

*Agency, Causal Power, and Social Responsiveness
in Participatory Performance:
a Practice-Based Investigation*

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Abstract

The rise of popularity of immersive theatre in the first two decades of the twenty-first century has led to an increased interest from both theatre-makers and theorists in participatory performance, including discussions of audience members' agency. Regularly considered from an aesthetic position, existing discussions of agency tend to be based around phenomenological frameworks, analysing the audience member's agency from an individual-experiential perspective. This exegesis argues that considering agency purely from this position is inadequate for understanding the powers that audiences may wield over a performance's content or outcome, and that doing so requires considering agency as regards causal power, collectives, and social relationships.

Asking how audience members may wield causal power over a participatory performance's outcome, this exegesis outlines four practice-based research projects and the theoretical frameworks underpinning them. The first three projects examine already-existing participatory formats, investigating audience agency from phenomenological, collective, and social perspectives. The fourth uses these results to develop a practical-theoretical framework for performances within which the audience shares causal power over the outcome with the theatre-makers.

This project's findings offer deeper understandings of agency than a purely phenomenological conception allows, considering agency as understood in social theory, particularly regarding causal power in collective systems and structures. In doing so, it highlights structural issues present within existing participatory frameworks which impact upon the audience's agency to affect the performance's content and outcome. In offering a framework within which audiences share causal power with theatre-makers, the findings in this exegesis have value for any practitioners or theorists interested in exploring power dynamics and agency within participatory performance.

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Chapter 1

The first quarter of the twenty-first century has seen a rise in interest in participatory performance, attributable to the popularity of immersive theatre: initially popularised by landmark performances such as Punchdrunk's *Faust* (2006-07) and *The Masque of the Red Death* (2007-08), immersive work has since become 'increasingly prevalent' (Biggin, 2017: 207). While the word 'immersive' is often applied broadly, Josephine Machon notes that 'the [...] direct participation of the audience member in the work *must* be a vital component' (2013: 57, emphasis original). The intrinsic relationship between immersive theatre and participation is echoed in Gareth White's comment that immersive theatre has 'serve[d] to legitimate participatory practice' (2013: 2); resultantly, examinations of immersive theatre have sparked renewed debate around participation, its processes, aesthetics, and ethics¹.

This practice-based research project is positioned across a gap in this conversation, between the aesthetic employment of a phenomenological sense of agency, and questions regarding what power or control audiences wield within participatory performances, with the aim to demonstrate a practical methodology and theoretical framework for the production of performance outcomes which could not exist independently of interactions between actor and audience².

To do this, the following questions must be addressed:

1. How is agency understood within immersive-participatory literature and practice?
2. How is agency engaged within immersive-participatory performance?

This chapter will begin to explore these questions, first by examining key discussions relating to agency within immersive-participatory literature, then through analysis of the

¹ E.g. Alston (2016), Bishop (2012), Breel (2022), Frieze (2016), Harpin & Nicholson (2017), Kolesch, Schütz & Nikoleit (2019), Lavender (2016), White (2013).

² While terminology regarding roles in participatory or immersive work is a complex subject (cf. Gröppel-Wegener & Kidd, 2019; Machon 2013), this exegesis uses 'audience' and 'audience member' in reference to 'the ticket-buying-participant experiencing the event' (Machon 2013: 74). 'Theatre-makers' is used in reference to those who author, devise and otherwise prepare the event, with 'actors' used for those who portray characters performing actions in front of, or interacting with, the audience.

performance *Woyzeck: A Hyperdrama*, a pilot study intended to help develop and solidify the project's research position, aim, and questions, which will be re-addressed and expanded upon at the chapter's end.

1.1: Participation and Agency

When considering participatory performance, it is important to acknowledge that immersive theatre is not the first instance of works seeking participatory relationships with their audiences, with performances which '[blurred] the line between spectator and participant' having taken place as far back as the Middle Ages (Ramey 2013: 55). More recently, the twentieth century saw multiple periods of interactive experimentation³. Given theatre's history of participation, it is worth asking what immersive participation explores which has not previously been examined.

One distinction is a focus on the individual's experience: immersive theatres create an 'audience-centred theatricality' (Lewis & Bartley 2023: 2) centred around 'a pervasive attention on the 'self' of the audience' (Stephenson 2022: 92), an attention Adam Alston describes as 'narcissistic, because the experience is all about you, the participant' (2013: 130). This suggests that contemporary participation has different objectives from previous works – such as Richard Schechner's or Augusto Boal's – which were based upon 'the Brechtian method [...] enabling a radical insight into the way society and its citizens work with a view to changing both of them' (Barnett 2015: 3). Instead, immersive theatre is 'premised on the production of experiences' (Alston 2013: 128), creating work which 'relies on its audience to engage instinctively with the experience' (Machon 2019: 675); as Andy Lavender states, 'the work of the theatre practitioners is no longer to realize a text or 'complete' a staging, but to oversee the audience's engagement with the production' (2016: 81). Resultantly, some discussions of immersive theatre ascribe to its audience a unique agency, power or control: Elizabeth Sakellariidou exclaims how '*they* hold the control of *their* performance in their own hands!' (2014: 28, emphasis original), Spyros Papaioannou argues that 'the power' usually implied by the roles of spectator and

³ Cf. Schechner 1994 & 2003, Bennett 1997, Giannaci 2004, Dixon 2007, Birringer 2008, Deemer 2012.

performer 'is largely reduced' (2014: 163), and Machon suggests that Punchdrunk have 'evolved an audience that has a unique artistic agency within the work.' (Machon 2013: 73)

To fully understand how agency is engaged within immersive work, it is important to recognise how 'agency' or 'control' are considered in these accounts, with analyses approaching agency primarily from a subjective position: an experiential aesthetic. Breel, for instance, argues that 'agency becomes meaningful when it is perceived by the participant' (2022: 402): resultantly, her analysis of agency is premised on a phenomenological conception. Here, agency 'depend[s] on the agent's consciousness of agency' (Gallagher & Zahavi 2012: 177), with three factors underlying a sense of agency: intentionality (one's actions must be directed towards a goal), bodily experience (e.g. performing an action), and retrospective attribution (attributing an outcome to one's goal-oriented actions).

It is critical to recognise that theatre-makers may satisfy all three of these factors without granting the audience any power over the performance's outcome. *Altered Skin's Power Games* (2013), for instance, involved the audience voting on what actions a character should take; however, each vote was fixed with a predetermined outcome. Until this was revealed, an audience member would be able to self-attribute agency through choosing a preference, acting by pressing an electronic keypad, and attributing the outcome to their actions. This discrepancy demonstrates that subjectively perceived agency may not equal 'control'; as Kelly Jordan notes, 'participation is frequently subject to imposed sanctions by the practitioner' (2019: 192), and Myrto Koumarios and Cassandra Silver describe audiences' experiences taking place within 'a fiction over which we ultimately [have] no control' (2013: 168). Theatre-makers themselves support these positions: Punchdrunk's Maxine Doyle describes the challenge of making work 'feel like it's spontaneous and happening for the first time' when 'the structure and the organization is really rigorous' (in Machon, 2009: 96-97), and Jorge Lopes Ramos and Persis Jadé Maravala of Para Active / ZU-UK state 'we are more interested in investigating the *experience of* agency as opposed to *actual* agency' (2016: 167, emphasises original).

It is this potential discrepancy between the phenomenological sense of agency and the causal powers audiences may wield over a performance that this investigation's first performance, *Woyzeck: A Hyperdrama*, addressed. Staging a work in the style of

Punchdrunk – arguably the UK’s most critically examined immersive theatre company⁴ – the project examined control and agency within a popular immersive-participatory format, providing a foundation to expand upon the wider project’s research questions and objectives.

1.2: *Woyzeck: A Hyperdrama*

Woyzeck: A Hyperdrama was developed between January and March 2014, and performed in Oxford Brookes University’s Gibbs Building on April 2 2014. The dress rehearsal and performance were filmed⁵, with audiences asked to complete questionnaires regarding their experience⁶. Due to building access limitations only one performance was possible, of which 28 audience members returned questionnaires. Before an analysis is possible, though, the format it investigated requires examination.

Given Punchdrunk’s critical attention, it is noteworthy that no terminological definition exists distinguishing their method from other immersive works: there appears little discussion regarding these performances’ structures beyond the sharing of space between actor and audience. As immersive theatre is not the first performance format which shared space in this way⁷, it must be asked what is credited as uniquely empowering Punchdrunk’s audiences. The answer is found in the distribution of the performance across large spaces, with elements taking place simultaneously in multiple locations and the audience required to explore. A significant factor in arguments regarding the audience’s agency, self-led exploration is equated with empowerment over one’s experience. It is noteworthy, then, that this is not the first time this method has been employed.

In his theoretical writings, Playwright Charles Deemer describes a ‘dramaturgical method’ which became popular in the mid-1980s ‘called “a living movie”’ (Deemer 2012, n.p.). This method involved

⁴ Cf. Alston 2013; Biggin 2015, 2017; Flaherty 2014; Gordon 2013; Koumarianos & Silver 2013; Machon 2009, 2013, 2019; Oddey & White 2009; Papaioannou 2014; Sakellaridou 2014; White 2012, 2013; Worthen 2012.

⁵ Due to camera problems during the performance recording, Appendix 1 contains footage mainly from the dress rehearsal.

⁶ See Appendices 1-4 for video documentation and audience questionnaire results.

⁷ See, for instance, Richard Schechner’s Environmental Theatre experiments of the 1950s and 1960s (Schechner 1994).

different actions of the story taking place in different locations. [...] The play an audience member saw depended on the choices s/he made about which actor or actors to follow as the narrative split and players moved into new spaces. (2012: n.p.)

Deemer termed this 'hyperdrama' after his use of hypertext to produce scripts, providing a more precise descriptor than 'immersive' for performances where 'the audience [...] watches a play that networks into scenes running simultaneously' and '[e]ach audience member must decide which scene to watch' (Deemer 1996b: n.p.). The structural similarities Deemer highlights between hyperdrama and hypertext allows for the cross-examination of immersive-participatory theories of agency from an interdisciplinary perspective.

Hypertext is a form of electronic, nonlinear text consisting of 'units or "nodes," which may be analogous to pages, paragraphs, sections, or volumes. Nodes are connected by "links," which [...] retrieve the material to which they refer' (Moulthrop 1991: 5). By choosing which links to follow, readers determine the order in which they experience the content: resultantly, Astrid Ensslin describes the interaction between reader and text as 'shaping its very structure and subverting traditional authorial intentionality' (2007: 39).

Hypertext theorists often make claims regarding the reader's authorial power, for instance that '[hypertext] invites the reader to participate in its own construction' (Bolter 2001: 170), or that readers 'determine its content for themselves' (Joyce 1995: 19-20). These ideas, however, have not gone unchallenged, with Elizabeth Swift arguing that '[i]nteractive mechanisms give the reader the impression that they are more involved in the production of the reading experience than is in fact the case' (2016: 116). Contrasting Ensslin's assertion that the reader shapes the text's structure, Marie-Laure Ryan argues

[f]or those who subscribe to the classic narratological distinction between story, or *fabula* (what happened in the textual world), and discourse, or *sjuzhet* (the [...] disclosure of the *fabula*), what changes from reading to reading [...] is not the *fabula* itself but the *sjuzhet*. (2001: 221-22)

Through recognising that this distinction of *fabula* and *sjuzhet* also exists within hyperdrama, contradictory arguments regarding agency may be distinguished. Arguments for the audience's empowerment focus on power over one's encountered *sjuzhet* – the personally experienced disclosure of the performance's text and content. Arguments

against this empowerment regard the hyperdrama as an extant textual object, a predetermined *fabula* over which the audience exert no power.

Woyzeck: A Hyperdrama was designed to examine these two positions. Through staging a hyperdrama, it aimed to scrutinise the audience's experience and understanding of the form. Georg Büchner's *Woyzeck* was chosen as source material due to the nature of the text. Left incomplete upon his death, the script is fragmentary; given, as Barbara Rugen notes, that 'the play could end on almost any scene' (1980: 83) and remain narratively satisfying, the text lends itself well to a hyperdrama adaptation where scenes can be encountered in differing orders.

In adapting *Woyzeck*, one aspect of both Punchdrunk's and Deemer's methods was not replicable due to time constraints. Punchdrunk's performances typically last many hours, with performed actions being repeated throughout. Similarly, Deemer's hyperdramas involved a one-act play being 'repeated during the evening of theater' (1996b: n.p.). Although this was not possible, a structure was designed to allow audiences to encounter different scenic orders depending on their navigation: three actors played the character of Woyzeck – one going through the script's chosen arrangement forwards, one in its reverse, and one in an essentially randomised order (determined by the availability of locations and actors).

1.3: Results

What is clear from this performance's structure is that there is no capacity for the audience to control, influence, or impact upon the hyperdrama's *fabula*. Regardless of the audience's movements, performance actions were undertaken the same way whether or not any audience were present. This is recognisable in Appendix 1 containing footage from the dress rehearsal; that the production could be documented without an audience demonstrates that their actions did not impact upon the work's *fabula*.

When asked to rate their influence or control⁸ over the story's structure on a scale of 1-10⁹, over half of the audience responded with 5 or lower, and the highest proportion of any selected level was 1 (no control). Those professing middle-to-high levels of influence cited the ability to choose how they moved through the space, as well as the ability to construct their own *sjuzhet* – effectively equivocating this with control of the story. By contrast, those professing low influence cited the inability to influence the performed action, as well as a lack of structural knowledge: a common suggestion for improvement was to provide guidance or mapping, with several respondents stating that they 'should have' followed one actor to better understand the piece. These results complicate claims that audience members experience agency within the hyperdrama, suggesting a difference in self-attribution between audience members inclined to focus on their subjective experience, and those wanting to understand 'the play' objectively. Of course, audience members need not align fully to a subjective or objective perspective, and multiple respondents recognised that the capacity to make individual choices within a performance structure they could not influence complicated exactly what was meant by 'control over the story'.

Woyzeck: A Hyperdrama demonstrates a greater complexity of agency within hyperdramas than discussions based on a phenomenological understanding account for, highlighting that audience members' awareness of the work's predetermination may not just limit an attribution of agency to themselves, but actively work against it. Considered alongside the hyperdrama's structure, it is clear that assertions of agency are limited to one's individual *sjuzhet*, and resultantly discussions of power or control are based upon a subjective sense of agency, not empowerment over the performance's *fabula*.

1.4: Readdressing Research Aims

For theatre-makers who, rather than being 'interested in investigating the *experience of* agency' (Ramos & Maravala, 2016: 167), wish to 'reconfigure conventional relationships between spectators and performers' (Kolesch 2019: n.p.), a phenomenological-aesthetic

⁸ As this performance was conducted early in the project, language regarding 'influence', 'control', or 'agency' had not yet been codified: the questionnaire used 'influence' and 'control' rather interchangeably. Although this imprecision is not ideal, it was retained for all future performance questionnaires to maintain consistency. Despite this, the comparison of numerical results with accompanying explanations provides insight into how audience members understood 'influence' or 'control'.

⁹ See Appendices 3 & 4.

approach to agency appears inadequate, failing to take into account either the challenges confronting the ability of audience members to attribute agency to themselves, or the ability for them to impact upon the *fabula* of the work. Without an adequate understanding of power regarding a work's *fabula*, theatre-makers and analysts run the risk of conflating the phenomenological sense of agency with 'a more revolutionary agentive experience' (Jordan 2019: 192).

In light of these outcomes, this project's research aims and questions can now be expanded upon. Seeking to interrogate audience agency, power, and control within the *fabula* of participatory performances, this project aims to develop a participatory methodology within which the audience have causal power over the *fabula* of the work. To do this, the following questions must be answered:

1. How is agency understood regarding the causal powers a person possesses?
2. How can this causal power be engaged within participatory performance?
3. Does this engagement allow audiences causal power over the *fabula*?

By answering these questions, this project will contribute to the existing body of knowledge on participatory performance through the development of more complex, causal understandings of agency within participatory work, and the demonstration of a methodological framework for the creation of performances wherein the audience wields causal power over the *fabula* of the work.

Chapter 2

2.1: Woyeck: An Interactive Play

As discussed in the previous chapter, arguments for audience control in hyperdramas are premised on a phenomenological understanding of agency, wherein the audience's exploration is equivocated with controlling their experience. However, as noted by theatre collective non zero one, 'the work is not affected, and the output remains the same' (2016: 140). This can lead to 'a paradoxical sense of stasis, or immutability, to the experience of *many* immersive events' (Frieze 2016: 20, emphasis original); indeed, White recognises a fundamental conflict between participation and 'Western theatre, at least in its orthodox traditions' wherein 'the show should be as controlled and complete as possible before being presented to an audience; in interactive theatre this must be sacrificed' (2013: 74). This conflict is often resolved through theatre-makers creating work containing 'gaps to be filled with the actions of participating audience members' (White 2013: 30); the audience may contribute, but under controlled circumstances wherein theatre-makers retain authorial control.

This project's second research performance, *Woyzeck: An Interactive Play*, examined a gap-filling method popular among participatory theatre-makers¹⁰, which allows its audience a direct influence over the direction of the *fabula*: 'the tree'. Developed between September and November 2014, it was performed in the Oxford Brookes Main Hall on November 24, 26-28 2014. All performances were filmed, with audiences asked to complete questionnaires, of which 78 were returned¹¹.

'The tree' (figure 1) involves the creation of prepared points where the audience vote on the proceeding action, offering a series of causal options while also ensuring that 'choices will always result in a well-formed story' (Ryan 2001: 248).

¹⁰ Cf. Coney 2014a, 2014b, and 2021, Kriebel 2015a and 2015b, METIS 2015, Ontroerend Goed 2015, Block Stop 2015, and Sunday's Child/Fever Dream 2016.

¹¹ See appendices 5-9 for structural mapping, video documentation, and audience questionnaire results.

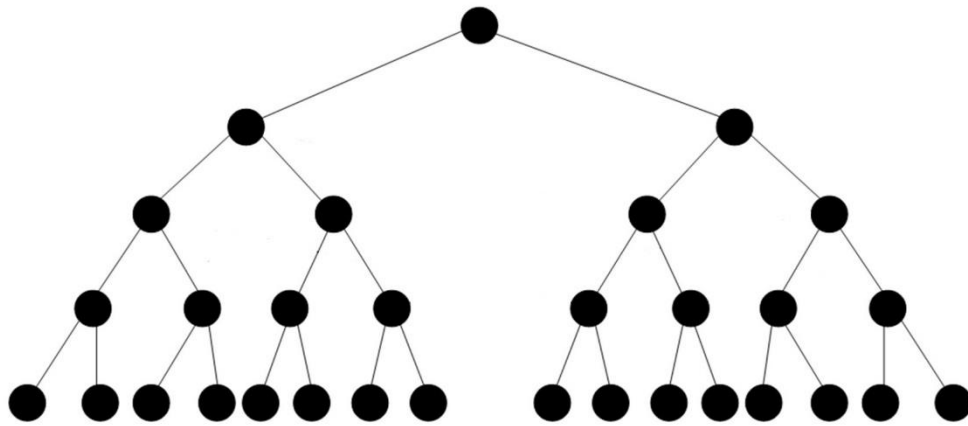


Figure 1: the tree

The primary problem created by the tree is that it ‘quickly runs into a combinatorial explosion,’ wherein it would ‘take sixteen different plots, with thirty-one different fragments, to ensure four decision points’ (Ryan 2001: 248). This issue was encountered when adapting *Woyzeck* into a tree, as such an explosion required more scenes than are available in Büchner’s text. To solve this, a ‘memory system’ was adapted from Ryan’s account of computer game systems, where ‘decisions made by the user in the past affect his choices in the future’ (*op. cit.*: 253). The incorporation of memory into the tree resulted in the ‘AB tree’ (figure 2):

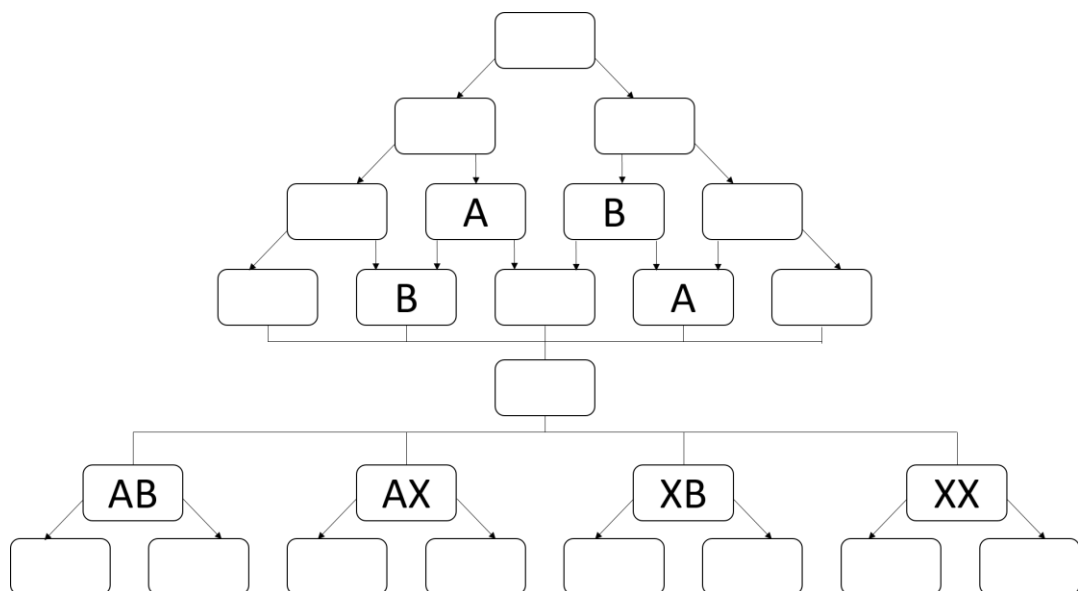


Figure 2: the AB tree

This structure involved two key scenes – A and B – being inserted into the tree twice, acting as ‘keys’ to potential endings: if the audience navigated to both scene A and B, they would reach scene AB, which led to endings 1 and 2. If they navigated only to scene A, they would reach scene AX, leading to endings 3 and 4, and so on. A ‘filter’ scene was included to aid the mapping of the transition.

Before an analysis of this performance is possible, it is necessary to investigate the audience’s powers within this structure. For this, different conceptions of agency are needed from the phenomenological; such conceptions can be found through examining social theory.

2.2: Social Theory

When discussing agency in social theory, it should be recognised that the most basic definition provided by Breel – ‘the ability to make decisions and act in a way that might impact on or change the situation’ (2022: 403) – is agreed upon by social theorists. The difference lies in the examination of the act: while phenomenology examines cognitive experience, social theory addresses agency from an external perspective. Specifically, agency ‘implies a sense of free will, choice or autonomy’ (Hay 2002: 94-95), and this implication is premised on the assumption that the agent ‘may always ‘act otherwise’’ (Barnes 2000: 9). Social theory examines whether an agent has this capacity.

Agency within social theory centres upon ‘the causal *powers* persons have’ (Callinicos 2004: 274, emphasis original); agents are understood to possess certain abilities, including the ‘ability to define or interpret a situation and act based on that definition’ (Musolf 2017: 4) and the ability ‘to act consciously and [...] attempt to realise [one’s] intentions’ (Hay 2002: 94). This is exemplified in rational-choice theory, which argues that ‘an individual will act to optimal effect given her goals and preferences’ (Barnes 2000: 17). This is not, however, universally accepted, as it relies on the acceptance that an agent’s behaviours are always chosen, and that these choices exclusively reflect their intentions; as Callinicos states, ‘[t]here would be little point in ascribing beliefs and desires to agents if their course of action were structurally determined in advance’ (2004: 86-87).

While sociologists generally agree on the existence of social structures, significant argument has been waged over the relative powers of individuals and structures:

individualists argue that agents always have the power to choose, with structures existing as emergent phenomena, while structuralists regard structures as '*external to the individual*' and exerting 'enormous power and constraint over our lives' (Musolf 2017: 3, emphasis original). Structuralist theories maintain that structure 'has three unignorable properties: it pre-exists individual action, it is autonomous of it and it has causal powers over it' (King 2004: 70).

It is noteworthy that these three properties apply to the gap-filling theatre event: the structure is pre-authored by the theatre-makers, it is designed to only permit participation in pre-arranged gaps (and can therefore be considered autonomous of the participations within these gaps), and the theatre-makers exert power over the audience by limiting their actions. It is crucial, then, to understand how structural factors may limit audience members' agency in practice.

While much discussion regarding 'the agent' concerns individuals, Callinicos notes that 'structural capacities can often only be exercised collectively' (2004: 97). This is true of the tree, which utilizes voting: although an audience member may make a choice, that choice does not constitute a performance *decision*. Rather, the decision is made collectively. Examining collective decision-making, Daniel Andler identifies 'thick' and 'thin' processes: within 'thick' processes, participating individuals 'typically interact' (2012: 74), attempting to 'pool their intellectual resources in order to come up with answers [...] better than any of those they would have reached individually' (*op. cit.*: 73) and in so doing 'change their minds or go from indecision or confusion to a firm opinion' (*op. cit.*: 74). Critically, such processes allow for 'changes in the procedure' whereby participants 'have an opportunity to form and revise their understanding of the procedure and may argue in favor of changing it' (*ibid.*). By contrast, within 'thin' processes 'individual agents [...] simply provide their own conclusions, which are then fed to some aggregating algorithm' (*ibid.*).

The tree structure represents a thin process: an aggregate voting system not allowing for the audience to 'pool their intellectual resources' in order to 'come up with answers' regarding what should happen – rather, they must choose between predetermined narrative branches. How these structural limitations impact upon an audience's ability to make decisions, and initiate actions in an attempt to realise their desires, will now be examined through *Woyzeck: An Interactive Play*.

2.3: Results

For *Woyzeck: An Interactive Play*, audiences were asked how much influence they felt they had both individually and collectively. When rating individual influence, the highest proportion of responses listed a level of 5 or 6¹²; at a collective level responses were higher, with a significant amount at a level of 8 - 10. While those who self-attributed high levels of individual influence cited voting as evidence, not everyone regarded voting as empowering: others criticised the limited power one vote has – particularly when one's choice lost. Regarding collective influence, while some respondents felt the audience had 'nearly complete control', others questioned the limited available optionality of 'A' or 'B' and predetermined outcomes.

Interestingly, more respondents listed a level of 1 for collective influence than did for individual influence. It is possible that this was due to a misinterpretation of a design element intended to communicate that the voting process had a genuine impact on the performance: a projection showed the AB structure, which 'collapsed' as votes were taken, displaying only the narrative paths still available. While some respondents cited this as evidence that their votes had an impact, several misinterpreted the use of a filter scene as meaning that their prior votes were meaningless.

Many also cited a lack of intentionality in their vote. Not knowing how each option might progress the story, they felt unable to develop intentions upon which to base decisions, nor attribute the story outcomes to their choices. Others questioned whether voting made any difference at all – a lack of structural knowledge which denied any sense of agency over the outcome.

For some, the voting method impacted upon their decision-making. Each audience member had been given four tokens; as choices were announced actors held up two signs, with the audience invited to vote by hanging a token on the relevant sign¹³. Voting was therefore public, and several respondents cited that being observed or seeing the developing results swayed their decisions, suggesting a social influence within the decision-making process; however, there was little discussion between audience members during voting, so

¹² See Appendices 8 & 9.

¹³ Ties were decided with a coin-flip.

watching others vote was the only socially interactive element for most audience members.

Woyzeck: An Interactive Play demonstrates numerous limitations that tree structures place on an audience's agency. As 'thin' processes they do not allow for modification or development from audience contributions, with many audience members being aware of how limited their choices are. While voting may lead to some audience members attributing agency to themselves, this is not universal, with multiple potentially inhibiting factors including a lack on intentionality when choosing between options, a recognition of the diluted nature of their agency in aggregation, or misunderstood feedback as to the impact one's actions are having. It also suggests that audience choices and actions may be impacted upon by social factors.

These results demonstrate several points of developing praxis which need addressing. Providing enough narrative and structural information for audiences to develop intentions and act upon them is paramount; with both *Woyzeck* performances demonstrating the fragility of self-attribution connected to an awareness of structural processes and predetermined outcomes, developing work must provide adequate contextual information and/or knowledge of possible consequences for audiences to develop intentional actions. It is also necessary to develop accurate systems of feedback, ensuring audiences recognise the impact of their actions upon the work. Structures must allow for more optionality than choosing between predetermined paths, so that audiences may take actions they believe will achieve their intentions, and the impact of these actions should not be diluted or denied through aggregation.

Social influences must also be considered; while this performance did not intentionally exploit social interactions, they nonetheless informed audience members' voting choices either due to observing others or being observed. Therefore, a performance form representative of 'thick' processes should be considered, utilising social interactivity to inform audience members' developing opinions and decisions, encouraging discussion and debate to clarify intentions and desires, and allowing resultant actions to impact upon the structural reality of the performance. This requires a consideration of agency from the perspective of social relationships, and participatory forms based around socially responsive frameworks. This is the focus of the next chapter.

Chapter 3

3.1: Power and Social Relationships

As outlined previously, the structures of participatory performances place significant limitations on the audience's agency as understood in social theory. Performances which engage in gap-filling participation limit the audience's causal power, and awareness of this may impact upon the audience member's ability to attribute agency to themselves. To resolve this, it is necessary to move from thin to thick processes, understanding how participation may allow audiences to pool their resources, revise opinions, and develop answers, the result of which may result in changes to the process itself. To determine how this takes place, it is necessary to consider agents as multiple persons socially relating and influencing one another's behaviour.

The manifestation of power within social relationships is addressed by the 'social ontology'. To understand causal power, Colin Hay argues, 'rather than consign ourselves to references to structure and agency [...] we concentrate instead upon the dialectical interplay of structure and agency in real contexts of social and political interaction' (2002: 127). From this perspective, agency emerges 'from the social relations in which individuals are embedded. Human agency is a function of the kinds of social relations in which they exist. In different relations, humans have different agency' (King 2004: 198).

This does not invalidate the understandings reaching thus far regarding participatory agency: rather it suggests that these work's structural functions should be considered abstractions or interpretations of the social relationships that comprise the participatory performance. While the structure of a performance may, for instance, limit the audience member's voting options, the structure is not an independently powerful phenomenon but a series of prepared actions developed by the theatre-makers. It is the expected social relationship between theatre-makers and audience which lead audiences to defer to this structure.

Discretion of power is crucial in understanding this social relationship: as King notes,

[p]ower does not simply emanate from a powerful person independently of anyone else.
Discretion necessarily implies the acceptance and understanding of others [...]

Consequently, the exercise of discretion – of power – is dependent on the social relations between members of [...] society (2004: 204-05).

Considered from this perspective, it is not the structure of the performance *per se* which limits the audience's power, but an accepted social contract that the theatre-makers retains authorial power. Under this social contract, the existence of predetermined participatory choices leads to a significant discretion of power away from the audience.

Through changing the social contract of performance, the audience may be granted more discretionary power, participatory processes may become 'thicker', and audience's power can be incorporated into the performance event, allowing for potential changes to the work – in the case of this project, to the developing *fabula*. It therefore becomes necessary to ask what kinds of audience-performance relationship may function on different social contracts regarding the discretion of authorial power. To address this question, this project turned towards a popular participatory form known for subverting the relationship between theatre-makers and audience: Forum Theatre.

3.2: Forum Theatre

Forum Theatre provides a performance framework wherein the social roles between audience and theatre-makers are disrupted. Representing only one practice within Augusto Boal's larger body of work, the 'Theatre of the Oppressed', Boal acknowledges Forum as 'certainly the best known and most practiced throughout the world' (2006: 6). Within a Forum performance, the audience are presented with 'a scene or a play, in which there is a problem, but not its solution' (Boal 2006: 86). Following the completion of the prepared performance,

the same show is repeated till a member of the audience interrupts the action and takes the place of the character [...], improvising alternatives that the *spect-actor*¹⁴ will have imagined. The other actors on the stage or in the performance arena have to improvise their responses. (*op. cit.*: 86)

This intervention does not happen once, but is repeated multiple times by different audience members. Discussions among the audience regarding the interventions, their

¹⁴ 'Spect-actor' is Boal's term for the intervening audience member.

successes and failures, and different ways to address the presented problem are encouraged.

Two Forum Theatre performances were held as part of this project: at the Pegasus Theatre, Oxford, on May 8 2015, and the Oxford Brookes Drama Studio on September 21 2015. The performances were filmed, with audiences asked complete questionnaires, of which 15 were returned from the first performance, and 10 from the second¹⁵.

3.3: Results

The first result to note is a significant discrepancy between the two performances. The May session reported fewer spect-actors (approximately 27% of respondents intervened, compared to the September session's 50%), and lower feelings of individual and collective control. Although part of this can be explained by the fact that the September session ran for 40 minutes longer than May, with a smaller audience, the social composition of the audiences should also be considered: significantly, September's audience was primarily composed of drama students, amateur actors, and/or friends of the cast. Additionally, in the May session several audience members repeatedly intervened – these were members of the Oxfordshire theatre community, comfortable with performing, and familiar with improvisation.

This audience composition needs consideration; a significant proportion of the intervening audience represent what Richard Schechner calls an 'integral audience' (Schechner 2003). In contrast to the 'accidental audience' (audience members who have no direct relationship to the performance or theatre-makers), integral audiences have a closer connection to the theatre-makers: they may for example be family members or friends, or fans of this form of work. For this project, the May performance had a higher proportion of accidental audience members, whereas September had a mostly integral audience. It is notable that the more accidental audience had a lower proportional rate of intervention, suggesting the performative nature of Forum intervention – stepping onstage, taking the role of a character, and improvising with actors in front of the audience – represents a barrier to participation which integral audience members were more comfortable overcoming.

¹⁵ See appendices 10-13 for video documentation and audience questionnaire results.

As previously, respondents were asked to rate how much influence they felt they had over the outcome from both an individual and collective perspective. For individual influence the May performance reported a range from 1 (none) to 7, while the September performance reported a range from 4 to 10 (complete control). The most consistent response overall was 7¹⁶. By comparison, collective influence was given a range from 3 to 9 in May, and 5 to 10 in September, with the majority of responses ranging from 7 to 9. These suggest a significant difference between the accidental and integral audiences' sense of agency.

It is important to note that those who did not intervene cited this as a primary factor in not having much influence, and that respondents' conclusions regarding their power are mostly evidenced from the position of the spect-actor: there is little mention of group discussions, with only one citation of this as a factor in how much influence anyone self-attributed; indeed, one respondent stated they 'didn't feel much part of a collective audience'. Instead, the focus is almost entirely on the act of stepping onstage and obtaining discretionary power-of-performance. What is lacking here is evidence of inter-audience collaboration wherein discussions informed the intentions and actions of the spect-actor.

While some respondents cited a preference to observe rather than intervene, others raised anxieties in performing and/or a lack of performance skills as restricting their ability to participate; conversely, some respondents felt compelled to intervene in order to make the Forum 'work' – paradoxically curtailing their agency to choose *not* to act. Another notable restriction on the audience's power was the power held by the actors: several respondents described actors as able to 'put a break on the audience's plan,' with others noting that the inability to change the attitudes or behaviours of actor-performed characters caused difficulty in redirecting the conflicts.

These results demonstrate points of developing praxis that need addressing. Crucially, accessibility of participation should not be restricted to integral audience members; support should be given to accidental audiences to ensure they are equally able to participate, with anxieties in doing so mitigated as much as possible. Discretion of power must be expanded to all audience members for the duration of the performance, requiring a greater focus on the impact of discussion and deliberation upon the work. Such influence should also extend to characters played by the actors: as noted, actors – as agents

¹⁶ See Appendices 12 & 13.

themselves – retain a significant amount of power; resultantly, a system for facilitating changes in character's attitudes or beliefs based upon a responsiveness to audience interventions must be developed. Recognising the discretion of power as premised on social relationships, a framework must be developed within which the relationships between audience and actor function as a thick system. This will be examined in the next chapter.

Chapter 4

4.1: *The Mindspace*

The performance described in this chapter represents a framework intended to realise this project's aim of developing a participatory methodology within which the audience wield causal power over the *fabula*. Following the findings outlined in the previous chapters, this framework had several objectives. Firstly, that the audience's self-attributed agency accurately reflect the impact of their intentional actions upon the work. Secondly, to be a thick process involving the pooling of the audience's resources, including an ability to 'revise their understanding of the procedure and [...] argue in favor of changing it' (Andler 2012: 73). Finally, it required thick social relationships to extend to the actors, sharing the discretion of power between audience and actor.

This framework was realised in *The Mindspace*. The narrative premise involved a mental health treatment wherein a patient's brain is scanned and, through science-fiction technology, key areas of their psyche are manifested in the 'Mindspace' as sapient characters (The Soldier, The Seer, The Boatman, The Mother, The Searcher, and The Man in the Chair), with whom a therapist (Rachel) can directly interact. The audience are invited inside this space, asked to assist in healing the patient.

The Mindspace was devised and rehearsed between September 2015 and July 2016, followed by a run at the Edinburgh Fringe Festival in August 2016 (as development performances, these were not documented by film or questionnaire). It then ran at Oxford Brookes University on 7-10 September and October 4-5 2016¹⁷: these performances were filmed, with audiences asked complete questionnaires, of which 51 were returned¹⁸.

A first consideration developing this framework was the physical relationship between audience and performance. As the stage-auditorium divide in the Forum sessions corresponded with a reported lack of influence or control over the performance, this performance was designed to be 'immersive' in that the audience were a part of the

¹⁷ Due to issues with actor availability, some of these performances differed from one another: September 7 & 8 only had five of the usual six 'Mindspace' characters, September 9 & 10 had all six, and October 5 only had four.

¹⁸ See appendices 14-18 for structural mapping, video documentation, and audience questionnaire results.

textual world, sharing physical space with the actors and able to interact with the characters. This use of space would also allow for the entire audience to be in direct relationship with the performance at the same time, as opposed to Forum's individual nature.

As the work needed to address power differences between integral and accidental audiences, a structure was adapted from Johannes Birringer's three-level model for interactive systems, based around a gradual increase in depth, complexity, and responsibility on the part of the user. This model consists of three levels:

1. the attraction level, 'allowing the user to become interested and slowly comfortable with the environment and the rules',
2. the engagement level, 'which draws the user into the game and allows quicker and more competent actions', and
3. the experience level, 'involving increasing complexity to sustain curiosity, energy, and excitement with the player' (Birringer 2008: 191-92).

This model provided a framework by which accidental audience members could be guided through their changed role, trained in necessary skills, and improve in competence and confidence throughout.

The attraction level opened with an entrance functioning as 'a decompression chamber, to acclimatize to the world before being set free in it' (Barrett in Machon 2009: 91); a guide character, Rachel, greeted the audience and summoned them into the performance space, providing an explanation of the Mindspace system, and leading several 'warm-up' tasks (see Appendix 15) designed to encourage inter-audience conversation. Throughout, Rachel employed core actor techniques (outlined below) to reward and encourage participation.

There followed an AB tree adapted from *Woyzeck: An Interactive Play* (figure 3)¹⁹. At this point in the fiction, the six characters representing manifestations of the patient's mind remained unaware of the audience, allowing the audience to retain a spectatorial-evaluative position while learning about the world created by the 'Mindspace' system, its

¹⁹ As different performances had different numbers of characters, three different AB trees were used (see Appendix 14).

characters, their situations, and their relationships. Discussion and evaluation of choices was encouraged by Rachel before decisions (either unanimous or vote-based) took place.

The inclusion of the tree in this level served several functions:

1. Allowing the audience to collectively establish the story state leading into the engagement level,
2. Continuing encouragement of discussion, evaluation, and interpretation, and
3. Demonstrating that decisions and actions had consequences.

The tree had two adaptations from that used in *Woyzeck: An Interactive Play*. An initial practice vote – “which group of characters should we observe *first*, before we then observe the others?” – was inserted at the top of the tree, familiarising the audience with the voting process before it had meaningful consequences. The tree also terminated sooner, as once states AB, AX, XB, or XX were reached, the performance moved into the engagement level.

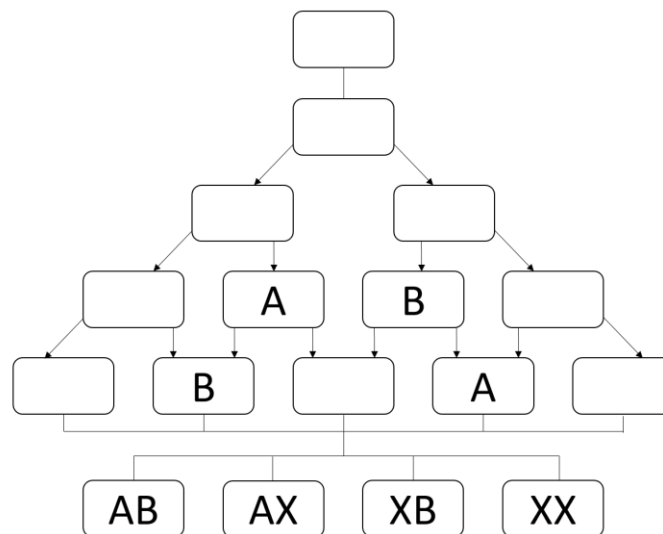


Figure 3: the revised AB tree

The engagement level began the process of redistributing the discretion of power between audience and actor by developing relationships between audience and characters. The audience were encouraged to meet and engage in discussion with the characters, but with characters isolated from one another, ensuring a focus on developing audience-character

relationships²⁰. Characters needed to be susceptible to change brought on by talking to audience members, allowing for the audience to influence their moods, their minds, and their understandings of the situation. To this end each character possessed a 'Red-Blue' emotional spectrum (figure 4), along which they shifted in response to audience interactions; for example, The Soldier would be pushed toward the red end of his spectrum (becoming angry, insular, and potentially aggressive) if audience members tried to relieve him of his guilt. This spectrum was communicated to the audience both through the actor's responses to their interactions, and through lighting colour changes (from red, to purple, to blue) within their section of the performance space.

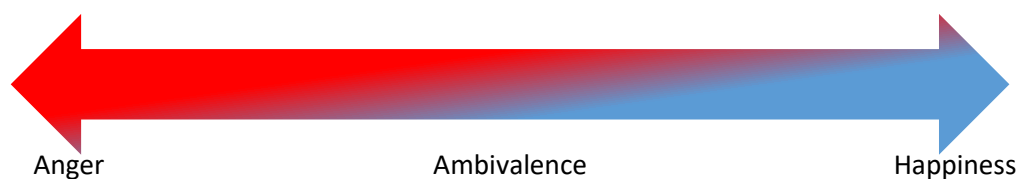


Figure 4: an example Red-Blue spectrum

Alongside the use of improvisation skills (cf. Spolin 1999; Johnstone 1979, 1999), interactions were informed by techniques designed to both encourage audience participation and provide feedback demonstrating their causal power:

- 1) Accept & build: offers from the audience must be accepted by the actor, and built upon as the interaction continues.
- 2) Acknowledge & reward: all participations by the audience member must be acknowledged, with the audience member being rewarded for their effort – from a simple 'thank you' or 'great idea', to a demonstration that the contribution had an impact on the world or character (for example their emotional state changing, or reaching a new understanding).
- 3) Hard & soft invitations: actors can invite participation in two ways, overtly (hard) or implicitly (soft). For example, The Boatman described his vision as obscured by fog which could be relieved by a candle. This invitation can be hard – “can you find a light?” – or soft by simply describing the darkness, with the choice to find a light left an implication. Throughout the engagement level, actors should aim to shift

²⁰ This level was time-limited. For the September performances it lasted 20 minutes. Due to time constraints the October 5 performance had a reduced length: this section lasted 10 minutes.

from hard to soft invitations, encouraging the audience to move from being prompted, to proactive participation.

- 4) Return focus to the audience: to ensure the audience continues influencing developing events, actors should regularly return focus to the audience either by highlighting suggestions audience members are making, or by inviting their input.
- 5) Drop invitations after three attempts: designed to ensure that actors are responding to developments, and not getting fixated on an idea, actors must abandon an invitation if it is not taken up by the audience after three attempts.

By engaging with these processes, the audience created a unique set of parameters for the experience level, having reached a set narrative situation through the AB tree, followed by establishing unique relationships with the characters and influencing their knowledge, understandings, and emotional states.

The experience level did not have a predetermined structural process. Instead, the audience were effectively asked “what do we do now?”, provoking them to discuss and evaluate what had come before, form an objective, and develop a plan of action to try and reach it. As such this level directly reflected Andler’s three characteristics of a thick process: interaction between individuals (whether inter-audience interaction, audience-to-character interaction, and inter-character interaction), the potential to change minds or interpretations (both of audience members and characters), and potential modification of the process (through the audience’s plans – or lack thereof – determining what actions would be taken in this section, as well as actors’ responses to these actions). As with the engagement level, this section was concluded by a time-limit: the performance overall lasted one and a half hours, with the experience level lasting until the running time expired²¹.

4.2: Results

In examining feedback to *The Mindspace*, it is worth dividing the analysis into three core areas in line with the framework’s objectives: individual causal power and self-attribution,

²¹ Audiences sometimes chose to end the performance before the time expired: see Appendix 15.

collective causal power, and socially responsive relationships between audience members and actors.

Beginning with considerations of individual influence, the most commonly attributed level was 7, with the majority of responses in the 7-9 range²². Reasons for high-level responses were often based on a clear sense of causal power over the developing content, reflecting a recognition that the performance allowed the ability to take actions based upon intentions and desires, and for those actions to have consequences. Some respondents chose to test the boundaries of this power, challenging the performance's ability to respond to their actions, while others acted intentionally by choosing not to intervene.

Others, though, reported their lack of intervention as based around concerns regarding their confidence in speaking up, worries of disrupting the performance through getting it 'wrong', a lack of contextual understanding hindering the ability to form intentions, or social anxiety. What was not commented on as a limitation, however, was a lack of skills or ability to participate; although some expressed concern that they might get something wrong, this appears due to reservations regarding the *consequences* of actions, rather than not knowing *how* to act, suggesting that techniques designed to 'train' the audience were successful for more accidental audience members. Indeed, some respondents reported a growth throughout the performance in their confidence to act, despite a lack of experience with participatory work.

Finally, it is important to note that lower-level attributions of influence as an individual were not based around the felt lack of an ability to act, but rather on a recognition of this power being distributed across the collective.

Considering collective influence, the majority of responses listed a level of 7 or above, with a significant proportion in the 8-10 range. Reasons for higher responses tend toward a generalised attribution of causal power onto the audience as a collective, based on a recognition of an equal opportunity for all audience members to contribute. Some respondents, though, recognised that equality of opportunity did not equate to equality of power exercised, as seen in one performance wherein 'the action of one of the audience (asking the characters to put on the masks) changed the entire direction of the play'. This unequal distribution of power was cited by several who reported a lower level of collective

²² See Appendices 17 & 18.

influence, but it is worth noting that such circumstances depended greatly on the particular composition of the audience; while some respondents reported that that ‘louder people controlled the story more effectively’, in other performances responsibility for the developing *fabula* was attributed much more to the collective.

Voting was generally regarded as a positive practice, recognised as allowing decisions to be made on a collective level. Not all respondents, however, appreciated the decentralisation of power, limiting as it did their individual capacity to make decisions over what action would be taken, as exemplified by one response: ‘The other idiots voted the wrong way at a critical point’. Aggregate voting, though, is only one aspect of collective influence, with thick collective processes requiring discussion and debate among participants. Regarding this, some respondents reported a deference to the larger group, with many reporting limitations on the group’s ability to make and follow coherent plans due to the size of the audience and time pressure. A repeatedly mentioned issue was the inability for any individual to obtain an overall understanding of everything that was happening, and therefore a reliance on the group to share information. Resultantly, some respondents reported confusion as to exactly what was happening, and how it could be resolved. The successes or failures of audiences in this regard had clear impacts upon the *fabula* of their particular performance, with some resulting in a harmonious reconciliation of all the characters, and others resulting in hostility, emotional crises, or even death.

Considering the socially responsive relationships within the work, multiple respondents recognised the actors’ responsiveness to suggestion or persuasion, regarding this as a key method in which they could influence a character’s actions in an attempt to realise their desires. Others cited the composition of their performance’s audience – with its specific members and inter-audience relationships – as an important factor, with a recognition that this would have a unique causal impact upon the *fabula*.

The agency of the actor was recognised by several respondents, who reported a preference for allowing the characters to resolve their problems independently of the audience’s direct intervention. Other respondents, however, reported limitations to their own power based on the actions of actors, describing them as behaving in ways that appeared predetermined or not related to a previous action the respondent had taken. While it is possible that this reflects a lack of structural or methodological knowledge on the part of the respondent (for instance, not knowing the character’s Red-Blue spectrum, or not

having witnessed influential actions from other audience members), these responses demonstrate an imbalance that exists at the centre of work: that the *fabula* was fundamentally *about the characters*, and not about the audience – the presented story focused on the relationships between the characters manifested by the ‘Mindspace’, and its resolution would similarly focus on their concluding actions and interrelationships, not the audience’s. Due to this, the audience may have shared influential power over the *fabula* with the actors, but only so long as the actors behaved in a socially responsive manner and facilitated the audience’s influence. If for any reason the actors behaved in ways not informed by the techniques outlined in Section 4.1, the performance may cease to be socially responsive and the audience’s causal power may be denied.

The results discussed above indicate that the framework underpinning *The Mindspace* accommodated audience causal power over the *fabula* in multiple ways. From a phenomenological perspective, audiences reported high levels of self-attributed agency both as individuals and as a collective. The three-level structure and actor techniques assisted in encouraging and supporting participation, reflected in reports of growing confidence to participate throughout the work. The performance represents a thick system, integrating discussion and debate among participants, reflected in reports of power existing in the ability to influence or change the minds of both actors and other audience members. The ability for audiences to end performances before the prescribed time limit also reflects the ability to change the rules of the process. Critically, the *fabula* of the work was not predetermined, but evolved as a result of social interactions between all agents (audience and actors) simultaneously. Despite this, causal power may not have been distributed evenly between all agents: certainly some audience members were ‘louder’ or more assertive than others, but crucially the actors still appear to have wielded greater power than the audience due to the nature of the *fabula* itself, resulting in an ongoing weight of a discretion of power towards the actors to conclude ‘the story’.

Conclusion

This research project aimed to examine whether and how participatory performances allow audiences control or power not only over their individual experience, but over the *fabula* of the work, understood as ‘what happens in the textual world’. To address this aim, the following questions were asked:

1. How is agency understood regarding the causal powers a person possesses?
2. How can this causal power be engaged within participatory performance?
3. Does this engagement allow audiences causal power over the *fabula*?

In answer to the first question, agency – when considered regarding causal power – is the ability to make decisions and act upon them, requiring the ability to define and interpret situations, develop desires based on these interpretations, and act in an attempt to realise those desires. These desires, however, do not exist in isolation of the social and systemic structures within which agents exist. While the relative power of individual agents and structures is debated, an important characteristic of structures is that they represent collectives: systems within which more than one agent operates. Decision making methods within these systems can be divided into two categories: aggregative/thin, and deliberative/thick, with thick systems providing agents within them greater power over the system itself.

Regarding the second question, participatory performances engage with causal power in a variety of ways, utilizing techniques demonstrating a range of discretionary power wielded by the audience: from the individual power to make one’s own navigational choices, to thin collective power based upon aggregative voting systems choosing predetermined narrative branches, to thick systems based upon the ability for audiences to deliberate, discuss, and change the minds of both actors and other audience members, as well as deliberate upon the process itself. The degree to which the audience are granted discretion of causal power is related to the social contract implicit in performance – that the theatre-makers retain authorial power – with the participatory method employed by the theatre-makers determining how much power the audience is granted.

Considering the third question, allowing audiences causal power over a performance's *fabula* requires several structural and participatory elements. Firstly, the narrative outcome or set of potential outcomes cannot be predetermined by the theatre-makers, as this places severe limits on the potential actions audience members may take; indeed, the existence of predetermined narrative paths, options, or conclusions is essentially antithetical to the exercise of causal power, given how significantly they restrict the audience's ability to attempt to realise their desires. Instead, participatory systems must reflect thick collective processes, wherein the participants may engage in discussion and deliberation to both change one another's minds and bring about changes within the system. Such processes must also involve a redistributed discretion of causal power shared by both actors and audience participants, requiring systems whereby actors become responsive to social influence from the audience. This project's final performance, *The Mindspace*, represented an attempt to demonstrate these requirements.

This understanding of agency with participatory performance is of relevance to any theatre-makers or analysts wishing to engage with themes of empowerment, agency, or control within participatory works. In particular, the examination of causal power through the lens of social theory offers deeper understandings of structural and performative issues present within participatory frameworks than purely individualistic or phenomenological accounts can provide. Indeed, existing discussions of power within immersive-participatory work might be considered as mirroring discussions of agency within social theory: immersive-participatory arguments considering agency from a phenomenological perspective can be compared with individualistic perspectives in social theory, focusing on the individual's choices and experiences; by contrast, arguments recognising the audience's lack of control over a performance's content can be compared with structuralist arguments of the constraints exerted over an individual by the structures or systems they inhabit. It is noteworthy that this project's final performance reflected a third perspective – the social ontology – which is intended to move the discussion of causal power beyond the individual-structural binary social theorists wrestled with throughout the twentieth century.

Considering the balance of causal power within participatory works neither from a purely individual-phenomenological position, nor a purely structural one, but instead considering participation as an ongoing socially responsive relationship between audience and actor may allow theatre-makers wishing to 'reconfigure conventional relationships between spectators and performers' (Kolesch 2019: n.p.), 'transform the spectator and their role'

(*ibid.*), or create ‘a more revolutionary agentive experience’ (Jordan 2019: 192) a more nuanced and complex toolkit from which to experiment with the discretion and exercise of power from all participating agents: theatre-makers, actors, and audience members.

Returning to this research project’s aim, the question of ‘allowing audiences causal power over the *fabula*’ can be seen as potentially misleading, risking the possibility of a ‘yes-no’ binary where audiences either *do* or *do not* have power. Through engaging with power as an innate capacity held by the agent, which is encouraged or hindered by structured social relationships (as well as potentially self-restricted due to psychological factors such as anxiety) this ‘yes-no’ binary is significantly complicated. Audience members may be granted some degree of causal power over a work’s *fabula*, but this power must necessarily be shared among all other participating agents – theatre-makers, actors, and other audience members – engaged within the execution of the work. While no individual audience member may be said to absolutely possess causal power, within thick deliberative frameworks a non-predetermined *fabula* may emerge from the social relationships between all participating agents.

Based upon these conclusions, the work begun in this project has room for further development. Regarding the audience’s power over the *fabula*, the question of the pre-existing discretion of power implicit in the social expectations of theatrical event would benefit from further exploration; while *The Mindspace* involved methods by which actors facilitated suggestions, influences, and actions from the audience, the ease by which the ‘normal’ social discretion of power re-established itself – seen in the actors’ ability to ‘re-take’ power by acting in ways not reflective of suggestions from audience members – demonstrates an imbalance of power between actor and audience. Ongoing practice-based examination of this relationship may determine methods by which to equalize this power imbalance, allowing for a greater democratisation of causal power. In particular, the reframing of the performance’s *fabula* may offer ways to achieve this: a *fabula* which is as much ‘about the audience members’ as it is ‘about the characters’ would redistribute power significantly, requiring less that the audience’s intentions be realised through the facilitated influencing of actors, and more through direct action. Such a reframing may also provide a better balance of power between all audience members by lessening the uneven impact of ‘louder’ or more assertive audience members, as not all causal power would be reliant upon the ability to successfully influence the actors.

More generally, due to a specific focus on power over the *fabula*, this study only examined three already-existing participatory methods: the hyperdrama, the tree, and Forum Theatre. The examination of other methods or forms of participatory performance through the lens of social theory (or, indeed, the development of new methods based upon the understandings reached in this project) would serve to deepen the understanding of the relationship between power, theatre-makers, and audiences within contemporary participatory works.

This exegesis has investigated a gap in the discussion of agency within contemporary immersive-participatory performance: a discrepancy between the employment of the phenomenological sense of agency as an aesthetic device, and the causal power wielded by participatory audiences. To address this gap, it has reconsidered agency using a different theoretical lens, and through a practice-based analysis of key participatory methods identified a more complicated relationship of empowerment between the audience and the participatory work. This relationship, being at its core based upon structures, roles, and expectations shared between theatre-makers and their audiences, has the potential to be reconfigured; while such a reconfiguration requires the consideration of complex relationships between multiple agents in different roles, doing so moves agency beyond an aesthetic element of the work. Rather, agency – and the interplay of power between socially relating agents – becomes the structural core of the work: the axis around which the performance's content, and therefore meaning, is created.

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Seth Kriebel, *A House Repeated* (Battersea Arts Centre, London), 24 October 2015b

Block Stop, *By the End of Us* (Southwark Playhouse, London), 4 November 2015

Sunday's Child / Fever Dream, *Nuclear Family* (Assembly Roxy, Edinburgh), 18 August 2016

Coney, *Big Tech Future* (online), 7 March 2021

Appendix 1. *Woyzeck: A Hyperdrama* video links

- [*Woyzeck: A Hyperdrama*, dress rehearsal \(1 April 2014\), full](#)
- [*Woyzeck: A Hyperdrama*, audience point-of-view excerpts](#)

Appendix 2. *Woyzeck: A Hyperdrama* audience questionnaire (blank)

Russell Anderson

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Thank you for taking the time to complete this questionnaire. When you are done, please return it to the drop-box located in the lobby.

How would you describe your overall experience of *Woyzeck*?

Please describe your approach to watching this performance (i.e. did you follow one particular actor, stay in one room, drift as something caught your attention etc.)

Please describe the story you saw as you understand it.

Focussing on the structure (scene ordering and layout, moving between locations etc.), what do you think worked about this performance?

Focussing on the structure, what do you think did not work about this performance?

On the following scale, mark how much influence you felt you had as an individual over the story's structure:

No influence Complete control
1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

Is there anything that you think would make this structure easier to navigate/understand as an audience member?

Would you be interested in attending another performance in this style? Why?

Do you have any other comments?

Appendix 3. *Woyzeck: A Hyperdrama* audience questionnaire responses

How would you describe your overall experience of *Woyzeck*?

1. Fragmented. I saw a few scenes repeated, but with different characters/morals.
2. I really struggled to follow the plot.
3. Very dramatic but difficult to follow what was going on.
4. Interesting, definitely worth watching twice, thought provoking.
5. For me, a unique experience. I enjoyed being in control of direction in the narrative. I felt fully emersed [sic] in the scenes.
6. Very intriguing. Involving and gripping, but a little tough to follow.
7. Brilliant.
8. Very powerful emotions, confusion.
9. Intense and emersive [sic].
10. A bit slow to start but picked up when I got used to it.
11. Really enjoyed it – very different but liked the use of space and the acting was amazing.
12. It was overall very pleasurable to watch this performance of *Woyzeck*.
13. It was good!
14. Confusing yet very interesting.
15. It was a really unique way to watch a play.
16. Very original performance but very hard to follow.
17. Something different, frightening.
18. Excellent well done!
19. Interesting, different to what I've seen before.
20. Very immerse [sic] experience.
21. Bloody mental.
22. Weird, but good.
23. It was really incredible. I have never felt so much like I was dreaming whilst being awake before.
24. Brilliant.
25. Intriguing/confusing.
26. Quite intense. I liked it.

27. Interesting – definitely a positive one – I enjoyed the movement, meeting characters as they moved about and deciding what to watch next.
28. Reminded me of various squats I've lived in.

Please describe your approach to watching this performance (i.e. did you follow one particular actor, stay in one room, drift as something caught your attention etc.)

1. Drifted, followed different characters / noises.
2. I tried experiencing different actors, but just got lost in the timeline. Staying in the same room meant I ended up watching repeats. The only way to understand was to follow one actor, but I worked that out too late.
3. I followed random actors and switched to watching a different one regularly and switched floors regularly.
4. Drift as something caught my attention, followed the crowd.
5. I was a drifter! It was only afterwards that I figured I should have followed one Woyzeck. But I set out to see a scene in each room.
6. I drifted when something caught my attention.
7. Followed Jonny.
8. [underlined 'drift as something caught your attention']
9. I drifted from one actor/actress to the next. Sometimes seeing the same scene and comparing the [?]
10. Started in one room but nothing happened for ages. Wish I'd picked a Woyzeck to follow.
11. Followed one actor (Jonny).
12. I drifted as something caught my attention.
13. Followed Jonny.
14. I just wandered around as something caught my attention.
15. I drifted as somethings [sic] caught my eye as I walked pass [sic].
16. I drifted as something caught my attention, but mostly followed the actress I knew.
17. Drift from room to room.
18. Attempted to follow one in order to maintain the flow of the story.
19. Followed one particular actor.
20. Followed one actor Woyzeck.
21. A bit of all three really, depended on how crowded it was.
22. We followed one all the way round.

23. I would stay in a room or with a character until I felt I understood although sometimes I would seek out action where there was no audience so I was the only member watching.
24. Drift.
25. Followed 1 character.
26. Drifted and then stayed in a room. Drifted/stayed. In the end I avoided the audience because it diminished the intensity of the performance.
27. Drifted around, following bits of action.
28. Followed the one I know.

Please describe the story you saw as you understand it.

1. A foot soldier is oppressed/downtrodden by his wife, superiors and doctor. He goes crazy and kills his wife when she has an affair.
2. A soldier who's sleeping with a drummer's wife ends up killing her... I think. That was as much as I could follow.
3. It was about broken relationships but it was difficult to understand what was happening and had happened in the story.
4. Guy in the army, falls for a prostitute, goes insane and gets obsessed with her before killing her.
5. Woyzeck has been to war. His wife has had a baby. He is suspicious of her and the drummer. He confides in Andrea, but ends up killing her.
6. Woyzeck is growing more and more insane, possibly due to a combination of getting high with Andrea and an only-pea diet. Suspects his wife of cheating and kills her.
7. A random mish mash of scenes. Marie killed halfway through.
8. !?
9. Voyzek [sic] seemed to be experimented on to keep his wife in health. Though seemed to of effected his mind.
10. Wife cheats with drummer, husband kills her. He goes crazy, gets drowned.
11. Woyzeck was in the army, was seeing a shrink, hated his wife and killed her.
12. Woyzeck kills his wife due to her adultery. Woyzeck also suffers from mental depression.
13. It wasn't linear, but he killed his wife/lover and went through madness.
14. Woyzeck kills his wife in a mad jealous rage and dies at the end.

15. –
16. I understood that there were three of the lady and the man in green, but because it didn't follow a logical sequence I saw all these different scenes and no ending really.
17. Woyzeck killed someone (his wife?)
18. One mans [sic] battle with insecurity and attempting to maintain his sanity – whilst an object of an experiment – battling with his own battle between good and evil.
19. Man in army, unhinged, kills wife.
20. Woyzeck had been a soldier experimented on to financial [sic] support his wife but ended up killing her.
21. Some poor bloke was fed nothing but peas and his slutty girlfriend did something wrong and he killed her?
22. Man works for Captain who doesn't appreciate him. Problems at home so started hearing voices. The [sic?] kills wife and goes crazy.
23. It was about the impact of events, that everything that has ever happened "is" happening still. It is the way books and plays are read and re-read so that all moments within them are occurring in someone's imagination at any one time.
24. [Cannot make out]
25. A man who descends into madness due to torment and love.
26. –
27. Woyzeck gradually became more disturbed, possibly betrayed by Marie, told he's worthless by superior officer + doctor + eventually kills Marie.
28. Split personalities and time-lines.

Focussing on the structure (scene ordering and layout, moving between locations etc.), what do you think worked about this performance?

1. Different scenes in other [rooms?] good, I liked that I could follow characters as they passed by me. 1-on-1 interaction with Doctor = good.
2. Erm...
3. In my personal opinion I don't think the structure was easy to follow.
4. Worked repeating scenes several times with different actors.
5. Having seen them all, the scenes made sense! They style worked great for the structure. It was nice being widely spread, but not too much so. Great! Well impressed!

6. The layout – i.e. catching snippets not necessarily in the right order really made me want to find everything – it was a good tool to draw the audience in. I also liked that each actor had a different series of events.
7. The improvised points between scenes and the episodic confusion of the piece.
8. I liked the multiplying of actors.
9. Each performer I observed really expressed their intense emotions.
10. It would have made a really good ‘who done it’ like life sized Cluedo. Seeing the same scenes done with different actors, done differently was cool.
11. Different rooms worked and how setting changed for each room.
12. Separation of logical structure.
13. –
14. The movement/drifts nature was very stylistically interesting. As was the chance to see scenes more than once with different actors.
15. –
16. –
17. Moving.
18. You felt as though you were living the story, not just watching it.
19. Moving between locations, interesting sets.
20. The continuous feel of no breaks in the action. All actors remained in character.
21. I like the idea but I couldn’t see everything, the spaces were too small.
22. Moving because makes it more interesting.
23. Gibbs building! Who’d of thought it had such a dizzying effect! Going around and around in circles added to the feeling that everything was happening at once and there was no linear narrative.
24. Everything.
25. Signage was good.
26. The shifting from room to room worked. A greater ambiguity about who is audience and who are performers would have been good.
27. Not sure – it was a different way of doing it, but made it harder to follow the order of events. Does that matter, though?
28. I liked the anarchy, also the creepy ambient music.

Focussing on the structure, what do you think did not work about this performance?

1. Too spread out, I lost characters in the crowd if I was trying to follow a particular storyline.
2. The way it was laid out made it very difficult to get a full picture of what was going on.
3. There wasn't a good enough explanation of what had and was happening in the story. It was very crowded in the rooms and corridors so sometimes you couldn't get into the room to see a scene, which made it hard to follow the rest of it.
4. Too much distance between the scenes.
5. –
6. It did make it a little harder to follow, but by no means impossible.
7. –
8. I found it hard to know what was going on – intentional?
9. Sometimes I couldn't reach a decent position to get a good ear or eye as to what was occurring.
10. The plot was hard to follow. Rooms with nothing happening were too frequent. Staying in one room only gives a bit of the plot.
11. The corridor space was a little cramped and became awkward at times.
12. Too many people at one room meant sometimes I could [sic] see the action.
13. –
14. The drifting element also made the story quite hard to follow, it was hard to get a sense of where I could/couldn't be if I wanted to see something.
15. –
16. –
17. Layout was a bit confusing.
18. Layout of the corridors.
19. Went a bit fast, hard to follow people.
20. Some vocals were not loud enough to be heard.
21. –
22. People walked too fast so lost them for a bit.
23. I did get very tired and often couldn't keep up with actors I wanted to follow.
24. Sometimes difficult to get into a room as crowding at entrance.
25. Actors moved very fast between spaces – got lost.

26. Audience too big? Corridors congested?

27. –

28. –

On the following scale, mark how much influence you felt you had as an individual over the story's structure:

No influence

Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

1. (7) I had choice over the scenes and characters.
2. (1) I felt that the story was happening around me in a way I couldn't follow.
3. (1) –
4. (1) –
5. (8) It doesn't matter to me how the scenes are set in the original, or if I got the structure wrong. To me it made sense (albeit, constructly [sic] inverted) and I enjoyed it and the experience.
6. (7) I could pretty much see it in any order, but it was clear that there was an intended order.
7. (7) To a large extent the structure is controlled but the actual episodic events cannot be changed.
8. (1) I was just an observer.
9. (8) I began thinking forward in the story I observed and began rewriting the scenes myself.
10. (7) I couldn't control the plot but I could control what I saw of it.
11. (8) Because we could go wherever we wanted.
12. (4) Actors seemed in rehearsed action not influenced by audience.
13. (5) You could move through it, but I did not know which bit what doing what or where.
14. (4) I felt whilst I had influence over where I went, the fact I had no idea what was happening where meant I actually had less control.
15. (2) I feel that it didn't have any influence on me as I feel that I didn't get to now [sic] one character as I just caught bits and pieces.

16. (1) I felt I only caught bits here and there.
17. (6) –
18. (7) Felt a part of the play.
19. (2) Felt a spectator rather than a participant.
20. (10) You can choose to follow and have 2 other Woyzecks around.
21. (3) –
22. (2) Because it's happening around you and they ignore you.
23. (8) I chose who and what I watched, although not knowing where they were taking me or what scene would occur meant I didn't have complete control.
24. (1) Not sure if I had any.
25. (6) Could choose where to go.
26. (3) I preferred to remain passive and observe.
27. (1) I was watching, not participating. It didn't feel as though what I did, or where I went, influenced the play.
28. (3) Some people followed me a bit, but not much.

Is there anything that you think would make this structure easier to navigate/understand as an audience member?

1. A map of where scenes are held.
2. Some sort of guidance as to where one should be when to progress within the story.
3. Hold the play in a bigger location with bigger rooms. Have an allocated order for the scenes you watch.
4. Less spacing between scenes, maybe, more clarity to when scenes were being acting [sic] in the corridor and walking in the corridor.
5. Maybe a map? I wasn't sure (at first) if floor 3/4 was in use!
6. Possibly choosing one Woyzeck to follow, but then you would lose the chance to see two different versions of a scene.
7. More directional signs, make easier to follow actors.
8. Some form of "static" explanation of the plot?
9. –
10. Limit the audience to who they can follow. i.e. assign a Woyzeck.
11. Sometimes it was hard and confusing but this actually added to the experience.
12. Maybe plan (1, 2, 3, 4) so scenes made order.

13. Wider corridors. Map?
14. I'm not sure yet, sorry Russell.
15. Needed more guidance in the hallways.
16. A little bit of guidance in the hallway or some pre explanation about how it was.
17. Different location.
18. –
19. All rooms easier to find, maybe on one floor.
20. –
21. A bit more guidance / an overall synopsis so I'd have a better idea of what I needed to see.
22. Walk slower.
23. No – the confusion and frustration made it easier to empathise and understand the confusion and frustration of the characters.
24. No.
25. A map!
26. More narration?
27. Perhaps a short guide or a handout?
28. Maybe vid feeds in each space so you could see what was happening in the others?

Would you be interested in attending another performance in this style? Why?

1. Yes, if watching same play it could be different each night.
2. No, I felt like I missed out on the play running after scenes that weren't easy to follow.
3. Not really, because I didn't understand the story or why things were happening as they were in the plot because of this. As a result it was hard to feel for the characters or become engaged.
4. Yes, because was different having the scenes broken up and choosing whose story you followed.
5. Yes, I can envisage [sic] many plays working great in this style. I would also like to see the style in different, more aesthetic locations -> more realistic to the play.
6. Definitely! I found it very gripping and interesting.
7. Yes definitely. The acting was impeccable.
8. Yes – never too old to learn!
9. Yes. The style evokes imagination.

10. Yes. It was a nice/welcome change from typical theatre.
11. Yes – was amazing.
12. Yes. Interesting. Nice to have choice in how the story was told.
13. Yes.
14. Yes, to try it differently and see what I might have missed.
15. –
16. No not really, it was very tiring [sic] walking around and people did not walk all the way into the room, so we missed the scenes.
17. Yes, it was quite different but in a good way.
18. Yes, thoroughly enjoyed it.
19. Yes, because of how unusual it was.
20. Yes because I have not had such an immerse [sic] experience as this.
21. No. Maybe. In a different space and with more guidance maybe.
22. Yes.
23. Yes. It was the most intimate performance I've seen. Perhaps I would read the script/book first for the plot and then see the play in this style for deep understanding of the atmosphere/emotions.
24. Yes far less tedious than traditional theatre.
25. Yes, perhaps with fewer rooms.
26. Yes.
27. Yes, if I knew the play well.
28. Yes, probably, it's certainly 'different'.

Do you have any other comments?

1. –
2. Interesting idea, but idiots such as myself need a little more spoonfeeding I guess.
3. –
4. –
5. Thank you for the evening of entertainment!
6. Keep up the good work!
7. The use of 3 Woyzecks was intriguing and fascinating.
8. –
9. –

10. Actors – project more. I’m still not clear on the plot. Missed some scenes completely, saw others multiple times.
11. Great job guys 😊
12. No.
13. –
14. –
15. No.
16. Great acting but it would have been better if it had been all in one place.
17. –
18. Bravo!
19. –
20. –
21. –
22. Very good.
23. Brilliant!
24. Nope.
25. –
26. The format is very strong. Audience needs [?] a bit.
27. I knew the basic story, but didn’t really feel I got the added nuances of the main character played by 3 actors. If the audience know the play structure very well beforehand, they will get much more out of this kind of interpretation.
28. Real drinks would have been good 😊

Appendix 4. *Woyzeck: A Hyperdrama* questionnaire: breakdown of responses

When respondents were asked to rate their influence over the story structure, the following results were returned:

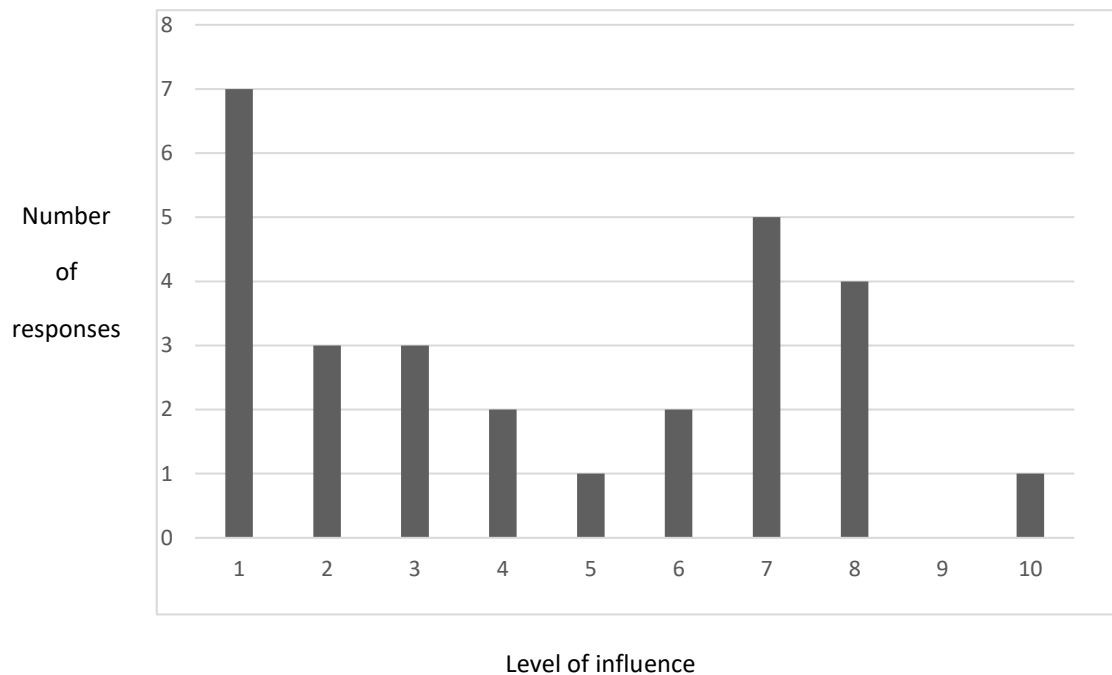


Figure 5: reported influence over story structure

Of those who responded with middle to high levels of influence, reasons given included both choice over one's physical movement:

Because we could go wherever we wanted

I had choice over the scenes and characters

You can choose to follow

as well as the ability to construct one's own *sjuzhet* through navigation and interpretation:

I began thinking forward in the story I observed and began rewriting the scenes myself

It doesn't matter to me how the scenes are set in the original, or if I got the structure wrong. To me it made sense (albeit, constructly [sic] inverted) and I enjoyed it and the experience

I enjoyed being in control of direction in the narrative.

Several respondents expressed a distinction between their individual experience and the overarching structure, effectively distinguishing *sjuzhet* and *fabula*:

To a large extent the structure is controlled but the actual episodic events cannot be changed

I could pretty much see it in any order, but it was clear that there was an intended order

I couldn't control the plot but I could control what I saw of it

I chose who and what I watched, although not knowing where they were taking me or what scene would occur meant I didn't have complete control.

Reasons given for low responses included a lack of direct influence on the content performed by the actors:

It didn't feel as though what I did, or where I went, influenced the play

I was just an observer

Actors seemed in rehearsed action not influenced by audience

Felt a spectator rather than a participant

Because it's happening around you and they ignore you

I was watching, not participating. It didn't feel as though what I did, or where I went, influenced the play

as well as a lack of knowledge as to the overall structure of the performance:

I felt whilst I had influence over where I went, the fact I had no idea what was happening where meant I actually had less control

You could move through it, but I did not know which bit what doing what or where [sic]

I felt that the story was happening around me in a way I couldn't follow

It was hard to get a sense of where I could/couldn't be if I wanted to see something.

Several respondents reported that they 'should have' followed one actor:

The only way to understand was to follow one actor, but I worked that out too late

It was only afterwards that I figured I should have followed one Woyzeck

and many suggested that the work would be improved by the use of maps, guides, or other methods to clarify a 'correct' structure:

A map of where scenes are held

Some sort of guidance as to where one should be when to progress within the story

Have an allocated order for the scenes you watch

Maybe a map?

Some form of "static" explanation of the plot?

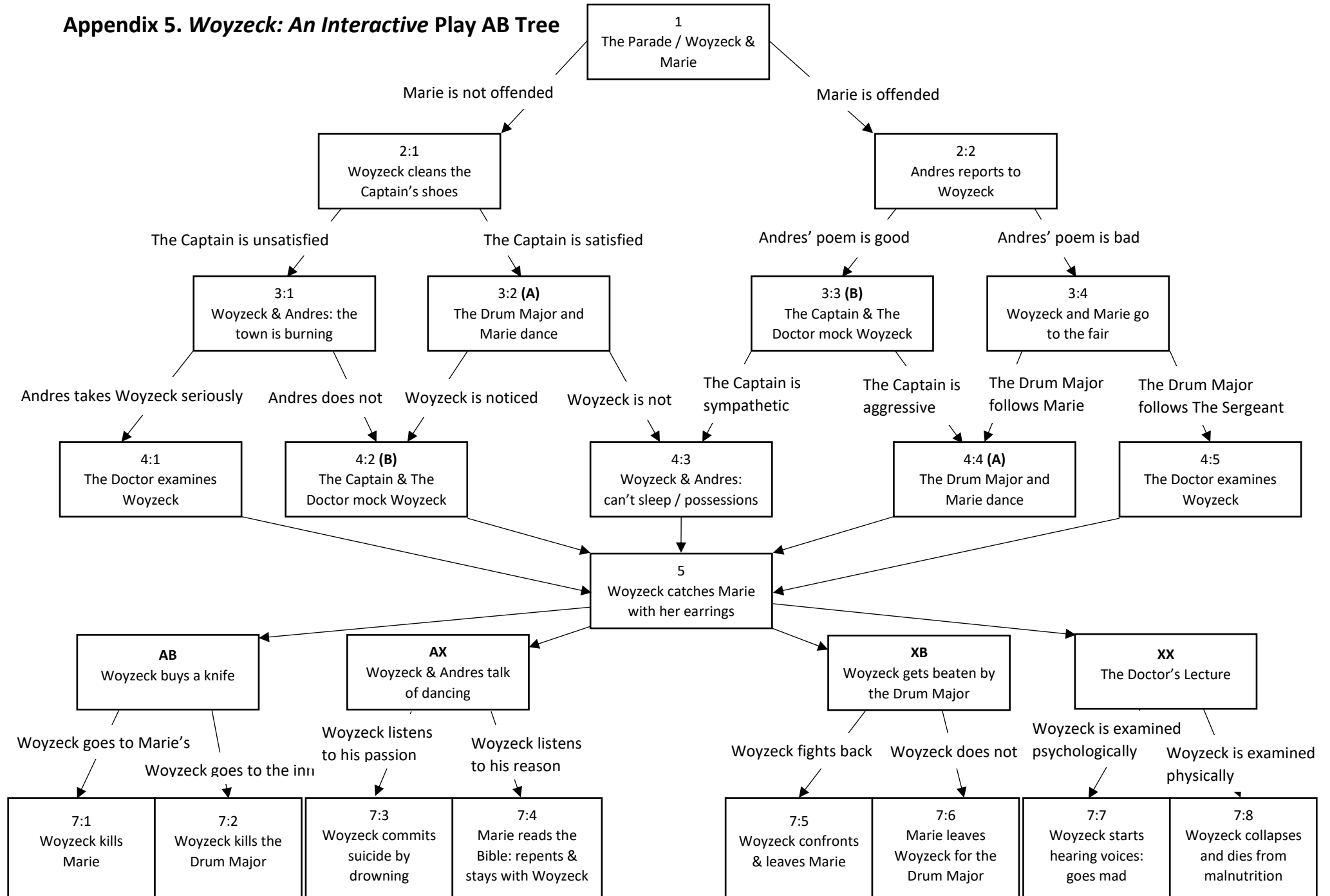
Limit the audience to who they can follow. i.e. assign a Woyzeck

Maybe plan (1, 2, 3, 4) so scenes made order

A bit more guidance / an overall synopsis so I'd have a better idea of what I needed to see

Perhaps a short guide or a handout?

Appendix 5. Woyzeck: An Interactive Play AB Tree



Appendix 6. *Woyzeck: An Interactive Play* video links

- [*Woyzeck: An Interactive Play*, November 24 2014, full](#)
- [*Woyzeck: An Interactive Play*, November 24 2014, votes & ending](#)

- [*Woyzeck: An Interactive Play*, November 26 2014, full](#)
- [*Woyzeck: An Interactive Play*, November 26 2014, votes & ending](#)

- [*Woyzeck: An Interactive Play*, November 27 2014, full](#)
- [*Woyzeck: An Interactive Play*, November 27 2014, votes & ending](#)

- [*Woyzeck: An Interactive Play*, November 28 2014, full](#)
- [*Woyzeck: An Interactive Play*, November 28 2014, votes & ending](#)

- [*Woyzeck: An Interactive Play*, endings](#)

Appendix 7. *Woyzeck: An Interactive Play* questionnaire (blank)

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Thank you for taking the time to complete this questionnaire. When you are done, please return it to the drop-box located by the exit.

How would you describe your overall experience of *Woyzeck*?

Please describe your approach to and experience of voting. For example, did you always have a strong opinion? Did you ever decide not to vote?

How did you feel about the voting options given to the audience? For example, would you have preferred them to be more explicit? Less explicit? Please explain why.

How did you feel about the voting method employed (i.e. hanging tokens on signs)? Please explain why.

On the following scale, mark how much influence you felt you had as an individual over the story's structure:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

On the following scale, mark how much influence you felt the collective audience had over the story's structure:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

Is there anything that you think would make this structure easier to navigate/understand as an audience member?

Would you be interested in attending another performance in this style? Why?

Do you have any other comments?

Appendix 8. *Woyzeck: An Interactive Play* audience questionnaire responses

How would you describe your overall experience of *Woyzeck*?

1. Surreal
2. Novel & enjoyable
3. Really good, interactive, leaves you thinking what if?
4. Entertaining
5. Different and interesting
6. I was curious throughout. The format kept me rather engaged
7. It was fun!
8. Very interesting, I really liked the scene graphic on the screen and the idea of voting for an outcome
9. Really interesting & thought provoking
10. Interesting experience! Very engaging style of performance
11. Effective. Wanted to see more, as in the different versions
12. Interesting! Ran very smoothly
13. Made me question whether I am a wise or good person
14. Very different to any other play I have experienced. Exciting to play a significant part. Enjoyable
15. Very positive! Unique voting experience
16. Strange as I have never experienced an Interactive Play before
17. Enjoyable, challenging, thought-provoking
18. Unusual, interesting and engaging
19. Brief but good – enjoyed the interaction and reactions of the audience
20. I think it was a very interesting narrative technique and I was immersed in the storyline
21. Interactive and different. Unnerving
22. Intriguing, full of suspense, different to any other play I have seen before
23. Quite terrifying. Intriguing at the same time
24. A truly unique experience!! ☺
25. Confusing
26. Very [emotional?] and direct – could have been longer – really enjoyed it

27. A new experience, much enjoyed and thought provoking
28. It was fairly enjoyable
29. Interesting! Enjoyable and very different – it was good
30. Very interesting never been to anything like this before. Enjoyed the experience
31. New. I've never been to a play where the audience influences the plot
32. I really enjoyed, a bit confusing at times but really well performed
33. Confused / different
34. It was amazing
35. Depressing
36. Very enjoyable, the interactive element was very [interesting?]
37. Interesting
38. I understood the point and felt comfortable in the set up
39. Tense
40. Thought provoking, slightly scary, exhilarating
41. It was interesting to choose which direction the play would go forward
42. Intense and slightly surreal
43. Enjoyable, but confusing due to there being little explanation of the characters or their actions
44. Intense. An incredibly intriguing character
45. Interesting, the actors were good
46. Enjoyable
47. Very interesting
48. Strange; bemusing; still felt like an observer
49. Interesting experience
50. Unusual
51. Exciting. Tense. Interesting
52. Very enjoyable
53. Intense
54. Enjoyed being among actors
55. Excellent – very enjoyable
56. Felt I needed to know the play
57. Interesting. Though I was really curious as to what could of [sic] happened
58. I enjoyed and I liked the bare stage, basic lighting, open format
59. Enjoyed being in it, great experience, didn't know what to expect

60. Enjoyable and unique
61. A bit confusing but it was very original
62. Interactive
63. Tense I enjoyed it though
64. [Immersive?] – it was great being “in” the play and that helped with the interactive nature of it
65. Interesting, unusual & something I’ve not experienced before
66. Good / confused / wanted more
67. Entertaining! Different to my usual Friday evening. Interesting idea involving audience in this way! ☺
68. Fun! Felt involved to the ‘right’ extent
69. Interesting! No knowledge of play so no sense of what the other outcomes could have been
70. Thoroughly enjoyable
71. Disturbing
72. I know the play really well so it was really interesting to see which of the scenes stayed and which didn’t because of the result of voting. I don’t think that this space provided the right “mood” for it, however. The voice levels of the actors where [sic] not balanced (some shouting, some not speaking loud enough) it made it hard to realise who/where was the focus of each scene
73. Very interesting and different from the normal production
74. Disjointed – an inevitable [consequence?] of this non-narrative approach – but the angst felt by Woyzeck in the [theme?] and the performances were good. However we didn’t have the opportunity to get a real sense of how his emotional trauma developed [?]
75. Interesting. Would like to understand how this relates to the original
76. Disconcerting. The fact of being on scene is making it more real
77. Interesting never been involved in one before
78. Interesting. Uncomfortable (I don’t mean because I was standing up!) Somewhat baffling. Novel

Please describe your approach to and experience of voting. For example, did you always have a strong opinion? Did you ever decide not to vote?

1. Always voted. Sometimes didn’t have strong opinion

2. Voted initially, second two choices less compelling, preferred [sic] to observe others choices impartially
3. Always voted
4. Always voted but not always sure which option to choose
5. There was one I couldn't decide on, made it hard to think about the next one
6. I never decided not to vote. However, I am not sure I had a strong opinion when voting. Just following 'gut feeling'
7. In some of the votes it wasn't clear what the outcome of each action would be (i.e. 'The Inn' or 'Marie's Room'). As we didn't know what he was planning to do at each location it was hard to know what actions we were voting for
8. I didn't have strong opinions, so found the voting quite simple
9. I think my decisions were [most?] guided by what I was thinking about the reasoning behind the question
10. I didn't always have a strong opinion but I did not ever decide not to vote. Sometimes I felt a little selfconscious [sic] making my decision in front of other people
11. I went for the nicer vote, but it still went wrong
12. I didn't always have a strong opinion. The first vote took me by surprise. I always voted though
13. No, I tried to use what I know of narrative & psychology to produce the most interesting outcome
14. I always went with my gut, heading straight to the board/choice I instinctively thought of. Voting was simple & effective, and good to see how a tie was resolved
15. Yes – always to cause waves!!
16. On occasions I was undecided upon which way to vote. I would always try to predict the outcome before choosing my vote, in order to get the most exciting outcome
17. I felt an unspoken pressure to vote quickly which meant it felt a little rushed. I wasn't clear what constituted a 'good or bad' poem (?) so this was a stab in the dark. Interestingly I only had 3 voting tokens which meant I did not have a say in the final choice. The verdict was the same as I would have voted, but still I felt a little disenfranchised! Interesting
18. It varies a lot. Sometimes I do have a well defined opinion, sometimes not. In Woyzeck, I didn't vote the last question, because I didn't really have an opinion

19. Not always strong, but made a decision. No FACTS to base your decisions, your choices
20. I did not decide not to vote because I did want to influence the story somehow
21. Sometimes I was conflicted. And I was often in the minority
22. Enjoyed voting, made my decisions based on my so far built perceptions of the characters. Strength of opinion varied, due to the level of understanding of each character – was fun!
23. I went with what I felt was right mostly. The final decision was my own view but the characters view. I always voted!
24. I always voted. I had a strong opinion because I know the play & know which themes I wanted to see more of
25. I tried to vote how I thought would work out best for Woyzeck (although the diagram made clear it didn't make a difference). I did once vote for the board that was closest to me just because there were already enough votes to make my 'real' choice win
26. I preferred to go to the side the minority seemed to go to – except the part where we decided between rational and emotional
27. I chose on the basis of what I thought would make a better story and what the characters feeling
28. I never really had a strong opinion – I just went with what I thought I'd find most entertaining
29. Did not always have a strong opinion but always voted for the strongest one
30. I voted on my own opinion although seemed to be the minority
31. I voted to create drama but it wasn't a strong opinion
32. I don't mind voting at all
33. Not really
34. I always vote, in the beginning I have a strong opinion but the last 2 questions I didn't
35. No I didn't have a strong opinion. I was swayed by my desire to support the minority
36. I tried to lead him down what I believed to be the correct path, even though I went against the majority
37. Voted opposite to Monday so I could see different scenes but it ended up the same
38. I almost never had an opinion of the question asked though always voted

39. I always voted, for the most part I made up my mind very quickly
40. I formed an opinion instantly – a reflex. Then did a small amount of internal reasoning before going with my hunch and trying to avoid being influenced by others
41. I guess I always had a strong opinion, but only in certain aspects of life I quite often choose an option that is not available.
42. I voted in a way which I thought would bring about the most interesting consequences, I was intrigued as to what would happen in each situation. I voted all 4 times
43. I did not have a strong opinion and did not feel like I was influencing much
44. No. I did not have a strong approach to voting. However, I did vote on the option that I expected to be more dramatic. I enjoyed the experience of voting and how it effected [sic] the outcome of the play
45. I always voted, not really sure how to vote on some occasions. The result of the vote wasn't very clear
46. I decided not to vote once, and another time I put 2 votes on one of the options. Voting felt limited, only 2 choices 😊
47. I always had a strong opinion until the last which didn't have a clear idea of what might happen. So I thought I would wait and see if the votes would even out so I could choose which option
48. The decisions we were asked to vote on seemed to be inconsequential – with little knowledge about the alternatives it was not a vote made on any rational decision-making
49. Not always a strong opinion. Felt forced into branch 2 [while position?] with not enough evidence to really choose
50. Strong opinion, no
51. I always had an immediate opinion. I voted all 4 times
52. I always voted. Didn't have a strong opinion on poem quality
53. I decided to go with what I didn't go with last time, and it did dramatically change the tone & ending
54. Don't know why I voted one way or other
55. I was confused as to voting for what I wanted to happen or what a soldier would do (i.e. hoe I think the story might be inevitable)
56. Had strong opinion once, other 3 no strong opinion

57. I'm a sheep
58. I always voted. It was after all, part of the fun of the experience. I started wanting towards the end to see if I could be a [casting?] vote but I wasn't
59. Went by instinct
60. No
61. I went for the options I thought would have more drama, but felt bad at the end
62. I tried to have a positive influence. One time I did not vote, when I could see my vote would have no influence...
63. I voted for an asumably [sic] interesting outcome
64. I always voted. I voted based on what I thought would provide the most interesting/obscure story
65. I only stopped to consider on the last question of physical or psychological examination
66. Fairly arbitrary – felt the outcome was tragic no matter what
67. Sometimes not a strong opinion...
68. Always voted. Opinions not too strong. (Occasionally chose the closest one as I didn't have enough time to think too much)
69. No, didn't always have a strong opinion. After first vote, always chose one that I felt was more likely to lead to a more dramatic outcome (even though that made me feel bad for character). Not sure it worked either!
70. I always had a strong opinion
71. Always had an opinion, some stronger than others. Always voted
72. I always voted. I sometimes couldn't hear the question clearly (it took me a while to realise that I could just read it on the screen. Sometimes I was certain, some other times I had to think about it
73. Sometimes I was a hard one to chose [sic], but I thought that it was very good way of incorporating the audience into the play but I prefer a narrative than this
74. The questions were too 'either or' – [putting?] an Occam's razor choice + the choices didn't matter enough
75. Always voted. Didn't always have a strong opinion. Generally didn't. Strongest opinion was on whether Andre believed him or not as I felt this decision point would have the biggest impact on what happened
76. I felt my decision were guided by my expectation of possible plot twists, in relation with different [gender?] codes

77. Curious, no strong opinions

78. I didn't always have a strong opinion. It felt a bit like a game – as in, I wasn't taking it seriously – but I was aware of that at the time. I always voted

How did you feel about the voting options given to the audience? For example, would you have preferred them to be more explicit? Less explicit? Please explain why.

1. I thought it was an interesting dynamic, very interactive
2. Narrative maybe beneficial, possibly use character to which choice [applies?]
3. Like it varying
4. Good
5. More options could have helped, for a couple I didn't want either
6. I liked the voting system. I am not sure I always understood why we had to vote at a particular point as opposed to another. Maybe it's about the narrative... voting options could be better integrated in the way the performers delivered the narrative (sorry maybe confused!)
7. More explicit! (see above)
8. I think the straightforward choices worked well, if they were more explicit it might take longer to decide
9. This is connected to the above as sometimes I was thinking about the morality of a decision; at others about what I would like to see explored & this was sometimes against the grain of my knowledge of the play
10. Sometimes the effect of decisions seemed a little too obvious at the time, but at the end of Woyzeck, they seemed less certain
11. All good. This gave me a sense of control
12. Could you give the audience a cue that a decision was coming up? Maybe have the characters described more clearly – [e.g.?] [?]
13. I think they were about right
14. I thought the questions were perfectly fine and covered various differing reactions + situations. The first two were similar in that you either voted for a "positive" or negative reaction, the others were less so
15. More specific!
16. I would have preferred options to be more explicit, to give the voters an idea of what the potential outcome may be

17. More explicit on the 'good/bad' poem. I wasn't sure if it referred to the contents (e.g. well/badly written) or that a positive/negative outcome would come as a result of it (e.g. someone reacted badly to it)
18. They were fine with me
19. Maybe sometimes we would need more informations [sic]
20. I liked how it was, any more explicit and you risk the audience taking to [sic] long and if you happen to get a bigger audience it might halt the performance too much – unless action without words carried on in the background – i.e. the actors didn't freeze – that also has its issues actually as you risk influencing the vote
21. They were interesting and very explicit. However I would have liked to have felt more pressured into making an immediate decision [sic]
22. At times I felt voting options were too vague – felt I didn't know characters well enough / hadn't had enough time to digest scene to make snap decision – but this isn't necessarily always a bad thing!
23. I think it is good, as allows a different outcome, difference ambiance created.
Makes you want to see it again. It was explicit enough, perfect amount
24. Explicit enough
25. Sometimes I thought it was unclear what the question was about (who was the Sergeant, the 'Drum'-something?)
26. Perfect as they were
27. Fine as they are
28. No, they were fine, pretty explicit
29. I think the fact that it isn't always explicit makes it work better – most always be [?]
[?] [think?]
30. Not quite sure what you mean here
31. They were good
32. They were fine
33. I didn't really understand what was going on sometimes
34. It was cool
35. I didn't know enough to make an informed decision in 3 cases. The first case was to do with my ethics
36. I think they were perfect
37. Fine
38. Less explicit. I felt like I always anticipated the way others around me would vote

39. I think they were pitched pretty much at right level – maybe they could get less explicit – I think if they were less explicit to start with I might have struggled!
40. Perhaps slightly more explicit – the results could perhaps be predicted but in the heat of the moment it doesn't necessarily occur
41. –
42. I thought the voting options were perfectly acceptable, it gave enough freedom to choose an option and was more interesting than just yes and no
43. I would have preferred them to be more explicit, possibly with clear moral implications (even if they turned out to be false). If I have no indication what the choice implies, I might as well toss a coin (or leave the decision to others)
44. I would have preferred [sic] the options to be slightly more detailed, or maybe the actors involved could have proposed what may or may not happen
45. The [sic] were clear options but the result of the vote wasn't clear in most cases. In the play Woyzeck goes home and kills his wife, by voting for the inn the ending changed
46. It probably wouldn't matter, though maybe less explicit would be more interesting
47. I liked it being vague because you had no idea what would happen. However the vagueness made me feel less responsible for what happened because you could never have known the outcome
48. The voting options seemed detached from what Woyzeck would become – the objective of the play. The decisions had no consequence for us as observers as we would not experience the alternative and did not know what it would be
49. See above. More detail to go on
50. Preferred explicit
51. No I think they were just right as they did not give too much away. If they were too explicit it would have altered my choice
52. I liked that they were vague
53. –
54. Less explicit
55. It was good as it was
56. Felt some questions came out of nowhere
57. Less explicit. Alleviated some responsibility for the outcome
58. Voting options were pretty straightforward. Not sure how they could be more [or less?] explicit

59. Varied answers interesting results
60. No, just right. Simple options kept play flowing
61. They were very clear. But I can't see how they effected the story!
62. I would have liked to see prior vote results have more of an impact on subsequent character behaviour
63. I thought they were good
64. Just about right
65. They could have been more explicit with more than 2 possible choices
66. –
67. About right – maybe more of them
68. More explicit would've made my opinion stronger but maybe not enough time anyway...
69. In the first one I wasn't initially clear which character was Marie, but think I was just being a bit slow – worked it out. I think the level of choice was ok, although whether changing this might help with how I felt about influence (?) – see over
70. They were perfect
71. Thought they were varied/reasonable
72. Some of them seem to be more crucial than others. If Andres didn't believe Woyzeck then this, I guess will increase his perceived paranoia, but whether Woyzeck was examined physically or psychologically I don't see what difference that would make at that stage
73. [Has underlined the word 'explicit'] Overall, the were [very?] good simple question to understand but if you didn't know the play it would have been harder
74. Too simple – [?] the [uppermost?] question I asked myself
75. In a way I felt I'd like to understand the consequences more, but I guess it's like real life that a small change can make a big difference to your life
76. They were somewhat leading, in the aforementioned sense. One would compare them to different dramatic [topoi?]
77. It was clear and effective
78. The options themselves were clear. They didn't need to be more explicit. (But it could have been explained that if you didn't hear the question it was displayed on the screen)

How did you feel about the voting method employed (i.e. hanging tokens on signs)?

Please explain why.

1. I enjoyed it, I liked feeling involved in the experience
2. Adequate though a little inconvenient
3. Very good, felt your impact [?] more
4. Could have done it without movement – e.g. hands up
5. Worked well, felt more involved
6. Yeah, I liked that: simple + straightforward
7. I think we might have perhaps made different votes if the voting hadn't been public. If there was a way it could also have happened faster then it would have broken up the flow of the play less.
8. It was simple & worked well
9. It's an uncomfortable process for an audience (possibly) BUT the idea of having to vote with your feet supports what you do at the end [implicating?] the audience
10. I found it a tricky way to decide which way to vote as your choice was not anonymous [sic], but I think this worked well as you had more responsibility for the choice
11. This was simple and effective because the audience can see the vote
12. I liked it. I wonder whether you can also use electronic voting with handheld gadgets (they are used for interactive voting in some [lectures?])
13. Good because you have to take responsibility for your actions. That said, some people might have voted differently had it been secret
14. Simple, made you move and feel more involved. Your choices were also seen by the group which may have swayed people's decisions
15. Signs were a bit fiddly but still good
16. Probably the most time effective way of voting but votes may go in a completely different way if audience votes were anonymous, rather than audience members 'following the crowd'
17. I liked it. Open and transparent
18. It was very [?...tive]. Also, by not having a fixed place, it was a good strategy to keep us active/physically aware. But it could have been an issue for people with some disability/elderly
19. Open display of your decisions. Mostly a good thing

20. I liked the method because it was relatively simple and not complicated – you simply moved to the side of the stage that you where [sic] going to place your token
21. Clever and nicely presented. But slightly too lighthearted. I liked the ticking clock
22. Was a good, simple method of voting
23. Was good, I think perhaps ask the audience to move to join their chosen side.
Encourages more movement. Shapes the audience better. Also shows majority on a larger scale
24. I really liked it, it was clear & was very engaging for the audience
25. I would have preferred [sic] not to have known what other people were voting. I felt sometimes the bulk followed whoever moved first
26. Good felt like a proper vote
27. Very different and I liked it
28. It was quite fun – very visual
29. Good – hands on and looks good
30. Voting method was fine. But I think because it was open people may vote what they think they should vote but a private vote is not feasible [sic]
31. It was good and easy
32. I think it was a good idea
33. Cool
34. Great idea
35. Hanging tokens is interesting. I was concerned to see 1 or 2 on the floor!
36. A good idea though some were nervous to decide
37. –
38. Worked well. Clear + efficient
39. I liked it – I think because you stepped onto the stage and got closer to the actors
40. Good. But potential for audience members to influence each other... sheep mentality etc.
41. It's difficult to feel something about it. Strange q. I have just accepted it as part of the performance.
42. I liked this method and it was far less complicated than counting hands
43. Worked reasonably well, but it wasn't clear that the number of tokens and the number of decisions would be equal, or if you could vote with more than one token

44. Artistic. But, from a practical point of view, drawing pins / stickers would have been easier
45. Useful, fast and clear
46. A bit passive
47. It was fine
48. This was fine + transparent for all to see
49. It was fine Maybe a bit too public
50. To [sic] [gimmicky?]
51. Good. Easy to understand
52. Simple yet effective. Enough peer pressure may impact the vote
53. –
54. Good
55. Symbolic – open – visually pleasing
56. Voting fine although easy to follow the herd was probably done on some occasions.
Hooks needed to be bigger
57. Hanging on the hook was fiddly
58. It was entertaining in the sense that [your?] vote was made visible to others. The signs and questions were a bit clumsy – though they did achieve a result
59. Simple but work [sic] well
60. Worked well, although audience members could be influenced by others
61. It was fine, a bit of bumping into each other but it [sort?] of released people to interact a bit (vs. pressing a button for example)
62. Visibly influenced by group behaviour whether good or bad...
63. Getting it on the hook was hard ☹️ Could have been a quicker way
64. It was really good. I liked it because you could see how we were directly affecting the play (as opposed to sitting + voting with buttons anonymously)
65. It worked
66. I would have tokens dropped in a bag – the audience shouldn't see how others have voted. White + black balls?
67. Nice!
68. Loved the simplicity & tactility
69. Liked it. Nice physicality. And less personal/more 'anonymous' than eg. stand to the left/right & be counted

70. One person going one way just had a bit of a draw on others. Other than that it's a good system
71. Straightforward / easy to follow
72. I think that worked well as a token. I'll reiterate that it was hard to hear the question closely. Maybe consider pre-recording it or using a microphone if necessary
73. I liked it but I prefer following a narrative without handing the token as it is quite hard to decide in that time
74. Too much left to majority vote – lack of own control – or [wishes explored?]. The voting system interrupted the sense of theatre performance
75. Ok. It would have been better to have a method the people could have counted as we voted to avoid the pauses while they counted
76. It was a show in itself, increasing the tension, generating hope / reward / frustration
77. Good method, well employed
78. It felt interactive and quite 'decisive' – and that once done, it was a job completed. But there was a degree of hesitation at times, noticing where other people went (which way)

On the following scale, mark how much influence you felt you had as an individual over the story's structure:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

1. (7) Sometimes I went on my own decision, sometimes I saw the majority had voted I went with that option
2. (2) Choices inexplicit, possibly representative of 'randomness of things' but not contextualised
3. (5) Were lots of people. Best not too much
4. (7)
5. (6) Was quite a small audience

6. (7) I enjoyed seeing the 'result', after everybody had voted, and was pleased when the option I had chosen was the winning one
7. (4) It wasn't clear what would happen as a result of some of the votes, I think it would be better if the decisions had been more limited to a definite outcome. i.e. Should Woyzeck attack the man at the Inn?
8. (6) Several times I voted for the least popular outcome
9. (2) I voted for Marie's Room rather than the Inn – which was the key scene in providing the knife – so Woyzeck going to Marie's Room may have delayed the violent outcome – though possibly not for long?!
10. (6.4) It was very much a group process, but I felt I had my own opinion and own control over what might happen
11. (6) It's still a joint overall vote, so yours might not happen
12. (8) Had control but I wondered how many possible outcomes there were
13. (3)
14. (8) With such a small group your role is quite significant. If a large group it may not have felt so [influential?]
15. (5) Consequences were not too explicit
16. (7) Majority votes were taken so I felt I was only in control when agreeing with majority
17. (7) Of the 3 votes I had, 2 were in the minority so did not get selected. Also, a missing (?) token, or you didn't give it on purpose (wink wink)
18. (6.5) My vote counted!
19. (5) Your vote counts!
20. (4) As much as I wanted to do so – I felt as an individual I may have not go what I wanted, scenarios where most go to one side mean that it doesn't matter where you vote it will go with the large group
21. (4) I often went with the minority
22. (5) Due to number of people in audience, my vote could have/could not have been overridden [sic] by other voters
23. (7) I often used my own views
24. (8) I happened to vote with the majority each time
25. (2) There was never a "close call", so I seemed nothing would have changed had I never voted
26. (1) Diagram showed that whatever decision is made – all lead to one ending

27. (8) We voted step by step and controlled how things built up
28. (6) Because you could vote for what happened but there were only 2 options so you were voting for a limited number of things to happen. I voted for everything so I had a portion of control
29. (3) One vote out of 15ish (?) isn't likely to change it
30. (7)
31. (6) Many people went for the same option
32. (7) We had most control over how the story went
33. (5) Because the majority always wins, individual doesn't make a difference on their own
34. (7) You could choose which way it had to go
35. (1.5) I didn't know the outcome of each decision. Someone did tho! We could have known too.
36. (7) For the last I was against the [majority?]
37. (5) Vote outbalanced
38. (5) There were only so many options
39. (8) Because it didn't always go my way!
40. (5) I never had a casting vote. But twice picked the 'winning' option
41. (4) I feel I had "some" influence. There were only two options available at the time.
42. (7 [changed from 10 and 8]) The four courses were set in stone but I felt like I could control which situation got played out
43. (2) The structure is already set, with a limited number of story branches, and at the junctions I did not have a sense of which direction the story could go
44. (6) It was mainly evenly dispersed, once change of vote may of changed the outcome
45. (6) Most of the story was already written, the ending was influenced by the vote
46. (3) Only 2 options, so felt as I'm not making that much difference
47. (6 [changed from 7]) We couldn't know what would happen. The choices narrowed it back again
48. (2) We did [means 'did not?'] know enough of the situation to construct a path of behaviour that would lead to any effect of Woyzeck
49. (5) Not really in possession of enough fact
50. (3) No, as scenes were prescribed

51. (4) Too many people
52. (6) Some scenes were repeated from last night
53. (9) Even when the scenes didn't change the tone of them did
54. (5) No influence over others
55. (3) I was one of twenty
56. (4) Dependent on rest of audience
57. (6) Not knowing what outcome could happen felt less empowering
58. (6) Choices were limited – the consequences of alternative choices were not made apparent
59. (5) Somewhere in the middle the whole audience built the story
60. (3) My choices were not the majority
61. (4) Most of my choices were chosen!
62. (3) Choices affected other character behaviour, not that of Woyzeck
63. (5) Could have gone either way
64. (7) I was a small part in a big machine. I liked the collective intelligence of being part of a crowd
65. (5) We have more than none but as a group not an individual
66. (3) I felt it was always going to end badly for Woyzeck
67. (6)
68. (3) Esp. the psychological/physiological diagnoses
69. (3) My vote always in majority, so see below
70. (7)
71. (4) Ratio of audience members
72. (3) Since I don't actually know whether something else would have happened if the results were different, it's difficult for me to feel that my vote made a difference to the story. The whole thing could have been decided irrespective of the audience as far as I'm concerned
73. (3) [Has underlined the word 'why'] –
74. (2) Only a limited range of options can be prepared
75. (6) As an audience we had strong control. Only at certain points but presumable influential ones. As an individual you had reasonable control as only a smallish audience and there were come close votes
76. (5.5) I was always one of the first to chose [sic], thus maybe orienting others in their choice

77. (5) Some parts felt less influential than others
78. (6) I was just one person among many. Ultimately it was the group that decided, but only by majority. Even then, as an 'audience' we have no idea what structures have already been put in place. For all we know, our decision making has no influence at all

On the following scale, mark how much influence you felt the collective audience had over the story's structure:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

1. (7)
2. (2)
3. (6) Some had similar endings, I suspect
4. (10)
5. (5) Results were always quite close
6. (5) Overall, I got the impression that the ending would be 'set' or predetermined one way or another... so, as for 'control' I am not sure WE had that much... but there's potential for enhancing the 'illusion' of control
7. (6) The PowerPoint gave the impression that there would be a point where the earlier actions would impact the later events (i.e. the plotline split and rejoined). What made it feel a little like the earlier votes wouldn't matter.
8. (8) The collective audience had much more influence, but still not complete control as the outcomes were still set. I don't think complete control is possible, unless the show is completely improvised
9. (7) This applies more to the end of the story after the Inn as the buying of the knife is a turning point
10. (8.5) There were some paths on the screen it was clear would not be reached due to previous votes
11. (9) The choice can go either way and the ending can happen [sic] depending on the audience choices
12. (8) As above

13. (8) It was a large group. There were a lot of options
14. (9) The story did flow back to particular points so although certain actions changed, there were some / a point which happened regardless
15. (5) [Ditto]
16. (9) Outcome was down to audience vote as a whole so story structure is heavily influenced by audience opinion
17. (8) There was obviously a skeleton structure within which the choices operated. E.g. the starting point and binary style choices. It felt like you had choice within a fairly rigid framework
18. (9) Although [sic] the audience could decide the turning points, there was a pre-written script. Therefore, the audience had a lot of control, but not 100%
19. (8) Late voters may have been influenced by the majority (I tried to be an early voter 😊)
20. (8) Collectively yes a lot [sic] – only the fact that the whole story was already there and scenes were predetermined meant that we weren't fully in control but had alot [sic]
21. (8) Same characters (mostly) but different scenes each time. Felt important
22. (10) Events were completely reliant on myself and rest of audience's opinions
23. (10) Majority one
24. (10)
25. (4) We made small pieces throughout happen differently, but the diagram showed from the beginning that it would not make a difference in the end
26. (1) See above
27. (8) [Ditto]
28. (8) Because there were quite a few opportunities to vote, but they were for limited things to happen next
29. (7 [changed from 10]) Could be partially influenced by factors like [?] on the performances, people who we know on the production etc...
30. (9)
31. (8)
32. (9)
33. (10) Because we vote what happens next
34. (7)

35. (5) Well, there were only 2 possible courses of action – presumably dependent on 2 scripts
36. (9)
37. (9)
38. (5) See above
39. (10) I feel like we genuinely had an effect
40. (7) No way of knowing for sure why people voted one way or the other
41. (1)
42. (8) Obviously, the majority vote had almost complete control. Like I said the four situations were set but it was nice to be able to manipulate the scenarios
43. (5)
44. (9) The audience nearly had complete control. Although, an even number of votes from either party resulted in a coin flip to decide the outcome of the play
45. (4) The structure was there, just some turns and nuances – the good/bad poem/the [?] attitude changed
46. (5) It was to [sic] short for people to begin experimenting
47. (2) There was no discussion between people
48. (3) As above – but we also had no collective decision making
49. (5)
50. (4) A little amount
51. (6)
52. (6)
53. (6)
54. (7) Some morality at play
55. (7) Some control, but the real control was with those who wrote the questions
56. (7) We did not ever know how it would have played out with other options taken
57. (6) Still structured plotlines were preconceived
58. (7) Perhaps ‘we’ gravitated towards choices we thought would have ‘interesting’ results
59. (10) It could go either way really had to tell other’s thoughts
60. (9) The majority of the voters choice were acted out
61. (3) I found it hard to see how the particular choices we had could affect the story
62. (3) As above
63. (7) Story was set for what ever option was chosen

64. (9) I looked at the diagram in the projector and saw the number of combos. (The diagram wasn't pointed out to us – I just noticed it)
65. (8) Needed more options
66. (3) Ditto
67. (8)
68. (5) Democracy – my choices were never chosen... :D
69. (3) For some reason I doubted that the other choice would have changed anything. It seemed that same outcome could/would have happened anyway. Don't know what you do about that... more clearly like that the next event happened because eg. whatshisname took him seriously?
70. (9)
71. (8) Chose between 2 only
72. (3)
73. (3) Not very engaged in the production
74. (1) Very little – the choices reflected what had prepared not what audience wanted
75. (8) [Arrow pointing to previous answer]
76. (6.4) In a way the public had obviously total control over what happened – but the choices seemed so minor and the consequences unclear that they were [aleatory?]
77. (6) Same as above
78. (6) As above – we're told what we vote for changes the outcomes + directions of the play but without consulting previous audiences, how can we know for sure?

Is there anything that you think would make this structure easier to navigate/understand as an audience member?

1. If stage was further away & 'vote people' came down off stage into audience
2. –
3. Nope
4. More background info / scene setting
5. –
6. It's easy enough. I think the production could work more on things like tension, urgency, suspense, a sense of [?]
7. I think it would have been better without the PowerPoint as I found myself speculating what would have happened if the vote went the other way (and thus forgetting to watch the action!)

8. Not, it was very easy to understand
9. Not really. But I wonder if you could try different types of questions as I felt that [?] always moral decisions; and another set where you want to see 'what might happen' in the alternative scenario to what you expect
10. It was a little confusing at first, but made sense very quickly. A more detailed description of how to vote might have helped, but I think it added something to the enjoyment of the performance getting the confidence to vote
11. No. Simple & effective
12. No. The diagram helped
13. Yes, but I think uncertainty makes it more visceral & honest. We go on instinct
14. It was fairly self explanatory I think
15. No!
16. –
17. The whiteboard in the background with the decision tree was good. Not sure everyone noticed this though? Could be more prominent
18. I was tired, then sometimes I felt like sitting down. I am not sure though if chairs/stools would disturb the dynamics
19. Was clear enough, would have been different with a [sic] unknown new play, (but fun too)
20. It was not hard to understand – but if I were to propose a way of making it easier it might have to maybe be focussed on a sole character – because then the impact of the vote is seen on the character progression
21. –
22. Perhaps if voting questions were pronounced slightly louder/slower
23. - ?
24. If there was clearer difference in sets. However, this was due to the size of the performance space which couldn't be helped
25. Sometimes I couldn't hear the actors if the crowd was such that I couldn't see them
26. No
27. Nope
28. It wasn't quite what was happening it what they were talking about some of the time. Maybe a bit more explanation of the events occurring
29. A bigger space for viewing/movement
30. –

31. Make which stage we should be focussing on more clear
32. No
33. Not have such a weird storyline / less disjointed
34. No
35. No. I don't think you wanted us to know the outcomes & therefore make an informed decision. Besides it would have taken time – eons?
36. –
37. –
38. No
39. I quite like the way it was done – we were kind of just thrown into it and I felt that worked – it was about the play although I did feel we had an influence
40. I think it was easy to understand
41. –
42. Having an actual place for the audience -> I felt like I was herded around slightly and that we were in the way of the performance
43. –
44. Maybe the use of a narrator to indicate the scene
45. Not really
46. I'd probably want to know if more active participation was expected & if it'd change anything
47. I think it was clear
48. Moral dilemmas as point of decision making
49. More information about background of characters
50. A different [structure?]
51. No
52. Some better character introduction
53. –
54. No
55. No – it was good as it was
56. –
57. Nope
58. I may have known the play – that may have influenced my decisions. If I have no way of knowing about the consequences might be I don't know whether I can be emotionally involved

59. Can't think of anything
60. No
61. Not really!
62. More stages with more dramatic consequences
63. Yes but I don't know what!
64. I felt that even without understanding the structure it would be easy to understand
65. No
66. –
67. –
68. –
69. As above. Somehow (?) make it clear that actions changed outcome
70. A printout of the structure at the end
71. Show of card colours perhaps
72. I think that maybe a little more information on the characters and the context of their lives should be given to the audience so we have enough data to form an informed decision. It was maybe too "quick" to start with the voting before we had the time to invest in the characters
73. Make it a clear narrative and have chairs 😊
74. A summary of the play as structured by Buchner
75. Don't think you need the flow structure to be displayed. Would be interested to understand the options and impacts afterwards
76. A better and fuller presentation of characters [sic] and their background
77. No
78. A narrative! There was one but perhaps not in the traditional sense... but maybe that's the point

Would you be interested in attending another performance in this style? Why?

1. Yeah. Felt involved
2. If developed ->
3. Yes, felt more for characters
4. Yes more interactive
5. Yeah, enjoyed the interactivity
6. Yes I would. I think it's a really good concept and definitely worth exploring!

7. Yes definitely, it was very engaging. I'd like to see the play again & find out what the other votes would lead to
8. Yes because even if you are familiar with the play (as I was with Woyzeck) you aren't sure how it will turn out
9. Yes, I'd like to see a play I had no prior knowledge of as I wonder if I might be less influenced in how I vote
10. Yes. I enjoyed having control over the story and felt more engaged with the performance due to it
11. Yes, I like to see different versions of different stories
12. Yes
13. Yes. I want to know more about humanity & myself. See if I get better at provoking forgiving outcomes
14. Yes. It was quite impactful in a short timescale. I liked having an influence and testing the skills of the actors to change script depending on the outcome
15. Yes. Very unique
16. Yes, I would like to see alternative routes
17. Yes. Just to see what happens, and to see if my reactions and interactions change
18. Yes. Because I am interested in creative (non-traditional) approaches to performative works and strategies to engage the audience
19. Yes – liked the atmosphere and 'feel' of the play
20. Yes because I really [sic] enjoyed it knowing that the audience had power to influence the narrative
21. Yes. The interaction element is fun & makes me feel as if I am important to the performance
22. Definitely, enjoyed the decision making, how the audience influenced entire story line, enjoyed the 'pressure' to make decision!
23. Yes, to see how the story could go
24. Yes, I loved the fact the audience had control over the action. Left me asking 'what if?' Very engaging
25. Not so much. I felt the whole moving about in bright light distracting from the play. I couldn't really 'get into it'
26. Yes, because you were in the middle of the story and were able to observe others of the audience
27. Yes. I really enjoyed it

28. Yes, because it was fairly enjoyable + having a level of control was quite refreshing
29. Yes – enjoyable and interesting!
30. Yes, more interesting and exciting
31. Yeah because you felt involved in the performance
32. Yeah, it was different and interesting
33. Maybe, was quite confused and couldn't take it seriously
34. Yes, it was really nice
35. Not really. But I might to support Dot
36. –
37. Yes – different
38. Possibly if the story line had been different. As I like Woyzeck traditionally I did not like this performance
39. Yes, I really enjoyed it because I felt involved but not put on the spot
40. Yes. It is quite exciting. This could also be due to the play going on around (and even in-between) us
41. –
42. Yes, it was different and fun (different is good)
43. Yes
44. Yes. Was unusual
45. Probably, it was an interesting experience
46. There was very little audience participation
47. Yes because I love this kind of important choice. It's a strong theme in video games such as Mass Effect the ending of Far Cry 3 and others. It makes thing [sic] very interesting
48. Yes – interesting
49. Yes
50. Yes
51. Yes, interesting
52. Yes as the interactivity adds unpredictability
53. –
54. Yes
55. Yes
56. Not really as [found?] it unsatisfactory not knowing how else it might have turned out. Also I didn't have complete control

57. Yes, it was interesting
58. Yes. Not saying
59. Yes enjoyed it
60. Yes. It was different and a new experience to be able to participate
61. Yes, if the impact of choices was made clearer
62. Yes – interesting and enjoyable
63. Yes it was fun!
64. Yes. Maybe even see show again to see it differently. It's cool that each show is unique
65. Yes, it kept me engaged
66. Yes – a longer play but sitting (at times) would be good
67. Yes. I enjoyed it – it was too short!
68. Yes! It was fun 😊
69. Yes. I like different/weird/interactive theatre – always interesting
70. I would indeed as the interactivity adds replay value
71. Yes – different from any other play attended
72. Yes, because I am interested in new ways in which plays and theatre can be worked on / reworked / dissected and presented, possibly with the hope of unravelling something previously unseen
73. Perhaps, I enjoy more a traditional play
74. Yes – but needs room for improvisation that reflects audience questions?
75. Yes. It's different. Good to be able to influence what happens. Feel more involved
76. Involvement of the public
77. Yes. It was intriguing
78. Yes – it's just interesting – not something one does everyday [sic]. It definitely provides a talking point.

Do you have any other comments?

1. Interesting dynamic, never [came across?] before
2. Acting & performance very good. Difficult play to translate & exhibit [sic] briefly [sic] especially in context of the format
3. –
4. Didn't like the audiences position on the stage
5. –

6. –
7. –
8. The graphic was great but it would be good to have the events written out in the bubbles as they happen – although this might not be possible!
9. –
10. The death scene was pretty intense! Great acting!
11. N/A Simple & effective
12. Anonymous voting would be interesting for those who feel self-conscious (i.e. with buttons rather than bodies)
13. Jonny, you legend
14. Loved it. Thank you very much! And good luck with the PhD
15. Did feel a little short/unfinished
16. –
17. Great idea. Would be interesting to see how the analysis of the results might differ by different audience demographics. Also, some great acting moments. Well done guys
18. I really liked the 'lake' metaphor with the ribbon
19. Let's do it again!
20. I would like to get involved haha – damn... it's anonymous
21. –
22. –
23. Chair to sit on? & Champagne?
24. –
25. –
26. –
27. The speeches were brilliant. I only wish it was longer
28. No
29. –
30. –
31. The fortune teller was great/funny
32. No. Apart from Mia (the fortune teller) was amazing
33. –
34. –
35. Better to have started on time... Not v. good acting in some parts

36. –
37. Shame that it was the same as Monday
38. Great execution!
39. I really liked the beginning with the ribbons + Woyzeck was particularly good
40. I suspect with a longer play audience members may become more immersed in the story, and become even more polarized as a result. Good luck!
41. –
42. I really enjoyed the performance (Y) THANKS
43. –
44. Did not expect it to be so intense. Enjoyed it nevertheless, though maybe should of been pre warned
45. No, well done
46. I enjoyed it, the music & acting. Thank you
47. Woyzeck's ramblings at the beginning were unclear as to what he was going on about
48. Thanks
49. –
50. –
51. No. Very good!
52. –
53. –
54. No
55. I really enjoyed this. Well acted
56. –
57. It was super dee duper!
58. Thanks. Russell – keep working it's good!
59. –
60. No
61. Main actor was v. good!
62. Warm and easy
63. Much enjoyment was had! Congrats!
64. –
65. –
66. –

67. Too short and a seat might have been nice
68. Thank you!
69. –
70. –
71. –
72. The signs for each location should be much much bigger – (the Inn, the Lake etc).
Being in the middle of the action was interesting but practically difficult for some of us to see what was happening
73. Thank you, for this production it was very interesting and I loved the Captine [sic] + Woyzeck
74. Enjoyed it! Thanks!
75. Did they do the wrong option at the end? The first vote came very early so didn't really feel had got into it yet
76. Bravo!
77. N/A
78. Thanks! Good to be involved in something this unique – and nice to know it's something that potentially has future implications (for the director, creator, actors etc)

Appendix 9. *Woyzeck: An Interactive Play* questionnaire: breakdown of responses

When respondents were asked to rate their influence over the story structure as an individual and as a collective, the following results were returned:

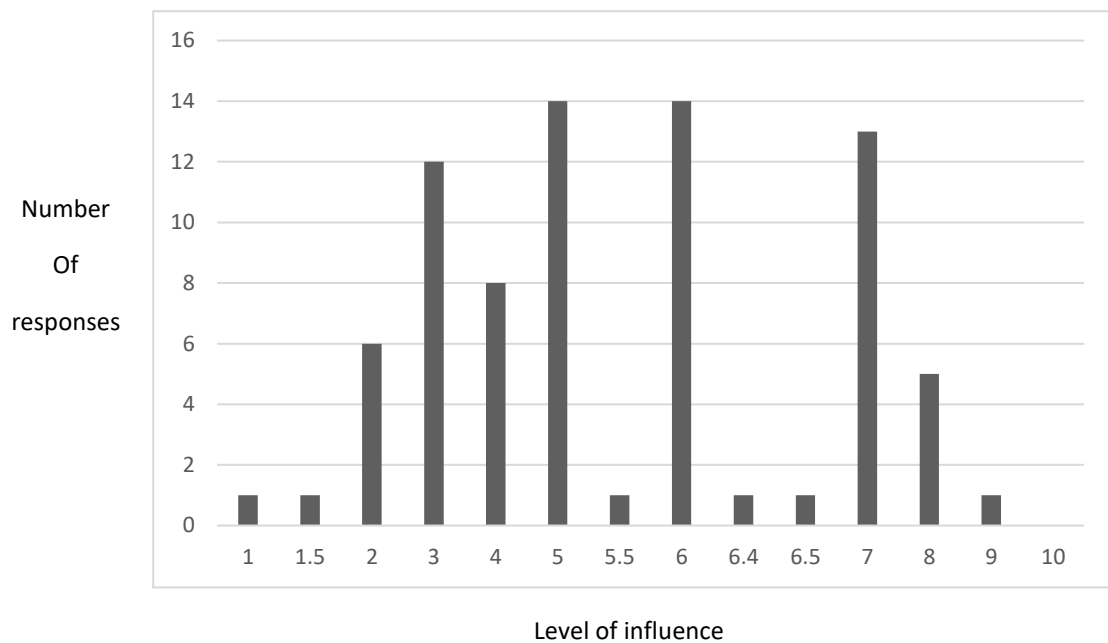


Figure 6: reported individual influence over story structure

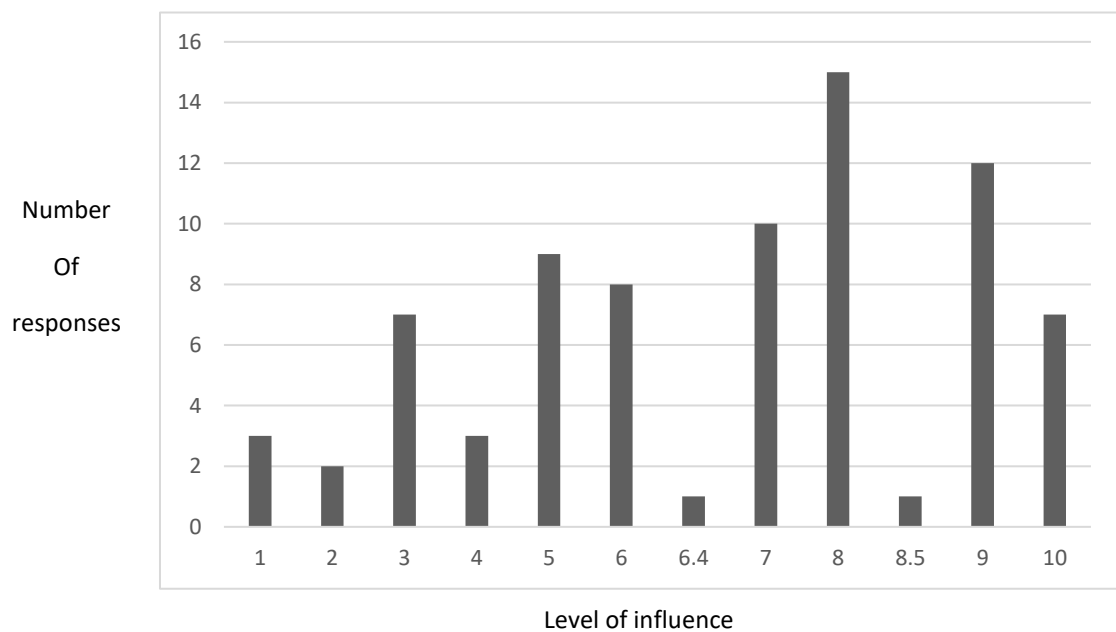


Figure 7: reported collective influence over story structure

Regarding individual influence, there was a clear difference between those who regarded simply voting in the first place to have a meaningful influence on the performance:

My vote counted!

Your vote counts!

and those who regarded their vote in a more limited sense given the audience size:

One vote out of 15ish (?) isn't likely to change it

I was one of twenty

I was just one person among many. Ultimately it was the group that decided, but only by majority.

For some, influence was reduced by their choice not being voted for by the majority:

I felt as an individual I may have not got what I wanted, scenarios where most go to one side mean that it doesn't matter where you vote it will go with the large group

I often went with the minority

My choices were not the majority

Many who listed a low level of influence also cited a lack of foresight as to what the outcome of each choice would be:

I didn't know the outcome of each decision. Someone did tho! We could have known too

at the junctions I did not have a sense of which direction the story could go

No FACTS to base your decisions, your choices.

While some respondents attributed the collective audience with an extremely high level of agency over the outcome:

The audience nearly had complete control

those who did not cited reasons such as a lack of voting options, and a difficulty in seeing how the presented options would make a meaningful difference:

The structure is already set, with a limited number of story branches

Only 2 options, so felt as I'm not making that much difference

Needed more options

I found it hard to see how the particular choices we had could effect the story [sic].

Another common point of consideration regarding those who listed a low level of influence (either individually or collectively), was the question of whether the voting genuinely made a difference over the story outcome. For some, this was a significant concern:

As an 'audience' we have no idea what structures have already been put in place. For all we know, our decision making has no influence at all

Since I don't actually know whether something else would have happened if the results were different, it's difficult for me to feel that my vote made a difference to the story. The whole thing could have been decided irrespective of the audience as far as I'm concerned.

For some this question was influenced by the projected AB tree. While some recognised this as evidence that votes had an impact:

There were some paths on the screen it was clear would not be reached due to previous votes

I looked at the diagram in the projector and saw the number of combos

others misinterpreted this element as meaning votes had no impact:

I tried to vote how I thought would work out best for Woyzeck (although the diagram made clear it didn't make a difference)

Diagram showed that whatever decision is made – all lead to one ending.

The chosen voting method also had a significant impact on the decision making of many in the audience, with several respondents citing that either being seen, or able to see the developing results, had an influence on their decision making:

One time I did not vote, when I could see my vote would have no influence

I think we might have perhaps made different votes if the voting hadn't been public

Some people might have voted differently had it been secret

I preferred to go to the side the minority seemed to go to

I found it a tricky way to decide which way to vote as your choice was not anonymous [sic].

Appendix 10. Forum Theatre video links

- [Forum Theatre, 8 May 2015, full](#)
- [Forum Theatre, 21 September 2015, full](#)
- [Forum Theatre, excerpts](#)

Appendix 11. Forum Theatre audience questionnaire (blank)

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Thank you for taking the time to complete this questionnaire. When you are done, please return it to the drop-box.

How would you describe your overall experience of the Forum?

Did you choose to intervene? Why (or why not)?

How did you feel about the audience intervening on the scenes? For example, did you find it empowering for the audience?

How did you feel about the specific intervention method employed (i.e. stopping the performance and replacing an actor)?

On the following scale, mark how much influence you felt you had as an individual over the various scenes' outcomes:

No influence Complete control
1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

On the following scale, mark how much influence you felt the collective audience had over the various scenes' outcomes:

No influence Complete control
1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

Would you be interested in attending another performance in this style? Why?

Do you have any other comments?

Appendix 12. Forum Theatre audience questionnaire responses

How would you describe your overall experience of the Forum?

1. Very enjoyable
2. Very enjoyable & invigorating
3. Very enjoyable & interesting
4. Interesting. Like seeing different outcomes on the scenes
5. Good idea in general. Good set up of ideas, tricky situations. Audience could participate a bit more
6. I really enjoyed the discussion after the performances as it really illuminated the performances
7. Very enjoyable, really enjoyed the whole evening. Really loved the different outcomes and watching them form
8. Very surprising! Positively surprising! Great way to get/reach my own reactions & emotions to the specific situations. At times quite tough and uncomfortable seeing that I avoid any sort of conflict
9. I laughed a lot! I found it really fun and insightful
10. Very enjoyable evening
11. Good fun!
12. Very positive (I had a curious experience with it – participated in a Brazilian performance)
13. Really positive. Had a great time
14. Very interesting to watch and reflect on. Felt comfortable as audience, but still quite involved
15. A great experience. I am not used to people shouting so that was strange in the beginning
16. It was interesting
17. Fun, all seemed ok to at [sic] share ideas
18. Very interesting and new, I had not done anything like it before
19. –
20. Funny & insightful
21. Enlightening
22. Enjoyable and educational. [Interesting example of human behaviour?]

23. Great, really direct experience. The amount I got out of it felt huge compared to the length of the scenes
24. Really great discussions and audience [involvement?] generally – the scenes were very intense and [hugely?] [diverse?]
25. Interesting & entertaining

Did you choose to intervene? Why (or why not)?

1. (1) Yes. I thought the [?] could not be resolved as easily as the former lady/daughter suggested. (2) Again I felt the husband (?) on his wife needed to be more forcefully confronted.
2. Yes, I couldn't stand the tension any longer
3. I didn't intervene. I wanted to see how other people would change the scene
4. No -> [too tired to participate? / Too tired to participate?] but would like to
5. Was closely to intervene at the last scene, but time went up. Couldn't identify with the first two scenes
6. I didn't, it was my first time and I wanted to gauge what these performances are like
7. [Has circled the word 'why'] I felt like I connected with that specific scene (the second scene) -> husband and wife
8. I didn't. I would take longer to feel the atmosphere of the room & people, maybe then I would join in. I however had scenarios in my head that could have been implemented. Guess too scared... 😊
9. I did because I felt that there needed to be a stop point!
10. Not this time. Poor actor. (But would intervene next time)
11. In a large group of people I knew
12. No, because I'm not a native speaker & was afraid of not having a quick enough reaction
13. No, I didn't
14. No – tempted but still too shy & not sure where to take it
15. No. In the beginning I wanted to understand the concept. The last scenario I did not feel comfortable in
16. Yes, see what it would be like to take an unoriginal scene in an original direction
17. No. I'm not very good at improv and prefer to analyse a situation and share ideas

18. Yes, curious to see where the scene could go
19. No, wanted to see how it would all play out
20. No because my acting ability would not have been able to show the complexity and subtlety of emotions involved
21. I did, I felt the conversation was going in an unhelpful direction
22. Yes. I felt that it was [?] to do so and to experiment as an actor to [?] others
23. Yes. The urge was irresistible
24. No, the drama was too [much?] for me, but I really enjoyed the post-match analysis
25. No. I don't feel comfortable intervening

How did you feel about the audience intervening on the scenes? For example, did you find it empowering for the audience?

1. Yes – it was much more engaging than seeing the situation [researched?] by the author/playwright alone.
2. Yes, at least for those that took part & joined the discussion. If this had been more time hopefully more people would have felt more comfortable taking part.
3. I think some people became empowered as they took it in new directions
4. Yes. But did find it hard to stop action
5. It definitely broke the ice, everyone seemed more willing and open to discuss and argue. Created a feeling of familiarity
6. Yes, I enjoyed the interaction and mixing of ideas
7. Felt like it took a while to get going but was really good once people got involved
8. I felt proud of / and jealous of everyone having the guts. And it definitely made the audience feel for each other
9. I found it fun but in my opinion, many of the interventions didn't help the situations at all
10. Liked it – yes (empowering). Was dynamic
11. Kept attention up and audience on our toes
12. Yes
13. Yes it was empowering. It allowed the audience to have a say
14. It did seem empowering though audience was perhaps playing and exploring more than trying to resolve anything
15. I liked were [sic] the male took the role of the cheating woman. His voice and age gave him authority that the character needed

16. Sometimes empowering, interesting ideas
17. Yes it was empowering because the scenes were awkward to watch and you could change the situation to make a more reasonable response
18. Yes, it allowed different opinions on matter to come forward
19. It was good to have the audience intervening, change the whole road of the scenarios
20. The audience were able to make the scenes much more personal to them & the audience can learn for their own lives & take away experiences
21. I did, as you no longer felt on the sidelines
22. Yes, although it [sometimes] devolved into farce
23. Yes. I suspect the amount of actors in the audience helped
24. It generally worked well and there was a nice balance of playfulness and seriously trying to work with the problems
25. Yes, and it made us think

How did you feel about the specific intervention method employed (i.e. stopping the performance and replacing an actor)?

1. Great!
2. Very effective, perhaps people could have stopped the performance to discuss the situation as well, act on that discussion or get the actors to
3. I think it worked better and ran smoother than I was expecting
4. It was good as it was clear cut. And the audience [?] sense
5. Good way and interesting! Sometimes the audience might feel overwhelmed though and a bit shy at first
6. I found it interesting how the audience interpreted different roles
7. Effective, worked well
8. Good. I think it wouldn't work otherwise!
9. I found it effective and fun!
10. [Great? / Good?] (But do you have to remain in character of original actor – perhaps explain?)
11. I enjoyed new characters
12. Very good
13. Very good. Made it interesting
14. It's a great idea

15. –
16. It worked
17. It worked very well and being able to constantly rework a situation
18. –
19. Good
20. I wish it was possible to do this in real life! It really helped [heal?] the characters & situations
21. It made action immediate, and therefore helpful
22. [Worked? Wanted?] well [?] the audience follow the action
23. Worked well
24. It worked well though it was easier for people who felt confident performing. The discussion after made it easier for some others
25. Good

On the following scale, mark how much influence you felt you had as an individual over the various scenes' outcomes:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

1. (6) I wanted to push for a 'real' solution
2. (7) The conflicts were very strong and had their own dynamic so it was hard to redirect them without really [stepped?] outside them or changing the characters more space & time for the audience to [?] might have helped us redirect the scene more [?] though that might have made it too self-conscious
3. (1) Didn't intervene
4. (5) Have more input if I participate
5. (3) I only [connected?] on the scene's outcome
6. (7) The ideas brought forward by the individual really changed the dynamic of the performance
7. (6-7) I felt I changed how the character reacted to the scene, but failed in regards to the overall target -> reduce tension, resolution etc.

8. (2) Not much. Depending on my / the audience's reactions I suppose the actors feel [also?] supported
9. (2) I didn't really intervene but for some people I'm sure it would be 5+
10. (unmarked) Difficult to [?] how much audience could step out of character.
Perhaps this was intentional (?)
11. (5-6) How much pushback one got from the actors always felt like conflict was the only next step
12. (7) Because I saw how others could change, influence the situation
13. (4)
14. (7) Some control but it is difficult to figure out which avenue will be best (ignoring one's own situation / personality / one's own character's
15. (4)
16. (10) Easy to take control of the scenario
17. (8) When you could not swap with an audience member took away some power
18. (7)
19. (7) Some of the actors were very [hot?] on the personality of the role played
20. (4) I chose not to act in the scenes
21. (7) I felt, as I entered, the conversation was reaching a decent conclusion
22. (8) I felt that I had [influence?] in my character choices to influence the action
23. (7)
24. (6) The discussion informed some of the interventions
25. (5)

On the following scale, mark how much influence you felt the collective audience had over the various scenes' outcomes:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

1. (6) Change[?] of actors from audience
2. (8) It was made ours, particularly when all the actors were replaced
3. (7) Some people really made the scene their own whereas others seemed restricted by the character's behaviour

4. (8)
5. (3)
6. (unmarked)
7. (5-6) I felt the different audience members brought different traits to the scenes,
stopped scenes at interesting points
8. (8) Same answer. Maybe more!
9. (8) We could intervene freely but didn't undermine the actors
10. (7)
11. (3) Audience reaction visibly noticeable on actors' face, but they were their own
people when performing
12. (9) There were examples
13. (9)
14. (4) Didn't feel much part of a collective audience
15. (7)
16. (7)
17. (10) We could change outcomes
18. (8)
19. (7)
20. (9) The actors were able to put a break on the audience's plan & their power
21. (9) On multiple occasions, the situation was changed very much for the better
22. (5) [?] [?] moment the audience moved the actor [?] left the audience observing.
You could feel them wanting to [replace?] the actors
23. (8)
24. (9) Very much, particularly when all the actors were replaced [though?] the scene
was always [?] enough to [?]
25. (6)

Would you be interested in attending another performance in this style? Why?

1. Yes. Good fun. Good to explain how real conflicts might be resolved
2. Yes, loved it, just wish it could have gone on longer
3. Yes, very enjoyable and exciting having an uncertainty of how a scene will turn out
4. Yes
5. Yes, sth you don't do everyday! Surprising people! Challenge hopefully myself the
next time

6. Certainly, and I would love to join in next time, I really enjoyed immediately interpreting and commenting on improv.
7. Definitely, really enjoyable, unique experience
8. Yes! Interactive & get to you. Much more powerful than simply watching. Also quite challenging
9. Yes because the actors make it really fun and the style is unusual
10. Yes – enjoyable, also only an hour worked with my busy schedule
11. Yes, it was fun
12. Yes
13. Yes, I would be interested. It's something different and exciting
14. Yes; very interesting to watch
15. Yes. Fun
16. Yes, already have!
17. Yes, I learnt new opinions & it was enjoyable
18. Yes, to experience different scenes
19. Yes, it was fun and different. Hopefully will [interfere more?]
20. Yes because it is very self expanding and think this should be encouraged in school to teach about conflict
21. I would, as it was v. entertaining
22. Yes, to [see?] different acting techniques and different character choices
23. Yes. It's more engaging than anything I've seen
24. Yes, found it interesting & powerful
25. Yes

Do you have any other comments?

1. Thanks
2. Keep at it. Paolo Friere might give another angle on expanding & developing the technique
3. –
4. More time on individual scenes
5. Great job 😊
6. –
7. Do another evening!
8. Thanks for first time experience

9. It was really good fun and I really enjoyed it!
10. Good luck with the PhD!
11. Nope! Thanks & good luck w/ the PhD!
12. Thank you 😊
13. –
14. Clearer explanation about turning back might be useful, as this wasn't used much
15. –
16. –
17. I might do all my arguments like this!
18. –
19. –
20. –
21. –
22. –
23. –
24. Keep at it!
25. –

Appendix 13. Forum Theatre questionnaire: breakdown of responses

When respondents were asked to rate their influence over the scene outcomes as an individual and as a collective, the following results were returned²³:

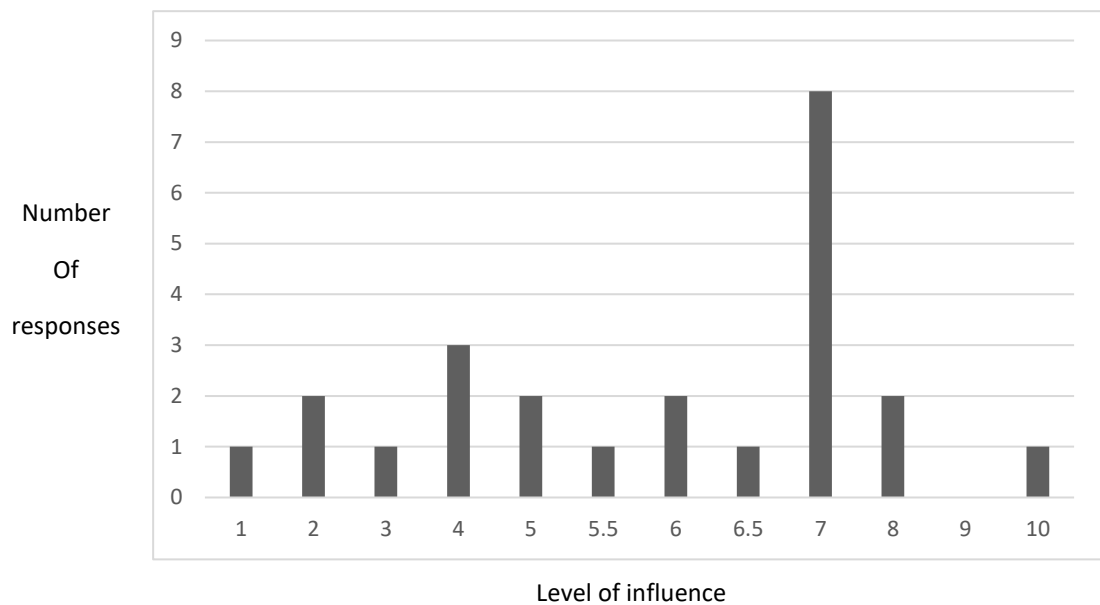


Figure 8: reported individual influence over scene outcomes

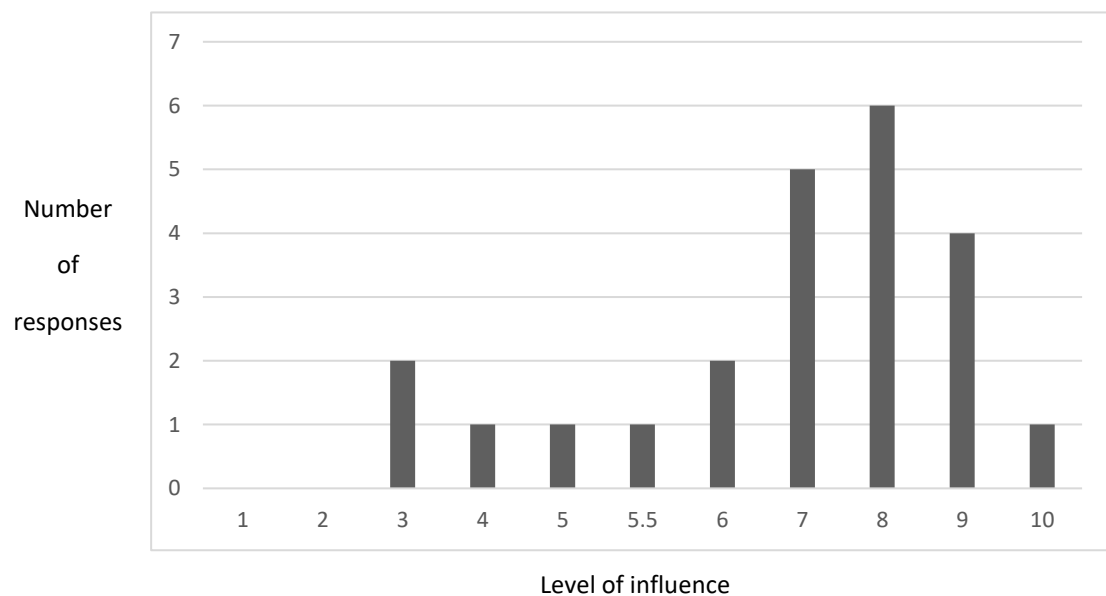


Figure 9: reported collective influence over scene outcomes

²³ Note: one respondent did not mark a level for each question

Regarding individual influence, reasons given for the highest-level response (10) were straightforward:

Easy to take control of the scenario.

Not all audience members intervened, and for those who did not the lack of intervention was cited as a primary reason why they felt they had little influence:

I didn't really intervene but for some people I'm sure it would be 5+

Didn't intervene

I chose not to act in the scenes.

Of those who did intervene, other factors impacting how much agency they self-attributed include the agreed upon rules (i.e. not replacing another audience member), or the existing parameters of the presented scene:

Some control but it is difficult to figure out which avenue will be best (ignoring one's own situation / personality / one's own character's [sic])

When you could not swap with an audience member took away some power

The conflicts were very strong and had their own dynamic so it was hard to redirect them without really [stepping?] outside them or changing the characters.

Regarding collective influence, reasons for the highest levels cite changing the scene outcomes:

We could change outcomes

On multiple occasions, the situation was changed very much for the better.

Several respondents noted that their high levels (8 or 9) were *not* 10 due to the actors' freedom to respond how they chose:

We could intervene freely but didn't undermine the actors

The actors were able to put a break on the audience's plan & their power

Some people really made the scene their own whereas others seemed restricted by the character's behaviour.

There are unfortunately few clear explanations of respondent's reasons for choosing lower levels of collective influence, save for:

Didn't feel much part of a collective audience.

Similarly, there is little evidencing of group discussions impacting the reported level of influence, save for:

The discussion informed some of the interventions.

When asked why they chose to intervene or not, some respondents refer to the desire to enact a specific intervention on a specific scenario:

I felt the husband [?] on his wife needed to be more forcefully confronted

I felt like I connected with that specific scene.

Others suggest a sense of obligation to intervene:

Yes, I couldn't stand the tension any longer

I did because I felt that there needed to be a stop point!

While some who did not intervene express this as an intentional preference to observe:

I didn't intervene. I wanted to see how other people would change the scene

I didn't, it was my first time and I wanted to gauge what these performances are like

No, wanted to see how it would all play out

others cite an anxiety or fear of taking part as preventing them from acting:

No – tempted but still too shy & not sure where to take it

Guess too scared

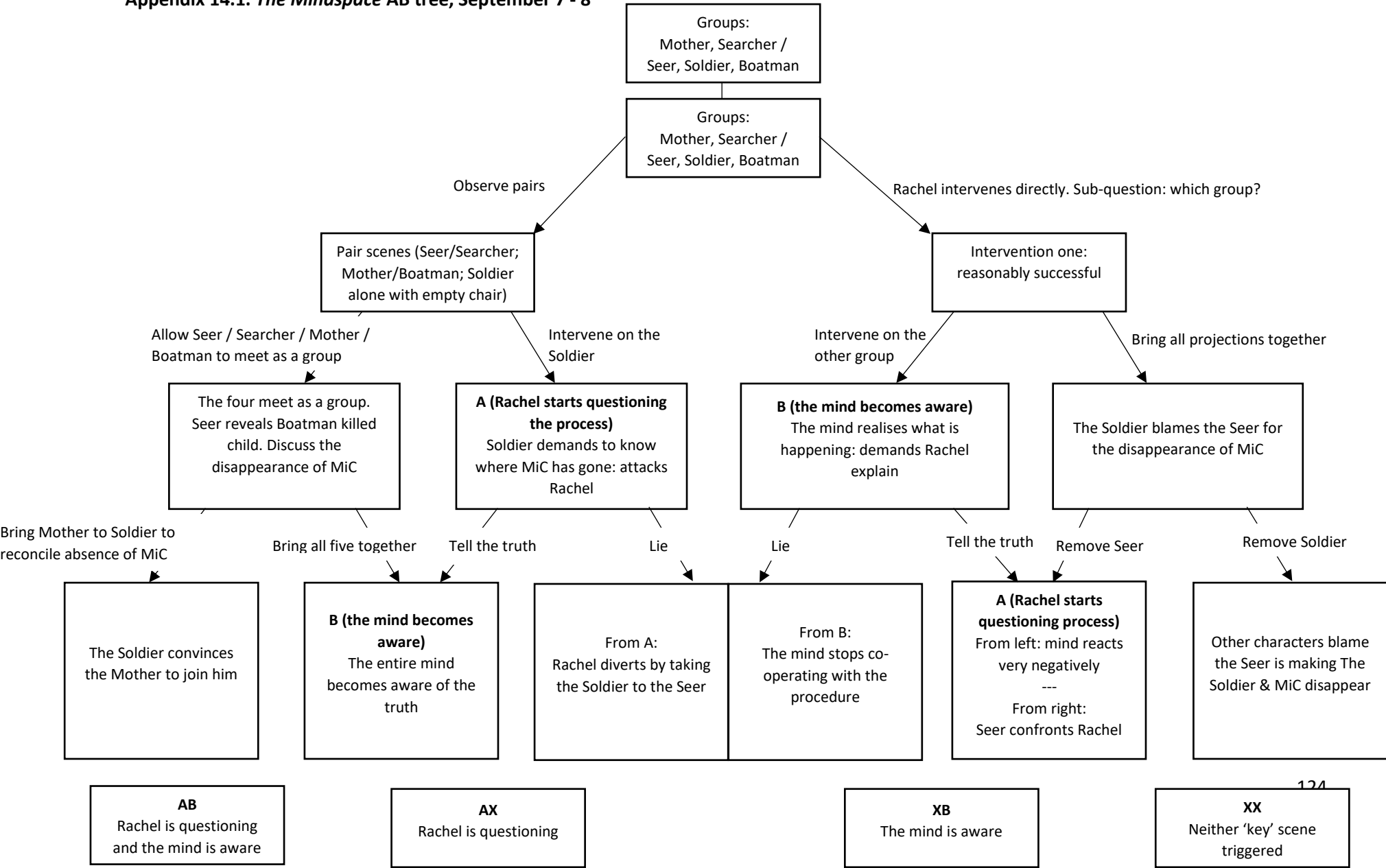
I felt proud of / and jealous of everyone having the guts

or reported a lack of performance skills preventing their intervention:

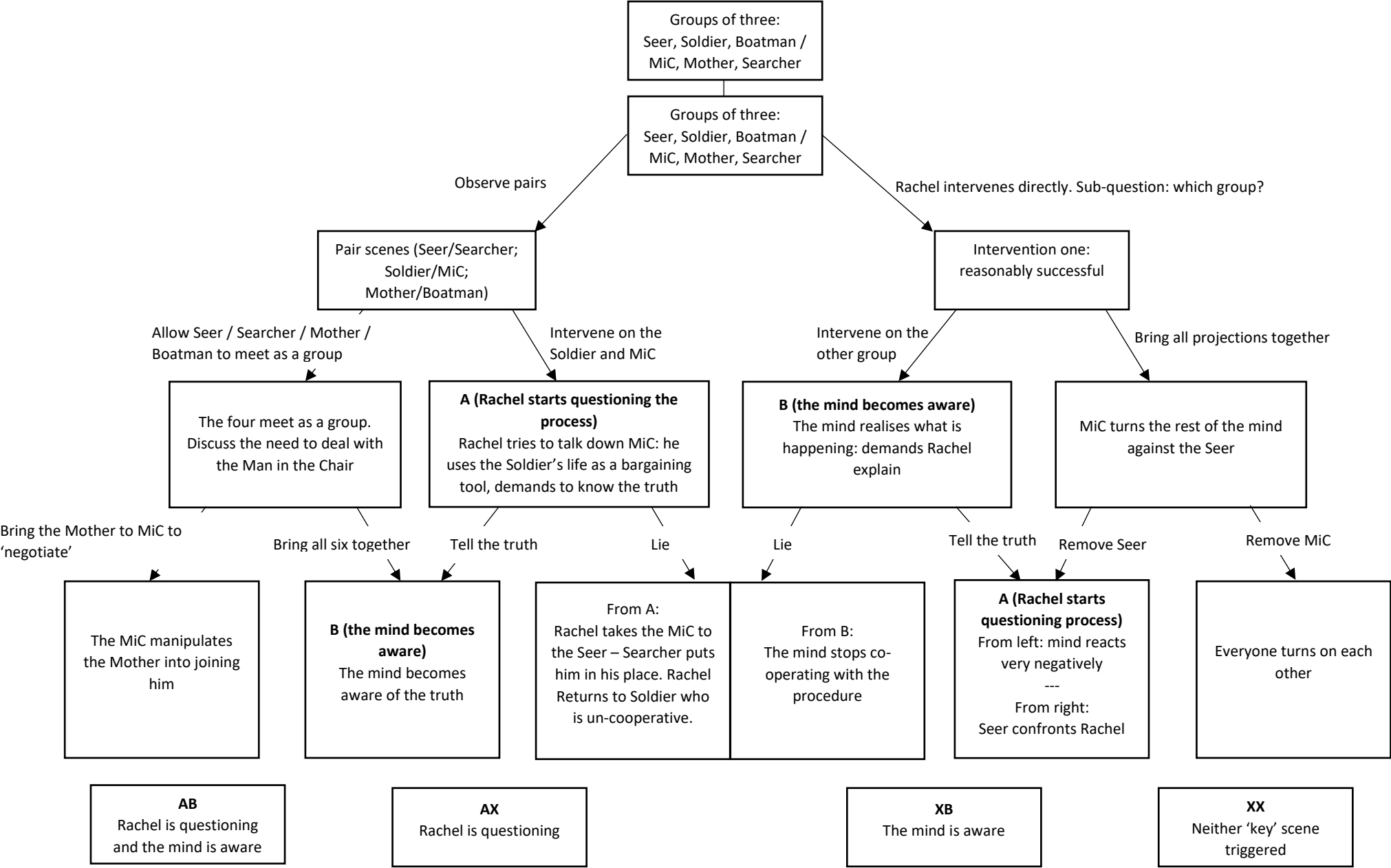
my acting ability would not have been able to show the complexity or subtlety of emotions involved.

Appendix 14. The Mindspace AB trees

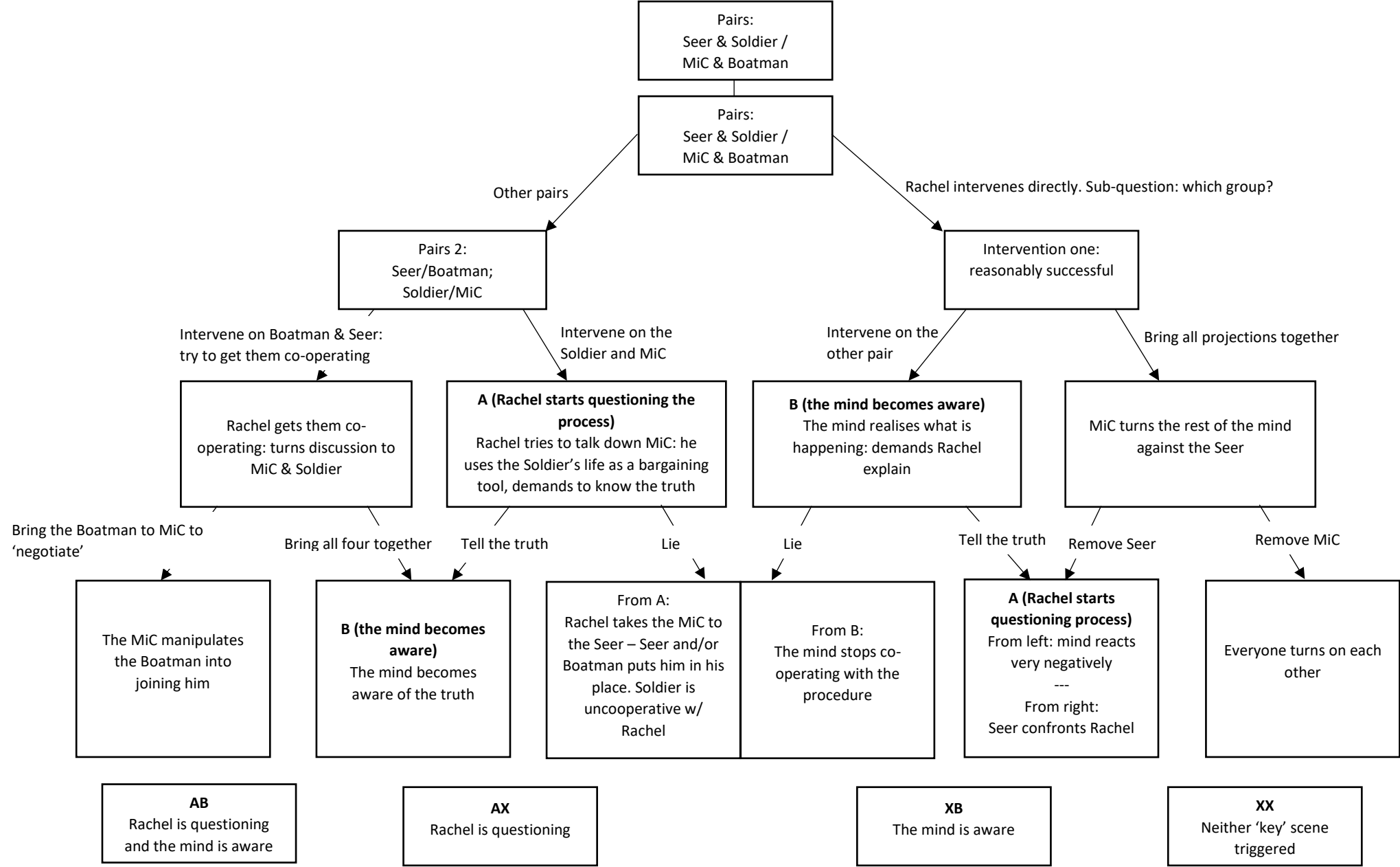
Appendix 14.1. The Mindspace AB tree, September 7 - 8



Appendix 14.2. The Mindspace AB tree, September 9 - 10



Appendix 14.3. *The Mindspace* AB tree, October 5



Appendix 15. *The Mindspace* video links

- [*The Mindspace*, 7 September 2016, full](#)
- [*The Mindspace*, 7 September 2016, voting results](#)
- [*The Mindspace*, 7 September 2016, ending](#)

- [*The Mindspace*, 8 September 2016, full](#)
- [*The Mindspace*, 8 September 2016, voting results](#)
- [*The Mindspace*, 8 September 2016, ending](#)

- [*The Mindspace*, 9 September 2016, full](#)
- [*The Mindspace*, 9 September 2016, voting results](#)
- [*The Mindspace*, 9 September 2016, ending](#)

- [*The Mindspace*, 10 September 2016, full](#)
- [*The Mindspace*, 10 September 2016, voting results](#)
- [*The Mindspace*, 10 September 2016, ending](#)

- [*The Mindspace*, 5 October 2016, full](#)
- [*The Mindspace*, 5 October 2016, voting results](#)
- [*The Mindspace*, 5 October 2016, ending](#)

- [*The Mindspace*, all endings](#)

- [*The Mindspace*, attraction level excerpts](#)
- [*The Mindspace*, engagement level excerpts](#)
- [*The Mindspace*, experience level excerpts](#)
- [*The Mindspace*, actor techniques](#)

Appendix 16. *The Mindspace* audience questionnaire (blank)

Russell Anderson

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OX3 0BP

Thank you for taking the time to complete this questionnaire. When you are done, please return it to the drop-box located on the stage.

How would you describe your overall experience of *The Mindspace*?

Please describe your approach to and experience of interacting with the piece. For example, did you always have a strong opinion? Did you ever decide not to vote, or consciously avoid intervening?

How did you feel about the different methods of interaction used in this performance (such as voting, talking with characters, making plans with other audience members, etc.)?

On the following scale, mark how much influence you felt you had as an individual over the story:

No influence

Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why (overleaf)

On the following scale, mark how much influence you felt the collective audience had over the story:

No influence

Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why.

Was there anything that you felt limited your influence over the developing story (either as an individual audience member or part of the collective audience?)

Would you be interested in attending another performance in this style? Why?

Do you have any other comments?

Appendix 17. *The Mindspace* audience questionnaire responses

How would you describe your overall experience of *The Mindspace*?

1. It was very interesting & interactive theatre was completely new to me. At first the interactions felt awkward but it felt easier the longer it went on
2. Brilliant. Being personally involved made it 10x immersive [sic]. Never felt such urgency in a play before
3. Soulsearching
4. Humbling experience
5. Thought provoking. It opens your eyes to your own conflicting emotions
6. This opened my mind & amazed me how well people can work together for a common goal. Compelled & thoroughly enjoyed!!
7. Very exciting and engaging!! Very easy to get invested in the characters + relationships
8. It was really engaging. You could feel the feelings of the minds and get to work with them
9. Intense, interesting, emotional
10. Never experienced anything like it. It was brilliant!
11. It was something really unique and I really enjoyed it. Incredible acting & I loved the fact that it was interactive
12. Thought it was fabulous. Didn't realize I was going to be in the play. Very different, very cleverly thought out
13. Very interesting – tho I'm still trying to apply Jungian principles to every detail (the daughter, for instance: dead childhood/unreconcilable past?)
14. Fascinating, frustrating + illuminating
15. Amazing, mind blowing, very immersive
16. Incredible. Intense. Actually gave you a feeling of accomplishment afterwards.
Love how every show could be different & would love to see more
17. Strange but great experience
18. Great, interesting, fun!
19. Intimate + involved. The set-up made it clear this was participatory so that's how I showed up. Getting involved led to great interaction with the cast. Really new experience to me – thoroughly enjoyed it

20. Intense, slightly uncomfortable, emotional, relatable. Slight plot holes, but they were unimportant to the ending – how can a metaphor have a daughter – unless the daughter was also a metaphor
21. I found this to be a very thought-provoking + challenging experience. I have never done anything like this before
22. Interesting, thought-provoking, emotional, rewarding
23. It was great! Very very intense and a bit alarming in places. The actors were brilliant and improvised so well, they were completely convincing.
24. Awesome. Felt detached at first but soon got drawn in until I was totally immersed
25. Intense
26. Intense! Very enjoyable
27. Vivid, confusing, captivating!
28. Fantastic, really engaging
29. Amazing!
30. Interactive
31. Fun, interactive. Great meeting new people and sharing ideas. Also good to work with people who you already know.
32. Brilliant. I think the two performances were so different and I'm impressed by the level of improvisation
33. A very unique and imaginative production, which I was completely drawn into [?] of details
34. Really enjoyable and extremely thought-provoking, and well thought-out, down to the little details of the Searcher having a copy of 'the Prophet'
35. Interesting but confusing
36. Interesting
37. Enjoyed it. The last 20 minutes flew by very quickly. As the play went on felt like we had more control. There were times where {sic} it felt like we weren't getting anywhere. Very different
38. Very enjoyable – possibly too short!
39. Very good! Performance was v. absorbing. A lot of fun
40. Enjoyed interacting within the "shadows". Lots of interesting questions from people. Slightly confused at times. Would have preferred a better explanation on the screen about what was going on in the brain & the projections (had to really

think, but gradually picked it up). Must be honest, was a bit confused but enjoyed it

41. A lot of fun!
42. Found the demise of the situation disturbing. Very cleverly performed
43. Very entertaining and interactive
44. It was an interesting experience. It was nice to be part of something and to be able to change parts of the scene
45. I went twice and both times was great. Each story is new caused by different types of audience members. The last time the audience want to help. This time there was a few who did not causing a unique experience each time
46. Confusing
47. Interesting, challenging, thought-provoking, & frustrating at times
48. I thoroughly enjoyed it. The ability to interact with the individual actors and the direction of the play felt fresh and intimate. This play could be viewed millions of times with major or minor variations and would mean that it may not ever end the same, and I found that the freedom that allows meant that I engaged with the story in a way that I would never have dreamed of.
49. Interesting, frustrating that we didn't get to a good resolution
50. Theatre as I've never experienced it before. Being able to influence the plot is extremely interesting
51. Uncomfortable at first then very engaging

Please describe your approach to and experience of interacting with the piece. For example, did you always have a strong opinion? Did you ever decide not to vote, or consciously avoid intervening?

1. At first my opinions were not strong. I tended to say quiet & wait for people with stronger personalities to make suggestions & take the lead. Once I knew that Louise was dead I consciously avoided intervening – I thought it would be best for the characters to speak to each other.
2. I began to become a character myself, like a detective. I always had a strong opinion of where to go next
3. No strong opinion. Sometimes wavered a little on decisions but overriding feeling that truth needed to come out esp for the Mother + Boatman
4. Felt I needed to intervene and vote, needed to find more about characters

5. Initially I was open minded, but then I could see the aerial picture better once Louise was introduced. How one thing can unite the mind
6. Cautious at first then slowly asked more questions & listened carefully. Let the projections take. {sic} I didn't have strong opinions until I had heard from all the projections. I always voted and worked in the team
7. I usually had a strong opinion, and tried to interact as much as possible. I avoided intervening when it seemed that the characters were making progress on their own
8. –
9. Some opinions of mine were voiced + pursued. Voting + working together was vital. Avoiding intervening as much as possible to stay neutral + not take sides. Purely voiced how I would deal with each situation
10. It was interesting to get to speak to a few characters, know their stories. It's like the whole experience made me curious to find out more
11. I was slightly reserved at the beginning but once I got settled into it I developed a strong opinion
12. I am not the sort of person that likes acting as I'm usually very shy performing in front of others. However, I suddenly realized that I was in this play & was drawn in to it so much that I felt a natural desire to ask questions to find out more and offer advice, etc.
13. I usually had an opinion, & put it forward – esp. if no-one else was saying anything. Always intervened when possible, I think
14. I didn't have strong opinions until I thought 3 projections really needed to connect, to build on the existing goodwill. They just wouldn't. So that felt like being inside a mind where aspects lead the person astray. Weird!
15. Was very much into intervening in the intent to stir things up
16. At first I did feel apprehension, but as the audience began to work together I felt I could take part more. As the show went on I was totally in it
17. I had some ideas but I decided to don't intervening
18. I did decide to vote, will interact more if I do it a second time
19. Sometimes I was unsure about "permission" to speak or intervene – the "rules of the game" so to speak. Once it was clear (or at least, once I worked out) that anything could be said or done, it was liberating
20. Stand back, watch, listen & absorb as much info on the background on the characters. I found a place where I could observe all characters and shared with

the group. I wanted to step back and observe but the emotional attachment made it hard not to help

21. I felt very comfortable to express my opinions when asked. I did not avoid intervening but I do tend to listen rather than jumping in very quickly
22. I had my own idea of how to proceed at every point of being asked what to do, but did not always attempt to steer the group in that direction, deferring to the group's overall opinion, out of "politeness", and to start with self-consciousness (but that soon disappeared)
23. I didn't always have a strong opinion, at times I found myself drifting into standard 'audience' mode [??] but by the end it was impossible not to get involved
24. I felt so responsibly for everything. I wanted to interact and get involved but stepped back when I wasn't being helpful
25. I avoided intervening quite a few times, but had a long conversation with the Soldier, with several other audience members, which had ups and downs!
26. I formed stronger opinions as the performance went on – probably because I became more confident + used to the set up and what was expected of me. Having said that there were enough people that I could stand back a little at times.
27. I didn't want to interact unless I had an idea or a feeling that it would have a positive outcome. Sometime I didn't have any inkling what effect my actions would have. Other times, especially if others seemed flippant I felt confident intervening
28. I expected to be on the sidelines but found myself drawn into interacting with the actors very naturally & participating in discussions
29. Always had strong opinions of what to do, the others followed my thoughts of what to do
30. I was vocal. You need people like that, to allow the audience the knowledge that they can 'interact' as it were
31. I decided to only intervene when necessary but tried to go with what everyone else said.
32. I enjoyed getting to know different characters in each performance. I didn't always have a strong opinion in the 2nd performance, but I was very curious about characters in the first and wanted a slower pace. I never consciously avoiding intervening, I wanted to intervene in the 1st performance when there was antagonism against Rachel

33. I enjoyed the interaction with the subjects, but often allowed others to do the voting. I was just trying to understand everyone's individual story
34. I tried to put forward my voice as much as possible, and to influence the vote
35. I had a clear opinion I always vote and helped the lost souls
36. I liked to intervene and confuse other people's opinions to see the outcome. I found it fun and interesting to see how others would react and create the story
37. I am a bit of a troublemaker and tried to go for the not so obvious vote and wanted to cause drama. This was normally the evil option such as lying.
38. My approach was similar to how I live, I observe and interact when I feel strongly about a situation. I consciously avoid intervention when I feel I don't have anything positive to contribute
39. Did not have a strong opinion
40. Asked questions quite a bit & listened to others
41. I tended to have strong opinions, however, was happy to change my mind if a counter argument was a good option
42. Didn't always have a strong opinion. Often chose not to intervene as felt didn't understand the situation enough to intervene
43. I wanted to try and make peace with the piece
44. I think I [definitely?] avoided intervening directly, I preferred to ask questions and listen, to let the characters resolve problems themselves
45. I only had strong opinion when things seems to go wrong. I wanted to take part in all the voting
46. Preferred to observe the situation rather than get involved without knowing what was happening
47. Always voted. Sometimes had an opinion/something to share. Sometimes others said what I was thinking before me
48. I tried to interact with the play in ways that I thought would change the direction in odd ways. The fact that I was allowed to interact with props (the gun, bottles, chess set, etc.) meant that I actively tried to find unique ways that I could use these to affect the actors
49. Always voted. Didn't speak up that much but did when I felt I disagreed with the direction

50. I found myself asking a lot of questions and thus receiving a lot of answers and important knowledge, but didn't quite have enough time at the end to tell everyone about what I've found out
51. I didn't always have an opinion. We didn't always need 60 seconds to vote at the beginning because we don't know anything about the characters

How did you feel about the different methods of interaction used in this performance (such as voting, talking with characters, making plans with other audience members, etc.)?

1. It was helpful to use different methods, people feel comfortable with different levels of interaction so it gave different people a chance to make suggestions
2. Brilliant. All of it
3. As it went along, it was easier if you had a responsibility. Best to start off with majority group voting + then to individualise
4. Very very good
5. It was awkward at first. But after [?] names, it was very [immersive?]
6. Great use of decision making & taking the majority vote. Great to talk to the projections 1 on 1
7. I thought they were all very fluid and well integrated, and made it very easy to make progress
8. Don't change anything! I found it perfect
9. It was confronting but quite fulfilling to be able to influence a decision
10. Really good idea, especially leaving the entire [decision? Direction?] to the audience
11. I thought that talking with the characters was really clever. It gave you a chance to be a detective and really figure out what was going on using your own questions
12. Loved it. To begin with was a bit wary and wondering what was happening as we arrived a bit late. Also when there were 3 scenarios going on and everyone talking in different areas I found it difficult to focus on all so gave up and started focussing on one scenario
13. I wished there'd been longer to talk with the characters – I got to only 2 of them; I also got very detached from the rest of the audience, partly from spending ages trying to sort out the Soldier

14. I felt a bit lost with the characters at times, + at first with the audience, but we got stuck in
15. Brilliant
16. Perfect, don't change anything!
17. Never participate to this type of performance so I feel strange
18. I think it was great, very different and fun
19. The voting on decisions allowed pace + flow to continue. There was limited collective (audience) planning – partly due to the need for pace + decisiveness!
20. More split teamwork would be great. Better if the plot was somehow related to the patient's life or missing daughter (like Shutter Island)
21. I enjoyed all aspects of the interaction. It felt as if the voting, in particular, could really change the direction of the story
22. I thought the increasing level of interaction through was well-crafted – I appreciated how we were "eased into" interacting as an "audience", and then with the characters
23. Talking to characters 1:1 was probably my favourite part, it felt a bit like an Agatha Christie-style mystery with lots of clues to find and put together. Making plans with other audience members was harder as we were strangers so naturally a bit shy
24. Talking and making plans were all good
25. Interesting. It was good to have the characters interact with each other before the audience was introduced
26. I really enjoyed them + felt it was done in a good order – that you become more involved but [?] by talking to other 'audience' members first, then voted, then talked to them (the performers) one to one
27. It was quite open-ended, so it times it seemed like we might not get a positive resolution. Voting seemed arbitrary, it was hard to know what the result would be. Whereas talking with characters actually could have an effect. We didn't really plan together, maybe we could have been guided better to do that
28. Voting was a little difficult to get into to start with but was good to do that to break the ice before interacting – made that much easier. The actors were all very easy to interact with – not at all obvious that they were assuming a guise
29. I loved being able to talk to them
30. Very good

31. I think it was a great way of getting to know people and work as a team.
32. It was challenging making decisions with such a large audience (~25 people) and having so many alpha males intervening in different ways. But I respected the voting by hand
33. It was a very interesting mix which I enjoyed, but I understand how it would be very different with other groups of people (audience participation can lead to some interesting scenarios) as the ending was particularly unknown territory for all concerned
34. I liked voting, maybe a little clearly with A, B, or more controlled, with the audience allowed to put forward two options and acting on this
35. Did not go along with voting & sometimes the wrong direct [sic] was taken. Talking with characters was very good. No plans were made by other audience members.
36. Very good
37. Enjoyed it, however it did make the plot incredibly hard to follow. At the end when we had complete [control?] I felt like we still needed directions
38. Fine
39. Great, enjoyed getting involved
40. Yes enjoyed that but wasn't really sure how it was all supposed to develop
41. I really enjoy talking to characters individually and them referring to us later if they trusted us
42. Voting was good to have clarity. Time pressure was good to keep things moving. Talking with characters good. Unpredictability of characters good
43. Made me feel like I was directing the performance
44. I liked all the different methods, but sometimes I felt there were too many overlapping stories, things happening at the same time (there wasn't enough time to do everything, talk to all the characters)
45. I feel it was important to reach a [sic] end goal
46. Enjoyed the talking
47. Voting seemed the best way to get a joint decision on which direction to take. Talking with the characters was useful but sometimes questions from the others in the group got in the way of you [pursuing?] your own focus
48. I felt that it helped we connect to the actors and the story as I knew that the performance was something that only we would ever experience in that way

49. Generally voted well. Hard when an audience member made a suggestion when all the projections were active as could be implemented/responded to, without the rest of the group agreeing with it
50. The voting really helped when the group wasn't sure what to do. What I found most engaging was the group conversations with both audience members and characters
51. The voting was a little superfluous but the talking with characters was my [favourite?]

On the following scale, mark how much influence you felt you had as an individual over the story:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----10

Please explain why (overleaf)

1. (4) I have a quieter personality type & louder people controlled the story more effectively
2. (7) I found out things no one else did I felt as if I could really influence and persuade the characters
3. (6) Encouraged truth about the killing of Louise. Built up trust
4. (7) I felt the particular character I interacted with listened and seemed [to] act accordingly
5. (8) I brought the Soldier's need to care and protect out, and suggested he cared for the Mother. I suggested that the Searcher supports the Boatman whatever happened
6. (6) Advising projection & physically moving them
7. (7) Choosing to act as intermediary between the Seer and Man In Chair made my influence seem a lot more overarching
8. (unmarked)
9. (3) All the major decisions were a group decision. No one influence dominated in the story
10. (5) Convinced the Soldier to tell the Mother the truth and protect her
11. (6) I felt that I had quite a lot of influence, however, I thought that the characters exerted influence over certain parts of the story

12. (7)
13. (7) The other idiots voted the wrong way at a critical point... & there was so much going on at once that it was difficult to stay at the heart of the action. Decisions had to be made between behaving realistically – comforting the Mother, etc. - & ‘watching the play’ as it went on elsewhere
14. (3) I thought there was a structure + a story + we were being carried through it. Found out afterwards that it could have gone anywhere. Heck!
15. (9)
16. (7) I talked to characters & suggested they talk to each other
17. (1.5) I prefer to don’t intervening
18. (3)
19. (7) I felt comfortable to speak + suggest, which, given limited audience-bonding time, meant it was fairly easy to gain acceptance – probably acceptance to any idea
20. (6.6) Information is key to this story without all the info you can’t make an informed decision on how to guide the avatars. So our control is based on info, info on listening & asking the right questions, but even then – all you can do is try to control when & who interact – the result of the interaction is a wild card
21. (8) I felt that I had some individual control over the story, particularly when interacting with the Soldier. I could empathise with that character more than the others
22. (5) I felt it was more of a group activity. Individuals had some key moments of interaction, which influenced the group
23. (7)
24. (7) Usually when one of us had an idea everyone was willing to try it out and see what happened
25. (7) It was better making decisions as a group & we tended to work together more
26. (7) I put 7 as I think that the information I got from the Seer about the Mother that fit the Boatman & Mother talking helped the path to forgiveness + healing ☺
27. (4) I felt like once or twice I said the right thing as the characters seized upon it. I think this appeared the same for most audience members... one did dominate slightly!
28. (4) The two cast members I happened to interactive turned out to be key to getting the plot points to begin to resolve
29. (8) The others followed my leading

30. (7) I play my cards close to my chest buddy
31. (8)
32. (6) Some votes went my way and some didn't. I felt I had influence over Mother + Soldier's performance, which was satisfying
33. (3) I was more interested in learning everyone's story rather than influencing the outcome
34. (6/7) I liked the idea of the vote, however towards the end of the play when the characters were fully interacting, I felt the group ethos was lost to the most outspoken individuals
35. (7) I was called an honest friend. It was said I was a wise man
36. (8) I felt as the play went on the audience go more and more control with the characters and story
37. (7)
38. (6) Slightly more – voice of reason
39. (7) The Soldier took more persuasion -> partially controlled by character's personality but just needed more persuasion
40. (5) Asked lots of questions & pulled a lot of the characters together but other people probably did more to bring together
41. (8) I can gain characters trust and influence them, but group decisions were not fully in control of an individual
42. (4) Decisions [resulted?] in unpredictable consequences, so didn't feel at all in control!
43. (7)
44. (5) As I didn't interact much with the characters
45. (6)
46. (3) Needed to be alone with the character away from the drama of the situation to understand and influence
47. (4) I felt I had more control at the beginning but as thing progressed it seemed to fragment a bit and maybe a few stronger individuals had more of an influence
48. (8) Your individual actions could drastically change the story, but only if they were uninterrupted by others' actions
49. (7) Could vote and interact and suggest things but didn't always go the way I voted for or for things I suggested

50. (6) Some of the information I found out about characters through other characters really drove the story forward. We had a strong chance to give/take away props, which seemed to do a lot to certain characters
51. (7)

On the following scale, mark how much influence you felt the collective audience had over the story:

No influence Complete control

1-----2-----3-----4-----5-----6-----7-----8-----9-----1

Please explain why.

1. (7) It felt as though there was a set overall story that the characters would work towards
2. (9) Because the audience was confident & thoughtful, I felt like we had a positive effect
3. (8) Group decisions after discussion helps
4. (8) The audience did not make strong decisions quickly enough
5. (9) We nearly beat the game
6. (9) Working as a team to work out the back story & actively resolve conflicts to restore the mind to a whole
7. (8) It seemed that every opportunity to allow the audience to interact was taken in a fluid way
8. (6) A 6, because we only had to choose were [sic] the story was going as we had been told. I wish we could've give some alternative to the proposition
9. (10) Coming together + forcing the characters to influence each other to come to a solution
10. (10) Without the audience's influence, the Mother would have never found out Louise is dead and the Man in the Chair would have managed to start a war again
11. (9) The doctor had a small amount of influence over what was going on. But as a group I thought we were really in control
12. (10) Collectively we came to a positive outcome within the time frame. Everyone came up with really good questions

13. (8) That clock kept ticking, & the actors – quite properly – sometimes made moves that weren't necessarily completely logical but kept things moving. Leave it to the audience & we might have been here all night.
14. (3) see previous answer
15. (7) I sometimes wondered if all the routes [were led?] But it still felt very immersive
16. (10) Every audience is different, so it will always be different. We weren't led too much by Rachel
17. (9.5) Everybody gave their idea to give a meaning to the story
18. (7)
19. (8) talking with the cast afterwards it's clear that we had full control, but because the performance was heading in the "right" direction (i.e. the patient was cured) there appeared to be an intentionality to it. (The after-show discussions make it clear this is not the case!)
20. (6.6) see above
21. (9) I feel that there was a high level of collective control. The story did feel as if it changed as a result of our intervention
22. (8) It felt very open-ended (almost bewilderingly so at points), it was clear that these "people's" lives were in our hands
23. (7) It felt like we had a lot of control, but on reflection I did wonder if there had been planned sections we were being led through (like Woyzeck), but in a much more subtle way. I'm still not sure!
24. (8) While the background story was set, the direction of the play was increasingly in our hands until we were making the story happen
25. (9) The main decisions were made as a group & the group worked together to try to "fix" the mind
26. (8) I was quite volatile at times but
27. (6/7) We got a positive result but required some prompting
28. (9) Everyone was very engaged and focused on trying to help, and the actors played off that really well
29. (2) They followed my thoughts
30. (9) We steered it to the right direction – amicable ending
31. (6) We didn't work as a team good enough.
32. (7) The ending was unclear because the audience were pulling the characters in numerous directions

33. (7) Towards the end there were a number of radical suggestions from a few boy members of the audience
34. (7/8) I think we clearly influenced how much of the characters were revealed and the direction of the story and the character interaction
35. (5) There were a number of the audience who towards the end started to do non constructive things like handing out guns & knives & drink that stopped or interrupted with the lost souls working together
36. (8) Because we were asked a lot of questions and were encouraged to intervene
37. (8)
38. (8)
39. (7) Again controlled by characters' personality -> needed persuasion
40. (6) Went a bit weird at times. Sometimes people intervened & it all went in different directions
41. (10) I have been twice and both ended very differently
42. (6) Power of audience collectively helped set path but consequences of audience decisions still took things in very varied directions
43. (9) All of our wishes were played out
44. (10) Judging by how the action of one of the audience (asking the characters to put on the masks) changed the entire direction of the play
45. (7.8) As a collective we did however there were some audience members who has put a spanner in the works
46. (6) Characters seemed to respond to audience interaction, then something developed and they changed their controllability
47. (6) As above – not sure how 'collective' some of the later developments were – but maybe some were happy to let others take decisions – so if that was the case it was still collective
48. (5) Though larger actions such as votes or discussions allowed collective control, the unrestricted actions of individuals was far less predictable and avoidable so larger changes stemmed from individual actions
49. (9) At first it was within limit parameters but then fully
50. (8) Even without it leading to a happy end. I completely understood why our decisions led to a "system overload"
51. (9)

Was there anything that you felt limited your influence over the developing story (either as an individual audience member or part of the collective audience?)

1. –
2. Time!
3. 'Scared' I might send in wrong direction
4. Only my own failings
5. No
6. N/A
7. Not really, no
8. –
9. No
10. No
11. No
12. No
13. As above
14. I couldn't work out what was going on overall, + I didn't connect directly with 2 characters at all. So I didn't know how things were developing. Felt like being in a Sudoku puzzle, which bit needs addressing?...
15. No
16. No
17. –
18. I could have interact more
19. Where I wasn't aware of some parts of the story/information which was disclosed simultaneously to my involvement with another part of the story
20. Lack of audience discussion & info sharing
21. My own natural reluctance to push my ideas to the fore limited my influence, but nothing that was part of the process
22. Ethics... I was tempted to throw a spanner in the works at some points just to see what would happen! I felt a responsibility to help rather than hinder that overrode this
23. Only a slight concern that we might suggest something which would flummox the actors! Not sure what though, they seem to cope with everything
24. –
25. Not really

26. My confidence! Having more vocal members of the group
27. Lack of back story or not having enough time to get around all the characters and hear all their back-stories
28. There was a lot going on – impossible to be everywhere at once – though as a collective we shared info quite effectively
29. Not really, probs just the time limits
30. Someone was driving like they had prior knowledge
31. No
32. As previous response – audience size + number of ‘controlling’ audience members affected the developing story and resulted in a mixed ending eg. characters torturing each other as well as helping each other
33. I was too busy concentrating on a limited [few?] characters and didn’t want to influence the bigger story
34. Other audience members not taking it seriously
35. Yes as I listed above
36. No
37. Just not knowing what was going on at the time
38. Understanding of when I could intervene or how much – that’s why longer would be better as people (audience) start to understand. I’m an ex drama student so probably got into it quicker than most would
39. Too much focus on where the Man in the Chair was rather than focussing on fixing issues. Group was large so a lot of different ideas
40. Maybe the fact that when joining another group it meant missing out on the conversations taking part. I was good that the Mother would retell some of her story so you could join in. Still not quite sure what the Searcher & Boatman represented. Would have been good to have an explanation about the characters at the end & how they had all interacted & maybe a story behind it to piece together at the end. However understand that this was maybe not the intention of the play. Well done, really enjoyed it – bit mad at the end but quite funny!!
41. Other people. A like minded group works well, a group with many different opinions adds more complications
42. Understanding more about the situation
43. –
44. Just not enough time to explore different stories of the characters

45. There were some [festivation?] we did not work as a team
46. –
47. Time limited how much time you were able to spend with each character – didn't really gain much knowledge of them
48. The fact that you were only able to view one of the actors or scenes at a time meant that it was difficult to understand elements of the overall story, but that was also one of this play's greatest strengths as well
49. Parameters initially eg. binary vote or couldn't take projections out of area
50. Time constraints
51. The time constraints?

Would you be interested in attending another performance in this style? Why?

1. Yes – the participation element was fun & different to just watching
2. Yes, very engrossing
3. Yes.
4. Yes. Stimulating
5. Yes, helping the story along and having an influence over the story was [awesome?]
6. Yes, 1st time & hopefully not last. Great to be involved
7. Absolutely! I found the experience very organic and extremely rewarding!
8. Yes
9. Yes, it was quite impressionable
10. Yes. It made me feel as part of the story and that my influence helped. I want an experience out of a [theatre?] play and that's exactly what I got
11. Yes. Because it was incredibly interesting being part of the way the play developed
12. Yes. So different. A new type of genre
13. Yes: there's plenty of mileage there
14. Yes – it's stimulating + disconcerting + now that I understand more how it works, I would get more out of it
15. Yes felt like a part of the cast. Brilliant
16. Yes, it's my favourite type of theatre
17. I don't know
18. Yes of course! I would love to see how much different it can be!

19. Yes. Because it's stimulating + a different experience from my more usual social outings
20. Yes, but a comedy! Because they style has basely [sic] been explored
21. I would be interested in attending another performance. It was a completely new (to me) was of experiencing a performance
22. Definitely. I feel I could participate more a second time around, and probe deeper into the characters' psyches
23. Yes, it was gripping and the 'Mindspace' scenario worked well. I'd like to see what other formats/scenarios that could allow for the same sort of actor/audience interaction
24. Yes. It was so much fun
25. Yes. It was really interesting to be involved in the story & you could attend the same show many times & have a completely different experience
26. Yes! It is a great distraction from real life – it is great to get involved!
27. Yes – it is quite thrilling, a dangerous feeling!
28. Yes, I found it really engaging and piqued my interest in the same way that role-play gaming and similar things do – it was really enjoyable being involved
29. YES. Loved it. Love the interacting part and that you can influence the cast
30. Sure, the story changes
31. Yes. I think it's a great way to interact with both audience members and cast members
32. Yes. It was my first experience of interactive theatre and I am hooked. I can't wait to see more interactive shows.
33. Yes it was very interesting and captured my imagination
34. Yes, because of the variety of outcomes depending on the different audience members
35. No
36. Yes. It's different and I liked taking some control
37. Yes, it was good fun
38. Yes – it's fun and different
39. Yes! Would like to discover alternative ending. This style of performance was super fun!
40. Yes, I really enjoyed it. Could some chairs be available maybe as feet were aching standing up for that long

41. Yes. I had a lot of fun as I'm a nosey person
42. Yes – like interactive nature & ability to influence
43. Yes to see an alternate ending
44. Yes!
45. Yes love interactive theatre. Makes the audience think
46. Yes. Made me think very deeply
47. Yes. I think it is something that you may need to experience more to “get into”
participating more
48. Yes, because you will always see something new
49. Yes. Different. Engaging
50. Definitely. It's very engaging
51. Yes

Do you have any other comments?

1. –
2. All characters & performances were very convincing. Well done! <3
3. Some schools would like this, I'm sure. Good to feel a part + to help
4. Never met anything like this before. Fascinating experience
5. –
6. –
7. MAKE MORE GREAT THEATRE
8. No
9. –
10. Keep up the good work!
11. No
12. Overall excellent
13. –
14. Glad I persevered + found the show, despite no one on site knowing where it was!
15. xx
16. –
17. –
18. –
19. Good luck with the ongoing research + I hope there are more performances of this
style available in future

20. Other ideas to advance this – a plot where each character has 6 anthropomorphic personifications following them choosing how the characters interact. I'm reminded of Red Dwarf 'Psymoon' but this is much more gripping & involving
21. Good luck with the thesis!
22. Fantastic. I will be thinking about this for a long time! At some points it was a little difficult to hear what was being said, either due to cross-talk or background music
23. –
24. I enjoyed playing games with the Boatman
25. Great stuff! Performers did really well to stay in character
26. I really enjoyed it, thank you + I hope you can read my handwriting...
27. Thank you and good luck!
28. I really want to know what happened to the guy whose mind we were in
29. It was amazing. Best show yet. Seriously well done guys. You are all amazing actors. BE PROUD! Thanks for being YOU! Stay awesome 😊
30. Do you like fish?
31. No
32. Well done! It's a brilliant show because it is different every time
33. I particularly enjoyed a long conversation with the mother and we had a lovely cup of tea lol. Excellent well done all!
34. I think sometimes the actors tried to influence the audience a lot – asking us if we would vote etc.
35. Pleased I attended the performance
36. No
37. –
38. Well done to all excellent performances and a well held together interactive experience
39. Really enjoyed it! Great acting 😊
40. The whole process was good for the mind in respect that the interaction in itself meant that people connected & were able to feel more connected at the end
41. I would love to see another story. I also think the audience interactions and getting us to talk at the start really relaxes the audience and is done really well
42. Very excellently performed – given how many potential pathways the performance could take
43. –

44. Just the outcome of the play... maybe give extra time to help resolve the problems.

Feeling so unresolved 😞

45. [No?]

46. –

47. Sometimes the music & room acoustics made it hard to hear some of what the characters said

48. I loved it

49. –

50. Maybe give the audience members slightly more time to exchange the information they have found out before making the next big decision

51. –

Appendix 18. *The Mindspace* questionnaire: breakdown of responses

When respondents were asked to rate their influence over the story as an individual and as a collective, the following results were returned:

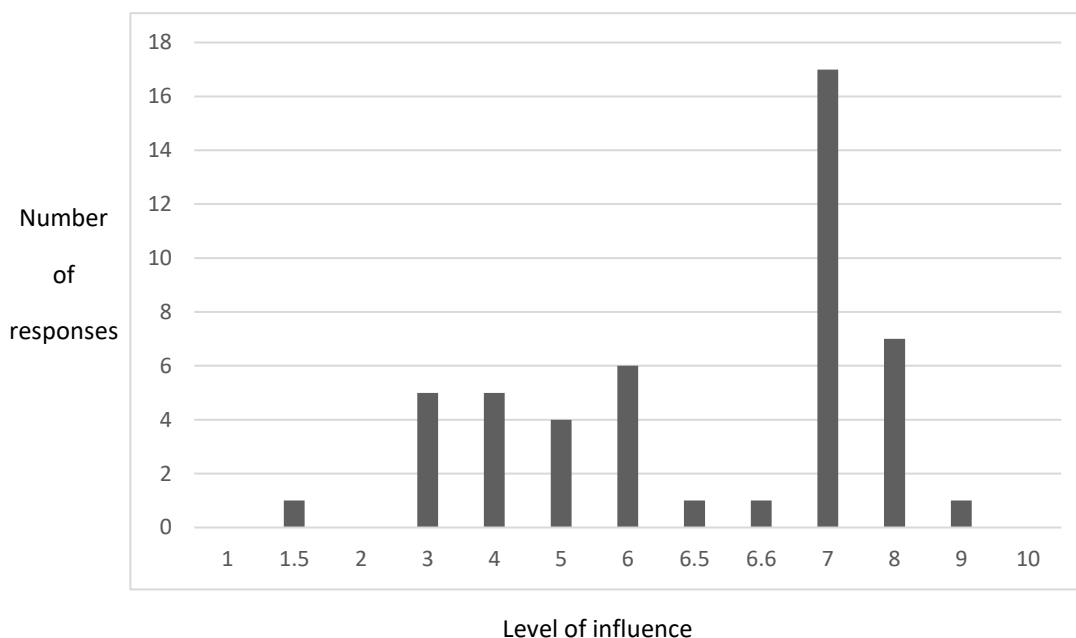


Figure 10: reported level of individual influence over the story

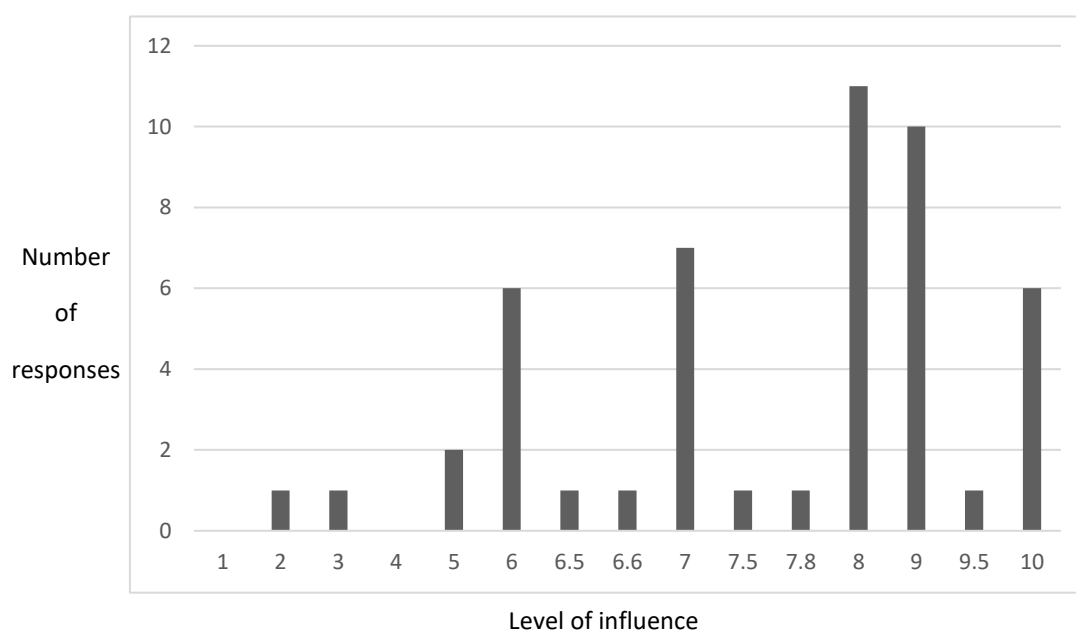


Figure 11: reported level of collective influence over the story

For clarity, the below breakdown of questionnaire responses will be divided into three sections: individual influence, collective influence, and social responsiveness.

18.1: Individual Influence

Regarding individual influence, high-level responses were often based on a sense of causal power over the developing content:

I felt as the play went on the audience go more and more control with the characters and story

I felt comfortable to speak + suggest, which, given limited audience-bonding time, meant it was fairly easy to gain acceptance – probably acceptance to any idea

The others followed my leading

Made me feel like I was directing the performance.

These high-level responses also reflect a recognition that the performance allowed them the ability to take actions based upon their intentions and desires:

I began to become a character myself, like a detective. I always had a strong opinion of where to go next

I usually had a strong opinion, and tried to interact as much as possible

I am a bit of a troublemaker and tried to go for the not so obvious vote and wanted to cause drama. This was normally the evil option such as lying.

Some respondents chose to test the boundaries of this power, through challenging the performance's ability to respond to their actions:

Was very much into intervening in the intent to stir things up

I tried to interact with the play in ways that I thought would change the direction in odd ways. The fact that I was allowed to interact with props (the gun, bottles, chess set, etc.) meant that I actively tried to find unique ways that I could use these to affect the actors.

Others acted intentionally through deliberately choosing not to intervene in the developing *fabula*:

I consciously avoid intervention when I feel I don't have anything positive to contribute;

I think I [definitely?] avoided intervening directly, I preferred to ask questions and listen, to let the characters resolve problems themselves

I was more interested in learning everyone's story rather than influencing the outcome

Preferred to observe the situation rather than get involved without knowing what was happening.

Some reported their actions being limited by concerns regarding their confidence in speaking up, worries of getting it 'wrong', a lack of understanding hindering the ability to form intentions for interaction, or social anxiety:

'Scared' I might send in wrong direction

My own natural reluctance to push my ideas to the fore limited my influence

A slight concern that we might suggest something which would flummox the actors!

Often chose not to intervene as felt didn't understand the situation enough

My confidence!

Others reported a growth throughout the performance in their confidence to act:

Interactive theatre was completely new to me. At first the interactions felt awkward but it felt easier the longer it went on

At first I did feel apprehension, but as the audience began to work together I felt I could take part more. As the show went on I was totally in it

Sometimes I was unsure about "permission" to speak or intervene – the "rules of the game" so to speak. Once it was clear (or at least, once I worked out) that anything could be said or done, it was liberating

with some crediting the three-level structure as a factor in this:

I thought the increasing level of interaction through was well-crafted – I appreciated how we were "eased into" interacting as an "audience", and then with the characters

I expected to be on the sidelines but found myself drawn into interacting with the actors very naturally & participating in discussions

Felt detached at first but soon got drawn in until I was totally immersed.

It is also noteworthy that lower-level attributions of influence to the individual were based recognition of this power being distributed across the collective:

I can gain characters trust and influence them, but group decisions were not fully in control of an individual

All you can do is try to control when & who interact – the result of the interaction is a wild card.

18.2: Collective Influence

Regarding collective influence, high responses attributed causal power onto the audience as a group:

Working as a team to work out the back story & actively resolve conflicts to restore the mind to a whole

Without the audience's influence, the Mother would have never found out Louise is dead and the Man in the Chair would have managed to start a war again

The story did feel as if it changed as a result of our intervention

As a group I thought we were really in control.

This group attribution was based on a recognition of an equal opportunity for all audience members to contribute:

It seemed that every opportunity to allow the audience to interact was taken in a fluid way

Everybody gave their idea to give a meaning to the story

The main decisions were made as a group & the group worked together to try to "fix" the mind.

Lower levels of influence were based upon the uneven distribution of power across the audience:

The action of one of the audience (asking the characters to put on the masks) changed the entire direction of the play.

Towards the end there were a number of radical suggestions from a few boy members of the audience

The group ethos was lost to the most outspoken individuals

There were a number of the audience who towards the end started to do non constructive things like handing out guns & knives & drink that stopped or interrupted with the lost souls working together

Though larger actions such as votes or discussions allowed collective control, the unrestricted actions of individuals was far less predictable and avoidable so larger changes stemmed from individual actions

Louder people controlled the story more effectively.

In other cases, though, responsibility for the developing *fabula* was attributed much more to the collective:

All the major decisions were a group decision. No one influence dominated in the story

I felt it was more of a group activity. Individuals had some key moments of interaction, which influenced the group.

Voting was generally cited as allowing decisions to be made on a collective level:

Voting + working together was vital

It felt as if the voting, in particular, could really change the direction of the story

Voting seemed the best way to get a joint decision on which direction to take

although not all appreciated the votes' outcomes:

The other idiots voted the wrong way at a critical point.

Considering the discussion and debate characteristic of thick processes, some respondents report an intentional deference to the larger group:

I had my own idea of how to proceed at every point of being asked what to do, but did not always attempt to steer the group in that direction, deferring to the group's overall opinion, out of "politeness", and to start with self-consciousness (but that soon disappeared)

I formed stronger opinions as the performance went on – probably because I became more confident + used to the set up and what was expected of me. Having said that there were enough people that I could stand back a little at times

I enjoyed the interaction with the subjects, but often allowed others to do the voting. I was just trying to understand everyone's individual story.

Many also reported limitations on the group's ability to make coherent plans and follow through, due to the size of the audience and time pressure:

We didn't work as a team good enough

There was limited collective (audience) planning – partly due to the need for pace + decisiveness!

It was challenging making decisions with such a large audience (~25 people) and having so many alpha males intervening in different ways

A like minded group works well, a group with many different opinions adds more complications.

Some respondents also reported an inability to keep track of everything that was taking place:

I couldn't work out what was going on overall, + I didn't connect directly with 2 characters at all. So I didn't know how things were developing;

There was a lot going on – impossible to be everywhere at once;

Sometimes I felt there were too many overlapping stories, things happening at the same time (there wasn't enough time to do everything, talk to all the characters).

18.3: Social Responsiveness

Regarding social responsiveness, multiple respondents recognised the actor/character's responsiveness to influence:

I felt the particular character I interacted with listened and seemed [to] act accordingly

I think that the information I got from the Seer about the Mother that fit the Boatman & Mother talking helped the path to forgiveness + healing

Convinced the Soldier to tell the Mother the truth and protect her

Voting seemed arbitrary, it was hard to know what the result would be. Whereas talking with characters actually could have an effect.

Others mentioned the composition of the audience as an important factor:

I went twice and both times was great. Each story is new caused by different types of audience members. The last time the audience want to help. This time there was a few who did not causing a unique experience each time.

I understand how it would be very different with other groups of people (audience participation can lead to some interesting scenarios) as the ending was particularly unknown territory for all concerned.

Some respondents preferred to allow the actor/characters to resolve the scenario themselves:

I thought it would be best for the characters to speak to each other

I avoided intervening when it seemed that the characters were making progress on their own

I preferred to ask questions and listen, to let the characters resolve problems themselves.

Some respondents, however, reported limitations to their individual power based on the actions of actor/characters:

Characters seemed to respond to audience interaction, then something developed and they changed their controllability

It felt as though there was a set overall story that the characters would work towards

I didn't have strong opinions until I thought 3 projections really needed to connect, to build on the existing goodwill. They just wouldn't

That clock kept ticking, & the actors – quite properly – sometimes made moves that weren't necessarily completely logical but kept things moving.