

Evidence to Prove the Practice: Numbers, Narratives, and Funding Bodies

ITAC THINK TANK: May 2019

Hosted by Brad Haseman (Australia)

This is the transcript of one of ITAC Collaborative's monthly Think Tank sessions. Each session focuses on a new theme and is hosted by someone from a different country.

In May of 2019, Brad Haseman provided a brief overview of his work in Papua New Guinea with Life Drama. In explaining his work, he questions the role of impact analysis and explains why quantitative and qualitative data do not serve the work of artists and teaching artists justice. Instead, he posits that performative data must be folded into the mix to better interact with funders.

Instances in which the text is in [brackets] indicates when the transcriber was not certain of the speaker's original word choice. Ellipses in parentheses indicate when the sound was indecipherable for transcription.

Brad

What I want to do today's - I've broken this up so that there are a number of "bits to camera" in a sense, but also an opportunity to chat. And so, I think we've got about three people (...) apart from Madeline, and myself. So we'll be able to just run that with the group as we stand, but it may well be that we want to have some breakout rooms. And if more people join us, we'll actually probably break people into pairs to discuss certain things. So that's the that's just by way of introduction.

Brad

I retired from the Queensland University of Technology in 2016. I'm now working... I slid into this role where I'm working with an online education provider at the moment called cadenza and they're an online provider dedicated to the Creative Arts and Design, creative education, and creative technology. So, this heartbeat of being involved with the arts certainly continues for me.

Brad

I wanted to just let you know that I've been involved with the teaching artists movement. And what is the international teaching artists collaborative now, since the beginning. And in 2014, we

hosted here in Brisbane, the second international teaching artists conference. (...) It's an interesting thing. So (...) five years ago, we were looking at this, and one of the things that we were trying to do back then, in terms of what we were, what the aspirations were, is we wanted to see if we could consolidate this work called teaching artistry. And they come from a document that was part of the planning for that conference. And quite honestly, I think today and this webinar is evidence of all of those points, trying to join up the field, people from different parts of the world, deepen our understanding of practice, trying to unify the field, so funding bodies get what we do, because funding remains a key issue for teaching artists. And then this idea of, can we build deeper pools? We tend to live in shallow pools in the arts, and it's a terrific opportunity to build deeper pools within teams - within which teaching hours can thrive with a greater security.

Brad

So, so in a sense, today, all of us are part of that sort of ongoing narrative that was actually started at the first teaching artist international conference in Norway. So with that in mind, what I thought would be interesting to do just first up, but I think we can just run this now, if you're comfortable with it just, you know, in the people we have here. So what I'd like you so we worked on this in pairs, we were thinking, you know, if we had more than about five or six weeks, we'd break this into pairs. And maybe this is going to get tricky of people joining us later. But essentially, what I thought we tried to do is just have a quick introduction. And if each of you could come on and just say look, hello, this is me - I'm here. A little about your teaching background. What this seminar/webinar is - what's been curious about that, and one TA project you've been involved with recently.

(Participants disperse into breakout rooms. This section is omitted from the transcript and the video.)

Brad

All right, everyone's back? Yes, I can see you all in the sidebar so that's terrific. What I'd like to do now is - now that you've had an opportunity to kind of meet at least one other person, and in order to provide a teething ring to discuss this question and evidence, I'd like to take a few minutes to walk you through and give you the idea of a teaching artist project I've been involved with. And it started when I was working at the University and it's actually continued until today. And it was a sexual health promotion program in Papua New Guinea.

Brad

So, if you don't know where Papua New Guinea is, that's the map, and you'll see that (...) this is the northern (...) of Australia. So Papua New Guinea is this slice and the cluster of islands around here. It's an extraordinarily beautiful country, but it's a country with a lot of challenges. And those challenges, as you would expect, come from economic development, but also the legacy of colonialism. So, you know, the Germans actually, were the colonial protectors - World War I. After World War I, Australia took over as a protectorate of Papua New Guinea. Diamonds, gold, oil... so it's a very potentially very rich. Quite a bit of corruption in the place and

typically very - it's almost misogynistic. I think the men are very much (...) - it is a society organized for them. And, yet it don't surprise any of you to learn that women do most of the work. So, it's actually a very tough place to work. (...)

Brad

I've been in and out of there for nearly 10 years. And that's the project that was (...) funded. We received a significant research grant/funding to look at sexual health promotion. And we were using performance as teaching artists. We were using performance to work with young people. (...) There was a medical and educational and a performance component to the team we worked with and we had - the task was a curious one because a lot of... What was happening is there were fly in-fly out workers into the gold mines and there was a spike in HIV being reported. So part of this was addressing that. And a lot of the health promotion work was fairly clumsy, you know, a leading footballer standing there with a condom on his thumb, saying safe sex is important. And it'll come as no surprise that that didn't work very well at all. So so that's what we were doing. I think we were first in there in (...).

Brad

Sorry, I'll just go back to that one.

Brad

So, [it was] a practical workshop based approach: skill development, applied theater, applied performance, experiential learning, and behavior change. That's what we were working towards. And, in Australia, this term teaching artistry certainly back then wasn't popular or evergreen. It's very much one that's been built over time. For us, we think of ourselves typically - and most teaching artists would see themselves - as being involved in community cultural development, or community arts and cultural development. And, and the last sentence goes to the core - the heart of that. What is it the core of this practice, however, is a collaboration between professional artists and communities to create art. So I'm sure that that resonates with everyone.

Brad

And we set the task of of building three components. So, we worked we wanted to ... create programs and life drama materials in two particular provinces: Tari in the Southern Highlands, Karkar Island in Madang. We wanted to design and publish resource materials that were both for the university curriculum but community education. And we were ... training the trainer models for life trauma programs. And I can tell you, the work's gone very - it's been extraordinary work. It's been quite slow, but it needed to be because I'm sure you're all imagining, "Wow, this is an extraordinarily complicated and complex project. And what on earth are a bunch of white people doing flying in and flying out to Papua New Guinea to do this work?"

Brad

And, and in fact, it was only after we'd been up there for a couple of years - I'd probably spend a month a year up there. So, you know, I wasn't full time. And, it was only after a couple of years that ... they said to me, "Of course, you know, we consider you to be pelicans". And, I went, "Pelicans? What, where did that come from?" And they said, "Well, you're pelicans. You're white. You have fat bellies and you fly in and fly out." So, there's a lovely, there's a lovely sort of reflectivity and ... a healthy cynicism and a wariness of we pelicans who want to be do-gooders at the same time.

Brad

So ... and just to finish off, I'm actually going up there for the last time, the week after next because all of the materials and resources have been produced, and they finally been printed up. And the University of Europa, which is in the highlands, it's taking the project over now. And I've had three students who've gone up and are working up there. So, it's been quite a successful project, not only in teaching artistry, but in, you know, in a whole range of university collaborations and research outputs.

Brad

So, we worked in two sites. ... These are the sorts of experiences. We landed in Tari and we were welcomed by the community. And many of this work - these images will look very familiar if you're involved in particularly drama or performance based work. You can see this work and a lot of activity around games and exercises.

Brad

(References for computer issues.)

Brad

There's me in full flight in the jungles. We're on an island island called Karkar Island. It has [cholera], volcanoes, venomous black snakes. It's like something out of a comic from the 50s. Actually, the young woman I'm speaking with is Jane. She's now a lecturer at Europa and she did her PhD as part of this project. So, these give you the sense of what we did. This is Andrea. Andrea has a health background. She's drama as well, but has a health background. So interdisciplinary teams are absolutely essential. And this is Haley. She is white, obviously, white Australian. A drama teacher. And she also did a PhD and finished that. And you know, doing some mask work around stigma in that workshop, so it just gives you a feel for what we were doing.

Brad

So what I was wondering now and I think if we all feel we could we could just chat or we could go back to the breakout groups that never had a chance to get a sense of that. What I was thinking it might be fun to do would be to imagine that, in pairs, you're both members of the funding panel who allocates funds for teaching artists projects in Papua New Guinea. And Life Drama is applying for funding to continue working. So what you've seen, which is descriptive, it still holds. And so the things that would be interesting for you to consider would be to help you

decide whether to continue their funding, what questions would you have for the Life Drama team? And what evidence will you need from them to demonstrate the impact of their work in Papua New Guinea? I will say you'll have heard impact, of course, it's the term you know, "what's the impact of our work?" ... Straightaway it's a very clumsy term, isn't it? Because, you know, you get impact, you think typically of collision. And it's (...) a word straight from business, of course, and (...) that business.

Brad

So, I just thought, what might be interesting, and perhaps if Carol - rather than Carol, and I? I mean, we can continue to talk or maybe Carol Ponder could actually (...) be assigned to just one or the other breakout teams (...). (...) three, is that right?

Madeleine

I think it might be better to do it from here.

Brad

Let's stay.

Madeleine

Because one microphone is down. And so (...) sort of group chat/messaging system where we all just sort of check in.

Brad

Well, I think if that microphone's down we can still listen and then use the chat function. So, why don't we just stay where we are, and see how we go in raising the sorts of - the things that would crop up if you were a funding body and you're considering further funding for Life Drama, what evidence you need from Life Drama, to demonstrate the impact of the work?

Guest 2

Brad, it's Elise. I would like to know how long the program has been going on what you what you had a baseline research that that you could then compare, you know, do a follow up and compare the number of age groups - sexually active, non sexually active - and any numbers of people infected with sexually transmitted diseases and if that number changes.

Brad

Yep, yes, yes. So baseline data that allows you to have a comparative state, in a sense.

Guest 3

In addition to quantitative data, I would I think also want to see interviews or surveys or evidence that people were understanding and communicating with others and that kind of stuff.

Brad

(Hums agreement)

Guest 3

So a balance of qualitative and quantitative.

Brad

Yep. Yep.

Guest 2

I also think I would like to see a comparison from prior (...) commercial scientific knowledge showing why an arts program has or how that differs in the impact from prior efforts.

Brad

Yep.

Guest 3

Absolutely.

Brad

Yes, the particular dynamics that get creative when you're working through and in the arts and how might that nudge things, yeah. Any last thoughts? I mean, all of that, obviously is absolutely on the money.

Guest 3

I don't know what your relationship with the government was, but is some sort of comparison with your data - with their data. I don't know what the connection was.

Brad

There are agencies, the National Council, for instance, in Guinea, they gather data and they approach -they're very clinical. They use clinical medical models of this. So they do have that data, yes. So it could be what data can align and [how did that] compare and, in fact, point to the sorts of things that Elise was raising other than comparisons,

Guest 3

Right.

Guest 2

I also think there's great value in having reflections of participants in the program, too. It's very hard to categorically measure some of these things and say, "Well, this is because of the arts" versus "this is not because of the arts." So, I think reflective analyses are also very important.

Brad

Yeah. Okay. And yes, you're quite right. I mean, I, I'm not sure there's ever been any studies, which are really, you know, proved beyond doubt that the influence of an arts program has been the causal, significant change. Most of their connections are through correlation. I think the couple I have seen that have been sort of most robust are around drama on language development. (...) The capacity to shift role seems to be important. And there's also some around music, I understand. But well, (...) I think that's, that's terrific. Let's move forward on that.

Brad

It won't come as a surprise to you that what we were seeking to do was provide evidence of quantity in the first instance. So, people have already mentioned quantitative research. So what we did is that we -one of the things to establish baseline data very early is that we set up a questionnaire that we then number crunch through statistical programs. And as you can see, these are all very - these are fundamental questions. It is an interesting thing, and I think, to be quite frank, it reflects the kind of male, you know, the male, white center of gravity for the society where (...), when we were up there, the very first time, most people talked about female condoms. So, this was not male condoms, particularly, but female condoms. I don't know if any of you have ever had an experience with a female condom, but it's a pretty, pretty uncomfortable feeling, I must say. I actually suggested for my wife after I came back from a trip we should just see how this works. And she said, No way.

(Laughter)

Guest 2

Research!

Brad

I didn't say that in a very plaintive voice but it's interesting that you know that they're handing out female condoms, as well as male, you know. So, this goes to the broader cultural debate and this is really where the project sat, you know. It wasn't so much about, you know, the clinical interventions, it was about these cultural dynamics. So, you know, what we did is (...) we then with Andrea, particularly, (...) we did a baseline thing. We did (...) our workshop program, standard stuff that you would do, really. And we did that. And it was a two week program. And at the end, we tested them. And we looked at where there (...) were positive changes and we were able to quantify that. And so that gives you the quantitative stats on the impact we were having early on, which is where we did this.

Brad

(...) And there are a couple of things around no change. I mean, there was a one of the very strong moments is that there was, you know, the idea that this is through an exchange of bodily fluids, and what is the nature of that and the potency of it wasn't understood. So, we were working with a lot of community groups, church leaders, schools, and this information was coming, this data was gathered from them in the program. But a very powerful moment was when one of the - and (...) we worked with people in the community as well. There was a very

powerful moment where one of the person who was HIV positive, and had declared herself as such and was working in the workshop with us, and one of the leaders who wasn't. They deliberately, without making a fanfare of it, drank out of the same can of Coca Cola. And, and that caused great reverberation among the group, fearing that that was how it could come.

Brad

Also a sorcery: (...) a lot of missionary based Christian work. You know, it's a strong sorcery based approach to cosmology and the world of the Spirit. So, you know, there are witches and shape shifting animals that move through walls. So it's - you know, you're really wrong footed as a white Westerner - a product of the Enlightenment. We're quite wrong footed. Anyway, we can talk about that more and more but it just it points to what we were experiencing after the first couple of years of doing this work.

Brad

We also wanted to get evidence of policy - I'm sorry, that should be quality. And what we did is - we did exactly as you suggested, Carol: a number of interviews with people and of course, there were often three languages going. There was their own tribal language. There was [pigeon] English, and some had English. So, this all was very layered in its complexity and how we address that. So, (...) contextual matters about? What do people understand? What would they do? And, so that last question, if a member of the family got infected, would you want it to remain a secret? And these were the kind of - these were the overwhelming (...) cultural responses (...) to the dilemma, which of course, you know, in a program seeking to do this, how do we use this not just as content, but how do we seek to address the underlying issues?

Brad

There's a lot in that and we won't pick it up other than to say, what we were doing then, is we were probably for the first, you know, two, two and a half years up there, we were cleaning finding evidence of quantity, which (...) she knows something as a quantity or an amount, for example, in numbers, graphs and formulas. So, you know, we were we were doing that and Andrea was doing even more of that, around the working with the clinics, and gathering quite specific, anonymized data around infection rates and the life. We're also looking at quality, the qualitative data, which has been defined by (...) expressing something as non-numeric data, but in the form of words. That's typically reports. It's the kind of reports that get written where you will have people being reflective. You know, we use some of the performance tools as means of reflection. So, (...) we would set that up and we would ask them to create tableaus and the like, photograph that, but we would seek to write that into a report for - And all of this was driven around behavior change. And we had specific models of behavior change that Andrea, as the clinician and the drama person, had access to.

Brad

And look, after being up there for a couple of years together, these are the dominant and powerful forms of evidence, but they didn't seem enough. It didn't. Really, it seemed to be missing the central heartbeat of what we were doing and the people up there. Because there

are 830 tribes in Papua New Guinea. And via the every day theatricality and performance - performance is a way of connecting with the spirit world, with a larger order of cosmology. And so, here we are doing, you know, white Western workshops (...). And it just felt that we were missing. And if the research was only reporting and the evidence base was only in quantitative and qualitative, we were really missing the sort of core of what was going on in the country and their own theatricality. So, and I mean some of this stuff is, you know, it's wildly exotic. It's extraordinarily entrancing. Where we worked in Tari with these guys (...): they paint their bodies. These are called the [Wig Men]. They actually keep their hair from adolescence and make these huge wigs in the shape of boats. It's quite extraordinary. These are from Goroka. These are the the Goroka Mudmen and they came from tribal warfare. They were hiding. These men escaped from one tribe: lay in the mud, people walk past them, and then they build these extraordinary like space helmets with tusks and stuff.

Brad

So, you know, so it was just crazy for us to be thinking, we're really up here having this big impact when, in fact, all of this is swirling around in the culture. So, and I was getting quite alarmed at one point, I thought, What have you got to come and live on? How do we express this and on what terms? And then fortunately, almost by accident, we can cross the work Raun Raun Theatre from the 1980s. And what the Raun Raun Theatre did is - they were a theatre company based in Goroka, where they brought the actors and performers, dancers, musicians, from the various tribal groups to create work - to transform what was actually these transforms. So (...) that's the way this was devised.

Brad

And they call these folk operas and, in fact, Raun Raun travelled the world. They were enormously effective. They performed in one of the San Francisco performances. They were at an Edinburgh Festival, I understand, Madeleine. They performed in Brisbane and throughout Australia. And the work was compelling. And they call them folk operas and folk operas were, as you can see there, they identified three forces at work in the traditional performance: there was story force, picture force, feeling force. And, Greg Murphy - I finally discovered Greg, he's still living in Papua New Guinea and Australian - who worked with Raun Raun Theatre. And so this was very rich for us.

Brad

Suddenly, we felt we had some keys into the aesthetic and sensuous dimension of the lived experience in Papua New Guinea. Something that the quantitative and qualitative data could never capture. Now, this was the other factor that all the actors, whose bodies were culturally informed - they maintained contact with their own cultures and then tap this long cultural memory.

Brad

So, what Raun Raun did and what we did is then (...) - it was like getting the band back together. We then in 2000 - I think it was 2011 or 2012. We got a number of these Raun Raun

actors. We gathered them together in Madang. And we had a two week workshop with them where we learned from them. So we had people who were dancers from [...]. So these were people who were Raun Raun performers, but, you know, back in the 80s. So, we had people who are [...] dancers, people who use the art and ceremony from the Gulf communities, the eastern Highlands, the Simbu - vast traditions of performance and (...) very playful, trickster cultures up there. The [...] dance and stories. [...] festivals, [...] and the [...] music and [...] dance and the [...] design. So, all of these we were able to reconnect. But our intention wasn't necessarily to create shows using this - to reinvent Raun Raun with a theme of HIV and AIDS, but how might we take these traditions and repurpose them and infuse them into workshop programs?

Brad

So, we create them. And, what I'm sharing with you now is the way in which we decided to report this and the evidence of what we did. So, this is actually a page from this book that we produced as a coffee table book. (...) So, this is another powerful form of evidence here. And this links with what we're talking about about narrative. And we, for instance - I just love that as, you know, one of the key images that we took. And that says more about what's happening in my view than any statistic or any report which is written. And so it can be argued that the evidence suggests that perhaps it may be you know, that, that sort of stuff that funding bodies really like so. So this (...) just gives you an insight. This was an extraordinary - this was the culmination (...) where we took folk opera forms, and we workshop them. And they were very keen - they wanted this.

Brad

This is on the village of Karkar Island. This is now applying what we've learned in the folk opera work, so we were applying it. And, so what we did is that we ran workshops on what we call an epiphany folk opera, a moment of truth, where - and this is very big within the culture - where, you know, the penny drops, but a really significant moment. And they developed the narrative around being on Karkar Island. And there are there are six communities on Karkar. And what they wanted to do was, we were workshopping with them about enacting this story. And it's a story of somebody - of a man here who actually thinks he may have HIV and AIDS. One of the things is no one no men go for testing. They would never do that. Too much shame. Too much - You would never do that. So, this is about a man who's actually been having a sexual intercourse. He's got a - what's called a highway Mary. She's called the highway Mary. He's a truck driver. He stops and has sex with prostitutes by the road. It's very common and particularly as, you know, a lot of women just get turfed out of homes. So, he's been doing that. He's he's got many of the early symptoms of HIV and AIDS. And he has a dream. So, this was workshopping all of this. This was all still part of the workshopping and sharing and here he is. And this is in a dream his daughter comes to him and says, "Papa, Papa, why are you the way you are?"

Brad

It turns [out he invented] these scenes - these scenes and episodes where finally his friend says "you must get the testing" after the sort of dream like interventions. And then they said to us, "Could we do this in [Bilas]? And [Bilas is traditional Grace]. So he said, "Yes, of course." So, they said tomorrow we want to come and do this in [Bilas]. So, that's what these final set of photos reveal. So, they did it again, they turned it into very much a performance watched by the whole village and dogs and two year old children and the whole lot, and they performed it in [Bilas]. And suddenly we have a performance form that's culturally grounded, and dealing with the everyday aesthetic and dynamic.

Brad

So, these are some just to give you - This is his daughter when they're in bed (...). This is his daughter, talking to him. This is again, a moment from that. And I mean, I'll just say as an aside, and I trust people take this in good faith, and you know, all the time, I'm just blown away by this work, but I am aware I'm white, you know, heterosexual male in this part of the world. And here are all of this exotic performance -many in half dressed - women half dressed as well as men. And I'm thinking to myself, this has to be managed so carefully because it's kind of mild, postcolonial, you know. Every kind of sort of ideological frame, we could be torn apart for on this. So, the ethics of this work was huge. And maybe that's the subject for another conversation one day. And this was all done in a foreign language. It was all done in [...]. So, you know, (...) we had translators, of course, so it was it was fine. So that gives you a sense of that.

Brad

So, just in terms of [moving this forward] then, in terms of evidence and performative evidence, what I learned a few years earlier was that we needed to have a species of evidence that was separate from the, the quantitative and qualitative. So, I wrote a paper in 2007, where I made an argument for a third species of evidence called performative evidence, and it really captures the aesthetic, the (sensuous), and, you know, that which cannot be captured in numbers or the words of reports. So, this to me was a form of evidence that's expressing something as (...) as non numeric data, but it's symbolic data. So, it's working in the symbolic orders of the arts, other than words in discursive text.

Brad

So, what I mean by that is not the words in the discursive text over a report - a formal report. Poetry is, of course, using words in this poetic and images thicken and aphoristic way. So, I'm (...) actually not separating words from the report - the language of the formal report to the poetic use of language such as poetry and Mithen storytelling. These include rich media such as still and moving images, of music and sound, of material forms of practice, and live action and even digital code. So, it's been an attempt to say, we simply cannot rely on the quantity of any notion that the complexity of human experience and existence can be captured simply in numbers. And a particular kind of word arrangement is necessarily impoverished and thin. We really need (...) artists working in this field whose practice is about impact as teaching artists. That's what concerns us. It's absolutely essential.

Brad

So, what I then what I then sort of developed was, and this is really the point of this webinar, is that it's not to say that the performative is what we should all be rushing to do now. Indeed, I think our challenge is to develop evidence plans, and the evidence plans need to capture that it's likely there will be some quantitative data that you need. And I think this is what Life Drama did, we actually had quite a lot of quantitative evidence. We had quite a lot of qualitative evidence. And we had a lot of (...) the performative which is evidence of the artistic and the aesthetic of the sensuous power of human knowing. So, (...) that's what I kind of mean in a sense by how we (...) - and often I have colleagues who've really seized upon this performative idea, and just want to make performative data and performative evidence, and I think that's fine. But Elliot Eisner - bright arts educator, great American arts educator. He says not -he has a wonderful, wonderful phrase. At one point he says, "Not everything can be said with anything".

Brad

So, these for me are the three "anythings" we need to say the "everything" about our practice. That makes sense? So, it's not just these - (...) - it's not just the performative alone. We need to be skilled in gathering evidence around these three species of evidence and forms of reporting our work. So, I'll pause there, and we can open this up for a while. I see to we're coming up, so I'm not sure how much time we have left. But I'll just open this up now and some questions and share comments. Elise, ready to go.

Guest 2

Thank you. Brad, I always collect a lot of performative data. However, I don't always find that that's what the funders will use. That's what PR people use, but they want to see how the performative data relates back to quantitative data. (...) So if you could tell me that that amazing, culturally-based performance, which I think is brilliant - if you can now say, "Because of showing that in so many towns, the number of men going for HIV testing has increased by 5%... 10%" - Whatever it is. That to me is what, at least in my neck of the woods, the funders want. Otherwise they go, that's beautiful.

Brad

Yeah. Oh, sorry. I'm sorry.

Guest 2

That's beautiful too!

Brad

Yeah, I'll come. I'll come to that very quickly. To answer that question, I think one of the things that we have to do is - (...) the way we use this data, we can tailor it for a particular audience. And funding bodies are one of those. So, I take that. One of the things is that often, the performative data can work exceptionally powerful with other key stakeholders. So, like parents, for instance.

(Murmured Agreement)

Brad

And you raised a good point. It's very important the way you present this isn't advocacy. It's not just this is PR of what I do. This is revealing something about knowing and consciousness that's played out through the particular (...) art form. So that's Point One. Point Two is - ... Well, point one is, what it gives us is the opportunity to curate the data sets we have (...) and target them for particular and appropriate different stakeholders. Funders are a stakeholder so it is very important to do that to make the point that it's very unlikely that, in any of the social sciences, you can prove causal link.

Brad

But the other thing we did, too, is we then, (...) using folk opera forms - we then worked, and this is where our PhD students came in, they then work and travel into the highlands in Papua New Guinea, right. Now men don't go. Men won't do it. So, we have - and this is where the performative data even enriches and enlivens the quantitative data. (...) They have UN funds, a number of HIV testing teams - and these are clinical teams of three that go from village to village. And they set up a mobile testing [...] and men won't go so the participation rates are extremely low, quantitatively. We had this extraordinary event, where in one of those villages, the Life Drama, they worked with a folk opera form. (...) This is a village without electricity. There's a generator up, two lights, people with torches even. And what they did is they did the performance. The village elders got up and spoke. All of this was being recorded and filmed. The village elders got up and said, "this is really important. We must do this." And then the testing body said that the testing clinic opened and there was a queue of 14 men. So, statistically, we can show the right heading (...) had increased. But the evidence of that queue - of (the clinic) - the testing center sitting on three logs with their rubber gloves on and pricking thumbs, and doing it under torch light is enormously powerful even for that link between the quantitative and the, the performative, it would seem. So, I don't know if that - I don't know if it helps.

Guest 2

No, that's exactly what I was asking it because then you do have something that's quantitative.

Brad

Yes.

Guest 2

(brought about) by your performative. I do a lot of work with special populations with students with disabilities and the performative data is immense. The quantitative data - being able to measure advances in some of these populations is very, very difficult.

Brad

Yes.

Guest 2

So, I'm approaching funders and say, you know, hey want to see growth or proof. (...) Whereas I may see that it's on a very different measurement scale. So, when you're telling me - you told me exactly what I wanted to hear. (...) Your (performative) data [...].

Brad

The other thing that I found, and Andrea had this. Like there is, I think it's called the Positive Change Model. It's a social science model. And there's quite a lot of work done on changing communities and the capabilities (...). It's a model for development around capability development. It's really useful to connect with interdisciplinary colleagues, and show how that - because those models aren't positive. And, you know, there's deep suspicion of any quantitative model. That's like, "if we had that and that really worked wouldn't the world be different place, you know?" So it is about, and again I go back to Eisner: some things (...) tell you other things better than other things.

Guest 2

Thank you.

Brad

No, no, pleasure! (...) If there's nothing else than to just sort of indulge - we can take an indulgent [...] of performative data just to say: it's not just for teaching artists and it's not just for us. Artists have been doing this now all the time in many different fields.

Brad

So, this is [...] of the artist [...]. I don't know if you know [...]. She's a digital media artist. (...) We went through an installation she did. And this was the box of materials that goes with the exhibition - with the installation. We bought it and it's - I got to say it's one of the most precious things my wife has. She loves this, she'll get it out and pour over it like a box of jewels. So, this is just [... what] was in the box. So, this has nothing to do with teaching artistry. This has nothing to do, but it is all forms of evidence - how things were developed. And it's full of rich material that is performative in the way like, you have [...]. So, this is all refracting and reverberating [...]. And this is an impulse in contemporary art. [...] You know, I'm saying we can align ourselves with strong artistic traditions in this work.

Brad

I will show you this. [...] One of our best companies in Australia is [...] a company called Big Heart. And this is their group of teaching artists and they work in companies. They work in community. They do a lot of indigenous work. And so (...) going back to that ethics question: they just will never go in and do a two week workshop. What they do is they seek a commitment and make a commitment to work with the community for three years, so that the longitudinal change is significant. And this memory basket, which is (...) a team basket that they've created.

[...] What they did at the end of this - this was obviously for funders and for government departments, they read in language development policy. This is all First Nations Aboriginal people. These are the people I worked with [...]. Well, it turned into a performance. It's called "I give to you, you give to me". And, and so they had, it was full of things. This is actually the bottom of the tin box. So, it's reproducing the weaving. This here, all of members of the community who are involved got one of these. So [...] they got one of these. This for instances - they made a huge canvas painting - all of the community. Which they then cut up and turned into a badge that every community member who performed [... got].

Brad

So, I won't go into it other than, you know: it's just full of this lovely rich material that keeps the work living on fabric [...] transfers. And so, I think we won't obviously do this now. I don't think we probably need to, but I was thinking it would be really interesting to take one of your projects, like the veterans project, Carol like we discussed and go, "Okay, what might you think through an evidence plan? And how might we bring these three species of evidence together?"

Brad

So, that's kind of the shape of what I wanted to say.

(The group breaks into a discussion that is omitted from the transcript and video archive.)

Madeleine

I think - just I'm conscious of time and whether this might be the time to invite any closing statements or if there's a sort of summing up that you want to give. We always move things over to an email chain afterwards that you can feel free to utilize or not utilize as you like. But for the moment, I would encourage us to maybe, if there's something you're dying to say or a thought you want to get out, now's probably the moment to share that.

Guest 3

Thank you.

Brad

Oh, thank you very much. Well, I hope it's been - you know, I know (...) you're experienced teaching artists so I doubt if any of this will be new, but maybe it will reverberate a bit differently.

Guest 3

It helps me reorganize my thoughts.

Brad

Thank you.

Guest 3

About collecting it.

Brad

That's good. Thank you for your nodding, our muted partner. Thank you.

Brad

I'll just say - I'll end with this. I was on the Australia Council on the Arts and we funded this work. I was on it for five years. Finished in 2011. And there was a program about artists in residence that was teaching artists. And it was funded by the federal government, the Federal Arts minister. And it was funded as a project. I think it was a \$2 million project. And it was, you know, it went into a number of places working with kids with special needs, hospitals and the like. The minister at the time went and saw the work, the teaching artists working with a group of special needs kids in Melbourne. And [...] what we're trying to do is to shift that couple of million bucks into a regular line item. So, it's not just a project that'll die at the end of the year. That it would become a regular funding line. And [...] he and his entourage they all [bowed] into a special needs school. [...] And he was watching - now we're all sitting around and we're watching the kids do some work. These kids have special needs. And he started to cry. So, he kind of - it was very embarrassing for him because he didn't want anyone to know. And there was this elaborate, you know, stuff like this. And he said very little, left and, you know, said deeply thanks.

Brad

And two weeks later he turned it into a line item. So, actually, that funding is now 5 to 10 million a year now is imbedded as a line item. [...] So, I guess what I'm really saying is the power of the performative, you know - a minister for the arts who makes decisions entirely on quantitative and qualitative and all that. He was moved by the performative and we should always hold to that. And we can never know, really, how it will affect people and what the flow on of the philanthropist or a funding body might be. That's my final word.