lurinda: O, okay, cool. Then, afterwards, the second part, just tell me in general, what did you think of the second part, in general?

Candidate: In general, I thought it was brilliant. I think it was very funky that you can, that of rewind, pause, rewind, pause, that kind of idea, it looked like...you can't do that in a movie. And that was very cool and the actors were very good and I think the fact that they could, every time you told them to handle the situation a certain way, that they could re-do it like that, that they could improvise it every time was very nice...

From the preceding analysis, it becomes evident that interactive industrial theatre does add value to the individual's overall experience, especially when it is specifically applied as a medium for instruction during industrial and organisational psychological-related interventions in

organisational. The overall perceived value added is strongly related to emotional and cognitive relations, mainly due to the connection with the so-called universal feelings. As explained previously, the simultaneous functioning of emotional and cognitive relations is, in turn, based on the identification, recognition and/or the imagination. The perceived value added was also evident in the physical reaction of the audience. By means of the audience's laughter and participation (AE), this was demonstrated.

5.6.2.5. Influence Factors: Individual

Table 5.9: The influence factors: individual theme

No.	Theme	Code/s
5	Influence Factors - Individual	Context
		Distance
		Expectation/s
		Other's presence

The discussion to follow will not only analyse the codes in the individual influence factors theme, but it will also explain how codes in the performance influence factors; codes in the engagement theme as well as codes in the response theme interlink with the individual influence factors and related themes. The interrelatedness between codes in the engagement theme can be illustrated as follows:

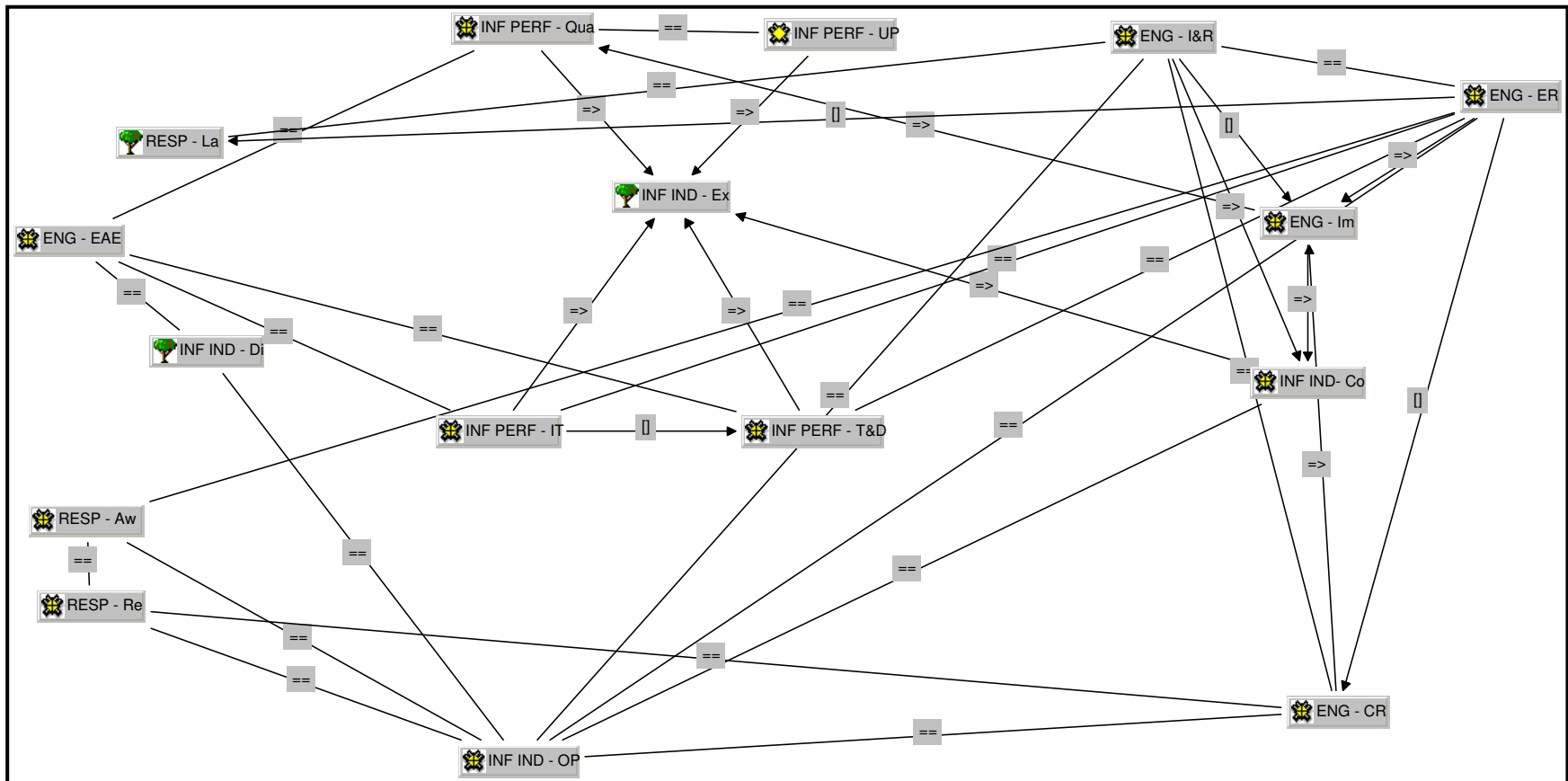


Fig 5.5: Atlas.ti mind map of the interrelatedness between codes in the individual influencing factors theme

It is evident from the data that the individual's personal context strongly influences how he/she views the performance and how he/she makes sense of the actions on stage. Coding was done when the candidates related back to their own frame of reference, i.e. talked from their own experiences, where similar events had happened to them, or where they were present during someone else's experiences. Events were also coded when the candidates could not relate to actions or characters due to the lack of a frame of reference.

The analysis of individual context codes revealed results almost identical to those of identification and recognition (from the engagement theme). This was not surprisingly, seeing that in order for the individual to identify or recognises something new, he/she must have some familiarity in his/her background to enable him/her to do so. Similar to identification and recognition, the candidate opted for imagination when a relationship was lacking; they referred to examples from their own lifeworld when they could relate; and had similar emotional responses and interpretations (i.e. more empathy when it was very familiar and more humour when it was very familiar, but was already dealt with). It seems furthermore, as if emotions do have a universal quality; it seems as if everyone is capable of relating to emotion in some way or another.

The interesting confirmation from an exploration of the individual context, is that the candidates judged the experience against the backdrop of their educational and occupational contexts. For example, candidate no.3 is a Human Resources manager and she judged the performance in terms of her staff and how it could benefit them:

No.3 (3:82)

Candidate: ...but my head immediately told me that my people would learn something out of this. Uhm, they would be able to understand in a easy way what it [stereotyping] is, how easily we hurt other people through what we do and what we say...I think it can mean a lot for many people and it's not something that can be linked to age or education, because a lot of time with training, also if you do diversity things, people come and talk about all these high things and then they impress the, the, how can I put it, the higher educated people, and the other people are like 'huh? What are you talking about, dude?'. And then, where with theatre, you can really relate to any kind of audience and all of them can learn something from it. You

can get through to a larger group of people easier and faster and that was very nice for me.

Whereas employees thought about how it could benefit them when relating it back to their own personal lifeworlds:

No.9 (9:83)

Candidate: I think it will, uhm, in the workplace I think you're exhausted, you don't want to sit in a lecture and listen and take notes and, you know, it's easier, it's easier to remember if you see people acting it out and you laugh and you interact and you, you know, it makes it more interesting, you want to know more, you listen, you interact, you say your views, I think it's better that way than just listen to a lecture and making notes, you know, you really go back to those notes and read them, ja.

It was also interesting to note that the individuals' race and culture influenced their experiences strongly. For example, the Indian candidate viewed the Indian joke in a good light because the facilitator created the expectation that it will offend. However, she was slightly hurt by it, despite the preparation. Indians have a more reserved culture and her responses also seemed more reserved – in the sense that she would rather feel sad or bad for the character, and in her physical response during the interviews; she almost felt bad for finding things funny.

The Afrikaans candidates, in contrast, were blatantly laughing at the characters and stereotypes, even those representing their own culture. The Afrikaans culture has a strong sense of humour and they can even enjoy laughing at themselves and each other. A majority of the Afrikaans candidates thought the middle-aged white male stereotype was funny, while the rest felt indifferent; but none of them felt offended.

Distance was coded when reference was made to the experience of distance between actors and audience. There were good reviews, with some candidates finding it surprising or different or unique:

No5 (5:2)

Candidate: ... it wasn't like a play where you were distanced from it, like when you go to the state theatre... it was 'wow, that's cool, it could've been me'

Others confirmed the suspicion that the 4th wall provides a comfort zone and that the breaking of it forces one out of one's comfort zone:

No.6 (6:41)

Candidate: Yes, but I must say, if I had to rate the two sections, I would say that I liked the first section more, because I'm in my comfort zone and I enjoy it and whatever and its fun and I relax. But the second section kind of takes you out of your comfort zone and challenges you, and, so I, I'm a comfort zone person, so immediately, that's why the first part was more fun than the second, but the second part was more necessary than the first.

The majority of the candidates enjoyed the interaction, which is indicative of the breaking of the 4th wall being enjoyable (1:46; 3:133; 3:134; 5:35; 5:36; 6:35; 7:5; 7:27; 8:36; 9:41). Candidate no.4 also commented on the security provided by the interaction: that the actors were judged and not the audience. This does not refer to the breaking of the 4th wall, because the interaction already signifies the breaking of the 4th wall, but it is significant in that it confirms that the forum provided by theatre, once again with reference to the mirror image, provides an unobtrusive way of judging one's own behaviour (also reiterating the notion of theatre as a so-called safe space by Prentki, 1998:419-420 – see Chapter 4):

No.4 (4:51-61)

Candidate: ...because it is two people standing there, it is not you and the person next to you who is involved, but its two people there. Then you could talk about it and think about it without, you know, the moment when it's for example you who has to talk to the person next to you, about your difference and so forth, it gets personal and then you can't always, but if you look at it like this, then you are more distanced, more objective, I think, which is good.

Lurinda: So it gave you a feeling of security?

Candidate: Yes.

Lurinda: The distance?

Candidate: *Yes, that people can watch it without it threatening them.*

Individual expectation was coded when the candidate explicitly referred to it. It emerged from the data that some of the candidates did not know what to expect; another was confused about whether it would be a play or a presentation, but she was excited none the less:

No.1 (1:74-75)

Lurinda: *Take me through your experience: What was the first thing you saw, tat you noticed when the play started?*

Candidate: *I was very excited about what we were going to see. I didn't know whether it was going to an actual play or a presentation...*

Lurinda: *So it fulfilled your expectation?*

Candidate: *Yes.*

No.5 (5:1)

Lurinda: *...so when you heard about the industrial theatre, what was your expectation?*

Candidate: *Initially I had no idea what it was all about, because I've never heard of it before. Then I researched it a bit, chatted to you a bit [you refers to Learning Theatre's Lurinda and Henk], then I thought it was more like a whole play and then, I didn't expect what it was at all...*

From the analysis, it becomes evident that the candidates' context influences their expectations to a large extent. One candidate expected to sit back, relax and enjoy the performance, but her educational background interfered and informed her that there must be some form of learning or facilitation:

No.3 (3:67;68)

Candidate: *I think I had an expectation for a "show", I wanted some 'funniness', some sit-back-and-relax, not the type of idea where you feel that you have to sit and make notes and write and you have to physically learn something by writing and*

reading, it is almost like going to the movies: you're going to sit back and you're going to see something and its just going to be fun, but, uhm, I think with the, with the industrial psychology background I knew there would be some form of facilitating afterwards to show the audience from that [facilitation] "Do you see now, after you've seen the whole experiential thing, and you learnt through laughing, what did you learn, what did you see and what can you make of it?"

Another candidate felt she wanted to attend because it might challenge her or be good for her. Interestingly, this candidate also had diversity concerns and issues in her personal work context and these might have been at the core of her motivation to go:

No.4 (4:2)

Lurinda: ... What was your expectation?

Candidate: *I, I immediately felt that I wanted to attend. I thought it will put someone into thought and challenge you and I thought it's good for us in the workplace to be confronted with something like this.*

Lurinda: So the topic of diversity was also important to you?

Candidate: Yes, very very important.

Lurinda: And in terms of the aspect of theatre, what did you expect in terms of that?

Candidate: *O, I am crazy about theatre, so I immediately thought it's a wonderful medium to use to transfer something like this.*

Lurinda: So although you haven't had any previous experience of theatre, you could see (or have the insight to see) that it will be an effective way to transfer this message?

Candidate: *Yes, yes, I think if it was just a lecture I would probably not even have considered going, but because it was theatre, I was very interested.*

Another example is three candidates (all students) who expected it to be less interactive and more informative, as is the case in a lecture:

No.6 (6:1)

Lurinda: What was your expectation?

Candidate: First of all, I didn't think it was going to be so interactive...

Some of the expectations were driven by a common misconception about industrial theatre: They expected more glamour and more of a show (3:69; 6:2; 6:4; 7:1):

No.9 (9:1)

Candidate: ...I expected to see a play, you know like a play, in primary school we use to do these plays. The topic was birds of a feather, so I expected to see people with feathers and costumes and, ja, it was different from what I expected.

Others' expectations were informed by their previous experience of industrial theatre:

No.7 (7:1)

Lurinda: So when you saw that it is industrial theatre, did you already have an expectation?

Candidate: Yes, but I think, you see I thought it will be how it was, their show [other industrial theatre performance] was almost, it wasn't just a presentation or, you know, a small exemplar or presentation of something, it was sort of a whole full blown, two-hour thing.

Despite the expectations being different from the event, it seems as if the candidates' were satisfied with the outcome; and their expectations seemed to be fulfilled and even exceeded:

No.3 (3:71)

Candidate: ...So, yes, it didn't deliver the expected spectacle, but I think the learning that came out of it was unbelievable...

No.5 (5:1)

Candidate: ... I thought it was like theatre, we were going to sit, we're going to watch and go 'wow', 'cute', applause. And it wasn't like that, it was 'wow, that's cool, it could've been me'. Do you understand what I mean, the difference?

Finally, it was interesting that candidates felt that the fact that it was industrial theatre, together with the fact that they felt the facilitator and actors contributed to their expectations by aligning it with the actual production, set their expectations and almost prepared them to enjoy the experience. In other words, their expectations were experienced as being set and met by the interactive industrial theatre performance:

No.1 (1:74)

Candidate: ... I was excited when the first actor came in [on stage] and he was very comfortable and made everyone else feel comfortable and then in the play the woman joined him and it was, uhm, it was rather funny, yes, it was funny, and I think it made everyone feel comfortable and everyone expected a little bit more, or rather they knew more about what they could expect.

No.2 (2:28)

Lurinda: But because Juliette said at the beginning 'it's suppose to offend' that's why you could be open-minded about it, well it does offend, but I know that that's the point.

Candidate: Well not only in like these scenarios, uhm, you know, even if she didn't say it, we knew we were coming for a play that that was about stereotypes...

Overall, it seems as if expectations in general are certainly influenced by personal context and previous experiences and this performance was no different. In the case of *Birds of a Feather*, the candidates felt that their expectations had been met. Finally, the influence of other people in the audience also had an impact on two of the candidates' experiences:

No.3 (3:129)

Candidate: Yes, I remember that. [laugh]. This was very well done! I definitely, it was very funny, I think most of the people laughed about it. In my mind I just wondered how Susan next to me was feeling, because for me it's never an issue if someone

makes a joke about someone else's weight or things like that, but if there is someone close to me that I can see they have an issue with it [weight], then I always wonder how they would feel if someone jokes about it. So I was a bit uncomfortable to laugh about it, because I thought 'jis shame' and then you laugh and try to see if she's also laughing or if its making her feel unhappy...

No.8 (8:41)

Candidate: Ja [laugh]. It was a bit awkward, because there was an Indian girl there. That's actually what I thought about the gay and the Indians, because there was an Indian woman in the audience, it's a bit weird, because you don't know what they're thinking. But still, on the other side they also joke about a huge man that's 'upstairs' and there could also have been big people in the audience, so actually it's kind of the same...

Lurinda: But you felt awkward?

Candidate: Yes, I did.

Lurinda: What did you think?

Candidate: I just didn't look at her.

Lurinda: Did you think 'please don't let her see me laugh! Please don't let her see me laugh'?

Candidate: Yes! [laugh]. Yes. I can't remember what exactly I thought, but usually in a situation like that you just don't look at the other person. You think it's uncomfortable [laugh] I don't watch the show, I don't know what's going on in the show! [laugh].

It seems as if the candidates tried to make assumptions with regard to what the other audience members were feeling; and it also seems as if the candidates felt bad for laughing at the character, because in a sense, this meant they were laughing at the actual audience members. The significance of other's influence in the context of this study is that it indicates how the

actions on stage can be transferred to everyday life in such a real way. It immediately becomes true for the individual at a subjective level -- if he/she is confronted with it in real life, even if this confrontation occurs during the performance. This transcends the individual's experience of industrial theatre, lifting it to a real-life experience, by establishing identification and recognition in real life (i.e. cognitive and emotional relation to 'the other' in real life); and by facilitating both realisation and awareness in real life.

Individual influences do impact the candidates' experiences to a great extent, with the influence of context probably being the largest influencing factor. Context seems to be very similar to identification and recognition, both linking to imagination, and cognitive and emotional relation. It is evident that the breaking of the 4th wall (distance) and the deliberate audience interaction (AE) enhanced the enjoyment and learning.

Other's presence, and the individual's awareness of this presence, seemed to enhance the individual's emotional relation to the play (i.e. pity and fear). It transfers from the stage to reality, almost instantly, when there is a particular awareness of 'the other'. This reminds of the description provided by Josendal and Skarholt (2007:72) of theatre creating a second level of reality, and that the individual can be part of both realities at the same point in time (see Chapter 4).

The individuals' expectations differ, depending on their associated personal contexts. These expectations are set by past experiences, but can also be partly set by the performance itself (see discussion under 5.6.2.6. below). Whether set by the individual or the performance, whether set in essence or in part, the meeting of these expectations does not seem to be totally dependent on the initial expectations. There does seem to be some degree of variance, because it is disposed to influence the audience. However, it seems as if the interactive industrial theatre performance has ways and means to align expectations and create a way for the individual to experience the event in the overall goal of what it set out to achieve. This merely indicates that an industrial theatre performance is not without influence in the individual's experience.

5.6.2.6. Influence Factors: Performance

Table 5.10: The influence factors: performance theme

No.	Theme	Code/s
6	Influencing Factors: Performance	Industrial Theatre
		Training & Development
		Desired Response
		DVD
		Quality (performance & Performers)
		Understand Procedure

The discussion to follow will not only analyse the codes in the performance influence factors theme, but it will also explain how the performance influence factors relate to codes in the engagement theme; the response theme; and the overall experience theme. The interrelatedness between codes related to the performance influence factors theme can be illustrated as follows:

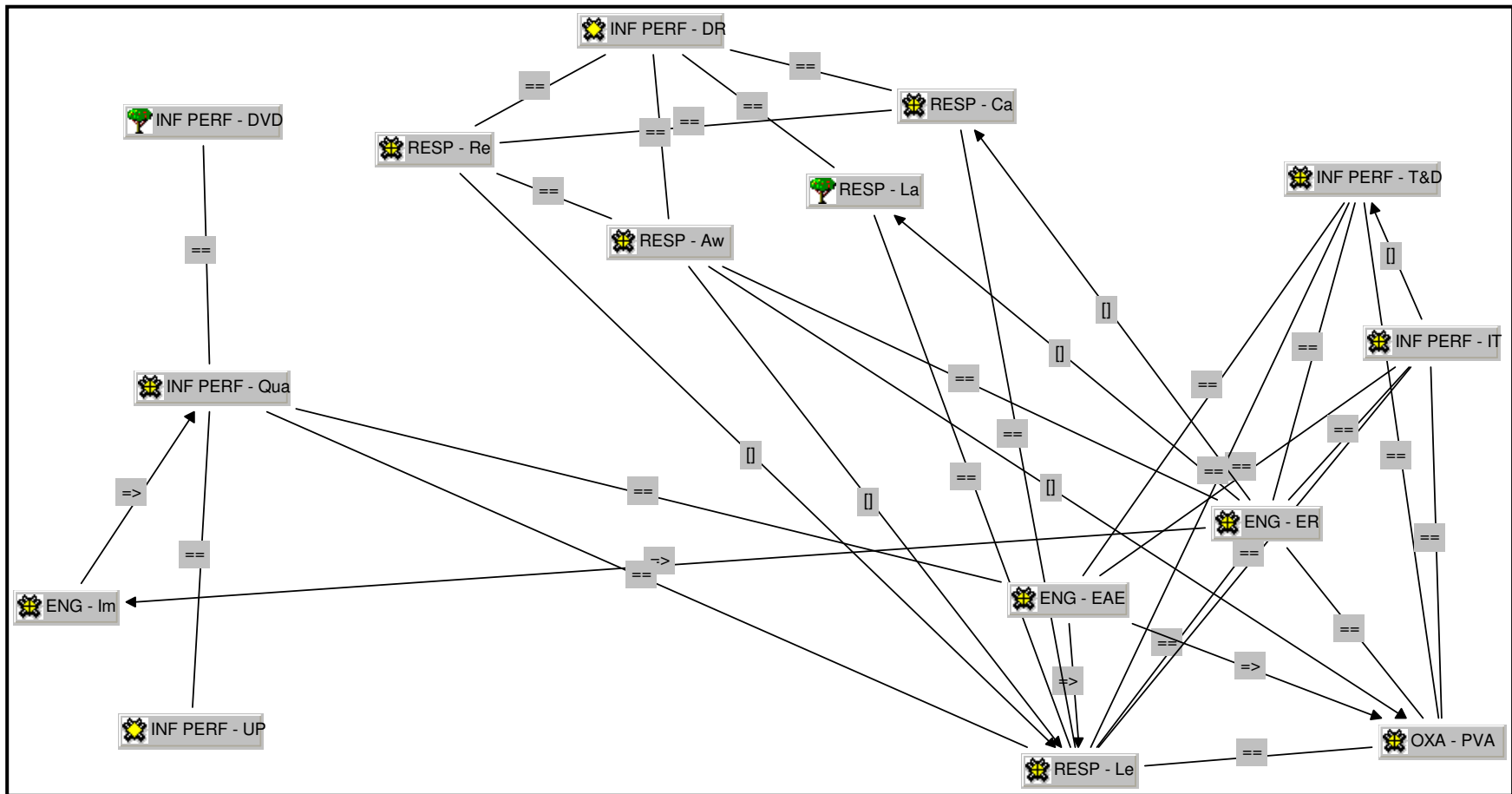


Fig 5.6: Atlas.ti mind map of the interrelatedness between codes in the performance influencing factors theme

Comparative experiences were coded when candidates compared the performance to other industrial theatre performances, or to other training and development interventions. One candidate had previous experience of industrial theatre:

No.7 (7:2)

Candidate: ... the one that I saw at GIBS was similar, it was very similar, it was also just a stage and the people [actors] were wearing, for example, only black clothes, nothing, very uniform. And they showcased different types of industrial theatre and they had interaction, so there wasn't, it was very similar to yours, but it was just more types [of theatre]. Different, for example, one [actor] stayed in the audience and then all the others left the room and then the audience had to, the audience participated a lot, the audience had to say things and he [the actor] had to mime and then the other came in and so forth. And then they did another/different type [of theatre] where they were in a team and they brought people from the audience.

Her description indicates that she had attended a form of theatre games, but in the context of this exploration, theatre games are classified as corporate entertainment, because there are no business messages communicated; it is mere entertainment. In her description, however, the candidate does mention that her previous experience of industrial theatre was rather similar to *Birds of a Feather*.

With regard to comparisons with other training and development initiatives, the data indicate that the practical or lively application of theatre, which is part of its unique character, is definitely more effective (9:43; 2:40; 2:43; 4:45; 9:43; 4:47; 5:41; 5:37):

No.1 (1:47)

Candidate: Okay... What I liked very much is that we actually practically applied all the options, because most of the time workshops are theory but you don't practice it practically and you don't know what the consequences will be necessarily, but it was really nice that the audience was very interactive and contributed to it and, and it is like an experiment more than anything else.

No.2 (2:56)

Candidate: ...And I, I seriously do not think that if it was done in a power point presentation or just a discussion it wouldn't have had as big an impact as it had by using theatre.

No.1 (1:54)

Lurinda: How would you describe the difference between this experience and a normal or usual training experience?

Candidate: Uhm, I would say it is much more interactive, everyone feels like they are personally a part of it, uhm, I like the visual, that it is actually shown where normal awareness is maybe just someone who presents or whatever...

This seems to be due to interactive industrial theatre being a medium that carries an emotional impact (3:113 & 116); that provides a forum for judging human behaviour objectively (including one's own behaviour); and that it is a good platform to gain the confidence and practice the skills required in real life:

No.4 (4:50)

Lurinda: ...you already said that there was more power because you could actually see it happen, so was this the defining factor for you, between a normal awareness training and industrial theatre?

Candidate: Yes, and because it is two people standing there, it is not you and the person next to you who is involved, but its two people there. Then you could talk about it and think about it without, you know, the moment when it's for example you who has to talk to the person next to you, about your difference and so forth, it gets personal and then you can't always, but if you look at it like this, then you are more distanced, more objective, I think, which is good.

No.3 (131)

Candidate: ... for me it feels like, in a training session, like they make things sound so simple: this is your answer and this is how you handle it and bob's your uncle. And these things aren't like that, it aren't so freaking simple and you get situations where you handled it incorrectly and then you learn through it and the next time you do it

correctly. And this is actually what happened there, this technique didn't work, let's try something different. And this is how we have to go through this life with these things and the more we practice it the easier it's going to get. So I thought it was very nice.

It seems as if the differentiating factor is the level of involvement. One participant highlights the fact that it depends on the extent to which the training and development session involves its audience. She felt that one can learn equally as much from theatre as one can from a lecture – on condition that the presenter of the lecture engages and/or involves her:

No.6 (6:43)

Candidate: Okay, so I'll learn equally as much from a presentation if I'm involved as I would with industrial theatre if I'm involved.

The desired response was that the audience would acknowledge the offensive nature of the skit and use that as a basis to create awareness. Furthermore, that the audience would use the skit to develop their own ways of doing, to use the practical tools (techniques) to counter stereotypes and any derogatory behaviour in the workplace. It was previously mentioned that the facilitator aligned the audience's expectations; and in the light of that, the audience expected it to offend, but had the freedom (and permission) to laugh at the injustices (2:28; 2:57). The above discussion regarding response-related codes is confirmation of this particular performance reaching its desired outcomes.

Surprisingly, it seems as if the DVD not working enhanced the individual's experience to a greater extent. Most of the candidates were of the opinion that it was handled very well; and, if anything, it added to their experience (1:59; 2:39; 6:32; 7:3; 5:4; 4:49):

No.3 (3:107)

Lurinda: ...Do you feel that your experience was compromised?

Candidate: No, I learnt a lot from it and I think we maybe had more time to chat and I think many times when people chat and you, you know, when you go back and think about how you would handle it and so forth, you know for me, that six techniques, were very important for me and the fact that we could go through almost all of

them as practical examples, uhm, after she'd explained it, lamented it very nicely with the people, and I think if you had watched the DVD first there wouldn't have been enough time. And we maybe wouldn't have had the opportunity to do it. So I don't think, I think it actually worked out very good.

The DVD not working also forced the audience to judge the quality of the performance and the performers (facilitator and actors) more harshly. All the candidates felt that the facilitator was excellent (2:38; 2:50; 3:105; 6:33; 5:31; 6:7; 7:4; 7:33). They also thought the actors were very good (1:78; 3:109; 6:35; 6:38; 7:28; 7:29):

No.1 (1:78)

Candidate: Yes, the suggestions made sense and the facilitator was excellent, she was very very good, uhm, she kept everyone's attention and made it interesting and the actors were also, yes, very good.

Especially, this was considered to be true in the way the actors enjoyed the improvisation and made the 'techniques come to life'. Another aspect of the actors was their unique ability to express emotion through their bodies and their faces (3:118; 7:11; 8:3; 9:12):

No. 7 (7:11)

Candidate: The female actor, or the actress, she gestured with her hands how fat this guy really was and I think her facial expression was saying more than the actor's did, I can remember hers better. The whole face that played with it and that she did it so intense, you know, and that you could almost see this fat man in front of you.

No3. (3:118)

Candidate: ... those people are really good, the way they express it on their faces and in their body language, the impact, whether it was on someone else that walked past and you tried to hide it from them and whether it was on their own faces, uhm, 'I'm that age' kind of idea, or 'what do you mean by black black?', you could see they felt either sad or they felt uhm, or aggressive, or they felt guilty, or, you could see all those emotions...

The improvisation *per se* was a source of extreme enjoyment and added a lot to the experience of quality (1:62; 3:110; 6:35; 6:38; 7:28; 7:29). One candidate also commented on the chosen demographics for the skit and said that this was a very good choice:

No.7 (7:7)

Candidate: ...And the fact that it was a black man and a white woman, that it wasn't two characters of the same culture, that kind of immediately, kind of brought it to an even for me. And uh...I think if it were to be two people from the same culture, or two whites or two blacks, then a statement like the one about the Africa time, wouldn't have been so, you know, wouldn't have been taken so lightly, I don't know.

Finally, the procedure for the day was very simple; and to misunderstand the proceedings was almost impossible due to the simplicity. However, the facilitator's overwhelming praise (above) stands as evidence that it might be because she was so good that everyone understood their roles. From the data, there are only two statements with regard to this particular code:

No.2 (2:57)

Candidate: ... the mere fact that Juliette mentioned at the beginning that, you know what, this is suppose to hit a nerve, it made it, uhm, well it validated what it was going to try and do. ..

No.4 (4:41)

Candidate: Yes, yes, I thought it was cute, the guidelines that were given to us.

The most significant of the performance influences seem to be the quality of the performers and the performance. This reinforces the importance of the use of professional artists during an industrial theatre performance. The quality of the production establishes a trust between the individual and the production. This, in turn, creates the necessary freedom to fully experience a sensitive issue, such as diversity.

The findings relating to the influence of distance confirm that interactive and participative theatre is experienced as being more enjoyable and fascinating. In addition, the improvisation technique, which strongly correlates with the quality of the overall production, seems to have

had a great impact on the individual's experience in a positive way. Unfortunately, there is not enough evidence to state conclusively that *Birds of a Feather* compares favourably with other industrial theatre performances, but based on the data that were gathered, interactive industrial theatre can conclusively be linked to many other elements within the experience, such as active experimentation, emotional relation, learning response, previous training and development experiences, overall experience (perceived value added), etc.

The performance influence theme's codes are all interconnected. The quality of the production is evident from the audience's response (laughter). The perceived value added is also strongly influenced by the audience's confidence in the quality of the production. The fact that the audience understood the procedures and were guided through the experience can also be related to the quality of the production. Another link is the relation with imagination: if the overall performance was not a quality production, the individual would not have been able to buy into the production. This buy-in naturally expects that the individual will apply his/her imagination. The use of imagination has already been demonstrated and is now reiterated by the data from the analysed quality code.

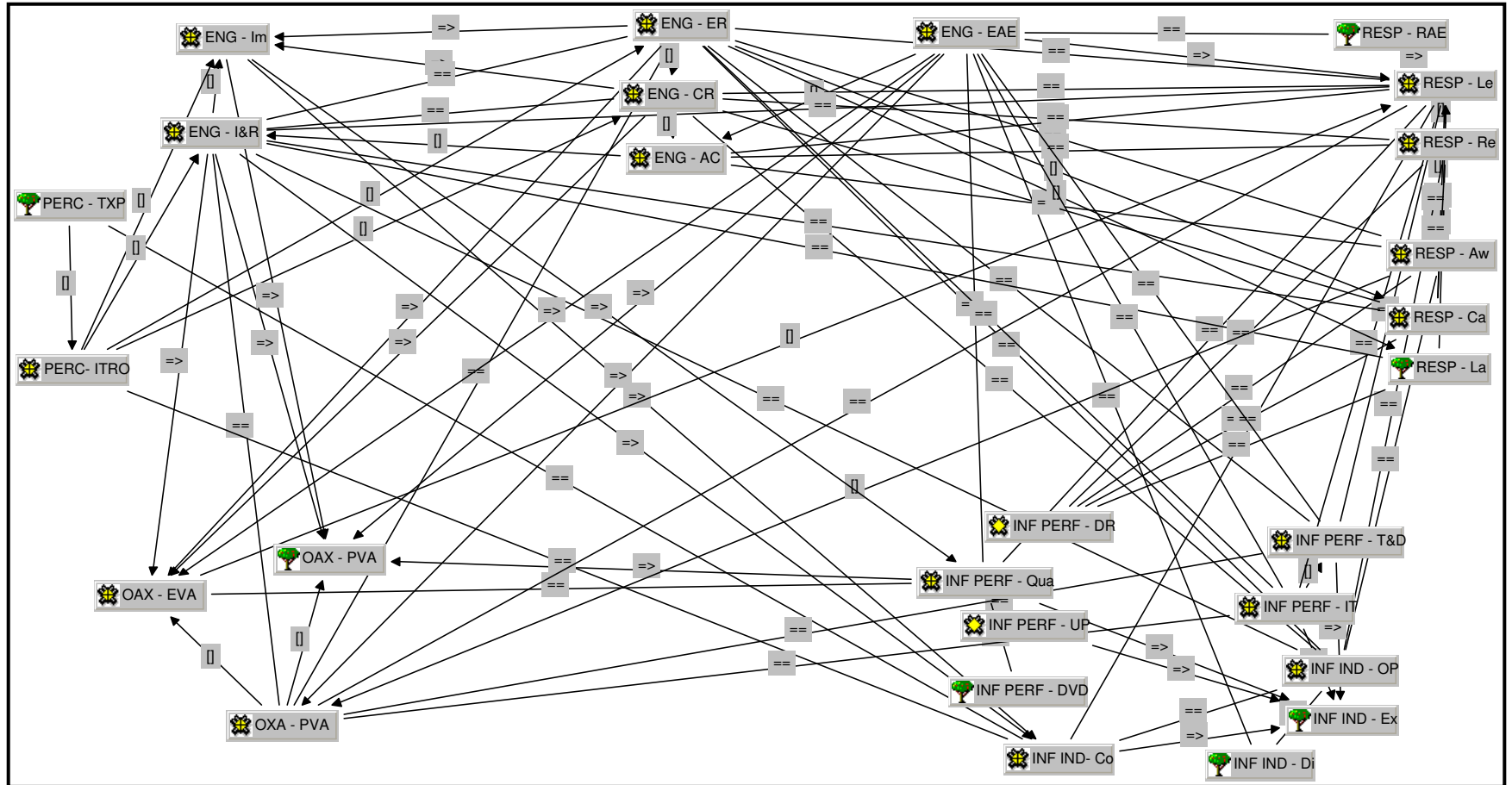


Fig 5.7: Atlas.ti mind map of the interrelatedness between all the codes as determined by analysis and interpretation

The above mind map illustrates the interrelatedness of all the codes and themes analysed, interpreted and discussed. It is clear on the mind map that the first four themes, all pertaining to the individual's inherent experience, are interlinked. Furthermore, these codes flow from one phase of the industrial theatre experience to the next – with the codes repeating themselves in most of the themes.

The overall structure seems to be the individual's perception of the animated reality, which triggers either a relation (engagement) to the self (individual context) or an immediate application of the imagination. This created relation then results in some form of association (or in turn dissociation), which simultaneously stimulates both cognition and emotions – to either confront or defend the individual's current way of living. From the confrontation, a cathartic realisation (learning) results. This can be extended into a prolonged awareness.

From an outsider's perspective, this process is only evidenced by the audience's physical responses (i.e. laughter; active participation; and emotional utterances, such as crying, astonishment on facial expression, etc.). During this whole process, there are many influencing factors, pertaining to both the individual and the production. These are constantly active during all the phases of the production. They should be considered at all times. Eventually, the perceived value added determines the ultimate "success or failure" of the experience.

Overall, the feedback data revealed a lot of information with regard to the individual's experience of industrial theatre. Firstly, the initial literature interpretations were confirmed in more than one respect. Secondly, there are powerful relationships between the various aspects of the theatrical experience and the industrial theatre experience that were revealed. Thirdly, there is exhaustive evidence to provide an accurate/conclusive overall structure for the individual's experience of industrial theatre. An integrated discussion will now link the data back to the original theoretical framework.

5.7. Discussion Findings

Table 5.11: The structure for the discussion of findings

CONSTRUCTS			
No	Construct	Phase	Criteria
1.	Theatrical Experience	Perception	Willing suspension of disbelief
		Engagement	Willing suspension of disbelief
			Identification & Recognition
			Animation & Imagination
			Empathy (emotional relation)
			Reason (cognitive relation)
		Response	Willing suspension of disbelief
		Cathartic realisation	
2.	Industrial Theatre Experience	Perception	Reflective Observation – Watching
			Concrete Experience - Feeling
		Engagement	Reflective Observation – Watching
			Abstract Conceptualisation – Reflecting
		Response	Active Experimentation – Doing
			Active Experimentation – Doing
			Concrete Experience – Feeling
		Awareness & Realisation = Learning & Change	
CONCEPTS			
No	Concept	Theme	Elements
1.	Overall Experience	Perceived Value Added	Overall Value Added
			Organisational Value Added
			Perceived Value Added
2.	Influencing factors	Individual	Context (previous T&D and IT)
			Distance
			Expectation/s
			Others’ presence
			Desired Response
		Performance	Quality (performance & Performers)
			Understand Procedure

The discussion will follow a construct-by-construct approach, followed by a concept-by-concept approach. The individual's experience of two constructs is discussed throughout the study. These are firstly, the individual's experience of the skit (and theatrical experience); and secondly, the individual's experience of the interactive industrial theatre (the industrial theatre experience). These constructs have similar underlying dynamics that have been constructed into the same three consecutive phases throughout this study, namely perception, engagement and response.

During the discussion of the theatrical experience, the focus will be on the criteria for an ideal aesthetic theatrical experience that was established during the literature discussion in Chapter 3 (Fig 3.4). Similarly, the industrial theatre experience will be discussed in the light of the underlying dynamics of the ideal interactive industrial theatre experience, and the associated criteria (Chapter 4, Fig 4.3). The discussion will commence by discussing the criteria for each of these phases, firstly in the theatrical experience, and thereafter in the

industrial theatre experience. This will be done in the light of the findings that resulted from the data analysis.

After exploring the constructs, the discussion will continue to explore the concepts. The overall experience will be reviewed and discussed in the context of the perceived value added. The elements that should be considered when discussing the perceived value added are overall value added, educational value added and organisational value added. Finally, the concept of influencing factors will be reviewed and discussed. Here, the focus is twofold: firstly, on the individual elements influencing the experience; and then on the performance elements influencing the individual's experience.

The discussion will attempt to, firstly, compare the criteria for the constructs with the resulting findings in order to establish whether, or not, an ideal experience of theatre and/or industrial theatre has occurred. Secondly, the discussion will attempt to identify the precise actions or happenings that shaped the individual's experience of this particular interactive industrial theatre performance. In turn, these actions or happenings will give an indication of the underlying dynamics of the individual's experience of this particular interactive industrial theatre performance.

An alignment between the underlying constructs and the criteria for each phase will create a structured idea of the underlying dynamics of an industrial theatre event, in this case one that incorporates audience interaction. An integrated structure of the individual's experience of industrial theatre is currently unmatched in the academic community; and will add value to the research in the area of industrial theatre as method or tool in interventions applied in initiatives in the industrial and organisation psychology arena. The discussion will close with a review on the limitations of this exploration; the implications of this study; and the recommendations for future research.

5.7.1. The theatrical experience

Table 5.12: The theatrical experience: the first construct

No	Construct	Phase	Criteria
1	Theatrical Experience	Perception	Willing suspension of disbelief
		Engagement	Willing suspension of disbelief
			Identification & Recognition
			Animation & Imagination
			Empathy (emotional relation)
			Reason (cognitive relation)
		Response	Willing suspension of disbelief
			Cathartic realisation

The perception phase of the theatrical experience already expects a willing suspension of disbelief. It has already been stated that the theatrical event cannot be experienced before the individual has been bought into the process (see Chapter 3). It is also stated that if the willing suspension of disbelief occurs, the spectator imagines this story that unfolds in front of him/her to be real (see Chapter 3). In other words, if the data analysis finds the candidates' responses to be evident of laughing at situations; and/or talking about the characters as if they were real; and/or referring to the circumstances as if they were real, then it should follow that the candidates had extended their disbelief willingly to become part of this fictional world.

The need for willing suspension of disbelief continues into the engagement phase. It has been noted that engagement cannot occur without the spectator 'meeting the drama at a metaphorical level' (Bundy, 2003:180). This simply means that the spectator must interpret the drama at a level where it also makes sense in his/her lifeworld. This implies that there must be a relation between the spectator and the character before there can be an engagement between the performance and the audience. According to Bernays (in Boal, 2008:29-30), this relation is based on the characters and the spectators' shared understanding of the emotions of pity and fear. In other words, the spectators must interpret the drama on an emotional level, as well as at a relational level, in order to create engagement.

In order to operate on this 'different' level, the spectator needs to experience it differently (or uniquely). This can only be done if and when the spectator successfully relates to the given circumstances (plot) and/or successfully identifies with one or more of the characters (and his/her thoughts) (Maritz, De Beer & Du Plessis, n.d.:1). The identification and recognition, in turn, calls for the willing suspension of disbelief on the side of the spectator (Higgs, 1993:2).

When turning to the findings of the data analysis, identification and recognition were confirmed by all the candidates in some way or another. This ultimately proved the presence of a willing suspension of disbelief. It seemed as if identification and recognition marked the beginning of the individual's experience, as well as being the doorway to the rest of the individual's experience. Without identification and recognition, a relationship could not be established, and consequently, there could not be an experience.

This inevitably then also includes the individual's use of his/her imagination as substitute for identification and recognition. Bloom (2010:1) confirms that imagination is not only interlinked with the individual's perception and/or experience of reality, but it is also a natural ability of any one individual; one that is pleasurable mainly because it is so closely related to reality –

at times so closely related that it cannot be separated. Moreover, (2010:2), confirms that imagination is a substitute for reality when the pleasure of the latter is inaccessible, too dangerous, or too much work.

An interesting factor is that imagination was seen as interceding with identification and recognition: if there were no prior experience or relating factors in the individual's frame of reference, the individual would immediately opt to use his/her imagination to relate it back to his/her lifeworlds. This indicates that these factors became interlinked in the individual's experience. Animation was also part of the individual's experience in a big sense; and this interlinks with imagination. The way the actors boldly described and presented aspects of the production through their extraordinary use of non-verbal expression, seems to have latched onto the individual's imagination in such a way that the individual was able to visualise the person or event described in his/her mind's eye. In this way both animation and imagination were confirmed.

When turning to engagement at different levels, both a cognitive and an emotional relationship to the production were confirmed by the analysed data. Cognitive relationship being the individual when confronted with certain aspects that are different from his/her subjective truth, and then turning to his/her logic to make sense of it all. However, it was interesting that the cognitive relationship occurred simultaneously with the emotional relationship, because the rational confrontation also touched the individual emotionally. It was either the cognitive relation stimulating the emotional aspect, or vice versa. But these two factors did not seem to function in isolation in the overall experience. This seems to confirm what was stated by Lazarus (1991) (in Smollan, 2006:144) in Chapter 3: '...the relationship between cognition and emotion is bi-directional – emotion influences cognition, while cognition elicits emotion'.

Also, the relationship between cognition and emotion seems to be simultaneously interlinked and isolated, the reason being that emotion was perceived as having a universal quality (i.e. everyone can imagine or knows what this *feels like* in some way or another); whereas cognition seems to be much more subjective. In addition, it was as if the universality of emotion created a unique transferability to the production. In other words, there is a sense that theatre *per se*, through its innate ability to transfer emotion in this universal way, brings about the ability to relate to any audience. This then, seems to be the greatest value-adding aspect of theatre in the candidates' overall experience.

As regards the notion of the universality of emotions, it is noteworthy to refer to a study done by Levenson over a period of ten years in which he found that the individual, regardless of culture, *feels* in a universal manner (Anon, 1992:2). Thus, it is difficult to explain and/or understand emotions, let alone determine whether or not a universal nature exists; however, if one refers to feelings, individuals can be said to have a universal expression and understanding of feelings.

Another interesting observation with regard to the emotional experience, is that there seems to be a thin line between a *good* emotional experience and a *bad* emotional experience. The industrial theatre performance was experienced as *bad*, if the action on stage was too familiar, i.e. if the candidate related to it in such a way that it was hurtful. The candidate was not even able to laugh at the humour in the action, because it was so true for that individual that she was saddened by the reminder of the emotional content of the action. On the other hand, if the emotional experience was *good*, the individual simply laughed, thinking it is entertaining and funny, without giving much thought to the hurt contained in the satirical comedy.

The humour used in the production also reveals much with regard to laughter as a response to the actions on stage. Although not a pertinent criterion established in the literature for the theatrical experience, this response does create insight into the experience. Candidates seem to laugh for various reasons, making laughter quite a dark horse when establishing origin and meaning within this exploration. Candidates laughed when there was immediate recognition, in other words, because of the blatant truth of the matter.

The candidates laughed when they recalled the actions on stage, pointing to some form of link with recollection. It was as if the candidate related it back to the experience, linked it to the images conjured up by his/her imagination during the performance, and then recalled the actual action on stage. This shows some link with memory and the retention of the experience on an emotional level. Furthermore, candidates seemed to laugh when things were almost too shocking to bear; when there was a sense of disbelief and shock. This indicates that laughing can be viewed as a way of disguising the true emotional response and rendering it socially acceptable. Finally, laughter seems to add to the sense of enjoyment and entertainment experienced by the candidates, indicating that humour can be viewed as a value-adding aspect of the individual's experience of industrial theatre.

These findings regarding laughter and humour are consistent with findings by Fatt (1998:12) which indicates an individual experiences humour when it makes the individual feel superior;

or when there is an incongruity (i.e. unexpected happening or exclamation); or when tension is released. In addition, the atmosphere in which the humour is experienced should be within a specific verbal, visual or physical context that has an atmosphere of humour or playfulness (Fatt, 1998:12,14). Furthermore, although funny, these experiences are not exclusive to humour: with regard to the feeling of superiority, it might be that the individual experiences a feeling of pity for the inferior person as apposed to humour and/or laughter (Fatt, 1998:12). With regard to incongruity, if a playful mood is lacking, the humour can rather be experienced as fear, curiosity, problem-solving or concept learning (Fatt, 1998:14). These findings explain why the individual laughs at times and at other times refrain from laughing. It also gives some indication of a relation between humour/laughter and cognition, emotion and learning.

Overall, through the simultaneous functioning of emotion and cognition, the individual then comes to some form of realisation. In theatrical terms, this realisation is the cathartic experience that pertains to the moral attitude of the individual, simply referring to the individual being compelled to be a *better moral citizen* after viewing the *flaws* shown by the characters. In a theatrical sense, there were very definite realisations of prejudiced behaviour and stereotyping, which constituted the theme of the production. Thus, the individuals did seem to have a cathartic experience (See discussion of catharsis in Chapter 3).

The most interesting twist in the cathartic experience of this specific production was that the realisation of the fatal flaw was experienced as a sense of *justice*, where the candidates experienced satisfaction and relief by the fall of the character, simply because the character was the antagonist. This confirms our human nature: how we delight in the downfall of 'bad people', how we ultimately believe that good things should happen to good people and vice versa. In this sense, the theatrical experience, and this realisation, in particular, was ethical, emotional and cognitive, as the cathartic experience is intended to be (See discussion of catharsis in Chapter 3).

It is evident from the preceding discussion that the criteria for the ideal theatrical experience were all met. The animated actions on stage were perceived by the spectators; there was a definite and willing suspension of disbelief; this was made possible by a combination of imagination, identification and recognition; this ensured engagement on both emotional and cognitive levels; in turn facilitating a cathartic response.

As for the specific actions that the candidates highlighted in their feedback, this can be summarised as an engagement or relation with the characters and actions on stage; followed by a response to the characters and their actions in the form of laughter, shock, and/or an

intrinsic realisation of some sort. That concludes the criteria for a theatrical experience and the discussion will now continue to explore the criteria for the industrial theatre experience.

5.7.2. The industrial theatre experience

Table 5.13: Industrial theatre experience: the second construct

No	Construct	Phase	Criteria
2	Industrial Theatre Experience	Perception	Reflective Observation – Watching
			Concrete Experience - Feeling
		Engagement	Reflective Observation – Watching
			Abstract Conceptualization – Reflecting
			Active Experimentation – Doing
		Response	Active Experimentation – Doing
			Concrete Experience – Feeling
			Awareness & Realization = Learning & Change

The concrete experience, (i.e. the skit), was watched and observed and then, like the theatrical experience, the reflection (engagement) began almost immediately. It was as if the cognitive relation in the theatrical experience not only spurred the reflection process, but also coincided with it in such a way as to almost make it one and the same thing. The difference, however, was that abstract conceptualization (reflection) becomes unique the moment new insight is gained.

In other words, the realisation that was the result of the theatrical experience, became a unique part of the industrial theatre experience itself. The realisation in this sense, is more focused on the cognitive realization the “*I am in the wrong*”, followed by the “*How can I correct this?*”. Thus, the theatrical experience (the cathartic realisation that was the response to the first skit) seemed to become an impetus for the second part (the participation).

As expected by the underlying dynamics of the ideal industrial theatre experience, the AE (participation) already commenced in the engagement phase. It seemed as if the breaking of the 4th wall was experienced as enjoyable and that it enhanced the individual’s experience, with particular reference to the individual’s experience of learning. In addition, the actors portraying the suggestions, as opposed to the audience participating in fully doing it themselves, seemed to engender a feeling of security amongst the candidates.

Candidates seemed to feel challenged by the participation. They seemed to be faced with a task that had a dual nature: employing both emotion and cognition during reflection and participation: they had to suggest one of six techniques for the improvised application by the

actors. This effectively meant interpreting the given situation and the given characters – and then actively experimenting by allowing (trusting) the actors to ‘test’ the chosen technique. This, in turn, implied that the candidates had to reflect on both the cognitive aspects (i.e. which technique to pick? How to implement the technique in the given circumstances?); as well as the emotional aspects (i.e. How will the character receive the chosen technique? What will happen with the relationship between the given characters as result of the technique?). This confirms that both cognition and emotion are applied during interactive theatre, as suggested earlier by Bilda *et al.* (2007:131).

The most value-adding aspect of the active experimentation certainly seemed to be the application of the improvisation technique. Not only was it the greatest source of entertainment imaginable to the candidates, but it was also a unique medium for instruction, as it enhanced the candidates’ self-efficacy. According to Bandura’s theory of self-efficacy, an audience, seeing people who are similar to themselves, performing an act successfully, raises the audience’s belief in their own ability to perform similarly in comparable circumstances (Bandura, in Burgoyne *et al.*, 2007:24).

In the context of this specific production of *Birds of a Feather*, the characters became actors when breaking the 4th wall. They continued throughout the improvisation to jump between the two roles. The audience related very well to them as actors, as people just like themselves. Moreover, the actors unintentionally maintained a good balance between performing the suggested techniques perfectly and struggling to *get it right*, which enhanced the human factor and made the audience feel even more at ease. One would think that it would decrease the audience’s self-efficacy, but in fact, it enhanced it. The fact that they could *get it wrong* had the audience members drawing the conclusion that there is no sense of failure, there is no right and wrong; it is a growing process, which one can practise as one goes along. Finally, the fact that there was a choice in the application, that there were six techniques from which to choose meant that these could be used interchangeably in any given situation. This also created a sense of relief coupled with a sense of confidence.

Engagement overlapped with response with candidates engaging (reflecting on the given situation and the given characters) and then responding (actively experimenting by verbally suggesting the techniques to be improvised by the actors). Each time a new segment of the skit was improvised, the candidates relived that specific part of the skit as a concrete experience in its own right.

As indicated by the ideal experience of industrial theatre (Chapter 4), the criteria for the individual to experience instruction are observing, reflecting, and doing. Moreover, instruction cannot be separated from its outcomes, namely learning and change. The crux of these criteria is reflection. There cannot be any learning without the reflection that facilitates the learning and/or change. This means that this instructional process has to stimulate the kind of reflection that enables realisation – to come to new insights or gain new knowledge. In the context of this exploration, an analysis of the pre-existent literature indicates that there can be no industrial theatre experience without the occurrence of learning (as a response to the industrial theatre experience).

As learning is dependent on the realisation resulting from reflection, it is only natural to start the discussion with the realisation that resulted from the reflective processes. In this application of industrial theatre, the reflection were captured and cemented during the feedback interaction from the audience. Feedback, in turn, is the key to completing the learning cycle and thereby creating effective learning (Quinton & Smallbone, 2010:125). The occurrence of realisation became evident when, during the data analysis, the candidates explained how things *should be*, almost giving this advice to themselves, as if clarifying their corrective steps to *right the wrongs*.

In addition, and similar to the theatrical experience, this realisation was not only a cognitive process alone. There must be an emotional involvement of some sort. It is not only the knowledge of the *wrongdoing* that compels the individual to reflect, but also the conviction – by some form of conscience – of the *feeling of wrongdoing*. In this way, the reflection can said to be both emotional and cognitive in nature. Thus, like the theatrical experience, there is a realisation that encompasses both emotion and cognition. This is consistent with studies in the field of neuroscience that states that reasoning is impossible without emotions or feelings (Damasio, (1994) & LeDoux, (1998) in Taylor, 2001:220). In addition, this dual application of emotion and reason as part of the individual's reflective process is said to be essential to transformative learning – assisting the individual to consciously and explicitly reassess his/her own meaning structures (Taylor, 2001:220).

Furthermore, during the individual's experience of interactive industrial theatre, both realisation and awareness were created; and this finding was thoroughly supported by the evidence in the data analysed. The interesting discovery was that the relationship between realisation and awareness seemed to have a causal nature: the former seemed to act as a trigger for the latter; and the latter seemed to act as a prolonged reaction to the former. Realisation and awareness also seem to have been enhanced by the opportunity to

participate. Moreover, the participation (AE) seemed to have enhanced the instructional qualities of the interactive industrial theatre performance: the candidates experienced it as a unique challenge, which compelled them to come out of their comfort zones and to interact and voice their opinions.

Overall, there were definite realisations; there was a definite sense of awareness created; and both were coupled with the individuals having a sense of belief in their own ability to transfer this newly gained knowledge to active experimentation in the *real world*. Some had already applied it practically, and others intended to apply it the moment the opportunity presented itself. Thus, the individual's experience of *Birds of a Feather* delivered on all the necessary criteria for the ideal experience of an industrial theatre performance. The discussion will now move to the two remaining concepts, namely overall experience and influencing factors.

5.7.3. The overall experience

Table 5.14: The overall experience: the first concept

No	Concept	Theme	Elements
1	Overall Experience	Perceived Value Added	Overall Value Added
			Organisational Value Added
			Perceived Value Added

Evidence resulting from the data analysis indicated that the overall experience was meaningful to the candidates. A meaningful experience should be interpreted in this context as being one of instructive value (educational and organisational) and also one of entertainment value. Theatre as a tool for instruction incorporates the value added in terms of organisation-specific interventions, with specific reference to initiatives associated with the field of industrial and organisational psychology, such as learning, training, development, and change. Overall, industrial theatre adds instructional value by means of its inherent qualities; and this becomes even more evident if audience interaction and/or participation is added (see examples and discussions on industrial theatre with the use of audience interaction and participation in Chapter 4).

In terms of entertainment value, the improvisation method proves to be a unique and effective way of encouraging participation and enhancing experiential learning. However, the individual's experience of meaningful theatre can be directly related to his/her individual

context, previous experiences, current expectations and motivations, as well as the quality of the production. The individual- and the performance-related influencing factors had a great impact on the individual's experience of a *meaningful* and/or *worthwhile* experience. Consequently, it should be noted that these factors might have contributed to the candidates experiencing this interactive industrial theatre performance as such.

In an organisational context, the data suggests that the transferability of theatre makes it a unique and effective tool for instruction. Due to its innate ability to produce a mirror image of life and its ability to apply this mirror image to lift the individual into a different reality, theatre becomes a medium that can be applied to most issues pertaining to the individual in the workplace.

Theatre captivates and involves its audience naturally, it does not seem to be a forced experience, but rather one that is unique because of this natural ability. In addition, the candidates confirmed that theatre is a great communication tool, one that can communicate a clear message to many people at one moment in time, making it time-effective. It also adds value from a political perspective: the individual feels that he/she has the opportunity to see and hear their own views being presented on stage for all to hear. In other words, the characters show their feelings and views to their superiors or fellow employees in such a way that their superiors and fellow employees can gain a sense of understanding and realise how their own behaviour might affect their employees and/or colleagues.

This, in turn, gives the employee a sense of relief and satisfaction, because everybody has seen and heard it; and they can now continue their business with awareness about this particular issue. In addition, it gives the employee a platform from which to operate: he/she can refer back to the performance to explain his/her point of view or to remind colleagues of the impact the character's behaviour had on the other characters or on the circumstances. Within this realm of corporate politics, theatre also gives a sense of satisfaction when the seemingly *untouchable wrongdoers* (usually management or supervisors) in the organisation are being corrected through the medium of interactive industrial theatre.

Through the application of industrial theatre, with specific reference to the context of industrial and organisational psychology in organisations, employees can start to engage and create dialogue about difficult issues challenging the organisation. Theatre as a tool for instruction and delight, also offers a unique opportunity to unwind and relax while learning. It is a de-stressing type of learning strategy, where the employees can really enjoy the learning as part of the overall experience without it *feeling* like a learning session. In this way, learning

becomes a natural and easy process. Theatre seems to be particularly useful when the content is sensitive and challenging on a personal level.

Overall, industrial theatre is experienced as a *safe platform* from which to judge human behaviour. In organisational terms, theatre is an unbiased platform where the employee is confronted with his/her own behaviour, others' behaviour and his/her response to others' behaviour. From this experience the individual then learns more about himself/herself; his/her colleagues; human behaviour and response; and the company in which this behaviour takes place. The experience is challenging on a very personal level, without being threatening or invasive. That, in essence, seems to be the value of interactive industrial theatre as a medium for instruction and change for individuals in the workplace.

5.7.4. Influencing factors

Table 5.15: Influencing factors: the second concept

2	Influencing factors	Individual	Context (previous T&D and IT)
			Distance
			Expectation/s
			Others' presence
		Performance	Desired Response
			Quality (performance & Performers)
			Understand Procedure

From the data analysis, it became evident that both the individual and the performance factors can have the ability to influence the individual's overall experience. Working from the premise that industrial theatre is ultimately a tool for instruction and simultaneously a delight, it can be argued that this experience will be meaningful if three conditions are met by the production, namely, if the production is instructional; and if it is a quality production (with professional, value-adding facilitators and actors; and an honest portrayal of human action); and if individual expectations are correctly framed (or aligned with personal expectations).

Similarly, with regard to individual influencing factors, it can be said that the experience can only be valuable on the condition that the individual can successfully relate it back to his/her personal lifeworld, even if only in the imagination.

The influencing factors are all interlinked in some way. The individual contextual influences relate strongly with the individual's ability to identify with and recognise the characters and their given circumstances. This reinforces the importance of identification and recognition as a central part of the individual's successful experience of industrial theatre. The previous

discussion also concluded that the perceived universal quality of feelings (emotions) adds to the successful relationship between the individual and the production.

Individual context is also directly related to the individual's expectation and motivation, as well as to the quality of the production. The individual's expectation is based on his/her personal lifeworld and previous experiences of life, diversity, prejudice, derogatory behaviour, as well as previous experiences of theatre, awareness workshops, sensitivity training and the like. The production can influence individual expectations to a certain degree, but not entirely. The production can merely attempt to set and align expectations, but it cannot determine whether this influence will be entirely successful.

With regard to *Birds of a Feather*, the so-called X-factor seemed to be the prior permission given by the facilitator to delight in the misdemeanours of the characters. The candidates felt that they could relax and enjoy the performance without having to *feel bad* or *offended* by the blatantly obvious prejudice on stage. Overall, the candidates had diverse expectations, ranging from no expectation whatsoever to a distinct expectation of pure entertainment – as is the case with most theatre games. However, at the end, all the candidates confirmed that their expectations were delightfully met or surprisingly exceeded, indicating that there must have been a definite relation to the individual context.

Even more surprising was the fact that the failure of the corporate DVD to work, did not influence the audience's expectations in a negative way, with some candidates even saying that this enhanced their experience. This removes the absence of the DVD as a uniquely influencing factor; but also directly links it to the quality of the production. The good quality of the performers and the facilitator and the presence of the improvisation overshadowed the absence of the DVD.

One place where the power of theatre was almost tangible was the experience of *the other*. The fact that the candidates could relate their interpretations, both emotional and cognitive, back to reality, whilst the production was yet in progress, is clear evidence that the audience is capable of transferring their experience – as well as the knowledge and insight gained by the experience – back to real life. In other words, the individual is capable of transferring it back to 'the other', not only in terms of the character on stage, but also in terms of the employee that shares his/her open-plan office, the boss, the assistant, or any other *character* that shares his/her real life experience/s with that individual.

This also confirms theatre's ability to portray reality to the individual through an active and accurate representation of life, by means of a mirror image. In this way, the production becomes an experience that lives in the memory of the individual; it becomes a part of the individual's prior experience or frame of reference that can continue to remind him/her of the emotional implications and potentially harmful consequences of one's actions. In this sense, industrial theatre becomes an awareness tool that is unlike any other. This study will now conclude with some recommendations.

CHAPTER 6: CONCLUSION AND RECOMMENDATIONS

6.1. Introduction

This study has highlighted the motivation for this exploration. This aims for the study was stated as, firstly, to explore the underlying dynamics of the individual's experience of industrial theatre; and secondly, to create a body of knowledge that can be used in the context of industrial and organisational psychology, both in future research and application. The research design was succinctly stated and explained in Chapter 2.

The exploration made use of literature to provide an initial structure for the semi-structured interviews conducted with nine candidates, all of whom participated in the *Birds of a Feather* industrial theatre performance. The performance was ideal, due to its dual application of partial observation and partial participation. The data gathered were analysed by means of content analysis. The inductive-abductive reasoning employed provided an intense discovery process, whereby the final concepts, themes and codes emerged from the data (both theoretical and the gathered data). These codes were then thoroughly analysed according to the provided structure.

The investigation brought about a thorough analysis of theatre as the foundation of industrial theatre. It has dissected the constituent elements of theatre as they were discovered and explained by Aristotle, and it was integrated with the underlying elements of theatre as a unique aesthetic phenomenon. In addition, the nature of human experience in the context of the aesthetics, was explored; and this contributed to a holistic view of the ideal or expected theatrical experience. Chapter 3 concluded with a graphic presentation of this holistic view of the ideal or expected theatrical experience. This provided the larger context in which industrial theatre is embedded.

Thereafter, the study continued to explore the nature of industrial theatre. Firstly, the origins and global development of industrial theatre were highlighted. Secondly, the application, uses and value of industrial theatre in its current application were discussed. Thirdly, the previous literature provided a focus and a context for a definition of industrial theatre in the South African context.

The defining characteristics were discussed and elaborated on. Most influential was the application of theatre being either straightforward theatre with one-way dialogue with the audience, or being interactive, inviting the audience to participate in the proceedings and breaking the so-called 4th wall. Whether applied as industrial theatre or interactive industrial theatre, the contextual definition of industrial theatre highlighted the dual nature of industrial theatre – as a tool for instruction and consequent agent of change.

This dual nature was fully supported in the literature, with arguments mainly relating to theatre's innate ability to simultaneously instruct and delight. With both entertainment value and educational value, industrial theatre seemed the ideal experience, consisting of the necessary elements to inspire some form of change. Change, then, emerged as inherent to the individual's learning experience: changing perceptions, mindsets and current beliefs. The individual's learning experience, in turn, being one aspect of the individual's overall experience of industrial theatre. Both learning and change are familiar in the context of industrial and organisational psychology and both are established as part of the individual's ideal experience of industrial theatre. This ideal experience of industrial theatre is graphically presented at the end of Chapter 4.

The findings were summarised and methodically discussed in Chapter 5. Each code was analysed and interpreted in the context of theatre, industrial theatre, the overall experience and the factors influencing the individual's experience. This chapter aims firstly, to integrate the findings in the context of this study; secondly, to provide a graphic representation of the individual's experience of *Birds of a Feather*; and thirdly, to answer the research questions stated at the outset of this exploration.

6.2. The functioning of the underlying dynamics of the individual's experience of industrial theatre

The experience of the two parts of *Birds of a Feather* as it can be deduced from the preceding analysis and discussion can now be presented as follows:

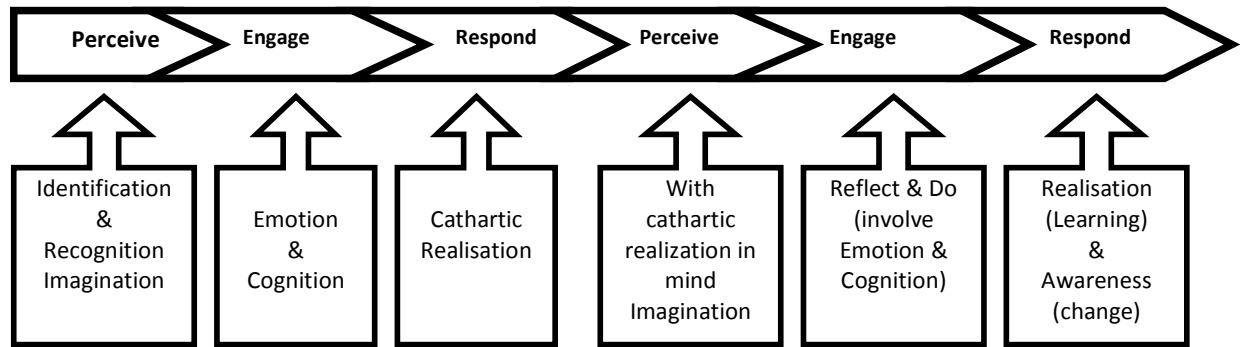


Fig. 6.1: Graphic representation of how theatrical experience and industrial theatre experience were experienced in *Birds of a Feather*

The graphic representation merely indicates, on a very basic level, that the two part of *Birds of a Feather* did flow into each other, with the cathartic realisation resulting from the first skit (the theatrical experience) influencing the individual's experience from the very beginning of the second part of the event (the participative experience, i.e. the industrial theatre experience). However, the question that remains unanswered is: What exactly are the underlying dynamics of industrial theatre?

This question should be viewed, in the context of this study, as a structured, integrated and generic interpretation of the individual's experience of industrial theatre, as it resulted from both the previous literature investigated, as well as the findings of the data analysed.

The data analysed established that the experience of industrial theatre can be divided into the three distinct phases determined by the literature (i.e. perception, engagement and response). In addition, a phase of *reaction* can be added to these three phases, seeing that the individual's response to the industrial theatre performance moved him/her to react, where the response became either the resulting reaction, or it led to the resulting reaction.

The four distinct phases that characterise the industrial theatre experience are then: perception; engagement; response; and reaction. It is furthermore evident that these phases do not stand in isolation from each other, but rather they are interrelated and they flow into each other to create one overarching experience. These phases will now be discussed in an integrated fashion, based on the preceding analysis and discussion.

From the preceding analysis and discussion of perception, it is evident that the individual starts interpreting the action/s on stage almost immediately, simultaneously with the perception. The individual gathers the information that plays out and relates it back to the

context through identification and recognition. This relation is indicative of the willing suspension of disbelief. The willing suspension of disbelief becomes the *buy-in* to share in the experience or to gain access to the experience of the fictional world presented by the industrial theatre performance.

Through his/her relation to the setting; character/s; and given circumstances, the individual then starts to make certain assumptions about the character's behaviour, and persona. Should the individual have nothing in their personal frame of reference to link to the object (the action on stage), he/she will use imagination to create such a link. This indicates that engagement is already starting in the perception phase by imagination, identification and recognition. The relation through identification and recognition also signifies the beginning of the engagement phase.

Engagement already starts during the perception phase – through identification and recognition. During engagement, the individual starts processing the information on a cognitive and emotional level. This forms part of the initial interpretation, but the interpretation becomes informed by the actions following this initial interpretation and can therefore be altered, challenged or confirmed accordingly. As soon as information starts to inform the interpretation, the individual is actively engaged with the cognitive and emotional information processing activity.

The actions on stage will either confirm or challenge the individual's personal belief system. In the context of this discussion, the individual's personal belief system is constructed by the individual's beliefs, norms, values, ethics, standards, mindset, and so forth. It also relates to the individual's personal conduct, because behaviour is based on the individual's personal belief system.

If the action confirms the individual's personal belief system, he/she shows this confirmation through laughter. However, if the action challenges his/her personal belief system, he/she experiences internal conflict. In turn, this internal conflict is based on a belief in that which is right and wrong or fair and unfair. Furthermore, the internal conflict causes considerable confusion and the individual feels confronted by this new information. Eventually, this results in one of three responses: the individual feels offended and becomes defensive; the individual becomes overwhelmed; or the individual feels compelled to become critically self-reflective and experiences a cathartic realisation; he/she comes to new insights as a response to the self-reflection.

If the individual becomes defensive, the reaction will be justification. Whether the character's actions are justified or whether the individual justifies his/her own way of thinking about the action, there is a definite justification, which subsequently *excuses* the character and/or individual of their *wrongdoing*. If the individual becomes overwhelmed, the reaction is denial. There is no process in this reaction; the individual simply chooses to ignore the information input and to deny it. This can be because of the information being too close to home; or it can be as a result of the individual simply not wanting to be confronted with the information and discarding it – as a way of protecting themselves. It can be viewed as a defence mechanism. If the individual feels compelled to investigate and reaches a cathartic realisation, then awareness has been successfully created.

The whole process from engagement to reaction is ultimately both cognitive and emotional. Cognitive, because the individual strives to create understanding through reasoning and reflection; and emotional, because it is a feeling (such as guilt or sadness) that challenges the individual's personal belief system. Alternatively, it is the realisation that evokes this emotional response, such as laughter, crying or a sense of: "*I don't want to do it again*".

It is the ultimate aim of any industrial theatre performance to instruct, to create new knowledge in a certain context, and to provide a means to sustain that knowledge. The individual experiences this as cathartic realisation. Awareness, on the other hand, is the desired emotional reaction that compels the individual to *do things differently*, or to *consider their actions in future*. Realisation and awareness cannot stand alone; one cannot be gained without the presence of the other. In fact, the data indicate that realisation is the trigger for awareness; and awareness is the reaction to realisation.

It is through the realisation that the individual creates awareness of the consequences of his/her actions. Awareness, moreover, is a prolonged reaction; and to be prolonged, it requires memory. Because of the simultaneous effects of reason and emotion, the memory of the event seems to be more *fresh* or effective. In this sense, the ultimate reaction to industrial theatre in the long term is a prolonged awareness that has the ability to (and will to) result in a behavioural reaction.

In the context of this specific interactive industrial theatre performance, practical tools were given and practised with the audience through facilitated participation. This takes awareness one step further: it compels the individual to take the awareness over into action. It leaves the individual without any excuse for application. The individual now knows the effects of

certain behaviours, and he/she has now been given the tools and guidelines to implement the right behaviours in order not to repeat the same unacceptable behaviours in the future.

Eventually, the individual's experience of industrial theatre has, as ideal outcomes, learning and change. This can only be facilitated through the individual's acceptance of the challenge presented to his/her personal belief system. If the individual accepts the challenge and engages in self-reflection, the individual will come to a cathartic realisation and a unique awareness that can guide him/her in his/her future conduct. If the actions on stage do not challenge the individual, he/she acknowledges these actions and enjoys them; he/she acknowledges this through laughter; and the messages contained in those actions are reinforced in the individual through a powerful visual portrayal.

Thus, the ultimate outcome of industrial theatre is learning and change, because it is through learning that one has the ability to apply the knowledge acquired from observing someone else's actions as they relate to one's own life. In addition, it is an extension of learning if one applies the given tools in real life situations, and then learns from one's mistakes. In terms of change, one has to alter/change one's previous personal belief system and/or behaviour – in order to facilitate and apply the learning that has occurred during the experience. In essence, the individual's experience of industrial theatre can be shown as follows:

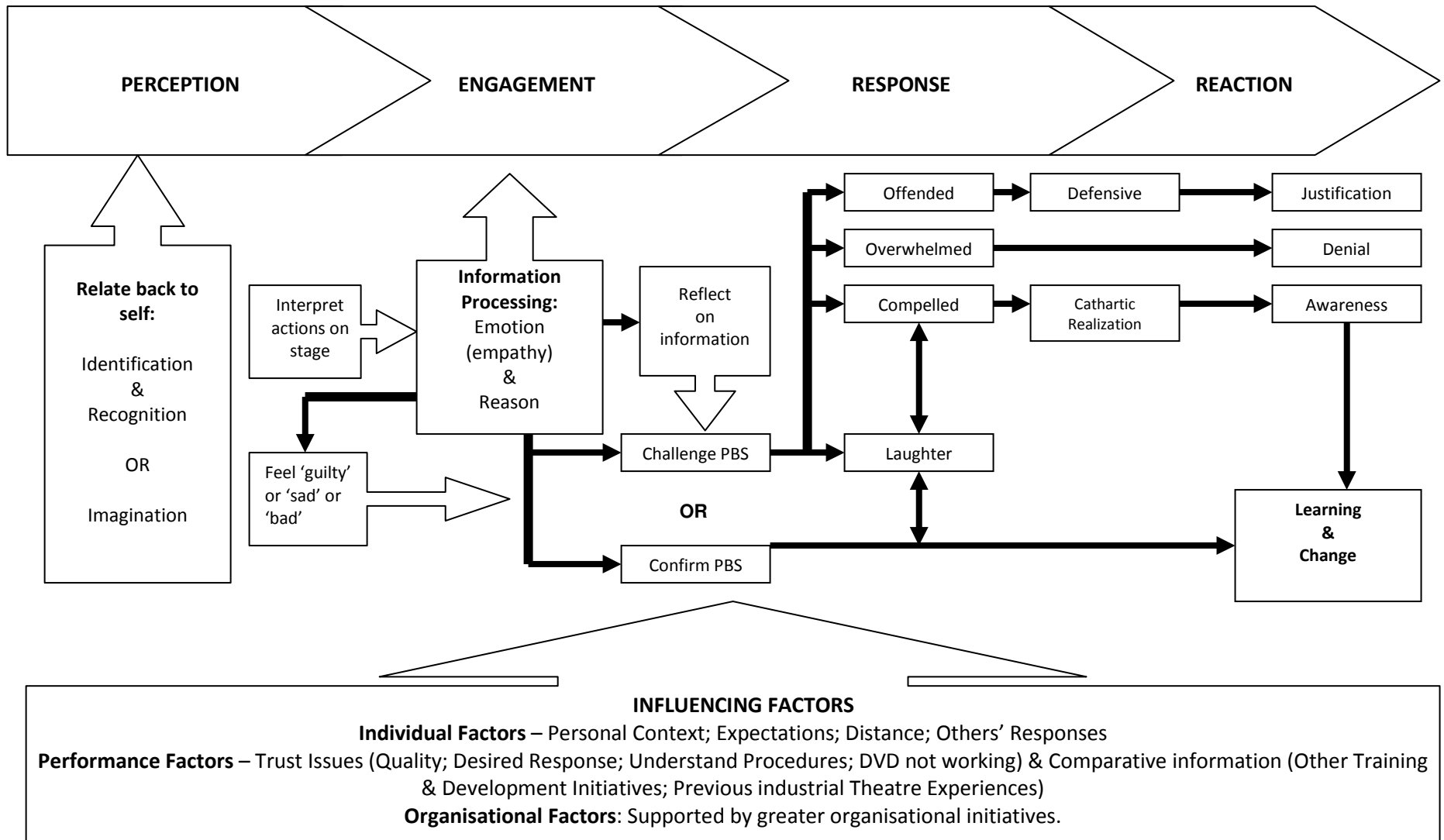


Fig. 6.2: An integrated interpretation of the underlying dynamics of the individual's experience of industrial theatre as based on the experience of the interactive industrial theatre production of *Birds of a Feather*

6.3. Research Questions Reviewed

In the light of the above discussion, this study now moves to review the research questions asked at the outset of this exploration. An ideal experience of both theatre and industrial theatre have been explored and graphically presented in Chapters Three and Four respectively. The researcher framed the concept of a meaningful experience in the context of this investigation in Chapter Three. During the data analysis and the discussion of the findings (Chapter 5), the researcher analysed, interpreted and discussed:

- the individual's overall experience of industrial theatre;
- the individual's experience as a value-adding and overall meaningful experience;
- the influencing factors pertaining to the individual's experience;
- the implication of these findings for organisations; and
- the integrated underlying dynamics of the individual's experience of a holistic industrial theatre experience.

Thus, all the research questions have been answered throughout the exploration.

6.4. Limitations of the study

The research population and resulting representative sample was limiting from a perspective of demographics and diversity. Especially with the content of the industrial theatre performance focusing on diversity awareness in the form of stereotyping and prejudice behaviour, one cannot help but wonder how the responses would have differed had the initial composition of the audience (population) been more diverse. This limited the richness of the data content, and thus, the richness of the subsequent analysis and discussion. However, in line with the title of this study, the exploration is still value-adding in the sense that it explored nine individuals' personal experiences of industrial theatre and thereby, presented a framework or benchmark expectation to be further explored in comparative studies in future.

Another potentially limiting factor was the timing of the data collection. The researcher was limited by the candidates' busy schedules; and was forced to accommodate these schedules. All efforts were made to minimise this limitation and the impact thereof, as discussed in Chapter 2. Although this limiting factor seemed challenging, the resulting findings suggest that the candidates exceeded expectations by recalling more than was expected, especially

considering the time that had lapsed. This limitation turned into a positive affirmation of the sustainability of an industrial theatre message.

6.5. Implications of the study

Although *Birds of a Feather* was a purposive choice for this exploration, the findings and resulting underlying functioning of industrial theatre is based on its unique experience. In order to facilitate transferability, the explanations of the individual's experience of theatre and industrial theatre respectively, provide a broader spectrum from which to study industrial theatre, both as an object embedded in the broader context of theatre, and as an experience (or experiential tool). Furthermore, the findings that were discussed attempted to isolate the codes and explore each code in relation to both industrial theatre and experience in such a way as to make it more transferable to any industrial theatre performance and/or experience.

Finally, the resulting integrated structure of the individual's experience of industrial theatre as presented at the end of this study pertains to all elements that resulted from this exploration. These elements were then integrated into a structured, generic view of the underlying dynamics of the individual's experience of industrial theatre – with the end goal of presenting a generic view that could be used for future research and investigation. Thus, this explorative study provides a body of literature that can enable researchers and theorists to continue to explore industrial theatre with this enhanced understanding of the concept and its underlying dynamics. Furthermore, this study provides some information regarding industrial theatre's origins and development; and it also provides a definition for industrial theatre, as it is understood and applied in our South African context.

The greatest impact of this study is that it provides a means to understand the value added by theatrical interventions in the context of industrial and organisational psychology, especially the related interventions applied in the organisational context. This pertains to the educational- and entertainment value for the individual in the application of training and development and similar initiatives in the organisational context that makes use of industrial theatre or other theatre-based techniques such as improv theatre.

6.6. Recommendations

The exploration of the individual's experience of industrial theatre aimed to provide a body of literature that can pioneer the way for further research. The approach provided a means for duplication via the rich descriptions and the many notes on the development of the resulting findings during the time the study was conducted. In other words, this study challenges theorists and researchers to use the methods and applications supplied to test and/or investigate the resulting findings. Each phase of the individual's experience of industrial theatre can be explored in more depth, and hopefully, broaden our understanding of industrial theatre as an aesthetic phenomenon; with a deeper understanding of how exactly each phase contributes to the resulting rich experience.

Every aspect of this exploration calls for further research and investigation. One such area that does prove to be rich in its *unknown* elements and qualities, is humour – specifically in the context of industrial theatre. The use and meaning of humour and laughter in the context of this study leaves one with a sense of unfinished exploration. Not dissimilar to humour and laughter is the notion of the simultaneous functioning of emotion and cognition. This seems to be an area of great interest, but one not nearly as exhausted as it could yet be in the context of industrial theatre and the uses and impact thereof in the field of industrial and organisational psychology.

In the light of the limitations, it is recommended that this study be used as basis for further investigations into the phenomenon of industrial theatre. Further research with the focus on a population and subsequent sample indicative of a more diverse audience would be beneficial to the contexts of industrial and organisational psychology; learning and education; as well as to the world of theatre and drama.

6.7. Conclusion

This report has utilized the pre-existing literature in attempting to establish the individual's expected or ideal experience of industrial theatre. The prediction was created by means of combining interpretations of a theatrical experience and an industrial theatre experience, each with its own explanation and presentation of underlying dynamics, functioning and criteria. The *Birds of a Feather* interactive industrial theatre production employed was ideally suited to this investigation, because of its application of a purely theatrical section followed by a facilitated participative section making use of a technique known as improv theatre. The

former allowed for a more in-depth view of the individual's experience of industrial theatre, whilst the latter informed the individual's experience of interactive industrial theatre.

After the literature review, the resulting findings were discussed in depth. A structure was suggested – with the preceding structure for data analysis, as well as with the evaluation of the previous literature. The structure was presented to guide the discussion, leading it through the individual's experience of the two main constructs, namely the theatrical experience and the industrial theatre experience. This was followed by the discussion of the individual's experience of the two concepts, namely overall experience and influencing factors.

Finally, the discussion was concluded in the final chapter, which also set forth an integrated presentation of the individual's experience of industrial theatre. In the light of the preceding interpretation and discussion, each research question stated at the outset of the investigation was reviewed and answered. The researcher also elaborated on the limitations of the study and the implications of the findings for future investigations. Finally, recommendations were made by the researcher.

This study succeeded in providing a body of literature that can be utilized and challenged by future research projects. More importantly, this exploration is value-adding in the context of industrial and organisational psychology due to the fact that it provides a deeper understanding of the individual's experience of industrial theatre. This understanding, in turn, can contribute to the human resources practitioner's and the industrial psychologist's understanding of how industrial theatre can be applied in the organisational context as tool to influence and/or understand human experience in the workplace. Finally, human experience can be specifically related to the understanding of the individual's relation to learning and change when applying industrial theatre as method to simultaneously instruct and delight.

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APPENDIX A

Observations and Personal Reflections

Operational Notes - Observation during the performance of BOAF

- *Audience seems excited. They chat and they're interactive. Their bodies and facial expression shows anticipation.*
- *We start a couple of minutes late.*
- *Sincere sense of compassion (as opposed to frustration) when DVD doesn't work*
- *Audience laughs at other stereotypes more than at their own.*
- *Audience participation goes well. People are not resistant or hesitant, but seems to enjoy the participation*
- *People seem to engage although they are not the ones talking to the facilitator (Juliette). Their attention is at the improv.*
- *Audience enjoys the improv. Really seems fascinated by the actors being able to 'stop' 'rewind' 'forward' in such a unique fashion.*
- *Some people leave during second part - show is done in lunch hour and started a couple of minutes late, thus probably have to get back to work*

Operational Notes – Personal reflections with regards to researcher bias and context

APPENDIX B

Theoretical Notes

During first round of coding (initial coding)

- *It seems like all the candidates had a deeper/more profound experience when the stereotype performed were something that was 'close to home'. Something they could relate to, or something they've experienced or something along those lines. It was also evident that the audience laughed more (or more genuine) at stereotypes that didn't 'insult' them/their group/culture or their particular stereotype. [This links well with the idea that theatre has recognition and identification as 'prerequisites' for a cathartic experience].*
- *It seems like the parts of the show that had more emphasis on the visual (verbal words supported by gestures and huge/absurd facial expressions) can be recalled easier. [code = visual lamination].*
- *It seems like the students interpreted everything in a very academic way. They thought about this interview as a kind of question and answer session where their skills are being tested or something like that. This was frustrating because I simply wanted descriptions of their experiences and at times they went off into an elaborate debate on something technical that is relevant to their studies, but not necessarily to this study. They also over-analyzed a lot of the questions. I think if this study is done again, it can be done on students, but not students that are in the same field of study.*
- *Most people seem to feel that theatre can pertain to anyone. This means an audience with different educational/skills levels, different ages, and different gender/race/religion/etc.*
- *It seems like people confuse their thoughts and their feelings - probably because it happens simultaneously, but also probably because we're not conditioned to discuss/show emotions in such a way at work/during meetings. Many times a candidate would answer a 'feeling'-question with 'thinking'-answer, or vice versa.*
- *It is evident that the process of seeing/hearing and then taking it to the thinking/feeling levels happens very quickly. It's almost as if we take it for granted. We are so used to being able to interpret the physical, it happens in seconds, and then when people have to describe what they saw/heard, they almost 'skip' it and go directly into, for example: 'he was upset' without telling me how they know that he's upset. I almost always had to go back and ask the question again - 'how did you know that?' or 'what made you think that'. They deduced/assumed without even realizing they did it. Fascinating! The other side of this dilemma is that people struggle to express/describe their emotions. I had a lot of times where the candidate wouldn't know what they felt, or maybe/rather didn't know how to explain it to me. Sometimes they just said something vague like 'I felt it was funny'.*
- *It was amazing how much contexts influenced interpretations. If it was an HR manager, the focus was on learning, how the staff can use this type of training, how they can learn to change their behaviour. All pertaining to her specific work context. If it was a student, they would handle the interview like they would handle any oral exam - almost everything is over-analyzed (even during the experience). etc.*

- *It seems like most candidates had a different expectation from their experience. Whether it was in a big way or in a small way, nobody had a perfect expectation. It also seems like although the expectation wasn't met, they still enjoyed what the show.*
- *Overall everyone recognized and identified with the characters and the setting; as well as with most of the stereotypes.*
- *It seems like everyone thought the facilitator was very good, especially in conveying the information that was supposed to be shown by the DVD.*
- *It seems like everyone thought the actors were very good, making specific reference to their ability to portray human emotions.*
- *NB: Some candidates rationalized the show during the interview. These rationalizations shouldn't be confused with the candidate's experience (rationalizing/feeling) during the show. I want information on their experience DURING the show and not their interpretation of their experience AFTER the show. I had to be careful to distinguish between the two. If I wasn't sure, I would ask them something like 'now or while you were sitting there?'. I didn't decode it if it was their feelings/thoughts now, only if it was during the show. '*
- *At times candidates would suggest ways of improving the show - I didn't decode that, because it's irrelevant to the study. Only if it gave information regarding their experience of the show during the show, I decoded it.*
- *many candidates re-enacted gestures/voice/body language exactly the same as the actors performed it - eg - beached whale; finger for meneer; Bruce; etc.*

Theoretical notes - Analysis during Focused Coding

- ** It becomes evident that I cannot separate the themes and codes (especially the three main themes of perception, engagement and response) - it feels natural to do it together. Before I continue, I must collaborate the themes.

PERCEPTION

***PHYSICAL AND REFLECTIVE OBSERVATION

- Both are at the same places - if you recall something you've seen, you've inevitably watched it.
- Physical perception is inevitably linked to recollection of experience; remember storyline.
- Facial expression; bodily expression/movements; dialogue; words/phrases; hesitation in talking
- Remembered storyline through physical mannerisms at times.
- Simbology : Significant gestures easier recalled (i.e. beached whale; gay mannerism/mimicry; Indian dance).
- Simbology : Significant words easier recalled (i.e. batting for the other team)

Links:

- Interpretation : link with assumptions, etc.
- Interpretation : change in atmosphere; attitude (linked to demeanor/body language/facial expression/etc.)
- Interpretation : external reveals internal state. Physical at times contradictory - non-verbal clues.

Mannerisms were telling about inner states

- Participants will use gestures/body language/ mannerisms/ voice used during performance (e.g. point finger up for 'meneer upstairs'; Bruce; remote; beached whale) (9:17)

- Use perception for (1) recollection & (2) interpretation

ENGAGEMENT

***IMAGINATION

- Using the actual word imagination/imagine - I can imagine it happening to me or I can imagine doing it (4:7) (2:46)
- Using the word 'picture' : I could picture it/him/her in my head (5:11)
- Using the word/referencing to 'seeing it happen (in mind's eye)' (1:79)
- Using words like 'get an image of this man'; 'visualized it/him/her'; 'I had a vision'.
- Using words like 'live into the play'
- When talking about how absurd/ridiculous it was
- related to improv technique - used imagination to create expectation

Links:

- ID & Recognition

(because if they use imagination/believe in animation, they've already 'bought into' /willingly suspended disbelief.

***ID & RECOGNITION

- Explicitly stated: words like 'I identify with'; 'relate to'; 'put myself in that situation'; 'I'm familiar with it' (it's evident in culture, undeniable in own life world - happens at their work as well, happens in our culture as well (1:50) (1:66) (1:67)(1:77) (4:6) (4:13) (9:48)
- Implied: words like Interpretations/assumptions revealing their identification/recognition - can't interpret if not recognized. (2:30) [LINK TO THE NEXT ONE]
- Implied - interpretation of character's inner state (can only interpret and relate if experienced the action, person, feeling/deed in some way before) (2:17) (3:91) (4:5) (3:97) (4:9) (4:15) (4:57) (5:13)
- Relations: Examples from own life (i.e. Related experience (3:86) (4:17) (9:33); self experienced (2:18) (7:17); others experience & you witnessed (2:35) (4:18); general experience (as if a given) (2:49) (3:85) (5:8) (5:26) (8:24); random relation (3:98) (6:13) (6:24) (8:13)
- No/Small relation - Can't relate, but can imagine - **link with imagination ** (2:5) (2:6) (8:8) link with individual context influence (2:5); Already dealt with, so relation is small/insignificant (3:84) ; It's there, but it doesn't affect me, because I don't have to deal with it or I am not in that culture ,etc. (3:78) (3:93) (5:20) (6:22) (7:14) (8:31)
- Weird relation - knows it in a different context, but can still relate (2:3 & 2:4 - Indian/African time) (bats for the other team? (9:15))
- Relation to greater context (5:19) (5:23)

[INTERPRETATION] If it's closer to home, if the same thing happens to them in a very real way, it's hurtful and less funny, more empathy (2:18) (4:30) (4:32). *** Link to emotional relation

- If can relate/imagine and it's not so close to home that it hurts, it's only funny. (7:25) otherwise, funny with a tear (2:27) ** also link to emotional relation
 - Relate because they do it themselves - recognize their own behaviour, but don't necessarily identify with it. (3:77) (3:82) OR recognize and confront yourself (3:100) (3:128) (4:9) (4:28) (4:42) (4:58)
- [INTERPRETATION: They / their own behaviour is then challenged and they critique or criticise the play/actors, because they feel judged through the play]

- Recognized setting (coffee station) - familiar in all settings (2:20) (3:122)
- Theatre can relate to any kind of audience (3:127)
- Extremely strong id & recognition - shows willing suspense of disbelief (5:3) (5:27) (6:10) (6:30) (9:45)
- Identified with character demographics **link with Performance - Trust - Quality
- Related the gesture with 'gay' - ***shows that engagement starts during perception

***COGNITIVE RELATION

- Words like 'think; thought; realized; confusion; figuring out; weird; affirmation; 'typical'; came to mind; not right; wrong; fair/unfair; wasn't good

(1) Relevant to self and/or others (Identification & Recognition all over again)

- taking it back to own context, relating it to self (5:26)
- Acknowledge where truth lies in self & culture
- How does it affect me? How is it relevant to me?
- Relate it back to others being treated like that (even not by you) - recognize the same hurt and pain ** link to ID & Recognition

(2) Thought about humour

(3) Confusion

- Don't understand symbology (9:15)

(4) Own hope's for story ** link to expectations

- Gives pleasure if storyline goes according to what they think = fair (1:82).
- Feeling 'lekker'! when seeing antagonist suffer!

(5) Other relations

- Audience (3:76) (8:33)
- Analogies (3:99)
- Unrelated (6:13)

INTERPRETATION:

(5) Process

Step 1 - Relate to self

Step 2 - option (1) challenge own behaviour/mindset (Reaction = Confusion; judging own behaviour - right/wrong; fair/unfair; - realize you are wrong - (realization & awareness (how can I change this?) OR Denial OR critique/criticism for play/characters)

Step 2 - option (2) affirm own behaviour/mindset/ideas (Reaction = Happiness) = (BEE chick - I thought so)

Step 3 - Judgment

Step 4 - Reaction

- Step 2 - challenge and confrontation
- Step 3 - Judgment (figuring out what is right/wrong/fair/unfair; looking for explanation for own behaviour, trying to justify (7:8 - soften the blow) own behaviour especially if challenge is too big - almost moral/ethical dilemma/consideration/contemplation) = (2:13) (3:100) (3:88)
- Conditions for justification (8:27/28)
- Thinking 'how will I feel if someone did that to me?' (4:37)
- Think how deed affect others (1:69)
- Realized for first time that behaviour might affect others in bad way *** link to realization & awareness
- Step 4 - feeling of guilt (1:56)
- Step 4 - realization (3:74)
- Step 4 - Denial (5:20) - totally different from moral compass? Or just not true (6:20)
- Step 4 - almost like giving advice, but to yourself. (now I can make it right, like this - this is what you should do)
- usually with emotional relation & as part of cathartic experience
- if you are in that situation you're not so quick to judge - you've realized this and you are now making sense of why to cope (4)
- realization between right and wrong, fair and unfair, they deserve it/they don't & rationalization = stronger if you r experiencing the same thing

*****ABSTRACT CONCEPTUALIZATION (AC)**

(1) during first phase - Theatrical experience:

- Very closely related to Cognitive Relation, also reflecting on - it's part of the cognitive process - it's the figuring out, BUT in the context of learning, AC must have 'realisation' as a reaction/response, THUS we can deduct that AC is when the individual is confronted, then succumbs to a new understanding, an understanding that their way of doing/thinking is 'WRONG'; and their reaction is a new realization.
- Difference = if they are merely stating how they see it, it's not reflecting, it's merely telling.

- Phrases/figuring out where individual's questioned themselves, the behavior of the actor/s; the ideas/beliefs of the actors, the questions that led them to discover new insights about their existing ways of doing/thinking. Because it's in the asking of questions that they step up to the challenge that faces their own belief systems and it is here that realization is born thus in the reflection.

(2:11) (2:17) (5:24) (1:56) (3:99 - my perception = challenged) (7:20&23) (3:100) (3:73/77)

(2) During second phase - Facilitated Participation:

- AC = reflection = learning 'how to' implement the techniques.
- confirm the way I'm using the techniques are correct
- Look at ways it can be used (5:14) (interpret behaviour in the context of the techniques)
- Judging techniques in ways of application & degree of ease to use (5:35)
- Explaining and recalling techniques (8:39)

- Process explained (5:36) (5:40) (6:39) (6:40)

LINK TO AWARENESS (9:34/39)

***EMOTIONAL RELATION

(1) Use 'empathy' & references to emotions (e.g. sad, bad, sorry, guilty, relieved, hilarious, funny etc.)

(2) Empathy:

- In context of study, links to identification with character's feelings (putting yourself in others' shoes)
- Inevitably link with imagination: see hurt, attempting to understand, because don't have relation (similar to trying to identify and then using imagination, this time only using imagination to imagine yourself in that situation to experience same emotions.
- Explicit statements: (4:18) (4:8)
- conditional empathy (2:15) (2:28)
- I can think how she felt (8:12)
- Put myself into situation (2:18) (6:11) (6:10)

(3) Part of Theatrical experience = experiencing emotions of pity and fear:

- Pity = sad/bad/ashamed/embarrassed/sorry/shame/ouch! (3:73) (6:10) (9:46) (8:33) (3:76 - feels worse if reminded in reality) (2:27) (feels worse if close to home (2:18)
- Fear = relieved/nervous/glad it's not me/shock/gasp (3:101/102) (5:18) (7:26) (2:35)

(4) Other emotions experienced:

- annoyed (7:13) (9:35) (maybe because so true)
- uncomfortable (8:21)
- indifferent/don't care (8:9) - ** link to ID & recognition (don't care, cause can't relate)
- Justice/'Lekker'/Satisfaction/Irony (3:94**) (4:35) (1:82)

(5) Laughter

- Funny because it's so true (1:43)
- Laugh with a tear, because actually very sad (4:22) - difficult to laugh if so close to home, so true for self
- Humour lightens situation (1:52)
- Sour-felt hurt, yet open-minded laugh (2:27) (9:36) because already dealt with it, now can laugh about it (saying: '2 years from now we'll laugh about it') Because we recognize it - ID & Recognition***
- Shock laugh - broke my heart - laugh because so absurd, unbelievable (2:34) (9:16)

(6) Explanation of emotion in learning & realization & Change (3:113) (3:119)

INTERP:

- Stronger awareness (4:17) - be more sensitive; see sensitivity in how relate to 'plan to change' (5:34)
- people who hurt = people who hurt (4:29) - explain, but not justify behaviour - difference = not saying she's right, just saying she's unhappy/sad.

***ACTIVE EXPERIMENTATION DURING ENGAGEMENT

- Coded with 'practical' (9:41); 'practically applied' (1:46); actively busy (7:21) (5:36); interactive/interaction (1:46); contributing (1:46); experiment (1:46); things coming to life (indication of action) (2:51) (2:40)

- forced you to think about it (5:9) (8:36) ; takes you out of your comfort zone (6:41)
- showed you that it can be done, not easy, but if they can do it, I can do it - self-efficacy (7:27)(7:30)
- listened and watched (2:41)
- portrayal verified how I'm doing it = correct - used as measure (9:39) (2:52)
- learning theory (9:38/9) (3:133) (3:136)

Explained the process (5:36)

(1) Deductions:

- Some need for doing it themselves, others feel it was objective & opportunity to each his own (1:55) (6:36); (4:63) (takes you out of your comfort zone (6:41))
- gives confidence to do it in real life (4:65) (2:54) (7:27 - because they can also make mistakes) (7:30)
- AE adds value in itself to experience (5:35) (5:36) (8:36) (3:134) (6:35)
- Improv was amazing to audience (6:38) (7:5) (3:134)

INTERP:

- Because actors can also make mistakes, I believe I am able to do it - perception of my own ability to succeed rises (self-efficacy raises); 3:135 explained!! (INSERT SELF-EFFICACY THEORY) --> This is distinguishing factor between watching it and actively exploring it - belief that you can apply it in the real world.

RESPONSE

*****LAUGHTER**

(1) words

- like funny; laugh/ed; giggle/d (5:7) (5:32) (4:24)

(2) General:

- Makes difficult situation easier to talk about
- Laughed during interview (2:22) (2:34) (5:10)
- Remember it well, because it was so funny (9:9)
- Just laughing, nothing deeper (9:25) (3:80) (8:9)
- Laughing makes me feel relaxed/relieved (9:36)

(3) Laughed because

- could relate (2:22) (6:17) (6:18)
- I knew where it was coming from (2:27) - open-minded laugh
- It was shocking (2:34)
- It's totally absurd (4:20) (6:19)
- It's so sad - laughter with a tear (4:23)
- You feel uncomfortable (4:23)
- Giggle because they did the accent so well (6:23) - familiar
- they gestured it well (8:3) (9:17) **links to imagination

*****ACTIVE EXPERIMENTATION - RESPONSE**

Coding Only if candidates mentioned that they are actively doing it now (applying the techniques), not commitment to do it in future.

(1) candidates used to use techniques without knowing - now they have means of classification (8:40) (8:43) (2:52)

(2) actively using it after show - wrote it down and use it all the time (9:49)

- not many responses because didn't have opportunity yet or I didn't ask.

***REALISATION

(1) Two ways:

- explicitly stated - I realized (6:50); it dawned on me; suddenly (3:95-96) - you want others to realize (3:95)
- implied - I thought, I never knew; I don't want to be like this/do this; questioning - why do they/we/I/us do it? (5:24) (8:30) (9:16); gave advice (3:91) (3:101) - being reminded of how it should be (4:42); contradictions on stage (4:60)

(2) Links

- cognitive relation
- abstract conceptualization*** cannot exist without realization (co-dependent)
- id & recognition - have to relate it back to the self to make insightful discovery; realization stronger if happens to someone close to you (7:23) (
- emotional relation
- learning - theatre is good way to assist in realization (3:117) (3:119) (3:120)

(3) Interp

- Shift in opinion/thinking = cognition/realization - something is different after show. (6:50) (8:22)
- shift in emotion = awareness (8:22)
- link between awareness & realization = awareness is consequence of realization, because if you've realized something you have to be aware, because you can't say you didn't know (9:51)

(4) Experience of realization explained - (2:55) (3:77)

(5) Examples from data:

- I thought to myself that I didn't know (1:49)
- I thought that I really don't want to hurt her (1:81)
- Then I think - can't we find something else to laugh about. Why do we hurt each other so much? (3:91)
- You want others to come to a realization (3:95-96)
- I was thinking - I also do it sometimes, I realized that, yes, one does it (4:10)
- It immediately spoke to me (4:12)
- I wonder sometimes (4:19) (4:28)
- Realize that it is sad while you are laughing - laughter with a tear (4:22)
- What if ? (4:29) (4:37)
- I wouldn't have done it that way...I hope! (5:26)
- I realized (6:50)
- The repetition made me realize it is there (7:15)
- Emphasized it for me - this can be something that can be mean (7:20)
- I immediately thought it's not right
- I realized it can't be easy (8:20)
- Now I know I'm stereotyping (9:51)

***AWARENESS

(1) Two ways

- explicit - 'aware' (4:46) (9:34) (9:50) (6:51)
- Implied - more sensitive than before/sensitize you (3:132) (7:36); brings to your attention (in more amplified way) (2:55) (3:77); be more careful (8:16)

(2) Links

- Identification & Recognition - get aware when it's about you (3:95) (4:16 - typical)
- quality of perf (4:12)

(3) Examples:

- I wasn't sensitive before, but will be now (1:58) (4:16) (6:49) (6:50)
- I don't know how sensitive I should be about it (1:81)

- someone brought it to my attention (2:55)
- You take it back to your heart (3:77)
- Reliable portrayal - it immediately spoke to me (4:12) **link ID & recognition & quality of performance
- We do these things on a daily basis (4:12)
- Typically what we do (4:16)
- Can we really say we don't do it? (4:28)
- good to be reminded (4:42)
- made me more aware (4:46)
- awareness created (6:51)
- we should be more sensitive (7:36)
- not always aware, but if touches someone close to you (7:23)
- It's human nature, so have to think about it (7:30)
- It immediately sensitized me
- Be careful of what you say (8:16)
- when I saw the show I thought - maybe it's not so easy for him

***CATHARSIS

(1) Coding criteria = 'glad it's not me' - explicit/implied (3:102) (2:33) (2:35) (3:101) (6:14); feeling ashamed for that person (6:10); feeling of justice! simultaneous to feeling fear for him/her (9:46) (3:95); feeling bad because I realized I had done it (4:11)

(2) Examples from data

- Thinking of myself - what are you doing? (2:33)
- until you actually see it on someone's face and relate it back to self and say, yes, it is like that (3:117)
- Looking at her and how hurt she felt (2:35)
- you're damn lucky you save ur ass there (2:35)
- Feeling of relief for his part (2:35)
- Feeling exactly what character feels - talking as if its you feelings those feelings (3:91)
- Enjoy the downfall /justice ((9:46) (3:95) **link with emotional relation
- how are you gonna get out of this one? (3:101)
- this is what it feels like (3:113)
- I felt bad about the fact that I realized I did it (4:11) ***link with realization & cognitive relation
- as if you were there and it was you gossiping (5:3) ***link with ID & recognition
- I'm just glad I wasn't her (5:18)
- don't say it, don't get deeper into trouble! (6:14)

***LEARNING

(1) Two ways

- Explicit - I learned/ learning experience/ knowledge gained (3:96) (3:114) (3:126) (3:117/119/120) (5:35) (7:24); asked brain power (8:36); experiential learning (5:38);
- Implied - Kept my attention (5:36); I will do things different now (implied learned a new way of doing things) (9:34); reference to techniques (remember techniques/ think back to techniques/ apply techniques) (4:52/54) (5:38) (8:39); Learning about other humans (attempting to explain human behaviour) (4:29); eye-opening (9:34); figure it out in my head (5:36)

Behaviour explained - 6:47

(2) Interp:

- **Link to Active Participation - Empower & encourage individual to drive his/her own learning & development (2:55)
- Learning becomes Learner-driven
- Learning is necessary to create awareness & realization

(3) Links

- Strong link with Active participation
- Cognitive relation & abstract conceptualization
- Awareness & realization
- Emotional relation
- Identification & recognition
- Ind context

(4) Examples from data

- I will be more sensitive now I think (1:58) **link with awareness
- I think back to techniques (1:63)
- How can I identify when I do things wrong? (2:55)
- Learning = good when it's about you (3:96) ***link with identification & recognition; & Ind context
- Learnt a lot, because techniques give me practical tool (3:114) **link to active participation
- Can learn when they show you what it feels like (3:117) (3:119) **link to emotional relation
- Learn with sense - remember ho hurt they were and then won't do it again (3:120) **link with emotional relation
- Learn about human behaviour in general (4:29)
- Interaction makes it more alive and more clear how techniques should work (4:44) **link with active participation
- I will use techniques with confidence now (4:52) (4:54)
- Improve and interaction added to learning experience (5:35) ** link to active experimentation

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- Remember better; great fun; part of experience (5:38)
- I immediately figured out which techniques I would use & eliminate them (6:39) (6:40) ** link with abstract conceptualization
- Deeper learning experience (7:24)
- It asked a bit of brain power (8:36)
- Remember techniques (8:39)
- Eye opening (9:34) ** link to realization & awareness
- I wrote it down & use it all the time (9:39) ** link to active experimentation
- More aware now (9:39)
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- More aware now (9:39)

OVERALL EXPERIENCE

***EDUCATIONAL VALUE ADDED

(1) coding criteria

- when learning or learning -related concepts were used together with a positive emotion word, such as memory is better (3:20); great medium to show sensitive issues (3:117); improv added value (2:63); easy to learn if busy (5:38); understanding is better if more alive (4:44); learning was unbelievable (3:70)

(2) Interp & other related revelations:

- Good way of learning for low skills levels/low IQ/low EQ (3:70) (7:31) (8:38) due to emotive learning capacity & universality of 'feeling'
- Theatre functioning like a mirror image added educational & developmental value - (2:55) (3:96) also links to emotional way of showing
- active experimentation (including improv) added educational value
- spectacle/entertainment value added value to education/learning as well (5:36) (6:45)
- Nature of medium will add more value to soft skills issues (like diversity) (3:117)
- Nature of medium (being mirror, being behaviour based) is great medium for learning social behaviour, discovering social relations (4:27)
- Value added due to self-efficacy - transfer of belief that spectator can do it.
- Transferability of knowledge through unique ability to relate to 'any kind of audience' (3:132)

(3) Links

- Techniques = practical way of implementing change, practical side for learning **link to active experimentation

- Learning (obviously)
- Indirectly everything that links to learning
- emotional relation

(4) Examples:

- Remember techniques better (1:63)
- Learn better when you can feel what it feels like (3:96)
- This is a practical tool to address change issues (3:114)
- Great medium, especially for diversity (3:117)
- Great medium for anything emotional (3:117) **link to emotional relation
- Great medium for difference levels (3:119)
- Sensory memory (3:120)
- We learn about others, general human behaviour & interaction (4:27)
- Great impact that we could chose & they could implement (6:35) **link to active experimentation
- Experiential learning = great fun; interesting, engaged (6:45)
- Deeper learning experience (7:24)
- Brain power (8:36)
- Give practical guidelines (9:39) (9:41)
- The actor said that really hurts made me realize I can do it too (2:53)
- The learning that came out of it was unbelievable (3:70)
- With theatre you can really relate to any kind of audience (3:132)
- an unbelievable opportunity to be sensitized

*****ORG VALUE ADDED**

(1) Ito training application

- Employees can all relate - transferability (3:70) (7:31) (8:38) (3:119)
- Employees have practical application - easier to understand and implement (especially awareness training) (2:44) (3:114)
- Greater emotional impact, greater motivation to apply (3:120)
- employees would enjoy it more, because of spectacle and entertainment value (3:125) (9:43)
- time-effective (4:56)
- Effective if supported by other initiatives (6:42)
- Effective in corp environment (4:53)

*****PERCEIVED VALUE ADDED**

(1) Due to:

- entertainment value (2:37) (2:40) (5:3); including being absurd/over-exaggerated/funky (3:108) (2:37)
- Everyone can relate
- Effective communication tool (4:43)
- Unbelievable/a good idea (8:37)
- Engaging (6:31)
- Clear/concise/understandable/simple (1:61) (7:32)
- Greatest contributor = improv & practical interaction (3:108) (2:43) (5:39) (7:5) (7:32)

INFLUENCE - IND

***CONTEXT

(1) Criteria for coding

- Relating back to own frame of reference - talked from own experiences; or when present during someone else's similar experiences.
- Couldn't relate due to lack of frame of reference - opted for imagination (similar to ID & Recognition)

(2) Interp:

- Identical to ID & Recognition
- Individual goes into frame of reference to gain understanding for what is happening.
- Emotions are in everyone's frame of reference & everyone is capable of imagination
- Similar emotional responses as with ID & Recognition - funny if dealt with it or familiar/true; and sad if too familiar, too true -No.4
- Influence of educational and work background = definite (x - no.3 = HRM, she viewed it through HR spectacles, 'how can my people learn from this'; 'how can it benefit the company'; employees are more in tune with how it can benefit them as a training initiative; students look at educational / learning value) (3:115) (3:68)
- Race/culture has influence (Indian candidate looking at Indian joke - sorrow-felt, yet funny; more reserved culture, more shocked at how people talk; Afrikaans = more in tune with joking about ourselves, laugh at the stereotype because they know it's true)

(3) Examples

- General - I could immediately identify; it's familiar (4:13) (4:24) (4:58) (8:24)
- Identify with character's incompetence/inability
- Identify with character being uninformed about different culture (1:49)
- Identify with the 'typical behavior' (@ their workplace) (1:50) (5:8) (4:58) (5:8)
- Identify with stereotype (see own culture / recognize own culture's behaviours - see the true nature of own culture) (1:65/67); (6:18) (6:26) (9:23) (9:24)
- Identify with stereotype, but in different context (2:3) (2:4)
- Recognize workplace behaviour (1:66) (1:77) (4:6) (4:28)
- Recognize workplace stereotyping (1:77)
- Recognize coffee station (2:20) (5:27)
- Recognize accent (6:23)
- Recognize non-verbal behaviour (2:30) (2:35) (3:92) (4:57) (4:5) (5:13) (3:128) (9:45)
- Related gesture to stereotype (2:10) (8:18) (9:17)
- Relate interpretation of events (3:115 - educational background) (3:68 - work background)
- Relate to bigger social context (5:19)
- Relate character's sadness to someone they know (8:19)
- Feel sad, because know it shouldn't be done (2:35)
- Question morality and ethics of us @ humans (3:77) (3:100) (4:28) and/or judge own behaviour (3:128) (4:9)
- Recall example (3:86) (7:17)
- Try to explain it (7:25) ('It can't happen so easily')
- Question the ridiculousness of it all (9:26) (9:33)
- Relate - exactly the same happened to me (funny - (2:6) (2:21) (2:27) (4:17/18) (4:31/32) (6:18) (7:17) (9:33) (9:48)(3:83-84)) (sad - (2:18) (2:27) (8:12))
- Couldn't identify, but imagined, made sense in a different way (2:5) (8:8)
- Couldn't identify, because didn't 'get' the gesture (2:10), or didn't understand the lingo (9:15)
- Didn't recognize it as stereotype/discriminating behaviour (5:20) (7:19)
- Identify/related, but didn't affect/bother me (3:78) (3:89) (3:93) (5:23) (5:26) (6:21-22) (7:14) (8:31) (9:25)

- Link to something similar (joke) (3:98) (8:13)
- Link to something random, semi-unrelated (6:13) (6:24)

***DISTANCE

- Confirmation of distance enjoyed (4:51) (Fly's view (4:61) - they are being judged not us - THIS IS NOT 4TH WALL DISTANCE...
- Breaking of 4th wall - unexpected (5:2) (6:51)
- 4th Wall provides comfort zone (6:41) (4:64) (6:34)
- Implied - Loved the interaction (1:46) (3:133) (3:134) (5:35) (5:36) (6:35) (7:5) (7:27) (8:36) (9:41)

***EXPECTATIONS

(1) Coding criteria

- Explicitly stated - 'expectations'

(2) What was expectations

- Didn't know what to expect (1:74) (5:1)
- Excitement (1:75)
- Didn't know if play/if presentation (1:75)
- Some form of facilitation (with my background) (3:68)
- Sit back, relax & enjoy the show (3:67)
- Felt I wanted to attend, could challenge me, can be good for me (4:2)
- Less interactive, more informative (6:3) (8:1) (9:1)

(3) Expectation Surprised: (usual misconceptions confirmed)

- I expected more spectacle, more glamour (3:69) (6:2) (but thought it was due to lack of facilities (8:1) (9:1) (misconceptions: glamour)
- Due to no previous x (3:124) (misconceptions: unknown)
- Didn't think it was going to be so interactive (6:1)
- Expected a full blown show (like the one I attended) (7:1)
- Expectations got challenged (9:1)

(4) Expectations fulfilled

- what lacked in spectacle were made up for in learning (3:71) (3:124)
- it was as if it happened to you (5:1) (expectations exceeded)
- Didn't expect stage/lights/spectacle (6:4)

Interp:

- Context influences expectation (education - 3:67-68) (work circumstances 4:2) (students expected less interaction, more information (like lecture) (6:3) (8:1) (9:1)
- If expectations are set, it's easier to be met (facilitator intervention (2:28); invitations; prepped by actors (1:74);
- Previous IT X - comparison influence expectation (only 1; other 2 = armature IT) (7:1) (6:4)
- Expectations pleasantly surprised, fulfilled and exceeded, only one disappointed - sense of loss due to lack of DVD... (9:37)

***OTHER'S PRESENCE

- Stereotype about weight, overweight person next to her (3:129)
- Stereotype of Indians with Indian in a small, intimate audience (8:41)
- Reaction - just don't look; feel bad!

INFLUENCE - PERFORMANCE

***COMPARATIVE INFLUENCE

(1) Coding - when comparing it to other IT shows or to T&D interventions.

(2) IT

- Theatre games by GIBS - huge on spectacle and entertainment value

(3) T&D

- Practical application = better than all theory and no practice (1:47); bigger impact than only power point (2:56); visual/interactive/participative (1:54) (9:43) (2:40) (2:43); more impact (4:45) (9:43); powerful because it's so real (4:47); more effective than any other form of learning (5:41)
- Good medium to show emotional impact (3:113 & 116)
- Good platform to practice for real life (3:131)
- Good medium to judge objectively (4:50)
- Switch off with normal lecture (5:37)
- Equal if involved (6:43/47)

(4) Examples from data:

- With practical application you are more aware of consequences (1:47)
- Interactive makes it more alive/less boring (1:54)
- If you see it, you can see that you can actually do it/put it into practice (2:40) (2:43 - easier to understand how to do it)
- More impact if show feeling/emotion - touch hearts (3:113/116)
- Platform to practice without consequences (3:131)
- Training makes it seem simple, but this shows is not so simple, but it's doable (3:131)
- Fly against wall - good (4:50)
- keep attention, engaged whole time (5:37)

***TRUST

(1) Desired Response

- Juliette said you can be offended & you know you're coming to theatre about diversity, it didn't bother/offend (2:28) (2:57)

(2) DVD

- It was handled well (1:59) (2:39) (3:107) (6:32) (7:3) (5:4)
- It didn't take anything away from experience (1:59) (4:49)
- It didn't influence learning (3:107)
- Better without DVD (5:30) (5:33) (8:35) [Those who saw DVD]
- Because less content without DVD, we could focus on things that really mattered (7:3)
- Stop-started it a bit (7:3)
- It felt like we didn't experience the whole thing (9:37)

(3) QUALITY

- Improv = amazing (1:62) (3:110) (6:35) (6:38) (7:28) (7:29)
- Actors = very good (1:78) (3:109) (6:35) (6:38) (7:28) (7:29) - How they enjoyed the Improv made it even better; the way they can express emotion (3:118) (7:11) (8:3) (9:12)
- Facilitator = excellent (1:78) (2:38) (2:50) (3:105) (6:33) (5:31) (6:7) (7:4) (7:33)
- Performance worked without spectacle, NB issues were tackled (4:48)
- Actors' demographics worked in context of BOAF (7:7)

(4) UNDERSTAND PROCEDURE

- Juliette said we must expect it to hit a nerve (2:57)
- We had guidelines (4:41)
- Presenter welcomed and introduced facilitator; facilitator prepped audience; skit started with music; facilitator introduced DVD; DVD don't work; facilitator took over and went into second phase.

APPENDIX C

***BIRDS OF A FEATHER* ©**

A Generic Diversity Management Production by The Learning Theatre Organisation

Nature, Design and Outcomes

Birds of a Feather was developed by The Learning Theatre Organisation as a generic production which deals with diversity management in the organisation. The industrial theatre performance takes a pro-active approach to diversity management by encouraging dialogue about diversity issues within an organisation.

Birds of a Feather is specifically aimed at providing as many stereotypes as possible in the initial skit. This ensures that as many prejudices as possible can be dealt with by means of practicing the associated techniques. This application causes the content to be very offensive and can be found disturbingly so if the facilitator does not frame the expectations correctly. By fully acknowledging the risk involved in providing an intervention with such an intrusive and offensive nature, The Learning Theatre Organisation can be open to the challenge and, more importantly, can plan to prevent any possible destructive emotional reaction. This is exactly why The Learning Theatre Organisation only employs a uniquely skilled and extremely experienced, professional facilitator for this production – one who deals with mediation, personal conflict negotiations and life skills coaching in her professional capacity.

Birds of a Feather is designed to be performed to large audiences and combines theatre, a corporate DVD and facilitated interaction to communicate its message. It is an interactive industrial theatre production which asks for participative interaction in the form of facilitated discussions. The performance opens with a brief introduction by the facilitator and then continues to a 5-8 minute skit performed by two professional actors. This drama skit is humorous and includes references to stereotyping and derogatory behaviour throughout. After the skit is viewed, the facilitator then introduces a DVD entitled '*Ouch! That Stereotype Hurts*'. After the viewing of the DVD, the production continues with a facilitated participation session. First the facilitator explains how the session will work. After the introduction and explanation of the interaction to follow, the final part of the performance commences.

The actors perform the first skit again. The facilitator interrupts their performance immediately after the first derogatory incident and invites the audience to suggest the technique that they would prefer to be employed in that specific part of the situation. The actors must then practically implement the suggested technique as it would be implemented in a real-life situation. In other words, the actors would improvise the technique as a solution to the situation and play it back to the audience. The actors are both uniquely skilled in improvisation techniques. The actors improvise the suggested technique and the audience and facilitator discuss how they experienced the suggested technique, e.g. it did not really work that well, perhaps try another one; or it worked great and you could see it in

the reaction. This then continues until the skit has been reworked totally or until the time has run out.

The design of *Birds of a Feather*, had the section of the performance that was a mere industrial theatre performance, and the interactive industrial theatre section, separated by the viewing of the corporate DVD. But on performance day, these two sections flowed into each other with the transition being the explanation by the facilitator.

The purpose of the production is to create dialogue about diversity management challenges within an organisation. The aims within this broader purpose are to: (1) inform employees and create awareness about stereotyping, prejudice and derogatory behaviour; (2) create awareness of the effects of these behaviours on fellow-employees; (3) show the absurdity of stereotyping, labelling an derogatory behaviour; (4) empower the employee with the provision of the practical techniques to counter derogatory behaviour in the workplace; and (5) provide a fun-filled and interactive learning experience. (The Learning Theatre Organisation, n.d (c):1).



Judy Ditchfield and Mothusi Magano in Birds of a Feather



APPENDIX D

Member Check Correspondence

NO.1 – MEMBER CHECK CORRESPONDENCE

Afternoon Lurinda,

I went through the transcripts and also the analysis and interpretation and am comfortable with the content.

You can consider this email as approval of correct interpretation of the results from the interview held with me.

Kind Regards

[No.1]

Dear [No.1],

>

> I hope this e-mail finds you happy and healthy.

>

> In order for me to ensure that I've correctly understood and

> interpreted our discussion, kindly check the analysis and

> interpretation attached. I also attached the transcribed dialogue

> discussion for your reference. You need to check my interpretation of

> your words (i.e. did I interpret it correctly, in the correct context,

> did I really understand what you tried to say, etc.)

>

> You are interviewee no.1, so you only have to check the analysis

> associated with your number. An easy way to do this is to go to Edit

> on your toolbar, select the find option, and type no.1 in the

> allocated space. MS Word will allocate all the documented extracts

> that were included in my analysis.

>

> If you can respond with your approval, or your inputs/recommended

> changes or adjustments by Friday, 2 July 2010, it will be greatly

> appreciated.

>

> Thank you once again for your willingness to participate in my study.

>

> Please don't hesitate to contact me should you have any questions or

> concerns.

>

> Kind Regards

> Lurinda Maree

NO.2 – MEMBER CHECK CORRESPONDENCE

From: [No.2]
Sent: Wednesday, June 30, 2010 5:07 PM
To: 'lurinda@learningtheatre.co.za'
Subject: RE: Member check for my study

Dear Lurinda,

After looking through both documents sent to me (i.e. your findings and analysis and the transcript), I am very happy with your interpretations of what I had said during our meeting.

Thank you for allowing me to participate in your study.

I wish you all the luck in your future endeavours.

Kind regards,

[No.2]

From: Lurinda Howes [mailto:lurinda@learningtheatre.co.za]
Sent: Thursday, June 17, 2010 3:40 PM
To: [No.2]
Subject: Member check for my study
Importance: High

Dear [No.2],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.2, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.2* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.3 – MEMBER CHECK CORRESPONDENCE

Dear Lurinda

I am happy with all your interpretations of our interview.

Good luck with the last few things!

[No.3]

From: Lurinda Howes [mailto:lurinda@learningtheatre.co.za]

Sent: 18 June 2010 08:24

To: [No.3]

Subject: Member check for my study

Importance: High

Dear [No.3],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.3, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.3* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.4 – MEMBER CHECK CORRESPONDENCE

Hallo Lurinda

Ek het dit baie interessant gevind om weer deur die onderhoud te gaan. Ek dink jou interpretasie van kognitiewe en affektiewe aspekte daarvan was akkuraat.

Beste wense met die afronding van jou verhandeling.

Groete.

[No.4]

>>> "Lurinda Howes" <lurinda@learningtheatre.co.za> 2010/06/17 11:11 AM >>>
Dear [No.4],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.4, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.4* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.5 – MEMBER CHECK CORRESPONDENCE

Hey

Dis presies wat ek bedoel het. Jy het dit mooi saamgevat.

Net op die Interview transcription het ek my occupation vernader na die korrekte ene toe(vernaderinge is genoteer deur word).Ek het op daardie stadium as boekhoudster by 'n prokureurs firma gewerk.

Die res is perfek, nes ek kan onthou.

Ek praat nogal onsamehangend as ek so na die bewoording kyk!

Sterkte!

From: Lurinda Howes [mailto:lurinda@learningtheatre.co.za]

Sent: 13 September 2010 03:31 PM

To: [No.5]

Subject: FW: Member check for my study

Importance: High

Dear [No. 5],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.5, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.5* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 17 September 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.6- CORRESPONDENCE

I hearby state that the information presented in your study was the correct interpretation of our discussion.

From: Lurinda Howes [<mailto:lurinda@learningtheatre.co.za>]

> Sent: 17 June 2010 11:15 AM

> To: [No.6]

> Subject: Member check for my study

> Importance: High

>

> Dear [No.6],

>

> I hope this e-mail finds you happy and healthy.

>

> In order for me to ensure that I've correctly understood and

> interpreted our discussion, kindly check the analysis and

> interpretation attached. I also attached the transcribed dialogue

> discussion for your reference. You need to check my interpretation of

> your words (i.e. did I interpret it correctly, in the correct context,

> did I really understand what you tried to say, etc.)

>

> You are interviewee no.6, so you only have to check the analysis

> associated with your number. An easy way to do this is to go to Edit

> on your toolbar, select the find option, and type no.6 in the

> allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

>

> If you can respond with your approval, or your inputs/recommended

> changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

>

> Thank you once again for your willingness to participate in my study.

>

> Please don't hesitate to contact me should you have any questions or

> concerns.

> Kind Regards

> Lurinda Maree

NO.7 – MEMBER CHECK CORRESPONDENCE

After repeated attempts to get in contact with No.7, there was no response.

Dear [No.7],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.7, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.7* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.8 – MEMBER CHECK CORRESPONDENCE

Dear Lurinda

I have checked your analysis and interpretation of my words.
You did interpret the discussion correctly and understood what I was trying to say.

Have a nice day

No. 8

Dear [No.8],

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.8, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.8* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree

NO.9 – MEMBER CHECK CORRESPONDENCE

After repeated attempts to get in contact with No.9, there was no response.

Dear No.9,

I hope this e-mail finds you happy and healthy.

In order for me to ensure that I've correctly understood and interpreted our discussion, kindly check the analysis and interpretation attached. I also attached the transcribed dialogue discussion for your reference. You need to check my interpretation of your words (i.e. did I interpret it correctly, in the correct context, did I really understand what you tried to say, etc.)

You are interviewee no.9, so you only have to check the analysis associated with your number. An easy way to do this is to go to *Edit* on your toolbar, select the *find* option, and type *no.9* in the allocated space. MS Word will allocate all the documented extracts that were included in my analysis.

If you can respond with your approval, or your inputs/recommended changes or adjustments by Friday, 2 July 2010, it will be greatly appreciated.

Thank you once again for your willingness to participate in my study.

Please don't hesitate to contact me should you have any questions or concerns.

Kind Regards

Lurinda Maree