ABOUT THIS SITE (ORIGINALLY A DVD-ROM)

Using the site

Like the original DVD Rom, the site is designed to be navigated simply by following the links as desired and using the 'Back' or 'Home' buttons as appropriate. The four key sections (Performing place 1; Performing place 2; Temporary location; Community) need not be viewed in that order.

Where greater manipulation than simply playing a video clip is required, return to 'Home' and click on 'Clip Index' at the bottom of the page. Selecting the video clip via the clip index brings it up in isolation from supporting material and allows for fast forwarding, pause and so on. Closing down the clip index will return you to the page you were on.

'Refresh' if the player doesn't appear when re-visiting a page.

If two videos are running at the same time, and one doesn't pause automatically, just click the screen of the video you want to pause to stop it playing.

All the 'Index' lists allow separate access to the Appendices, Further Reading and Clips.

Rationale for the content and structure

In constructing this site, choices were made. The material included has been selected and sifted from hundreds of hours of video available. There were three main reasons for these choices.

1. One of the challenges of the research project was a methodological one. Underpinning questions arose about practice as research after the first year of the project, Caer Llan 1 (CL1), in 2002.

- How can there be an account of the research that appropriately reflects the variety of participant subjectivities in group-based practical performance research?
- Where the practitioners involved are, effectively, co-researcher practitioners, can they also be the researched?
- When and how can the lead researcher/principal investigator withdraw from a process that demands a passing of control to the group to fully facilitate the research?

The site has provided, in part, an opportunity to address some of these. In response to the first question, for example, the site offers an opportunity for the voices of the practitioners to be heard through interviews*, fly-on-the-wall video during the process and through observing the choices made for 'performances'. The third question is indirectly followed through in evidencing some of my own entries into the projects in years 2 and 3. The second question became less critical as the years progressed. It became increasingly clear that the practical research project was initiated and led by myself and the participants engaged with it on many different levels. Some took part as a form of development and refreshment of practice; others became increasingly interested in the ideas behind the research. Their responses to the work of the project were vital and a number of individual interviews engage with this.

2. Clips have been chosen to give a comprehensive sense of the work taking place even if this is only a fragment of the whole. Processes were as important as realised pieces of work and much of the video footage has a documentary roughness about it. Some strong performance work has had to be omitted, for example, because the original DVD was limited in 'length'.

3. Whilst the clips can be read and mediated by the viewer in a variety of ways, allowing the viewer to draw his or her own conclusions about the work that took place, they have been placed into a light structure. This structure supports a particular conceptual response to the project that I offer as a result of lengthy reflection. Aspects of this conceptual response are articulated in the Further Readings. The clips *may* be viewed with just the adjacent text that places the clip in context. Viewers can use the site as a research resource, therefore, drawing their own conclusions about the performance of place from watching the clips. It is possible to use the site as more of a focussed research document, however, by following a reflective journey and arguments about the performance of place through the documents included under Further Reading.

Sources

The material on this site (including the matter that gave rise to the Further Reading) has been assimilated from:

- Video of process
- Video of realised performance
- Photographs (from colleague and designer Keith Orton)
- Video and audio interviews with a range of participants across the Trilogy and retrospectively*
- Pre- and post-project e-mails and letters from the participants
- Audience questionnaires (from 2002 and 2003)
- MA written assignments (2004)
- Detailed observation notes from Dr Steve Farrier, colleague and research assistant/observer (2003 and 2004)
- Artefacts produced before and during the Trilogy
- A range of informal conversations with participants, audience and the owners of Caer Llan, 2000-2006

(Research sources used in the 'Background Project', undertaken by research assistant Lilah Heilbron, are listed in the accompanying research document to the Background Project: 'Theatre, Landscape and Memory'.)

This material has been triangulated across sources and with relevant theory.

* There has not been an attempt to capture every voice in the site. Some participants are profiled more than others. Partly, this is down to chance: who was available to be interviewed at certain times. There was then a natural journey of following some of these participants further in their thinking as the years passed. In some cases (e.g. Lucy Baxter and Ben Tait), postgraduate study in related fields has facilitated extended reflection on the work of Caer Llan.