

# “Had I been there, which am a silly woman”: Dealing with gendered casting in an Australian tertiary setting

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## Abstract

Margaret of Anjou’s reference to herself as a ‘silly woman’ in *Henry VI* is a political ploy to draw attention to her gender, yet indicate her limitless power in the face of male dominance. This paper will map the trajectory of repertoire selection in my 18 years of working as a director and artistic director of actor training in the regional city of Ballarat. I have witnessed a profound shift in the demographic, political and financial realities that shape my practice. Intake numbers have doubled; the age of candidates has dropped; mental health problems for young actors have increased and budgets have plummeted. After the main struggle to maintain adequate studio time in order to create effective models of actor pedagogy, gender considerations follow. When choosing repertoire for training purposes, issues of equity and the cultural appropriateness of repertoire and teaching tools arise. Linda Walsh Jenkins and Susan Ogden - Malouf suggest ‘a feminist critique of theatre shifts the gaze from product to process’. In Ballarat I have programmed female playwrights and directors, double-cast women and men, and staged obscure classical works. I will explore the queries to actor-training orthodoxy inherent in such choices and the challenges faced by actor-trainers working in a #MeToo environment.

## Keywords

Actor Training; Gender; Regional; Pedagogy; Director; Repertoire

I will start with a quote from *Henry VI Part 3* where Margaret of Anjou talks to her husband. This speech puts into context the use of the quote in the title of this article:

*Margaret: The duke is made protector of the realm;  
And yet shalt thou be safe? such safety finds  
The trembling lamb environed with wolves.  
Had I been there, which am a silly woman,*

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*The soldiers should have tossed me on their pikes  
 Before I would have granted to that act.  
 But thou preferr'st thy life before thine honour:  
 And seeing thou dost, I here divorce myself  
 Both from thy table, Henry, and thy bed,  
 Until that act of parliament be repealed  
 Whereby my son is disinherited.  
 The northern lords that have forsworn thy colours  
 Will follow mine, if once they see them spread;  
 And spread they shall be, to thy foul disgrace  
 And utter ruin of the house of York.  
 Thus do I leave thee. Come, son, let's away;  
 (3 Henry VI, Act 1, Scene 1: 247-263)*

This article will map some of the issues surrounding repertoire selection and gendered casting during my 18 years of working as an artistic director of actor training in the regional city of Ballarat, an Australian city of just over 100,000 people which is situated about one hour and 15 minutes from Victoria's capital of Melbourne. I intend to outline the pressures and particularities of working in regional actor training. Margaret of Anjou's reference to herself as a 'silly woman' is a political ploy to draw attention to her gender with apparent dismissiveness yet indicate her limitless power in the face of male dominance. The key focus within this investigation is the question of the 'silly woman'; that is, what to do with women in training; women who come in vaster numbers, women who, like Margaret, are talented, outspoken, able and self-aware, yet perhaps, like her, engaged in a somewhat treacherous game dominated by male forces. Some of what I outline is in the form of a report of activity, but also contains the query I place on myself and colleagues about training young women as actors, and the ethics needed in dealing with them. For example, it is hard to find a range of audition monologues for women in their late teens and early twenties where they are not portrayed as victims, love objects or followers rather than leaders. My experience is particular but the issues are not constrained to the regions. If I do a quick internet search of monologues for entry into Australian drama and screen schools in 2019, I can find pieces for young women about murder, teenage motherhood, rape and dating (As examples, see WAAPA; VCA; Flinders). What do these pieces "show" and how do they prove acting potential? What are training environments perpetuating in choosing these pieces for them to do? In 1992, Richard Hornby suggested that this kind of narrowness means "students are prepared in a degraded way for a theatre that is degraded." (Hornby, 24). I share this concern.

It is hard to be unaware of the tension surrounding repertoire when reading students' written responses. Here are three verbatim extracts from different student responses to an online survey in Ballarat 2016: 1. "The text is pretty sexist, but I guess that is to be expected". 2. "The gender politics were challenging." 3. "It is difficult to be in a play where the female characters are generally ornamental, or only there to serve the men." My position as a female director has naturally guided me towards questions about what texts I should direct, and reinterpretation of my role and responsibility in the representation of women onstage. In separate articles, Hannu Tuisku and Ben Spatz

have each suggested a need to further develop ethically sustainable pedagogies of acting, and it is in this spirit that I ask questions. The proposal to teach ethically should not need to be requested if we give all actors their due. I believe that training for the acting industry may be on the brink of a revolution, thanks to the uncomfortable confrontation provided by the #MeToo movement. These adjustments in attitude are contextualised by Australian and international reports about unacceptable behaviour by certain members of the acting industry. In many of these examples, women acting have suggested that they have been disempowered to speak about their working conditions and frightened to lose further work. The debate can also be framed in terms of creative permission. Some directors have claimed a space for a sense of freedom that needs to be present when working creatively, such as Venables: “The relationship between the stage and the audience is an erotic and animal relationship as well as an intellectual and emotional one.” (1996,170) and Armfield: “There is sexual energy which in a sense is part of an actor’s way of connecting to the audience as much as connecting within the cast, and I think that means we have to be particularly mindful and particularly respectful.” (QandA, ABC TV 2018). According to Pigot and Meyrick:

*Staging a theatre production is a fragile and hazardous business, where actors draw on their own experiences and emotional resources to give depth and meaning to a fictional world. In the process, a creative vortex opens up between reality and the emotional life of the play. The better the acting, the bigger the vortex. Because of this, the theatre is a place of profound vulnerability, a place where overstepping the lines of normal behaviour is unavoidable, and sometimes encouraged.<sup>2</sup>*

This is a fraught topic in the face of some high-profile legal cases to which a number of actors, directors and journalists have contributed conflicting views in the press and social media sources. And in dealing with the grounds of training for actors, there is more going on, particularly focused on the perception of identity onstage. One of my trans-gender students asked the other day the reason why the arm positions for men and women were held differently in a dance routine. Leaving aside visual aesthetics and patterning, no-one could tell them, and a historiographic analysis of the roots of ballet does not address the question. So, in attempting to explore some aspects of actor-training orthodoxy inherent in Australian training, I wish to acknowledge that it may be prudent to replace the nominated subject ‘woman’ with other stereotyped categories, such as LGBTIQ, indigenous or inter-racial, differently abled, learning difficulties or Asperger’s. Please feel free to do so as you read.

As the leader of a regional acting program, I must consider whether acting, and acting style, is local or global. Terence Crawford has claimed in *Dimensions of Acting* that Australian actors use all methods, and that “no single method works” because we are “sceptical Australians” (Crawford, 9). The implication is that scepticism is a useful quality to actors. Rosemary Malague suggests that actors need a range of training styles and frames this by asking “What does she bring to the room? What are her needs? What are her goals?” (Malague, 26). Although models of variety can threaten a cohesive

<sup>2</sup> <https://dailyreview.com.au/inappropriate-behaviour-rush-judge>

image of the training (especially for the marketing department), I propose that a complex suite of approaches is best, based on my experience as a teacher and as a working director. When asked, I have often characterised the philosophy of my drama school as the ‘magpie’ school, preferring to borrow and play homage to a variety of methods, from Alexander and clowning to Bogart and Stanislavski. Nevertheless, as Elizabeth Schafer suggests, “the most obvious tension between any early modern Anglo text and its local enunciation in Australia will always be location” (Schafer, 4). My location in Central Western Victoria is particular as a shaping force. I have witnessed a profound shift in the demographic, political and financial realities that affect my practice. Intake numbers for Acting and Music Theatre degrees at Federation University Australia have doubled from 18 to 36; the median age of candidates has dropped from 21 to 18; reported mental health problems for young actors have risen, as evidenced by figures from the university Disability unit; and budgets have plummeted due to internal and external pressures on tertiary funding. Maintaining quality under these pressures is a challenge, especially in dealing with the increased intake numbers for a form of atelier training that relies on personal interaction and fine pedagogic attention to progress. Despite the fact that Ballarat is the site of Australia’s oldest University and that it regularly garners five stars for teaching quality from the student experience category of the Good Universities Guide, Ballarat’s university is not one of the sector’s powerful Group of Eight. (These universities are Australian National University, The University of Western Australia, Monash University, The University of Adelaide, The University of Melbourne, UNSW, The University of Queensland, and The University of Sydney.)

I have characterised this location problem as one of living *upstairs* and *downstairs*, and this binary thus operates in my mind as an analogy for economic power. The Ballarat School of Mines and Industries, which opened in 1870, is now a campus for technical and further education. Naturally, both this focus on training for the workplace, and our regional location, have power implications, and can bring a particular and cliched perception about a university’s pedagogic environment and its cohort; namely that perhaps they are less intelligent, or part of an underclass, or else ‘downstairs from the highly placed, and thus upstairs, ‘sandstone’ universities. This may represent limited thinking in an era of educational internationalisation, yet the populist view prevails in many analyses of successful financial outcomes for graduates from leading universities, in particular. There are often class and gender positions to consider, not just in a cohort, but also in staffing. As Michell, Wilson and Archer have described:

*While we welcome past and current efforts to broaden participation of under-represented students at university, we note that similar efforts are not being made to ensure that all equity groups are represented on staff, women being a notable, albeit unachieved, exception. In recent years we have seen warranted and considerable progress with regard to the representation of Indigenous Australians on staff, or at least the topic is now on the agenda; but to our knowledge no Australian university actively seeks to have 25 per cent of its staff come from low SES backgrounds, even as Bradley Review-prompted Federal Government*

*financial incentives from 2009 have seen most institutions actively recruiting more students from that demographic and working towards the representative target of 25 per cent. (Wilson, Michell and Archer, 2)*

In contemporary times, as the gold has largely gone, Ballarat has struggled to maintain prosperity, and has been reported in the past by media sources such as *The Age*, Melbourne's leading news source, as a place with high youth unemployment, serious drug and alcohol issues, and violence. The City of Ballarat has made recent investments in a local strategy to address some local problems, including levels of psychological distress and alcohol use in young people reported to be higher than the Victorian average. (City of Ballarat Youth Profile, 22) Such is the interesting background to the arts training offered at the Arts Academy. Actors now arrive for training having never seen a play, although they may claim to have viewed a favourite screen performance online multiple times. I am dealing with the career aspirations of many young actors who have grown up in this region. They face the reality that to have a viable performance career they must move to the City. This is where the industry power is seen to exist, and to a large extent, it does. Our graduates are not able to access the industrial power of those trained at more prestigious institutions such as WAAPA, VCA or NIDA. These names open casting agents' doors. My actors cannot enjoy the rich array of live performance available in the big cities just by walking down the street and are subject instead to the repertoire of productions funded by the State Government's Creative Victoria touring programme.

Yet the downstairs location of my graduates can be seen to have its own virtues. Industry commentators have remarked on the freshness and lack of sophistication, indeed, the willingness of Ballarat graduates, and their sense of discipline, that are nominated to be 'regional' acting virtues that set them apart from their peers in a positive sense. I quote from a playwright attendee of our Industry Showcase: "There are several of your boys that I thought were very strong (for my work) but overall what set them apart from VCA and NIDA was they inhabited a masculine energy. I find this very interesting." (Private correspondence, 2014). This rejection of metrosexuality as a positive quality has had an airing in the national press. Actor Michael Douglas has suggested that the trend for 'asexual' or 'unisex' performances in America has left room for male Australian actors to succeed. (The Age, 2015). Could one thus characterise Australian actors as living 'downstairs' from Americans in the international acting market, and taking advantage of it? If so, perhaps the added layer of downstairs regionality can suggest an alternate view of Australian actor training and its impact.

Unfortunately, I note that in the above examples, women are not mentioned. This is a sizeable but unsurprising omission in media commentary for me. Yet in history, female actors have been adored onstage and in the press. Witness the history of reporting and performance from such international figures as Sarah Bernhardt and Eleonora Duse:

*Sarah Bernhardt (1844-1923) and Eleonora Duse (1858-1924) in particular achieved fame of mythic proportions. The triumphant era of Bernhardt and Duse coincided with the years in which suffragism and organised feminism developed in Europe, while the role of women and the*

*relationship between the sexes became hotly debated topics on and off stage. (Re in Moroni, Somigli 2004: 86)*

Rather than focusing on the capacity of women, some attention could be paid to the roles and stories that women are asked to embody. It is disturbing to consider, as Malague suggests, that it is “possible women become more skilled than men in performing truthful moments of shame, humiliation, and degradation” (2012, 173). Could this characterisation of female acting be at the roots of some mental health issues? It is rare to find references to gender distinctions in acting books, apart from male and female collections of monologues. But occasionally, disturbing references can be noted. For example, this set of observations by American television director Burt Brinckerhoff is printed without comment in a book about the nature of the actor-director relationship:

*Think about it, women like to be seen differently than men ... women have a different dynamic as human beings. They like to receive something before they give something back. Very often, they know that they are expected to give before they receive, and this makes them suspicious. So I always like to give something to a woman on the set before I expect her to give back. ... just awareness that I understand who she is as a person, and as a character, and that I have very trustworthy eyes and ears. Usually they appreciate that. Now men never want to appear weak. As a result I always give them the sense that they are action. They are in action, doing something, and that's the reason that they enter this way or do something that way ... I also think there is a big lack of trust in our industry between females and males. (Salvi, 165)*

The natural inequality of such a director's power base is only now beginning to be questioned across the industry. Gendered difference is claimed here as a set of so-called truths enabling unequal treatment at work, based on some apparent psychological analysis. No thought is given to the purpose of “action” as a quality of acting that could be classed as gender-neutral. As Jules Holledge remarks of George Bernard Shaw in an earlier era: “he could not accept that the actress, who displayed her emotions onstage with what he perceived to be a childlike lack of inhibition, was capable of analytic thought. (Holledge, 31). The competitive nature of acting work also needs to be factored in to the consideration of the training actor's purpose. In their salutary overview of Canadian actor training Christine Brubaker and Jennifer Wigmore state in print something that is often discussed in Ballarat:

*Most of our students will never become professional actors. As a baseline value, getting students “industry-ready” can at its best be inspiring, but at its worst be out of touch, reductive, and destructive. As acting teachers, we need to be on the forefront of this learning. Mental health accommodations are an increasing reality in our programs. As teachers, we know we all have a lot of work to do confronting our biases and privilege when dealing with race, gender, power, and inclusion. In 2018, knowledge, skill, and technique are required to work with these young artists, but so too is understanding that success and experience as a*

| *professional performer can no longer be the only measure for teaching a vulnerable practice. (Brubaker & Wigmore)*<sup>3</sup>

Brubaker and Wigmore also list a confronting set of no-nos for the acting teacher: demeaning comments; yelling; fraternisation; sex; touching; inconsistent grading and intimacy protocol. I would like to believe that such cautions are unnecessary in contemporary Australian drama schools due to the framing of codes of conduct that I have read, but possibly this is a hope rather than a fact, as there may always be hidden examples in the studio that are ambiguous within university policy, and not reported due to the unequal power plays at work. (See Codes of conduct NIDA; Federation University Australia). Indeed, perhaps the important point is that we are all *at work* and should be able to work freely of harassment and judgement. As leaders in training, it is our responsibility to be vigilant on behalf of both male and female students. Given recent industry-wide principles adopted for the arts by the Media Entertainment and Arts Alliance (MEAA), Screen Producers Australia (SPA) and Live Performance Australia (LPA) in 2018, it is to be hoped that progress will follow on the rehearsal room floor of our training institutions to prevent discrimination, harassment, sexual harassment and bullying in response to the #MeToo era.

These codes should be examined and reflected in our practices as a potential partnership with industry: in the words of the introduction to the draft LPA Code: “LPA’s approach underscores the importance of an industry-wide commitment to long term cultural change”.<sup>4</sup>

Turning to the internal landscape of that training, after the main struggle to maintain adequate studio time in order to create effective models of actor pedagogy, gender considerations follow, as our large cohorts of 38 are rarely gender-balanced. I have often chosen to stage early modern texts, valuable for their large casts, good technical challenges in the text and open requirements of setting and design. As a female director I bring a particular perspective to these plays, yet the influence of gender on my theatre work is not seen as inevitable. Instead, gender is a contested subject that has caused debate since productions appeared directed by early female directors such as Edy Craig in the UK, and, in Australia, pioneer practitioners such as Doris Fitton and Irene Mitchell. When choosing repertoire for training purposes in this environment, issues of equity and the cultural appropriateness of repertoire and teaching tools arise. Malague describes that Linda Walsh Jenkins and Susan Ogden Malouf suggested “a feminist critique of theatre shifts the gaze from product to process” in their seminal article of 1985, *The (Female) Actor Prepares*, yet it has taken a long time for this thought to be converted to action in training. (2012, 1). Malague’s excellent book *An Actress Prepares* dispenses with the brackets around the word ‘female’, as she investigates and questions the patriarchal legacy of American actor trainers including Lee Strasberg and Sanford Meisner. According to director Clare Venables, “You have to be androgynous in dealing with a script” (1996, 169). Venables is discussing the notion of a gender-neutral

<sup>3</sup> <https://www.intermissionmagazine.ca/artist-perspective/actor-training-canada-appeal-change/>

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[http://liveperformance.com.au/news/lpa\\_takes\\_action\\_drive\\_cultural\\_change\\_preventing\\_workplace\\_discrimination\\_harassment\\_sexual](http://liveperformance.com.au/news/lpa_takes_action_drive_cultural_change_preventing_workplace_discrimination_harassment_sexual)

*directing* perspective, but can this equally be applied to the point of view of the actor? If so, how is this idealism and apparent neutrality of perspective to be achieved? Dame Harriet Walter has a perspective on this after playing a series of male Shakespearean roles, believing that:

*modern theatre is ‘challenging all preconceptions about gender’. Though she believes women playing lead male roles is progressive, she also says there is a long way to go. ‘There are still very traditional things going on, so you never quite know how much of a breakthrough it is,’ she said. ‘But we are reflecting something of a cultural change.’ (Walter quoted in Alberge)<sup>5</sup>*

It is a truth well theorised that the careers of female directors in the past have centred around directing for youth, community and training. Gay Gibson Cima has suggested a positive approach to the stage’s potential for experiment that I believe directors within the training environment are uniquely poised to take advantage of. She suggests that

*As feminist directors, many of us consider the theatre a laboratory in which we prove the validity of experiences previously excluded from or subordinated on the stage ... Directors can contribute to this critique by provoking audiences to rethink traditional values and begin to formulate new ones. (Cima, 69)*

Cima’s model opens the question of interpretation as a playing field for gender-neutral actor and director. Cima’s perspective argues that feminist directors’ interpretive choices are personal, optional and carefully considered, a perspective that can be flagged in any study of the work of companies such as Monstrous Regiment and important female directors such as Jules Wright and Jude Kelly. Schafer has proposed ‘a tension between personal interpretation and the historical moment’ (1998, 4). She wittily inverts the notion of critical disapproval for female directors by embracing and claiming the concept of ‘MsDirecting’. Like the magician who misdirects the audience’s attention in order to create an illusion with subtle actions, the MsDirecting practitioner can be seen to be operating within a frame that inverts the expectation of the norm, that is, the received male director’s approach to the uses of the stage, and, by implication, the role and the perception of the actor. This article is not the place to re-rehearse the questions surrounding the notion of an active male gaze first proposed by Laura Mulvey, as the “straight, socially established interpretation of sexual difference which controls images ... and spectacle”, nor whether or not there can be a female directing style (Mulvey, 6-18). But what is attractive is Schafer’s notion of *inversion*.

With large class groups, the fight is on to create equality of opportunity. I am going to pick up Schafer’s notion of inversion and speculate about the positive impact of applying it to the actor-training curriculum. What are the potential inverting actions for actor trainers in Australia who wish to expand the canon in a post-#MeToo world? The canon brings a world view yet being pro-woman does not mean being anti-man: and, to

<sup>5</sup> <https://www.theguardian.com/stage/2016/nov/16/harriet-walter-stage-more-plays-with-lead-female-characters>

quote Judith Butler; “The option I am defending is not to re-describe the world from the point of view of women. I don’t know what that point of view is, but whatever it is, it is not singular, and not mine to espouse.” (Butler, 1-13). According to Butler, gender is rehearsed, and I acknowledge with her that distinctions are not easily drawn. I would like to suggest, however, that the way female performances are selected, staged and designed can positively problematise and amplify the power of female stage action. Before and after appointment to Ballarat, I have mounted productions that are designed to interrogate the position of the female character during the live performance. There was the 1987 production of Brecht’s *Roundheads and Pointyheads* at the University of Melbourne. I quote here at length a response to this interpretation that encourages me to believe in a potentially woman-focused staging and physicality, from which a revised meaning can be created onstage for the audience:

*She produced Round Heads and Pointy Heads which is based on Measure for Measure. The director chose to have Isabella, who in “one version of the play is raped” (Judith Shakespeare Company) be on-stage during the “big scene at the end, where all the men are very happy, and drinking, and having a banquet” (JSC). Her Isabella doesn’t have any lines during this scene, but her presence on stage speaks volumes about the injustices she has suffered. The director’s choice stands out as the most striking in that the victim/heroine is presented in such a light. Isabella, though without lines, is given the most powerful moment on the stage as she stands among the men who are ‘living it up’. Although I have not had the pleasure to see, first hand, a live production of Measure for Measure, it is in this staging that I can only imagine a woman could direct. The softness, as well as the hurt and anger expressed by Isabella is not, per say, something only a woman can feel, but I would say it is something that a woman could envision playing at the same time in such a situation. (Stokes)<sup>6</sup>*

In 2000, the Masters of Dramatic Art production *Alice Arden* at the VCA School of Drama contained five actors sharing the role of Alice Arden, who each handled different scenes in a variety of performance genres; a 2002 ‘double-cast’ version of *All’s Well That Ends Well* in Ballarat, cast Helena played simultaneously by two women in tandem, one the ‘positive’ side and one the ‘negative’. Then in 2006 at Ballarat, there was a production of *Twelfth Night* that contained five Violas and five Olivias who remained onstage in every scene. By comparison, Phillippa Kelly and Elizabeth Schafer created the play *Margaret of Anjou* from *Henry VI* and *Richard the Third*, carving out a space for the female perspective so that Shakespeare is performed ‘without the boring bits’, as it was described to me by an audience member.

In summary, initially driven by my resource problems as a female director faced with limited means, I have found potential solutions for the problem of casting women in three ways: expanding the canon; exploding the canon, and nudging. In expanding the canon, I have consciously employed female and/or diverse lecturers and directors; the Ballarat repertoire of shows includes female playwrights such as Caryl Churchill, Debra

<sup>6</sup> <http://www2.cedarcrest.edu/academic/eng/flfletcher/measure/WomenDirectingWomenEstokes.htm>

Oswald and Gertrude Stein, and such plays as the feminist masterpiece *Machinal* by Sophie Treadwell. My colleague Ross Hall premiered a new work for our second-year students where there were an expanded number of female roles. In the theoretical area, the canon has been expanded by teaching Oriel Gray beside Ray Lawler, and Susan Glaspell in companionship with Eugene O'Neill. Next, blowing up the canon means I have double-cast or inverted the casting of women and men in *The Tempest* and *As You Like It* and staged unknown plays by Caroline writer Richard Brome. There can be subversion and substitution in staging such texts, casting mothers instead of fathers and boys playing the bit-part of the maid. The tension that this may set up for male actors can provide a perspective on the normalised power and privilege that comes with large cast male plays. Finally, nudging really means pushing myself and guest directors to frame the work differently, such as seven women onstage sharing the role of Mother Courage or programming the Anne Carson translation of *Agamemnon* instead of Seamus Heaney. In Margaret of Anjou's terms, my actors, directors and lecturers are 'following my colours' and, mostly, this conscious attention to the experience of the female student actors is bearing fruit, allowing us all to create a uniquely Ballarat version of what must be taught.

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## About the author

Associate Professor Kim Durban trained as a teacher in South Australia, then as a director at the Victorian College of the Arts. Over the last 33 years she has built a strong reputation as a director of both new plays and classic texts for theatres across Australia including MTC, QTC, Playbox, La Mama and Red Stitch Theatre. In 2001, Kim was appointed Senior Lecturer in Performing Arts, where her productions have included *Margaret of Anjou*, *Machinal*, *Ant + Cleo*, *The Tempest*, *A Little Touch of Chaos*, *Much Ado About Nothing*, *Murder on the Ballarat Train*, *The Hatpin* and *Kiss Me, Kate*. She is currently the Program Coordinator of the Bachelor of Acting for Stage and Screen and Bachelor of Contemporary Performance Practice undergraduate degrees. Kim is the winner of a 2015 *Vice Chancellor's Citation for Teaching Excellence*, the 2012 *EJ Barker Fellowship*, a 2010 *ALTC Citation* and joint winner of the 1990 *Ewa Czajor Memorial Award*. She has a current entry in the *Who's Who of Australian Women*, and her PhD on Caroline playwright Richard Brome, completed at La Trobe University, included Australian premieres of *The City Wit*, *The Antipodes*, *A Jovial Crew* and *Garden City Weeded*.