

AF

ADELAIDE FESTIVAL

4 – 20 MAR 2022

THEATRE / AUSTRALIA

The Photo Box

Vitalstatistix and Brink Productions
Created and performed by Emma Beech

EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

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The Photo Box

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Show Overview

WARNINGS

Mentions abortion, drug use and sexuality. However, this discussion is in passing and in context with the storytelling.

Recommended for Years 11 – 12

SYNOPSIS

Conversations with other people have always been central to Emma Beech's shows, but a few years back something happened that persuaded her to turn the lens on herself. Her mum and dad gave her a box of family snaps and, as she had a performance that night, she thought it might be fun to rummage through them for the first time in front of an audience of strangers.

Amongst all the embarrassing hilarity of hairdos and frocks was a shot of her mum, taken aged 40, holding her baby self,

the little surprise born eight years after the last of her eight (!) brothers and sisters. Emma, at the time, was 40 herself and mother of 5-year-old triplets. Out of that instant electric connection between two very different women The Photo Box was born.

It is about a town in regional South Australia where everyone knows you, a girl being left to make her own mistakes and grow herself up. It explores family, choices, memory, and mythmaking, and how the baby of a big Catholic brood became devoted to the search for unsentimental truths.

THEMES

- Relationships
- Memories
- Change over time

PRODUCTION

Style and Conventions:

- Direct address
- Verbatim
- Docu-drama

Sound, Set and Costume

The design approach has been collaborative and wholistic for sound, set and costume. The function of the design is to be another character in the work, supporting the story telling. The design creates an environment for Emma to tell her stories and sets up a shared space between her and the audience.

The set and props, along with some moving images are there provide a warm, domestic environment integral to Emma's story.

Australian Curriculum links

This education resource has been developed with links to SACE Stage 1 and 2 – Drama. The suggested activities will support students to:

Drama – Stage 1

'...learn and apply creative and analytical skills to produce their own dramatic outcomes, individually and in collaboration. They analyse and evaluate professional dramatic works and draw links between these and the development of their own practice. Students develop their understanding of drama, their thinking as artists, and their skills as practitioners in one or more dramatic roles.'

Drama – Stage 2

'...draw links between theory and practice through exploration, taking informed artistic risks, and practical experimentation. They create drama from ideas and theoretical foundations, and by experimenting with concepts, processes, aesthetics, and the application of skills. Students assume dramatic roles and explore and analyse ideas, forms, conventions, styles, and innovations. They reflect on their own and others' dramatic ideas and products and analyse and evaluate dramatic choices.'

KU1: Knowledge and understanding of core concepts specific to relevant creative arts discipline(s).

PA4: Development and application of practical skills, techniques, processes, and technologies.

II2: Interpretation of the ideas of creative arts practitioners.

R1: Appraisal of creative arts products in terms of practitioners' ideas, processes, and decision-making.

International Baccalaureate

Diploma Programme (students aged 16 – 19)

Collaboratively creating original theatre

- Students reflect on their own personal approaches, interests, and skills in theatre. They research and examine at least one starting point and the approaches employed by one appropriate professional theatre company and consider how this might influence their own personal approaches.
- Students respond to at least one starting point and engage with the process of transforming it collaboratively into an original piece of theatre.

- Students participate in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.

General Capabilities

specific learning activities are linked with the following icons:



Literacy



Numeracy



Critical and creative thinking



Ethical understanding



Personal and social capability

Performance Literacy



As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there are a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

Example of Glossary of Dramatic Terms

www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf

Theatre Etiquette



The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th Century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION:

What makes going to a live performance different to going to the cinema?

Many students have been to the movies but might not have experienced a theatre performance. Emphasise with them that the BIG difference is that the actors are live and in the moment.

Students to discuss and share accepted ways of showing appreciation. Reinforce with them that if it's funny, it's okay to laugh, if the actors invite responses, then it's okay to respond. Sometimes it can also be sad and many times challenging. Assure them there is no right or wrong response to a live performance.

Why does it matter?

- Students talk about sharing the space and respecting other audience members attending the performance.
- As a group, students discuss the shared role of audience and performer, each being dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!

As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When in the foyer they should:

- Go to the toilet before going into the auditorium.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.

Five broad groups of children whose responses as audience are characterised as:

Technicians – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators – children who talk through the performance, asking questions, commenting on actions.

Dramatists – children who immediately imitate what they see, participating through their own actions.

Mystics – children who are completely engrossed in the sensory aspects of the experience.

Spectators – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

MORE INFO ON:

Student Pathways in Creative Industries

[Download here](#)

Before the show

CONVERSATION WITH EMMA BEECH

In a recent interview with Emma, the creator and performer of *The Photo Box* she talked about the processes used for the development of her performance. An important part of this conversation was discussing the practice of direct address and methodologies she used to guide and shape the decisions.

Emma used the practice of verbatim techniques and in doing so becomes both the interviewer and interviewee.

Verbatim practices used included:

- Transcription of recorded improvisation.
- Use of audio recording for inspiration when developing dialogue.

Docu-drama methodology:

- Used to portray events in the lives of actual people but with the emphasis on the perception of the presenter.
- Includes speculations of what might have been.

What assisted with the process of developing your ideas?

Emma: Coming from a family with a strong oral tradition there was a rich history to draw from when developing ideas.

What techniques do you use to engage the audience with place and setting?

Emma: The performance uses a film installation to provide a way into place and setting including a projection of amateur family photos and a film with no dialogue.

VERBATIM PRACTICE

A creative research, evaluation, and dialogue development tool.

DOCU-DRAMA METHODOLOGY

(Also, drama-documentary, drama-doc or docu-fiction)

A docu-drama is usually based on historical events and provides an insight into and an analysis of past events.

It can be a recreation of documented events or may combine footage of the events themselves.

GETTING STARTED

The following activities will challenge students to explore:

- Verbatim techniques
- Docu-drama

Through this exploration students will create their own drama from ideas and theoretical foundations, and by experimenting with concepts, processes, and the application of this knowledge.

BEFORE STARTING

The following videos from the National Theatre in the UK (see the text box to the right) provide students with an overview of the context, background, and practice of verbatim theatre makers.

- An introduction to verbatim theatre by the National Theatre <https://www.youtube.com/watch?v=ui3k1wT2yeM> (8mins 19secs)
- A guide to writing verbatim theatre by the National Theatre <https://www.youtube.com/watch?v=-a0qNEhCly4> (7 mins 19secs)
- The ethics of verbatim theatre by the National Theatre https://www.youtube.com/watch?v=39JSv-n_W5U (7mins 12secs)

COLLABORATING AND CREATING

Verbatim theatre practice challenges students to create a script about a real-life issue that they and their intended audience will find informative and entertaining.

"Teachers might find such forms of drama useful in the classroom, because 'verbatim' speaking of a role can permit students to understand their own perspectives better which may shape learning processes for the student cast and crew of the play, as well as the subsequent audience who will watch the final play."

- Thomas A.A. Coultas

WHAT CONCERNS YOU?



Students work in groups of 3-4 to:

- Identify a current, local, national, or international issue or event of concern to them.
- Locate images connected to that event or issue.
- Undertake research - newspapers and online articles for different points of view.
- Discuss the issues identified and decide on ONE.

For their research on the identified issue, students determine what additional information they need, what they want to find out, and what others think and then through discussion students refine the question to select the big idea to use to create and devise their drama.

The Royal National Theatre in London, commonly known as the National Theatre, is one of the United Kingdom's three most prominent publicly funded performing arts venues.

SACE STAGE 2 DRAMA

Subject description

Students collaborate to create valuable and viable outcomes for audiences and analyse and evaluate artistic processes and products.

<https://www.sace.sa.edu.au/web/drama/stage-2/subject-outline/subject-description>

In 2020, the 19th Mission Australia annual Youth Survey asked young people aged 15 – 19 to share their greatest concerns. The three most important issues were:

- Equity and discrimination
- The impact of COVID-19
- Mental health (coping with stress, mental health and body image)

<https://www.missionaustralia.com.au/what-we-do/research-impact-policy-advocacy/youth-survey>

THE SPOKEN WORD

The spoken word of real-life people often forms the basis of a verbatim theatre script. The spoken word is collected through interviews, providing students with the opportunity to explore issues and gather information and the development of the script. As they interpret the interviews, they will explore the ideas, beliefs, values thoughts, and feelings of their interviewees.

A LOCAL THEATRICAL EXAMPLE

In 2021 Adelaide's Windmill Theatre premiered a verbatim theatre production - *Creation Creation*, a comedy about life's biggest mysteries. It is based on interviews with members of the South Australian community aged between eight and 102 years old.

Creation Creation trailer:

<https://www.windmill.org.au/study-guide/creation-creation/>

Meet the creators Jonathon and Fleur

Visual artists Jonathon Oxlade and Fleur Elise Noble talk about the process of bringing *Creation Creation* to life.

<https://www.youtube.com/watch?v=fNHhKv1GR2U>

Meet Co-creators of *Creation Creation* Rose and Roslyn

Director Rose Myers and documentary artist Roslyn Oades talk us through the inspiration for *Creation Creation* and introduce us to the world of documentary theatre and tell us about some of the people they have met through the process.

<https://www.youtube.com/watch?v=wPENscd7T6s>

A short, animated film from Windmill Theatre describing the process of making documentary theatre.

<https://www.windmill.org.au/creation-creation/#about-content>

The 2021 world premiere season of *Creation Creation* was presented by Adelaide Festival Centre's DreamBIG Children's Festival.

The creative development of *Creation Creation* was supported by the Windmill Studio Collective. Original creative development supported by Sandpit and Country Arts SA.

THE NIGHTLINE

<https://www.adelaidefestival.com.au/events/the-nightline/>

Theatre maker Roslyn Oades is well known for her non-fiction collage and verbatim-based work.

The Nightline at the Adelaide Festival is a collection of real-life stories, rants, confessions, inanities, pranks and private thought compiled from over 600 anonymous callers left between the hours of midnight and 6am.

GATHERING AND DEVELOPING



Now that each group has decided on the event or issue, the students will need to:

- Develop the questions to ask the interviewees to explore their chosen idea/issue.
- Identify who they are going to interview to explore different points of view.
- Have a clear message about what the team's project is about.
- Have a shared understanding of the interview process:
 - ✓ Interviewee can say no to answering a question.
 - ✓ Interviewee will see/hear any interview material and be able to decline it being used.
 - ✓ Interviewee will see the final product.

Interview process:

- Students make a list of people, contact them, and invite them to be interviewed.
 - ✓ **Getting permission**
To meet ethical guidelines, parents/guardians should be contacted to seek permission if the person being interviewed is not within the school community.
- Remind students to ensure there is a range of voices and points of view.

Developing an informative and investigative question

Open-ended questions allow someone to give an answer and share stories that provide deeper responses and new insights.

Closed-ended questions limit answers and **should be avoided**.

Examples of open questions:

- Tell me about...?
- Do you remember the first time you met ...?
- When did you first hear about...?
- How did you know when...?
- What were you expecting...?
- What would you want to change about...?

- Is there any question I should have asked...?
- Examples of closed questions:
- Do you like ...?
 - Did you know...?
 - Are you satisfied...?

Checklist for before the interview

- Permission from parent/guardian if interviewee is outside of the school community.
- A place and time for the interview has been confirmed with the interviewee.
- Equipment for interview has been gathered and tested.

NOTE: Before starting an interview check the interviewee is comfortable and ready to start.

TIP: Do not make it conversational – you want their story not yours!

The interviews are completed

Each group will need to listen to/watch the interviews, analyse them, make decisions about the data they have collected decide how to use the data to build their narrative and write their script for the docu-drama.

Guided questions for students when editing

- What do the interviews tell them?
- What is the big picture story the interviews tell?
- Does the team feel like they have the whole story or are there gaps?
- Do they need other voices/stories?
- Would an audience find the interviews interesting?
- How could the interviews be used to tell their story?

Students then:

- Decide – how it is all going to fit together.
- Edit – the interviews and select the ones to be used.
- Write – the script and select music and any visual elements.

SACE STAGE 1 DRAMA

Learning requirements:

Demonstrate critical and creative thinking in the development of drama.

<https://www.sace.sa.edu.au/web/drama/stage-1/subject-outline/learning-requirements>

SACE STAGE 2 DRAMA

Learning requirements:

Apply dramatic ideas, theories, and practice to develop dramatic outcomes collaboratively and individually.

<https://www.sace.sa.edu.au/web/drama/stage-2/subject-outline/learning-requirements>

BIG QUESTIONS

- What are the conflicting social perspectives?
- How could the relationship between individual ideas and public ideas be dramatised?

IDEAS FOR STUDENTS TO CONSIDER WHEN WRITING THE SCRIPT

1. What is the most dynamic story that can be told?

TIP: Use the narrative of the interview.

2. As a creative team be prepared to take risks.

TIP: Look for the unanticipated narrative arc.

3. How can the story be presented to have an impact on the audience?

TIP: Open new ways of seeing things to reimagine the story.

4. Is everyone in the creative team clear about the story being told?

TIP: Check in with a short pitch from each team member.

5. Combine different narrative points of view:

- third person perspective provides objectivity
- first person gives intimacy.

6. Do not be afraid to edit/rewrite.

7. Explore different ways to express ideas.

- Rehearse – using music and images to support the storytelling. Share with another group for feedback. The peer feedback template will support students to frame their feedback for another creative team.
- Perform

SACE STAGE 1 DRAMA

Learning requirements:

Analyse and evaluate dramatic ideas, products and/or technologies.

<https://www.sace.sa.edu.au/web/drama/stage-1/subject-outline/learning-requirements>

PEER FEEDBACK



When completing peer feedback - think about the story, how the interviews were used, energy, style, dynamics, expressive skills, and the work completed by the creative team.

1. I liked the way the story started with

because

2. An interesting part of the story was when

because

3. I noticed how the interviews were used to

4. What was the issue/event? How was it presented in the performance?

5. What did you learn from watching the performance?

6. A question you have for the creative team:

7. If I was the director, the one thing I would like to change is

After the show

QUESTIONS TO CONSIDER

Individually students discuss and write responses to the following questions:

- How did they feel at the end of seeing *The Photo Box*?
- What moment in the production had the most impact on them and why?
- How does the production explore family and relationships in our society?
- How did the cinematic installation support the telling of the story?

REFINING

Students should return to their group to discuss their devised pieces based on their experience of *The Photo Box*:

- What could they change or re-consider?
- What should they keep the same?
- What could they add?
- What could they remove?

Based on their discussion the group should refine and rehearse their devised piece in preparation for the final performance.

Meet the Company

Creator and performer

- Emma Beech

Emma Beech started making shows for her mum in her bedroom when she was six. She graduated from Flinders Drama Centre, worked in theatre and screen, and developed an arts practice of making theatre from intimate conversations with other humans, from strangers to her dad, drawing from an abstracted documentary style. The best moments of these conversations she collects together to make shows, which exalt the un-exalted in our daily lives, and reveal our inner workings as people. Her work is often direct address, and montages stories, gestures and physical narratives that are collected from interviews, conversations, confessions, and observations with imaginings of everything in between. She works with collaborators that include installation-theatre companies in Denmark and Singapore, and various companies locally including The Rabble, Arts House, DreamBIG festival, Aphids, Open Space Contemporary Arts, No Strings Attached, STC SA, Brink Productions, No Strings Attached and Vitalstatistix.

Director - Mish Grigor

Mish Grigor's work is situated in an expanded performance practice that includes making theatre, curating events, holding public dialogues, creating socially engaged projects and publishing. She is co-director of experimental arts organisation APHIDS, one third of the collaboration POST with Zoe Coombs Marr and Natalie Rose and develops projects with other artists as a collaborator and performer. She has presented her work at Sydney Opera House; Malthouse Theatre (Melbourne), Sydney Theatre Company; Hong Kong Black Box Festival; Artshouse (Melbourne), Noorderzon Festival (Netherlands) Perth Institute of

Contemporary Arts, Forest Fringe (Edinburgh), Battersea Arts Centre (London), La MaMa Experimental Theatre Club (New York), Taipei Performing Arts Centre, Arts Centre Melbourne, Adelaide Biennial of Australian Art, and Gabriela Mistral Cultural Center (Santiago), amongst others. Mish is currently a PhD candidate at Monash University researching feminist theatre histories.

Dramaturg - Anne Thompson

Anne Thompson's skills as a dramaturg have been honed through choreographing, directing, teaching directing and performance making, lecturing in contemporary performance, working as a dramaturg with performance makers and choreographers and reviewing dance and contemporary performance work. Her theatre company with William Henderson, the Eleventh Hour Theatre, focussed on adapting canonical works. She explored a range of dramaturgical interventions over the 10-year life of that company (2001-2010). The company presented Beckett and Shakespeare works in international festivals in Australia and Ireland. She has a long history with the VCA Drama School, Flinders Drama Centre, Dance Works, ADT and RealTime.

Film maker - Shalom Almond

Shalom Almond is an observational documentary filmmaker whose films follow memorable characters on transformative journeys and grant unique access inside closed worlds. She is the 2019 recipient of the South Australian Film Corporation's Lottie Lyell Award - granted to a female filmmaker demonstrating boldness and courage in her work. Shalom's recent documentary *Prisoners and Pups* (2017) premiered to a sell-out audience at the Adelaide Film Festival and was broadcast

on ABC2. Her film *My Long Neck* (2014) has so far been broadcast in over twenty countries around the world. Shalom's first long-form documentary *The Love Market* (2009) was nominated for Best Documentary and Best Director at the 2009 AACTA Awards among other awards and nominations.

Production design - Meg Wilson

Meg Wilson has designed set and costume with State Theatre Company of South Australia (*Terrestrial* 2018, *Euphoria*, 2021, *Eureka Day* 2021) and Windmill Theatre Co. (*Amphibian*, 2018/2021) and works extensively with Vitalstatistix (*Bedroom* lighting design 2021 and *Progress Report* set, costume and lighting designs 2021), Patch Theatre (*Lighthouse*, AF 2020) and Restless Dance Theatre, for whom she designed the 2018 Adelaide Festival productions of *Intimate Space* (2018) and *Guttered* (2021). She has been largely involved with the establishment of RUMPUS for whom she was venue designer. In 2016, Meg was Lead Artist Intern with The Rabble. Her work *SQUASH!* premiered with Arts House during the FOLA 2018, for which she was awarded the 2019 Green Room Award for Contemporary and Experimental Performance (Innovation in Durational Performance).

Composer - Jason Sweeney

Jason Sweeney has collaborated with some of the world's leading performing arts companies and organisations as well as directing and creating several his own works for the internet. He has released music internationally with two bands, Panoptique Electrical and Pretty Boy Crossover. Over the last few years Jason has made experimental feature film, *The Dead Speak Back* (2014 - SAFC/Screen Australia), and a trilogy of works focused on quietness, including major projects *Stereopublic*:

Crowdsourcing the Quiet which won a TED Prize (City2.0, 2013), *Silent Type* (2014) and the 2016 research odyssey, *Quiet Ecology*. His recent collaborative sound works with Em König include *Sentients* (2018), *Masc* (2019) and *Emission* (2021). He currently releases music under the names Panoptique Electrical and Sweeney.

Lighting and Projection Design - Chris Petridis

Chris Petridis is a lighting and video designer from Adelaide, South Australia. Following his completion of the Technical Production course at the Adelaide Centre of the Arts, Chris has continued to develop his experience across theatre, dance, and other live events in Australia and internationally. He recently worked with the World of Wearable Art in New Zealand to design the lighting for their 2019 arena show which was performed to 60,000 people. He designed and has been touring with the show *13 Ways to Look at Birds* featuring Paul Kelly, James Ledger, Alice Keath and the Seraphim Trio. Chris has worked with State Theatre Company of South Australia, Theatre Republic, Is This Yours, Brink Productions, Tiny Bricks, Australian Dance Theatre, Restless Dance Theatre, Slingsby Theatre Company, Windmill Theatre Company, Force Majeure, Vitalstatistix, and Flying Penguin.

Costume design - Renate Henschke

Renate Henschke is a costume and production designer working in film, television, and theatre. Currently based in Adelaide, Renate spent 12 years working in Dublin, Ireland in costume departments for film and television shows. Work includes costume design for upcoming ABC 10-part series *Parent Up* for Aquarius Films and *Honey I'm Home* web series for Windmill Pictures. An ongoing collaboration with film collective Closer Productions has led to costume designing for the acclaimed SBS *The Hunting*, the Irish Australian co-production *Animals*, the ABC/Screen Australia television series *Fucking Adelaide*, and the Berlin Film Festival Crystal Bear Award winning short film *A Field Guide to Being a 12 Year Old Girl*.

Choreographer - Larissa McGowan

Larissa McGowan is an award-winning Australian dancer and choreographer. She was a longstanding performer and Associate Choreographer with Australian Dance Theatre.

Larissa works independently creating contemporary dance, and is sought out for movement consultation for theatre, opera, film, TV, video-clips, and commissions

for major dance companies. Her works include *Skeleton* (Adelaide Festival, Dance Massive, Dublin Dance Festival); *Transducer* (Tasdance, Co:3); *Zero-Sum* (WOMADelaide); *Fanatic* (Spring Dance, De Novo); *Habitus* co-choreographed with Garry Stewart; *Mortal Condition* (Adelaide Festival Centre); *Playlist* (PYT Fairfield, Sydney Opera House); *Cher* (Vitalstatistix/Adelaide Cabaret Festival 2019, Adelaide Festival Centre 2020); *Dance Nation* (State Theatre Company SA/ Adelaide Festival 2020).

Stage Manager – Françoise Piron

Françoise Piron trained as a Theatre Stage Manager at VCA. Since 1995 she has worked as a Stage Manager, Production Manager and Project Coordinator for companies including the Adelaide Festival, Adelaide Festival Centre, Brink Productions, Restless Dance Theatre, Australian Dance Theatre, Theatre Republic. She has a special interest in sustainable event management and its application in existing and new events; and created and manages The French Brace, a service encouraging sustainable behaviour change and resource recycling in the arts and education sector in South Australia.

Additional Resources

Educational Verbatim Theatre: Developing student-centred playwriting for process and performance.
Thomas A.A. Coultas

https://ris.cdu.edu.au/ws/portalfiles/portal/26263830/exegesis_FINAL_document_June_2019_submitted_for_printing.pdf

Documentary and Verbatim Theatre

<http://theatrestyles.blogspot.com/2015/01/verbatim-theatre.html>

Drama glossary

https://www.oranim.ac.il/sites/hebrew/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf