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Introduction

When I began working as a young writer, I was curious about the possible interactions between the play text, the performers' input and the director's ideas in both the workshop and the rehearsal room. I had the pleasure of working with directors who employed improvisation to develop the script and performers who were adept not only at devising through speech and physicality but also at finding ways into a rough draft of a text, uncovering what could be lifted, highlighted, changed, deleted or incorporated into a physical sequence. I have continued to pursue this practice in my own work as a writer and director and also in my academic research in order to better understand the ways in which different companies and practitioners position the text and how writers position themselves in the collaborative process. The process of theatre-making is alchemic. It is imprecise, unscientific. The very nature of live performance is ephemeral, temporary and intangible, and the process of creating it is born of a combination of instinct, experience, knowledge, negotiation and, most importantly, collaboration. A production can be changed by an insertion or deletion of a line or two, a discovery in rehearsal or a conversation. There are trials and experiments, the inclusion and exclusion of certain constants and variables to achieve a particular result. And thus we reach what can often seem like a dilemma of the seeming permanence of text versus the seeming ephemerality of performance, or what theatre-maker/writer/deviser Chris Goode has referred to as a 'phoney war' between writing and devising.[1] A text can exist without the act of performing it live and performance can exist without a text to inform or guide it, but what are the ways in which the two can be integrated into the same collaborative process? What are the possibilities for a writer and a text in collaborative theatre-making? How can this alchemic process form and re-form to accommodate practitioners and companies who want to commission writers and writers who want to work with companies and collectives?

My intention for *Writing in Collaborative Theatre-Making* is to provide writers, companies who want to collaborate with them and practitioners who want to make the transition into becoming writers themselves with a series of strategies that incorporate practical, theoretical and historical approaches to making work so that they may be better placed to negotiate a mutually beneficial process and build on these legacies within their own approaches to working. I am going to deconstruct several different collaborative processes, focusing on the intersection of the process of the writer and that of the company, taking examples from the work of and interviews with writers, directors, dramaturgs and companies, as well as a project in which I was involved as a writer. In the past two decades, the field of the kind of collaboration that involves text and writers has expanded and gained a higher profile across the UK in the form of an increased number of productions, higher education courses, conferences, workshops and articles; writers and writer/directors today use a variety of methods to make devised, site-specific, physical theatre and adaptations. *Writing in Collaborative Theatre-Making* will investigate the processes used by Filter Theatre, Frantic Assembly, Kneehigh, Shared Experience, Teatro Vivo and the in-house and commissioned writers and writer/directors with whom they have worked in order to answer a number of questions. What is the role of the writer in new collaborative theatre-making in the UK? How can texts be produced in different processes that involve a commissioned writer? How is authorship negotiated by practice between writers and other creative collaborators? What can we learn from historical collaborative practice?

While *Writing and Collaborative Theatre-Making* offers a number of possible models of working, of course I do not intend to say that these are the *only* approaches to writer–company collaboration or even that there are models consciously put forward by the practitioners from the case studies themselves.[2] The purpose of this book is to provide a number of possibilities for writer–company collaboration by analysing the practices of a number of writers, writer/directors, directors and companies, then offer a series of strategies that can be used to generate and develop work in a workshop or rehearsal-room setting, loosely based on these collaborative practices. This book will outline different configurations of relationships between writers and their collaborators, examining the practicalities of making work, such as the complex and often problematic issues of hierarchy and negotiation, combining both practical and theoretical aspects of writing and collaboration. While doing so, I will attempt to address issues of best practice for collaborators when working with text and writing – how to discuss the work, how to navigate company hierarchy and how to respect different spheres of authorship and authority within a project.

The companies

There are numerous companies working in the UK who could be described as working collaboratively, but this book is particularly concerned with the work of five companies that choose to commission writers and writer/directors, each representing a distinct strand of writer–company collaborative practice: Shared Experience, Frantic Assembly, Filter Theatre, Kneehigh and Teatro Vivo. Each company serves as an example of a particular process of collaboration with a distinct interpretation of the writer's role, authorship and company hierarchy. Founded in 1975 by Mike Alfreds and now run by Artistic Director Polly Teale, Shared Experience works primarily by adapting canonical texts such as *War and Peace* and *Anna Karenina* and provides an example of a company that works with writers, particularly in order to adapt extant non-dramatic texts. Founded by co-directors Scott Graham and Steven Hoggett in 1994 and now run by Hoggett, Frantic Assembly incorporates text and movement by working simultaneously with writers and performers to create a three-dimensional narrative; it provides an example of a company that juxtaposes written texts with movement scores through improvisational choreography. Established in 2001 by Oliver Dimsdale, Ferdy Roberts and Tim Phillips, Filter Theatre's work is predominantly sound driven, using sound effects and soundscapes in conjunction with projections and moving sets, creating original work, adaptations of non-dramatic extant texts and the radical reworking of classic performance texts, such as plays by Shakespeare and Chekhov. Kneehigh, originally a theatre-in-education company founded by Mike Shepherd in 1983, is based in Cornwall, working with adaptation and original material through dance, song, acrobatics and music. Teatro Vivo was founded in 2005 by Sophie Austin as a company focused on creating devised, written and scripted work for non-theatre spaces, working for and with local communities, in order to make live performance accessible to a wide variety of audiences of different ages and backgrounds.

The context

In the UK, within the first two decades of the twenty-first century, the nature of the dramatic text has shifted in relation to changing understandings of authorship and the writer's role, and as a result, it has the potential to be not only a product of the writer's creative input but a result of the shared creative agency of an entire production team.[3] The changing status of the writer and the text have come to be emblematic of the way in which British theatre-makers have positioned themselves within the rapidly shifting cultural and economic climate of the early twenty-first century. Describing how writing for performance in the new millennium is becoming an ever-more varied practice, John Freeman writes in *New Performance/New Writing*, 'Have we reached the point where we no longer ask, "What can we write?" so much as "What can we do with writing?"'.[4] The term 'writing for performance' has expanded to include not only singly authored written work but a variety of approaches, such as the co-authorship of two writers or more; adaptations; collaborations between writers and companies; and writing as scripting within a devising process. In *Dramaturgy in the Making*, Katalin Trencsényi writes that in the emergence of new theatre- and performance-making such as 'performance art, devised theatre, community theatre, site-specific performances' and 'dance theatre',

> New relationships have been explored with the text and its relationship to the rest of the elements of the performance.... These changes have all influenced and shaped new ways of thinking of and making theatre, as well as pushing the boundaries of dramaturgy. The traditional 'two-steps process' – the writer writes a play and the director stages it in collaboration with the dramaturg – has dissolved into myriad new ways of working, with more and more stress on the processes through which a performance is created.[5]

The evolution of this field has had implications with respect to notions of authorship and creative identity – especially in an environment in which the text is the product of layers of different creative influences from a number of practitioners, in addition to the writer. As a result of the flexible and varying nature of the collaborative process, the role of an individual writer can change from company to company and production to production, and, depending on the process, the author or authors of the piece might include the director, performers, the designer and/or the dramaturg, in addition to the writer.

Since the late 1990s and early 2000s, what has been come to be known as collaborative theatre has flourished in the UK in a way not seen since the days of the political theatre of the 1970s, in which companies such as Joint Stock (1974–1989), Monstrous Regiment (1975–1993), Gay Sweatshop (1975) and 7:84 (1971–2008) emerged. However, the reasons why this particular practice has become so prominent are complex. Writer Clare Bayley explains that the late 1980s and early 1990s 'was a time of formal experiment and a stirring for new approaches to break down the formality of the roles of playwright and director, to develop a more collaborative, workshop-based practice and to incorporate devising work into a finished text', citing the emergence of writers such as, for example, Carl Grose and Tim Crouch, as well as the influence of directors such as Tom Morris during his tenure at the Battersea Arts Centre and Sue Emmas at the Young Vic Theatre in placing a new emphasis on workshopping and devising in new theatre development.[6] The new millennium saw the emergence of British companies like (but not limited to) Filter Theatre, Punchdrunk (2000), Sound and Fury (2000), Gecko (2001) and 1927 (2005), as well as the growth of companies established in the previous decade, such as Told by an Idiot (1993), Hoipolloi (1994), Frantic Assembly, Third Angel (1995), Improbable (1996) and the Shunt collective (1998). What sets this category of companies apart from others is that they prioritize the use of collaborative (and often devised, or partially devised) approaches to theatre-making in order to integrate text with other elements of production such as performance, design, use of performance space and the director's concept, as well as using text in original and unusual ways, in order to find fresh possibilities for performance. Some of these companies, such as Frantic Assembly and Gecko, focus on devising movement, some such as Punchdrunk and the Shunt collective are interested primarily in the appropriation of unconventional, alternative performance spaces and the experience and participation of spectators, while others like Sound and Fury and 1927 engage with media such as sound and video. The roles of the text and the writer (if a specifically designated writer is used) have evolved in order to meet the distinct needs of these companies, whether to act as a scripting writer within the devising process; a writer/dramaturg in the rehearsal room who works not only with performers and a director but also designers; a writer/director who shapes both the production and text; or a writer or dramaturg who scripts a text for a particular performance space. Many companies seek the help of writers external to the company, while some use internal or external writer/directors in order to create or adapt a text for a project; for example, Sound and Fury commissioned writer Bryony Lavery to write the text for *Kursk* (2009) and Hoipolloi employed company writer/director Shôn Dale-Jones to adapt Edward Gorey's *The Doubtful Guest* (2009).

One reason for the growth of new companies in the new millennium is that Arts Council funding benefited greatly from increased subsidy under Prime Minister Tony Blair's New Labour government (1997–2007), which fostered innovation within companies, growth within the field of new theatre-making and also the development of new audiences. In an article on 18 February 2012, *The Economist* noted that 'Under Labour, central-government support for the sector through Arts Council England (ACE), the principal funding conduit, more than doubled, from £179m in 1998–99 to £453m in 2009–2010.'[7] During this period, an increasingly wide variety of theatre companies were being funded and encouraged to develop a more expansive and innovative programme of work than in previous years in order to promote innovation, to change the face of the arts in general and theatre specifically and to bring a new demographic into British theatres who had not previously been target audience members. As *Guardian* theatre critic Michael Billington comments,

> once Blair and Brown shed the cautious financial pragmatism of 1997–99, theatre … experienced a sense of renewal. New money changed the cultural climate and had many positive effects: the regional survival, the expansion of the repertory, the quest for new audiences through cheap tickets. … As Blairism reached its twilight period, it was possible to detect ways in which theatre had become both more socially inclusive and more artistically inquisitive.[8]

In this period, a variety of different theatre companies with distinct objectives were encouraged to apply for funding – such as companies that were formed to produce work by artists of particular ethnic backgrounds, like the British East-Asian company Yellow Earth (1995) and the British African company Tiata Fahodzi (1997). Likewise, collaborative theatre companies with claims to new processes of theatre-making received public subsidy at a level not seen since before stringent funding cuts for the arts under Margaret Thatcher's Conservative government in the 1980s. As funding grew, more companies with a wide variety of different agendas began to emerge and produce new work that often challenged the status quo and experimented with innovative approaches to theatre-making. As Bristol Old Vic Theatre Artistic Director Tom Morris said in 2012, when this funding started to be cut under David Cameron's government, increased public subsidy allowed theatre-makers to 'escape the strictures of the marketplace' by allowing them not only to 'invest in truly unpredictable work' but also to encourage new audiences that might not otherwise come to the theatre to see this work through inexpensive, subsidized play tickets.[9] Increased public subsidy for the arts helped both new and established companies develop their practice, make new productions and commission external writers. As these companies became more numerous and influential, gaining a higher public profile throughout the late 1990s and into the new millennium, more practitioners felt encouraged to develop their own collaborating practices.

With the increase of Arts Council funding for theatre, there was also a proliferation in the number of new plays and new writers, effectively enlarging the pool of talent from which companies could select when deciding to collaborate with a writer, as well as increasing the possibility that a percentage of these new writers would be interested in collaboration. Aleks Sierz explains this 'renaissance of new writing' in the UK: 'In the past decade, more than 300 playwrights have made their debuts. It has also been calculated that between 500 and 700 writers make a living out of stage plays, radio plays and TV drama in Britain'.[10] In 2009, the Theatre sector of Arts Council England commissioned an investigation into the state of new writing for performance – surveying, discussing and interviewing a number of new writing theatres, companies and practitioners across the country to gain an understanding of the state of new writing from 2003 to 2009, to understand the impact of the additional £25 million in funding secured under the 2003 Theatre Review and to assess whether further investment would be fruitful.[11] The report demonstrated that during this period, the 'overwhelming majority' of tickets sold were for new plays, that 42 per cent of work produced in the theatres and companies surveyed consisted of new plays and that there was a significant growth in audiences for new plays, between 2003 and 2004 and between 2007 and 2008.[12] As Emma Dunton, Roger Nelson and Hetty Shand wrote in 2009,

> New writing in theatre at a grassroots level appears to have undergone a period of renaissance over the past six years. Additional funding has enabled a wider variety of new writing/new work to take place in an extraordinary mix of venues across the country. A new more diverse generation of voices is emerging into a culture of experimentation and change. … The period since 2003 was mostly viewed as one of growth, inspiration and diversification.[13]

Dunton, Nelson and Shand found in an Arts Council-commissioned survey that 55 per cent of practitioners surveyed agreed with the following statement: ‘There is a wider variety of work seen on stage under the banner of new writing/new work now than there was six years ago’, and thus, they sought to investigate in discussion groups how practitioners believed the term ‘new writing’ could be defined and what the roles of the writer and text were considered to be.[14] The majority believed that not only ‘an individual writing a play’ but also ‘a writer collaborating with other artists’ could be included in the definition of new writing or new work, and a third of the group suggested that new writing/new work could be defined as ‘a company devising work’, ‘a devising process which results in a text-based piece of theatre’, ‘a group devised piece which has been crafted by a writer/director’ and ‘a theatre text that emerges from an artistic exploration of ideas, either individually or collectively’.[15] Not only had new writing grown in the UK during the noughties and had indeed been encouraged to grow through Arts Council initiatives, but the definition of new writing had expanded in the eyes of practitioners throughout the country, encompassing not only the work of a single writer or author, but also the collaborative composition of multiple writers, authors, practitioners and companies. The possibilities for new approaches to theatre-making, and specifically, collaborative writing, seemed to be opening up as quickly as the theatre-makers themselves could conceive of them.

Although there are many variations of the definition of ‘new writing’, there are even more variations of companies’ and writers’ approaches to collaborative composition; each company tailors the collaborative process to its own needs and aesthetics, and each writer has his/her approach to composition and collaboration. In 2007, Ruth Little (at the time, literary manager for the Royal Court Theatre) remarked on the ways in which collaboration has influenced new performance writing:

> We are now regularly making work which takes the dramatic script as a 'theatrical score'; where the playwright participates alongside director, designer, composer, choreographer, puppeteer, performer, drawing on live resources in action to produce a text. … Writers are developing new confidence in the languages of theatre, and in the dramatic potential of their own language.[16]

The rise of collaborative performance-making in the UK has encouraged writers to broaden their concept of the creative process and consider new ways of working which rely upon the involvement of collaborators within a production. Authorship in this context is bound up with the 'live resources' of the other company members, so the dramaturgical process of a collaborative piece becomes an ongoing dialogue between the writer and the rest of the company. If we are to understand the possibilities for writers and companies alike in the collaborative composition of this theatrical score, it is important to examine different writers' and companies' processes and the motivations behind them – aesthetic, ideological and practical.

Definition of terms

Terms such as 'writing,' 'collaboration,' 'devising,' and 'authorship' have a particular meaning within different writer–company collaborative practices. Although some definitions of terms overlap in meaning from company to company or practitioner to practitioner, others differ within the context of the work being made. I believe it is important to discern which terms have unique meanings within the context of each practitioner's work, or whether different practitioners and companies have shared definitions for specific aspects of their creative process. In this way, I can try to construct an understanding of how collaborative and devised practices have disrupted traditional definitions within theatre-making practice.

Collaboration. The definition of this particular term is important because the way in which each artistic director and writer defines the word illuminates the way in which they work and how they view the field of collaborative theatre as a whole, as well as their experiences of collaboration. Collaborative theatre is complex because there are many different processes that are considered collaborative and many variables within the practice that often change from project to project in order to suit the needs of the hierarchy, aesthetics and ethos of the company, in addition to the timeline, budget and nature of the production. The companies included in this book not only work with writers and writer/directors internal and external to the permanent artistic directorship but also make particular demands in terms of the kind of work that they commission, and they therefore look for writers with particular skills and creative philosophies, engaging with the development of commissioned texts through a number of stages that encourage a process of continual adjustment between the company and the writer; as a result, there is a significant period of time between the moment when the writer is commissioned and the final performance of the production when the script is not a fixed entity but rather subject to development and negotiation. Although many people say that all theatre is collaborative, for the purposes of this book the way in which I will define collaborative theatre-making will be a process involving creative contributions from a writer, director(s), performers, designers (set, costume and lighting), a producer and possibly a movement director; the script does not exist in any substantial form prior to the workshops, research and development and/or rehearsal period, and the company works together in dialogue with one another to create a production, sharing the creative responsibility.

Collaborative creation. I will use 'collaborative creation' as an umbrella term used to signify a method of working designed to create material, not simply written work but also physical scenes, methods of staging and sometimes design. For Shared Experience, 'collaborative creation' can be taken to mean the process of creating the script, the physical sequences devised by the movement director with the performers or the staging created with the performers and directors. For Frantic Assembly, collaborative creation can be taken to mean the process used to create the text with the writer, the devised movement sequences with the performers and also the process that melds the two elements together, led by the directors. In the case of Filter, the term is slightly different and will be used to signify a process whereby original material is created (by actors, writers, directors or designers) without regard as to whether or not it will be kept in the final production; the act of collaborative creation is the basis for the entire collaborative process in that the script is being created roughly at the same time as the staging and soundscape. In the case of Teatro Vivo, collaborative creation is dependent upon the process used for each individual production and can range from director-led devising to devising inspired by an extant text to work created by writers and also through director-led devising.

Devising. A definition of the term that I have found helpful in this context comes from Deirdre Heddon and Jane Milling, who define it as, 'a set of strategies that emerged within a variety of theatrical and cultural fields'.[17] When the word 'devising' is used with regard to Filter, it refers to a process wherein material (generally scenes, with or without dialogue) is created by the performers in the company specifically through dialogic (rather than physical) improvisation guided by a director present in the rehearsal room; the writer may then edit and incorporate the scenes devised by the performers into the text that is being developed. For Frantic Assembly, devising is used not to create the written text but rather the physical sequences with the performers. In the case of Shared Experience, devising will be used less frequently than in the case of the other two companies, as improvisation is more commonly used as a director's technique to unlock previously written material; the physicality is partially devised by the performers, but the process is more tightly controlled by the movement director and artistic directors than in the case of Frantic Assembly, who allow their performers more creative agency. In the case of Teatro Vivo, like collaboration, devising takes on a different role for each production, depending on the parallel role of the writer(s) and the text that may also be incorporated.

Writing. I use the term 'writing' in order to signify the creation of material through the act of written or notated verbal composition, generally the task of the designated writer.[18] For Shared Experience and Frantic Assembly, all writing is carried out by the commissioned writer, but within the context of Filter, this person may also be more specifically referred to as the 'scripting writer', which signifies that their job is not only to compose new material but also to incorporate annotated scenes devised by the performers into the script. In Filter's process, other collaborators such as the performers and company artistic directors partake in the writing process by contributing to the text scenes and monologues they have written themselves. Similarly, as we have a specific phrase to indicate which member of the company is in charge of the writing (scripting writer and not playwright), we also refer specifically to the 'text' when we mean the script for performance (including lines and stage directions) and 'production' or 'project' when we mean the work as a whole (including music, directorial decisions, blocking, gesture and proxemics). In Andy Field's article 'All theatre is devised and text-based', he defines text as 'a blueprint for performance and a basis for making something happen', which feels usefully open and flexible in this context, rather than the more conventional term 'play', which feels like a different kind of text for performance, one more likely to be born of a singly authored creative process.[19] Whether one says 'text' or 'play' might seem both arbitrary and also pedantic to some, it is my hope that the particular use of this more neutral word might lend itself to a wider variety of theatre-making contexts. Additionally, within writing falls the subcategory of adaptation, which is distinct from writing an original work (for instance, *Stockholm*) and writing an adaptation of a novel (*War and Peace*), a work of nonfiction (*Faster*) or a myth (*The Odyssey*).

Writer. I will use the term 'writer' throughout, rather than 'playwright'. Firstly, the writers themselves in the study often self-reference (and are credited in programmes) 'writer' rather than 'playwright'. Secondly, within the context of collaborative and devised theatre, the term writer is often used more frequently than playwright because the term playwright can often bring with it connotations of a kind of distance from the company, of a playwright who writes the script separately from the director, designers and performers, rather than one who works directly with the company, possibly scripting alongside a devising process or creating fragments of text as inspiration for a workshop. Ben Payne explains this conundrum in an article written in 1998:

> There is a spectrum of approaches to theatre which, though text-based, may not fit conventional notions of playwright. For instance, writing text for theatre … providing structures, 'stimulus text' or fragments of text for a company to devise from or devise around … writing as part of a collective process of devising…. One attraction of the term 'writing for performance' is that it appears to allow the writer to directly engage with other performance art forms, free from the historical and ideological associations of 'plays' and 'playwrights'.[20]

Although Payne is also referring to writers who work within the context of performance art, his explanation helps us understand the possible associations with the word 'playwright' – a person who writes plays in a solo-authored process rather than, for example, works alongside a collaborative or devising process. Like using 'text' instead of 'play' or 'writing' instead of 'playwriting', rather than creating distance from the practice of playwriting qua playwriting, in using the term 'writer' I hope to encourage readers to consider the practice of writing for performance a responsive and flexible practice, open to collaborative interventions.

Dramaturgy. When I use the term 'dramaturgy', I will be referring to the editing and overseeing of the material, both the devised work created by the performers (if applicable) and the scripted work by the writer or writers. The dramaturg in this case is more limited in terms of creative capacity – shaping material at hand rather than producing new material – than the scripting writer. I will examine the ways in which composition and authorship are constructed and isolate the variables and constants in each different case study by recognizing the dramaturgy of each company's process – that is to say, the overview of the production of the piece with regard to the overall conceptual, thematic and narrative objectives. Cathy Turner and Synne K. Behrndt define the purpose of dramaturgy as that which 'describe[s] the composition of the work, whether read as a script or viewed in performance', linking dramaturgy to the practice of musical arrangement or the visual composition of a painting.[21] They define the practice of dramaturgy as 'an observation of the play in production, the entire context of the performance event, the structuring of the artwork in all its elements'.[22] Bertolt Brecht explains the dramaturg as 'a critical facilitator with an inherently collaborative sensibility, driven by an ideological commitment to realize the ideas of the philosopher in practical terms'.[23] Using Turner and Behrndt's definition of dramaturgy as a process and Brecht's definition of the dramaturg as a role, I will frame the collaborative process within the function of authorship in relation to the company's intentions for the production. It is useful to observe and compare how different companies compose their material dramaturgically for the performance (and later, the finished dramatic) text; for the purpose of this study, these models of working are structured with regard to the nature of the writer's involvement in the project.

Structure and function

Writing in Collaborative Theatre-Making is divided into two sections: the first being composed of this Introduction and Chapter 1, 'A Brief History of the Writer in Collaboration', aiming to give the reader an understanding of the history of the practice; and the second being composed of the five proposed models of writer–company collaborative practice: The writer as co-creator, the writer as company scribe, the writer/director, the writer as poet and multiple writers. Each model will be explored in a different chapter, some of which presents one case study (Chapters 3, 5 and 6), some of which presents more than one case study (Chapters 2 and 4). I have structured the book in this way in order to help the reader understand the role of the writer and the text in collaborative practice by examining the way in which it functions from company to company and alters with the different nature of each writer's involvement. Each model is informed by interviews with practitioners, company archival material, analysis of the dramatic texts (and, in some cases, drafts of texts), study of the final production, investigation of each company's hierarchy and also a historical examination of writer–company collaborative processes to build these different models.

In Chapter 1, I placed the work of these five contemporary companies into the context of the pioneering work of previous generations of practitioners, giving a short history of the different ways in which the roles of the writer, writer/director and writer/dramaturg have evolved throughout the twentieth century. Each historical example demonstrates not only different examples of writer–company collaboration but also how and why they evolved and how they were ultimately connected, giving a revisionist overview of the historical origins of new collaborative theatre-making practices, specifically categorizing each production according to the role that the writer, writer/director and text played in each.

Chapter 2 examines the model of writer as co-creator, looking at the ways in which companies have worked with both of them in-house and commissioned writers to create both a production and a published text, with the writer serving a highly significant authorial function in the process. I look at the work of Helen Edmundson on *War and Peace* (1996, 2008) for Shared Experience, whom I have defined as an in-house writer, as Edmundson has written many plays for the company, although she is commissioned to do so each time and is not strictly a fixture of the permanent artistic directorship of Shared Experience. I compare this process to the work of Bryony Lavery on *Stockholm* (2007) for Frantic Assembly, to whom I refer as a commissioned writer, as she is one of many writers with whom the company has worked. Chapter 3 investigates the model of writer as company scribe, using as an example the text that Stephen Brown scripted for Filter Theatre's *Faster* (2003), looking at the ways in which Brown incorporated material written and devised by the performers, previous scratch performances and previous texts scripted by other writers. Chapter 4 examines the model of the writer/director, looking at the ways in which both an in-house writer/director and a commissioned writer/director created a production and a text in collaboration with a company. I analyse the work that writer/artistic director Polly Teale has made for Shared Experience, using *Brontë* (2005, 2010) as an example, and compare it to the work that writer/commissioned director David Farr has made for Filter, using *Water* (2007) as a case study. Chapter 5 will explain the model of the writer as poet, exploring the ways in which a commissioned writer can collaboratively produce texts for performance through poetry, acting as a part of a team of creative artists rather than the primary creative force in a collaborative process. I will examine the work of Carl Grose and Anna Maria Murphy for Kneehigh and their collaboration on *Tristan and Yseult* (2003, 2014). Chapter 6 considers the ways in which the multiple-writers model can operate within the collaborative process, looking at the role I played as a commissioned writer alongside my fellow writers Vic Bryson and Michael Wagg for Teatro Vivo in creating *The Odyssey* (2012).

Each chapter will provide details for a model of working. While the first section will explore the process whereby the production was created and the ways in which the text was positioned throughout, the second, shorter section will be comprised of a series of practical strategies that I have created, inspired by and designed to complement the processes used within each model. It is important to note that these strategies are creations of my own; although they have been inspired by the exercises and practical approaches that writers, directors and movement directors from each company have developed, I have reimagined them in order to give the reader the opportunity to find they own way into each model presented in the book. These practical strategies are open to interpretation and modification, and they can be altered to suit the needs of the reader and the size and nature of the company with whom they are working. They can be followed directly, as exercises, or as guidelines, appropriated and altered as required to suit the needs of those using them.

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