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ARTICLE

Keeping the flame alive: legacies of Heathcote's practice across the tasman

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ABSTRACT

In this article, two mid-career drama education researchers use duoethnography to reflect on Professor Dorothy Heathcote's legacy in Australia and New Zealand. Drawing on personal artefacts and a shared metaphor, we create narratives that consider Heathcote's influence on our particular contexts and practice, particularly our work with Mantle of the Expert and Rolling Role. We describe the balancing act of honouring the work and ensuring it continues to be responsive in educational and cultural contexts very different to Heathcote's own. We also consider the tensions of engaging in and representing the Heathcote tradition without having been directly taught by her. Framed as a personal exchange between two individuals, we suggest that this conversation is one that needs to occur as next generation practitioners and researchers in Drama education work together and repurpose her legacies of theory and practice to move the field into the future.

KEYWORDS

Dorothy Heathcote; process drama; mantle of the expert; rolling role; drama education

Introduction

This article shares the stories of two individuals' relationship with Heathcote and her legacy. While these are personal stories they also reflect a process of maturing and reconsideration that is occurring at a national level in both Australia and New Zealand. There can be little doubt that Heathcote's theories and practices have had a profound impact on the way drama has grown as a curriculum subject and pedagogy in both our countries. Large numbers of teachers have been directly influenced by Heathcote's work since the 1980s, and our texts, academic journals, curriculum models and projects continue to show her influence today (Battye 2010; Greenwood 2009; O'Toole and O'Mara 2007). One reason for this is the force of Heathcote's practice and its depth and breadth of application beyond the shores of the UK. Another reason for the attraction, perhaps, lies in the colonial ties that bind Australia and New Zealand to empire, with generations of antipodean educators tending in the past to look towards the UK for guidance and inspiration. As our countries seek out more culturally responsive practices and gain increased confidence in their own cultural and pedagogical practices, it is timely both as individuals and as nations to reconsider Heathcote's legacy and our relationship with it.

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In this article we have chosen to use duoethnography as method (Norris, Sawyer, and Lund 2012; Sawyer and Norris 2013) to cast light on our memories of meeting Heathcote's practice and consider the ways in which we have adapted her practice to our own work as drama educators and researchers. The methodology of duoethnography enables a dialogic approach where researchers 'juxtapose their life histories' in order to find commonalities and points of difference (Norris, Sawyer, and Lund 2012, p.9). The aim is not to draw conclusions so much as to encourage readers and the writers themselves to reflect on and reconceptualise their own narratives of interpretation (Norris, Sawyer, and Lund 2012; Sawyer and Norris 2013). In this type of research act:

> [D]uoethnographers examine how they have come to understand an incident or theme in and through their lives as well as the ways in which they have situated (and have been situated by) this understanding temporally, socially, geographically, and culturally (Sawyer and Norris 2013, p. 3).

To do this we sought out numerous artefacts, events and records that served as flashpoints for us; key points in our personal practice in adapting Heathcote's systems of teaching for contemporary classrooms in Australia and New Zealand. As we reflected on these we found ourselves reinterrogating and reinscribing our previously held beliefs (Norris, Sawyer, and Lund 2012). Our initial texts were lengthy and included many more artefacts and stories than are included in this heavily edited version.

Theoretical framework and literature informing this project

In a departure from the way we've previously researched together, we embarked on duoethnographic explorations without nominating a specific theoretical framework or engaging in a review of scholarly literature. Our intention was to begin as much as possible with the data: the artefacts and anecdotes we each brought to the conversation. Having said that, inevitably the dialogue and conversation was influenced by our epistemological and theoretical assumptions, which we could loosely declare as social constructivist and our researcher stance, which could be described as interpretivist, in as much as we were seeking to make sense of human experience, in this case our own (Mutch 2013, p. 65). Our discussions referenced other studies and literatures we have been exposed to, both individually and as a pair. In terms of drama education, this included the professional and research literature on Heathcote's work, particularly recent studies on Mantle of the Expert (Aitken 2013; Edmiston 2014; Taylor 2016; Downey 2017) and Rolling role (Hatton and Nicholls 2018; Hatton, Mooney & Nicholls; 2016; Heathcote 2002). In terms of our educational contexts, we were influenced by research related to cultural responsiveness, which has been explored in the New Zealand by Bishop (2011) and others, and in Australia by Casey and Syron (2007), Marshall (2004) and Enoch (1993).

On submitting the article, we were grateful for suggestions from one of our reviewers who saw resonances between our text and recent work considering the 'glocalisation' of drama education (Winston and Lin 2015; Lin 2017). These studies, based in the UK and Taiwan, have explored how Western drama pedagogies can be brought into exchange with the 'local' through adaption to the needs and cultural priorities of teachers and participants. More subtly, the authors of these studies encourage drama scholars to contest the simplistic assumption that those who encounter ideas and practices from

another cultural context are necessarily subordinate or colonised in the process: 'The twin forces of globalisation and localisation are too complex and overlapping to be reduced to a narrow dichotomy between centre and periphery; instead, they need to be understood as two sides of the same process' (Winston & Linn, 2015). Robertson, who coined the term 'glocalisation' (or, to be more accurate, expanded it beyond its origins in marketing jargon) explains that, 'I have tried to transcend the tendency to cast the idea of globalisation as inevitably in tension with the idea of localization. I have instead maintained that globalisation … has evolved and increasingly involves the creation and the incorporation of a locality, processes which themselves largely shape, in turn the compression of the world as a whole' (Robertson 1995, p. 48). While these theoretical considerations went beyond what we appreciated at the time of writing, this notion of glocalisation provided a valuable lens to reflect on our conversations and will be picked up again in the discussion.

Sparking the metaphor

The key organisational and theoretical device employed during our study was the conscious use of metaphor. As we wrote our ethnographic accounts, we did so using metaphors and imagery associated with fire and flame. As we have argued elsewhere, metaphors help us organise and explain our everyday actions and serve as carriers of complex concepts (Cahill, Aitken, and Hatton 2018). People use metaphors all the time, though this process is usually an unconscious one in which metaphors are considered mere 'figures of speech' and may seem invisible. However, Lakoff and Johnson have suggested that we 'live by' the metaphors we take for granted and any metaphor, however unconsciously it is used, denotes wide ranging understandings of how the world works (Lakoff and Johnson 1980). Consider, for example the epistemological differences between describing learning as a 'journey' or as a set of 'targets'. We were interested in the use of metaphor in our writing might spark new understandings and help us consider our experiences and contexts in a new light. In this paper, the reader will notice metaphors related to flame, fire and light used throughout. Sometimes this is done overtly, as in our headings, and sometimes in more subtle ways (as in the choice of the words 'spark' and 'light' within this paragraph).

It is worth taking a moment to explain our choice of metaphor, which first emerged during our early verbal exchanges. We noticed how often we found ourselves drawing on images associated with 'flame' and 'light' and 'fire' to discuss Heathcote's legacy and our own relationship to the work. The more we explored the metaphor the more we found it illuminating and appropriate to our theme. Humanity has a complex and contradictory relationship with fire and flame—we are both attracted and afraid of it—we depend on it for survival and it has its uses. We find it deliciously dangerous to play with, but we know how easily it can get out of control and burn us. Within indigenous culture in Australia, fire has associations with the sacred and with ritual and ceremony as well as traditional farming methods. In Aboriginal fire stick farming practices fire was used for hunting purposes and land management, enabling bush regeneration and renewal in the harsh Australian landscape. In te ao Māori (a Māori world view) fire is associated with literal and symbolic occupation of territory. In pre-European tradition, 'te ahi kā roa' (the long-burning fires) were kept alive to signify

ongoing connection between people and place. Once the fires of occupation were allowed to go out, the assumption was that those who inhabited a place had no further claim to it (Meredith, 2008). With these rich associations, we found the metaphor opened up new ways to articulate our complex and contradictory experience of operating in drama education in Aotearoa and Australia today.

The narratives below are presented separately as we wanted to tell our own stories in our own voices separately before coming together to discuss commonalities and new illuminations arising from the process of telling.

Finding the spark—Chris's story

I have to admit it up front, the spark of Heathcote's practice was very slow to catch for me initially. I was a reluctant adopter. I was not trained by a first-generation Heathcotean teacher educator, nor was I part of the first groups who worked with her or saw her work first hand in the workshop space. I first heard about her and her work in the early 1980s as I began my undergraduate degree in Theatre Studies at the University of New South Wales. My mother was a primary school principal. One day she had been to a teachers' in-service day on Heathcote's approach to drama as a learning medium. She explained some of it to me and suggested that if I was to become a teacher I should find out more because she was 'really revolutionising teaching'. At the time I shrugged it off and reminded my old mum that I was training to be an artist not teacher. *What would she know, anyway?*

The legacies of Heathcote's ground-breaking work can be seen today in Australian drama curriculum, teacher education, research and educational practice. Her thinking and practice set off a wildfire of interest in Australia and many sought out her teachings and writings to adapt to their own practice. Her impact on drama education in the most densely populated state in Australia, New South Wales, was particularly significant after her visit in 1975, when she was invited by Oliver Fiala from the University of New South Wales to give nine lectures for his drama education preservice teachers. She also gave a series of practical demonstrations in schools and inservice workshops for local teachers. This visit ignited shifts in teaching practice in NSW schools and also in teacher education colleges which lasted until the end of the 1980s in NSW (Mooney 1989). Heathcote's visit also prompted the establishment in 1975 of two important professional associations: in NSW the Educational Drama Association of NSW (now Drama NSW) and the national Australian association for drama, called NADIE (National Association of Drama in Education) in Adelaide. A number of Australian drama practitioners went on to the UK to study with her, and some collaborated directly with her to help shape the techniques and ideas she used, namely John Carroll. Australia, and New South Wales in particular, proved to be a rich and receptive environment for Heathcote's work.

These developments in NSW occurred when I was in primary school. My real introduction to Heathcote's work occurred much later. In my final year of my undergraduate degree I was introduced to Betty Jane Wagner's *Dorothy Heathcote: Drama as a Learning Medium* (Wagner 1979). Poised at the peak of my very own blue period, I was determined to bring my newly minted feminist/subculture/independent city living/leftie/20 year old sensibilities to a radical reading of the book. *I was so out there!*

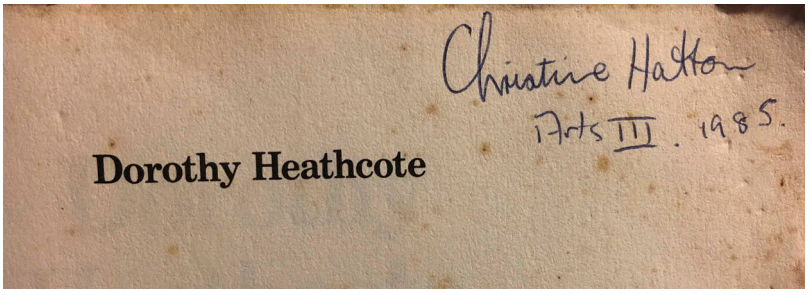

Figure 1. Chris's copy of *Dorothy Heathcote: Drama as a Learning Medium by B. J. Wagner.*

Rather than embracing the text, I railed against it. Figure 1 is the title page of my copy of Wagner's text. I was far too immature and inexperienced to grasp its full meanings or ramifications. My younger self objected to what I saw as teacher contrived experiences and controls, and I raged against notions of 'universals' and 'brotherhoods'. *Where were the sisterhoods? Do women matter at all in these lofty dramas?* In the margins of my book I wrote hurried notes, outpourings of my rage against what I saw as a very teacher-directed, conservative, Christian approach to teaching. I shuddered at what I interpreted as the manipulation of students within the dramatic process. My non-conformist heart flatly rejected ideas of any imposed consensus in order to fulfil Heathcote's purpose in the learning process. In a very 80s climate that preferred individuality to consensus, I was deeply suspicious of what I interpreted as teacher-orchestrated groupthink. My reaction, immature as it was, was about questioning what I saw as a core Heathcotean assumption that participants had the same dramatic learning experience. *Where were spaces for divergence, resistance or transgression?* I wondered about the agency of participants to resist or make their own meanings within the dramatic process.

When I later went on to train at teacher's college as a secondary drama teacher one week's class involved watching the video of *Three Looms Waiting* (Smedley 1971). *And that was it, we had 'done' Heathcote!* My first few years of teaching were focussed on teaching the art form through the newly developed NSW Drama Syllabus which favoured improvisation and playbuilding. It wasn't until I had completed a Masters degree and moved to London to work in a large comprehensive girls school in the early 90s that I was able to work alongside a group of experienced UK drama teachers. There I got a proper introduction to Heathcote's practice in process drama. The fire slowly began for me as I began to absorb process drama into my own practice. In this setting I was able to experiment and through others' skills and modelling I was able to find my way and bolster my understanding with reading (*lots of reading!)*. The fire of my practice and understanding was sparked from the embers of her work within the practice of others, my London colleagues. Later I met Heathcote only fleetingly at a conference book signing in Durham. Figure 2 shows the signatures of Heathcote and Bolton on my copy of her biography.

Fast forward years later to the IDIERI event in Limerick in 2012, which spawned a new collaborative international project called *The Water Reckoning Project*, a multi-site drama project which re-purposed Heathcote's system called rolling role using digital technologies

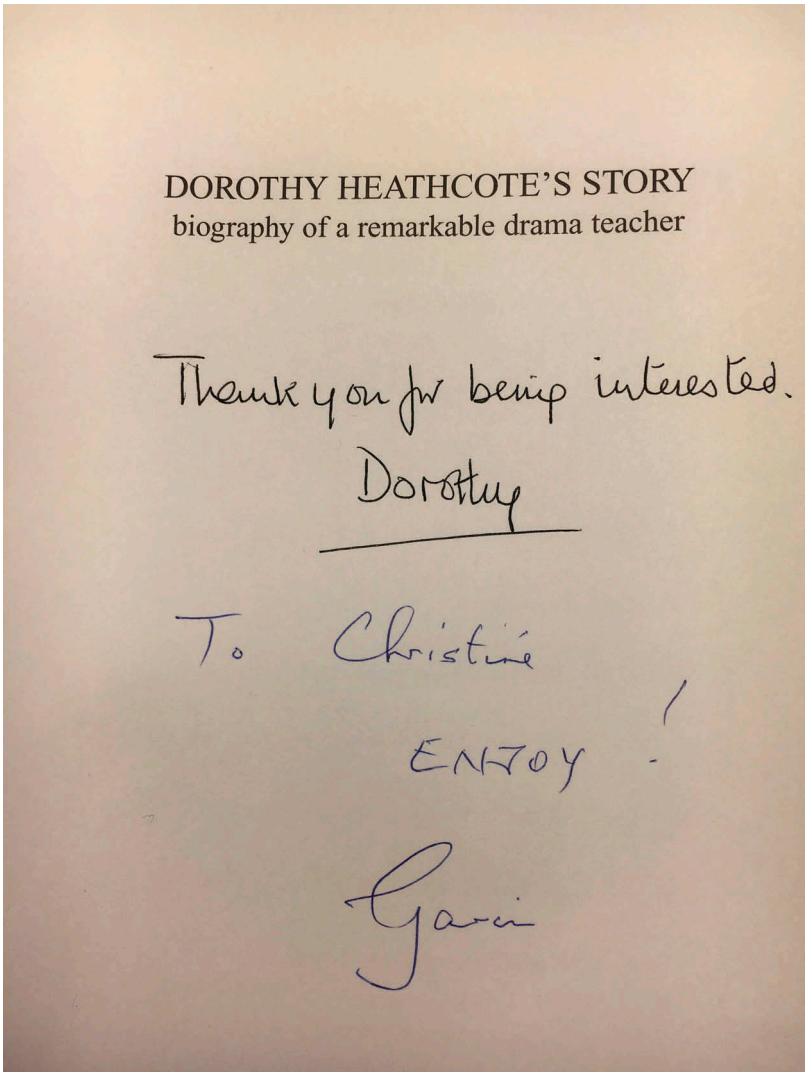

Figure 2. Professional fangirling at the National Drama Conference Durham, 2008.

(Heathcote 1993; Davis 2016; Davis and Simou 2014; Hatton 2014 & Hatton, Mooney, and Nicholls 2016; Hatton and Nicholls 2018). In rolling role, the drama generates new knowledge as part of a wider collaborative project with the role play rolling across different classes and groups. Her system was the culmination of a lifetime of innovative practice and thinking, where Heathcote extended the reach of her pedagogical approach across the curriculum. Her rolling role system enabled teachers to work within the confines of subject-based curriculum whilst using drama to drive the inquiry allowing different classes within one school to work on a common project. Each class focussed on different episodes or role frames as if in 'a soap opera of sorts as many people add to the complex developments which arise from servicing the story' (Heathcote 2002: 5). In this system, each class worked on the common context (the 'non-negotiable' element of the project which the teachers had planned and agreed upon) but each group worked from different role frames according to their subject discipline. The

publication and recycling of student learning outputs was key as each group picked up their next steps and critical information from other classes who came before them. In this sense knowledge is not only shared but productively used, generating new actions and knowledge as each group engages in the common project.

Heathcote (2002) saw the potential for online publication and sharing of content using the rolling role system, which became the point of departure for the *Water Reckoning Project*. The international team of drama educators and researchers involved were faced with an interesting challenge right from the start, namely, how to use and repurpose rolling role when we had not seen or experienced an example first hand with Heathcote herself. We had Heathcote's seminal text *Contexts for Active Learning - Four models to forge links between schooling and society* (2002) but no firsthand experience of the system within our group. Later we had access to McAra's description (1984) of a rolling role drama, but we really were working from an outsider position in designing the project for five student groups in four different countries, Australia (NSW & QLD), Singapore, Greece and the USA. We were fashioning our work out of the embers of Heathcote's practice and looking for clues and ideas about how the system worked, how it rolled from site to site and group to group. Unlike Heathcote's single school cross curriculum vision for rolling role, we were also working with different countries, educational contexts, age groups, cultures and time zones. *A pioneering effort indeed!* Creative materials generated from each group were curated and published online by the teacher/researchers using Placestories as a publishing platform, where other groups could view and utilise content for their own site's drama work on the project (For further information about the international project see https://www.water-reckoning.net).

After working on *The Water Reckoning Project*, I visited the Heathcote Archives at Manchester Metropolitan University in the UK in 2016. I was seeking Heathcote's original 1993 tapes made on rolling role which were unavailable in Australia and I was searching for anything else I could find to assist future writing and rolling role project designs. Figure 3 shows the Heathcote archives on file at Manchester Metropolitan University, UK. The experience of accessing these archives is one that will stay with me for a long time.

Despite the neon lights of that office space, it was a visceral experience, a holy pilgrimage of sorts to glorious sanctified space. The mass of material contained in the compactuses and boxes was immense, and it completely overwhelmed me at the time. Here was the vast archive of Heathcote's life and professional journey and the absolute wildfire of ideas, techniques and theories that she ignited across the world. Her body of work was housed in this one room—all the handwritten notes, cardboard posters, teaching materials, messages and letters, theses from around the world, plus all the reading material from her personal library that helped shape decades of teaching. There were boxes containing paper presentations she had given, copies of those Gavin Bolton and others had given over the years, as well as records of all the dialogues between Dorothy and other practitioners from the UK and beyond. Boxes of videotapes of the many films of her work were also there. When I was first left alone in that room, my heart started to pound. I paused and panicked. *How the hell did I get here? How would I start? Where would I start? Would I know anything about what I found?* I slowly and nervously heaved the compactus open…took massive deep breath as an invocation of sorts. *Breathing in the genius, the energy…embracing it*. I exhaled very slowly, hoping to somehow keep some of it in. I was overcome with a desire to read and touch every

Figure 3. The Heathcote archive—Manchester Metropolitan University in 2016.

single thing I could in that room, to feel these almost holy relics in my hands and get some sense their power and significance. *I wanted it to transfer to me, maybe through me…hopeful that the fire of her practice would fuel mine. Is this a typical 'next gen' reaction?*

I continue to be fascinated and influenced by Heathcote's practice and her provocative thinking about education more broadly. Her rolling role system has enormous potential in both current and future educational contexts. Her still radical notion of a drama-led curriculum, I believe, could be the driver for exciting new transdisciplinary

and interdisciplinary synergies for future students, offering educators ways to reimagine learning to be truly collaborative, active and critical. *It's time to reignite that bushfire!*

Finding the spark—Viv's story

My first encounter with Heathcote's work was at university in Wales in the late 1980s during a course in applied theatre. The lecturer showed us Heathcote's list of contrasting 'Paradigms regarding views of children' (later published in O'Neill 2015, p. 116). I remember mulling these over for quite a while as I'd never considered there might be different ways of looking at children's learning. That early exposure ignited my interest and got me thinking about the connections between theatre and teaching. Further fuel was piled on the fire a decade later when, having emigrated to New Zealand, I was studying for my PhD in theatre studies at Waikato and my supervisor leant me a copy of *Three Looms Waiting* (Smedley 1971). He made disparaging comments about Heathcote and what he saw as her flawed approach to Theatre Arts but I was captivated. I didn't know what I was seeing but I could see it was something special and I wanted to learn more. I started consuming books and articles about Heathcote's practice but to be honest I struggled to grasp what was being described. I decided I'd need to learn through practice so, with groups of willing theatre students, I experimented with running weekly drama activities at my children's school. I cringe now to think how flawed these lessons were, but they were a great learning opportunity at the time.

A few years later, I was offered a position at Waikato University's faculty of education where I took over from Lyn Shillingford, a highly skilled practitioner in the Heathcote tradition who supplied me with fantastic resources and advice to fuel my practice. This was the early 2000s and New Zealand was introducing a new curriculum in which drama was mandated as part of the Arts learning area for the first time (Learning Media 2000). As Battye reminds us, the new curriculum was heavily informed by Heathcote's practices, with specific reference to process drama and lists of conventions and strategies (Battye 2010). Looking back now, I can see this was a golden time for drama, with advisors appointed all over the country and a substantial budget dedicated to producing resources (Learning Media 2004, 2006.). I was very fortunate to be able to plug in to this energy and dynamism. Like many others, I joined NZADIE, since rebranded as Drama New Zealand, and benefited from the support of like-minded practitioners. These included many self-confessed acolytes who had been inspired by Heathcote during her visits to New Zealand in 1978 and 1984. Back then I didn't realise where this flare of interest in drama had come from but I now realise it was not spontaneous combustion but the outcome of years of work from dedicated practitioners who had become committed to Heathcote's methods, organised her visits and established Drama New Zealand to ensure the work continued (Battye 2005, 2010; Greenwood 2009).

Over the next few years I developed a keen interest in Mantle of the Expert, Heathcote's cross curricula teaching approach in which learners are framed as experts in an imagined company or responsible team and invited to carry out a high stakes commission for an important, fictional, client (Heathcote and Bolton 1994; Aitken 2013). Mantle of the Expert was named in the New Zealand curriculum documents, initially as a 'convention' then, more accurately, as an 'effective pedagogy' (Ministry of Education 2011). In 2008 I was fortunate enough to travel to the UK, and attend a

course with Heathcote, Luke Abbott and Tim Taylor. I also visited Bealings school where Julia Walshaw and others taught through Mantle of the Expert every day. I was set alight by what I saw there and just wanted to get home and tell everyone about it so on my return to New Zealand I decided in my naivety to run an international conference. With Luke's help, I invited Dorothy, Tim and Julia to come and present, along with Alana Taylor, an experienced teacher from the UK who had recently moved to New Zealand.

The *Weaving our Stories* conference was an incandescent experience for me and, I am told, for others who attended. Many participants have told me how this event sparked an interest in Mantle of the Expert that burns to this day. In some ways it was a distinctly bicultural event, though in some ways it was eurocentric. My first artefact (see Figure 4) sums this up rather well. It is a sketch made by my colleague, Donn Ratana during Dorothy Heathcote's keynote address, which took place over a live link. The image shows a towering Heathcote 'representing Dracus Pollio' appearing on a screen while I watch curled up on a chair at her feet.

Looking at this artefact now brings back strong memories of the event. I remember how overwhelmed I felt with the power of what I was learning from Heathcote and the other presenters and a sense I was part of something significant. Donn's portrait of me curled at

Figure 4. A moment from the 2009 conference as sketched by Donn Ratana.

Heathcote's feet and gazing up, encapsulates how I felt about Mantle of the Expert—and Dorothy herself—at that time and perhaps serves as a metaphor for New Zealand's devotional relationship to her work at the time. Though she always resisted the label of guru and was personally a humble person, to many of us at the time Heathcote was a towering presence, someone to look up to and aspire to. I've never thought of it before but now I wonder whether Donn, as a Māori artist with a particular sensitivity to cultural positioning, was hinting at this when he gifted me the sketch.

The 2009 conference felt like a distinctly New Zealand event. We opened with a panel of women who had been involved with Heathcote's visits to New Zealand—Sunny Amey, Carole Beu, Sally Markham and Susan Battye—we shared some of the videos and other resources developed in New Zealand and there were Special Interest Groups led by our teachers and advisors but it's fair to say the event was largely pitched as an opportunity to learn from the overseas experts. Looking back now, I wonder if we could have done more to honour the expertise within Aoteaora, including from within te Ao Māori.

While I want to claim a space for Heathcote as a trailblazer in my professional life and while I am strongly and committed to maintaining the integrity of her work, I've come to realise that Heathcote did not strike a match and ignite drama education in New Zealand so much as add fuel some long burning fires (te ahi ka) that were already well alight. In the last few years I've learned more about home grown luminaries in the New Zealand story, including Sylvia Ashton Warner (1908–1984) Elwyn Richardson (1925–2012) and Arthur Gordon Tovey (1901–1974) who 'revolutionised art teaching within New Zealand and the South Pacific' by fostering a network of specialist Arts teachers and schools where Arts was at the heart of the curriculum (Henderson 2000; Bieranga, 2016; Pettigrew 1967). Significantly, these torchbearers engaged with Ngā Toi and Pasifika traditions as well as European models of drama education and, as such, had a quality of cultural responsiveness which could not be expected to be present in Heathcote's 'imported' pedagogy.

In the decade since the 2009 conference, my slow-smouldering awareness of myself as a culturally situated practitioner has been fanned and fostered by some significant mentors including Donn, mentioned above and Pare Kana who have encouraged and walked alongside me in my research (Kana and Aitken, 2010). Over the same period, my personal confidence with dramatic inquiry, including Mantle of the Expert, has really grown and I would say the same is true for a number of teachers around Aotearoa. There are dozens of teachers exploring the approach in their classrooms and there are five primary schools in the North Island where every teacher uses Mantle of the Expert or some other form of dramatic inquiry, often on a daily basis. These schools have dramatic inquiry embedded as a point of difference in their schools and are working to embed it in their vision, curriculum and other documentation. I really think we are beginning to develop our own uniquely culturally situated version of the pedagogy and while we are still hungry to learn from outside experts—as in the visit from Prof Brian Edmiston in 2014 and the Winter school in 2018 with Tim Taylor—we have also gained a healthy confidence in our own people, as evidenced in the 2016 symposium, *Te Aho Tapu*, which saw 25 presenters from around New Zealand sharing their practice.

The matter of how those of us working in the Heathcote tradition can do so in a culturally responsive way and engage meaningfully with te Ao Māori is a 'burning issue' which, as Greenwood suggests may have received too little attention in the past

(Greenwood 2009). However, I believe this work is happening now and it's exciting. As evidence of this, I'd like to offer this artefact from a recent two-year research project I was part of with teachers at a semi-rural primary school in the North of New Zealand (Downey 2017). The focus of this project was to consider Mantle of the Expert as a pedagogy to support unwilling writers, but it also looked at teachers' growing understandings of Mantle of the Expert through a lens of te Ao Māori.

The image shown in Figure 5 shows a poster created by the teachers, with input from cultural advisors Maia Heteraka from Auckland University and Matua Charles from Te Wananga o Aotearoa. The teachers used the rakau metaphor to depict their understandings of aspects of cultural responsiveness that emerged intrinsically from teaching in Mantle of the Expert (green leaves) and to identify the aspects they found they needed to consciously plan for (yellow leaves). The understandings gained through this process have been used in the school's curriculum and future strategic planning (Downey 2017). I believe this apparently humble piece of paper, produced as a true partnership between teachers, drama experts and experts in Te Ao Māori, represents something important. It shows how Mantle of the Expert, far from remaining an imported, euro-centric approach, can be embedded in an authentic, culturally responsive way within New Zealand schools and with resonance to the values and world views of Aotearoa.

Reflecting on my journey to this point. I confess that like Chris, I still feel a lack of authority or knowledge in comparison to those 'first generation' students of Heathcote's. I've done very little formal 'training' in Mantle of the Expert. Any sense I have of being kaitiaki of the approach comes from having stayed with it so long. I am committed to keep on learning through my own practice, reading and the professional development I've been able to access.

I still have the handwritten version of Heathcote's keynote from the 2009 conference, entitled *Mantle of the Expert, my current understanding* (Heathcote 2009). The cover of this is shown in Figure 6, below. I remember her handing me the handwritten pages and saying, 'you might want to do something with this.' This was the kind of thing she did time and again with lots of people—an illustration of her relational style and her commitment to keeping her work freely available. In some ways receiving this document, along with her letters and advice over the years did give me a sense of permission to pursue the work. But like Chris, I still feel like an imposter—often. Even more so when I consider the additional complexities of engaging with Mantle of the Expert in a culturally responsive way. That's when I remind myself of the core philosophy of Mantle of the Expert, which is all about helping learners by 'trying on' an imagined position of expertise and learning from there. In a way, this is what I have done. If I'd waited until I felt confident and sure of myself, sure of the pedagogy and sure of the culturally responsive nuances of working in this way in Aotearoa New Zealand I would never have begun. I take comfort in the way Heathcote titled her final piece—*my* ***current*** *understanding* (my emphasis). Clearly Heathcote saw her practice as open to constant change and improvement. In the same way, I'm sure I'll be learning for the rest of my days.

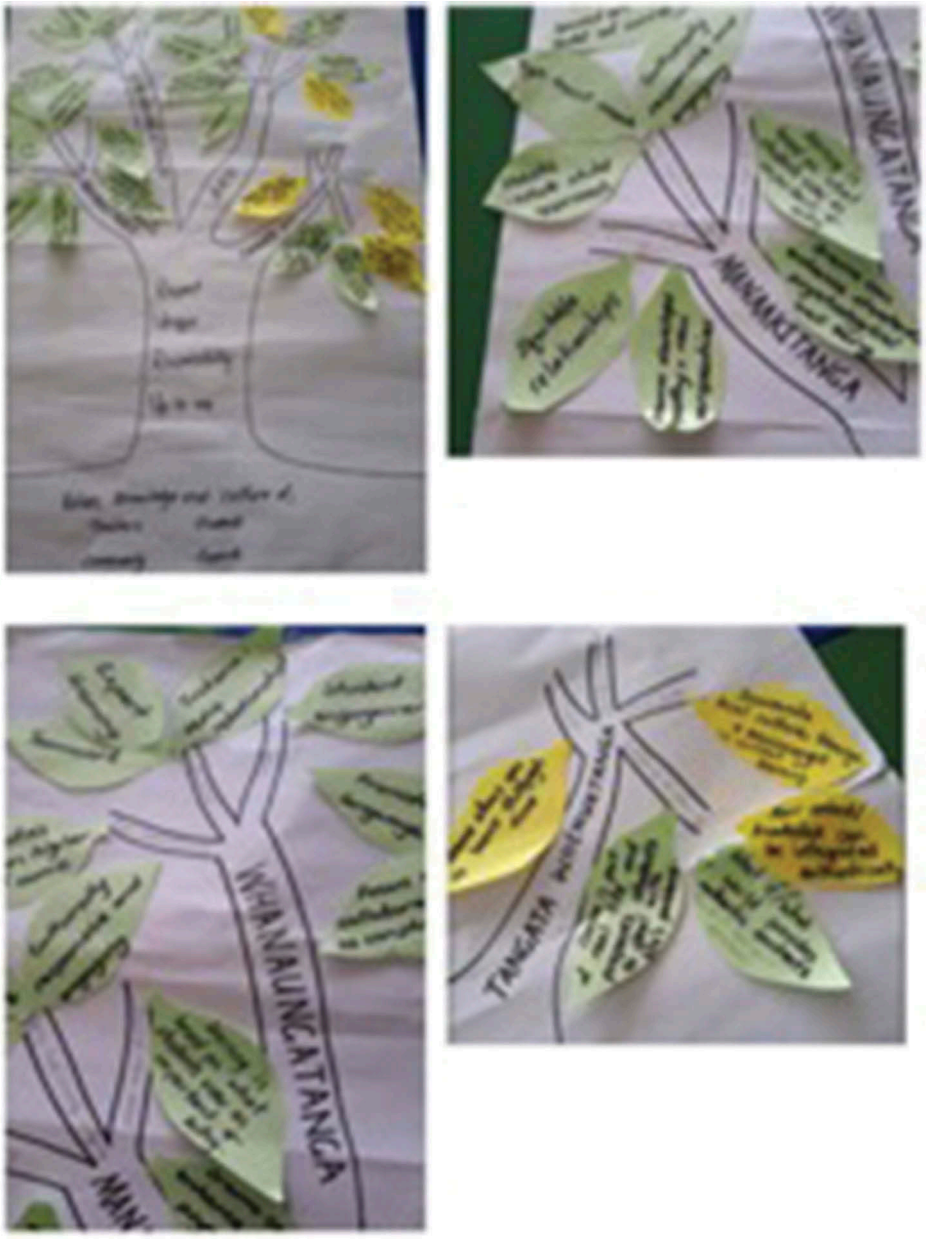

Figure 5. Poster created by teachers from Otaika Valley school.

Looking back on our stories—illuminations and shadows

When we considered our stories side by side, we found we could identify a number of themes. In keeping with the duoethnography approach, we dialogued at length about these themes to identify new understandings, implications for our practice and even a number of actions we might take in future.

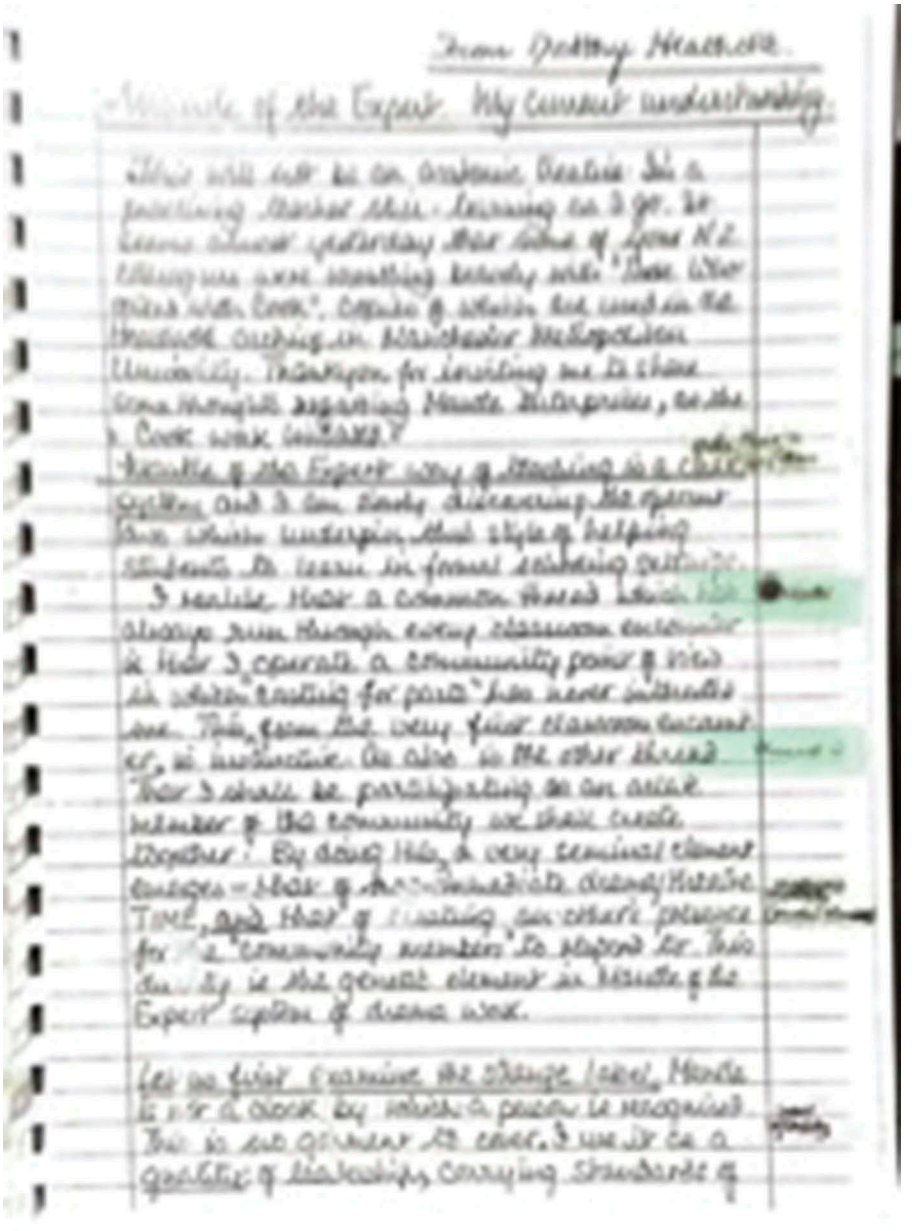

Figure 6. Heathcote's handwritten keynote address from 2009 conference.

Theme 1: the passions and naiveties of youth

Both of our narratives tell a story of our younger selves experiencing a strong emotional response on first encountering Heathcote's work. For Viv this was about seeing something she liked, but didn't comprehend, while for Chris it was encountering something that she wanted to challenge and question and also did not comprehend. In both cases, despite not being taught by Heathcote directly, we both had an experience of having our interest

piqued at a time in our lives when we were questioning and searching for what we believed in. Both of us also reflect on how, in retrospect, we were both bold and naive in our practice given how little we knew. Perhaps this is true for any new and emergent teacher but discussing this theme caused us to reflect on whether such opportunities for risk taking are so easily available to the generation of young teachers emerging today and how, in future, we might afford other young people opportunities to have their interest piqued and to be bold, daring and questioning in their encounters with the work.

We are mindful of Heathcote's own generosity of practice; writing letters, holding conversations and creating resources that were freely available to all. This reminds us of the importance of mentoring and forming relationships with teachers, schools and educators including those naïve, questioning young people who remind us of our former selves. We are also reminded of the importance of writing—not only academic articles like this one but work that will appeal to a broader audience. We have renewed our commitment to producing teaching resources, blogs, website and other materials that young people including emerging scholars and teachers may find useful and inspiring. Considering the impact of Three Looms Waiting, we wonder whether another film or documentary about Heathcote's legacy might be created, with more contemporary imagery and language.

Theme 2: peak moments of feeling connected to the work

For Chris in the archives in 2016, for Viv at the 2009 conference, both recall at least one peak moment in which we experienced a sense of being connected to something big and significant. Despite feeling overwhelmed, we had a sense that we had located something that resonated with our deepest beliefs about education. These moments seem to have been significant anchoring points that created a sense of personal investment. It's interesting to know that in both cases, these moments happened as a result of personal striving: organising a conference and travelling halfway around the world to conduct research. Perhaps if they were easier to come by these moments wouldn't have felt so significant. In both narratives, there is a sense of having 'grappled' with Heathcotean phenomena, which perhaps resulted, for us, in a greater sense of satisfaction than if the process had been straightforward. As those who were not first-generation learners and researchers working with Heathcote, this required from both of us a pedagogical and research repositioning as we both contrived our own meeting places so that our personal and professional sense-making could take place.

If 'peak experiences' and 'grappling' are important in building commitment, then we might ask ourselves how we can support others to experience similar moments on their learning journey. One way is in our roles as supervisors and research colleagues where we can encourage our students and colleagues to encounter the same material that inspired us—and encourage them to take risks to explore and build confidence in particular 'corners' of the work. We are also reminded of the importance of mentoring, convening symposia, offering workshops and opening up projects for others to enjoy encounters with the work. Having written this article, both authors are reminded of the potential for inspiration from such events.

Theme 3: finding ways forward from 'downunder'/outsider/imposter positions

Both our stories tell a story of embracing Heathcote's ideas, theories and practices as outsiders, albeit in different ways and contexts. As such, each of us engaged in detective work, immersing ourselves in reading and interrogating what remained of Heathcote's work and attempting to re-purpose her systems and strategies for the Australasian context. In Viv's work this has involved attempting to theorise Mantle of the Expert and consider it in ways that are more responsive to the bicultural context of New Zealand. For Chris this involved utilising technologies and analysing the learning processes involved in Rolling Role to consider geodramatic (Hatton, Mooney, and Nicholls 2016) and transdisciplinary implications of the system in practice. In contexts outside of the UK, drama practitioners must inevitably revise and re-imagine Heathcote's work. In Australia and New Zealand as former colonies with a history of pioneering and innovation, we are perhaps even more inclined than others to innovate though—ironically enough—the euro-centric aspects of our cultures may make it more difficult to make a case for 'glocalisation' than in other settings. An important and exciting challenge is to align ourselves not only with European colleagues but also alongside other international practitioners as we each engage in bringing global understandings of Heathcote's work into exchange with our own unique local contexts. If, as Roberston suggests, glocalisation is a two-way process then, in time, we can look forward to our work affecting shifts in how the 'global' is perceived.

The uniqueness of our context has huge implications for what might come next with our work. For New Zealand, this is an exciting time. With the national reporting standards in literacy and numeracy now set aside, there are hopeful signs that more teachers and school leaders are re-embracing learning in and through the arts, creativity and play. It's noticeable in the media that educational commentators are drawing links between drama education and concepts like student agency, engagement, communities of learning, authentic learning and gamification. Drama methods and strategies have been recommended in teaching resources produced for other curriculum areas, including social studies (Learning Media 2008) and Enviroschools (Enviroschools NZ, no date). Beyond the classroom, too, New Zealand is seeing drama used in government funded Applied Theatre programmes from Auckland to Otago as well as museums, art galleries and other contexts. There are positive signs in Australia, too, with culturally responsive content and strategies now embedded in the Australian Curriculum for classroom use (however this provision has had its challenges in recent educational reviews stemming from conservative political agendas to undermine such progressive curriculum shifts). Despite debates and contested changes in curriculum, in the Australian drama education context, there are the beginnings of a resurgence of interest in Rolling role and Mantle of the Expert approaches, seen as a potential way to push back against claims of a crowded curriculum (in order to marginalise or reduce drama in schools). On reflection, then, our 'outsider' status can be seen as an advantage as our countries are positioned to re-imagine education. Despite the challenges down under, there is an appetite in schools for change, to teach in ways more connected, empathetic and project-based. It is an exciting time, full of potential. Our challenge is to communicate with the agents of change and ensure that they are made aware of the possibilities offered by these exciting pedagogies.

Theme 4: keeping the fire burning

In both our stories there was a desire to respect Heathcote's work and to preserve it with consistency. At the same time, both narratives were driven by a need to adapt and change aspects of the practice to suit our contexts. This tension between consistency and continuity is an ongoing issue for drama educators with an interest in Heathcote's work: how to honour the practice while also making it our own?

Several implications arise from this theme. The first is around terminology. Language matters, and in their desire to make the pedagogy accessible curriculum writers and teachers can unwittingly modify or commodify complex ideas and practices by presenting them in simple ways. This has happened in the case of Mantle of the Expert which was originally described in the New Zealand curriculum as a drama convention rather than a sustained cross-curricula teaching system (Learning Media 2000). This was later updated, with the TKI website listing it as an 'effective pedagogy' (Ministry of Education 2011). Rolling role, too, is sometimes incorrectly framed as a tool or technique rather than a full pedagogical system. Where this occurs, there is a danger of the work being repurposed out of recognisability. Another dangerous tendency is where we become too 'fixed' in interpretations of Heathcote's language, which was shifting and adaptive as her practice shifted over time. If the language becomes locked in or pinned down, the danger is it then becomes 'systemised' and that leads to confusing 'jargon' used by others down the track (Heston cited in Bolton 2003. 142). We are both reminded of the delicate balancing act required to respect the complexity of the work without resorting to jargon and making the work accessible while not watering it down.

In wishing to preserve and honour the work, we also both recognise the need and avoid mimicry in religiously adopting the terminology and vocabulary used by Heathcote herself. Bolton (2003) has noted that often Heathcote's students would find themselves trying to digest [her] labels, which were borne from her practice, instead of making the work their own. He found that her students:

> 'felt that if only they could start using such vocabulary themselves, they would somehow gain an approximation to the philosophy and practice behind them. By sounding like Dorothy Heathcote, they would become her – I noticed that some even adopted her Yorkshire accent in the classroom! Dorothy was aware that her language caused problems.' (p142).

We both confess to having fallen into this trap at times! Heathcote herself strongly resisted the 'academic packaging of drama colleagues' and always urged her students to make the practice their own. Nonetheless, this tension between ensuring consistency while avoiding slavishness is a critical issue which, we contend, becomes even more complex for next-gen practitioners and researchers like ourselves.

The fact is that no new and emerging drama educators from here on in will be able to access opportunities to work with and get to know Heathcote herself—a badge of distinction that has been worn with pride and humility by those in the drama education community. Even the 'first gen' descendants are beginning to move on. With the sense of 'Heathcote's work' being more and more widely dispersed (or, perhaps, 'glocalised?') it is interesting to ponder where the drama practitioners and researchers of the future will locate their practice; how they will foster it, conduct it and talk about it; what they will do with it; who they will look to for relationship and inspiration and what stories they, in turn, will share.

Conclusion

Using duoethnography to produce this article necessitated a lengthy process of reflection, storying and restorying. At first our individual stories were thousands of words long, involving many artefacts and detailed memories of key moments and turning points. The process of paring these back and using a carefully selected metaphor helped us move beyond a position of homage to Heathcote and her legacy towards a more critical and self-questioning stance. We really came to appreciate how the re-encountering of familiar objects and narratives from our pasts, can result in new meaning making and new insights. For us these were insights about our own maturing relationship with Heathcote's practice and our confidence to take the work in new directions by considering digital and bicultural contexts.

We suggest that the personal conversation shared here mirrors a wider national conversation that is taking place at this point in the historical development of Drama Education as New Zealand and Australia continue to evolve their relationship with European and indigenous educational and artistic legacies. On both a personal and a national level, this is a critical conversation for those who seek to keep our practice current and relevant. More than this, it is necessary for survival. For, while there is optimism as our stories show, drama education is marginalised and there is a real danger of losing further ground in the wider educational context. While Heathcote's legacy burns bright our ongoing challenge is how we feed the flame to ensure te ahi kā roa—the long burning fires—of a culturally mature and confident drama education practice to continue, grow and evolve in the future.

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