

Editorial

This general issue of CJPRT presents two very diverse essays that illustrate in valuable ways the range of approaches available for theatre artists and scholars when undertaking practice-based research. As a continuum, or broad spectrum, a practice-based researcher in theatre may choose to work within the context of a phenomenological case study, as seen in Sean Aita's essay "Is my foot wet? The New Found Lands Project" that provides a vivid retelling of an innovative international theatre exchange. Alternately, a researcher interested in theatre practice might choose to take the approach of Daniel Meyer-Dinkgräfe, Sreenath Nair and Deborah Claire Procter in their essay "Performance anxiety in actors: Symptoms, explanations and Indian approach to treatment" in which they draw on multiple methods, including some perhaps surprising ones, to describe an interventionist study aimed at using traditional South Indian performance training to alleviate severe stage fright.

Aita's essay is written by a theatre practitioner/scholar, from his perspective and in his key role as Artistic Director of one of the two theatre companies involved in an international exchange; one in Newfoundland and the other in the UK. As such, Aita's report makes no claims for objectivity, offering as it does an engaging overview of a cross-cultural exchange between two communities with shared roots. At the other end of the spectrum, Meyer-Dinkgräfe, Nair and Procter give us a contribution that surveys how stage fright has been taken up in theatre and performance studies, and then goes on to describe a study involving what might be viewed as quite traditional qualitative and quantitative research methods. These methods include the use of psychological instruments to inventory the actor-participants' pre- and post-levels of anxiety before and

after receiving two forms of training to address their stage fright. Thus, the perspective this article takes is much more objective, with underpinnings of significant scholarship and clear descriptions of the skills offered to participants and the results of this ‘experiment’ in regard to actor training and professional development.

Our continuing invitation to readers of CJPRT is to keep opening up the definitions and borders of practice-based research in our field. Subjective, phenomenological and narrative approaches seem to be the best ‘fit’ for the project Aita wishes to share with us, and we are treated to a fly-on-the-wall insider’s perspective of the lived experience of the New Found Lands project by directors, playwrights, actors and audiences. The more objective, scholarly and procedural methods adopted by Meyer-Dinkgräfe and his co-authors do the impressive work of convincing the reader that stage fright can be effectively moderated with the use of intercultural theatre methods that employ yoga, breath work and martial arts to build confidence in anxiety-plagued performers. In both cases, the essays housed in this issue give us lots of room to maneuver, and space to occupy, as we continue to attend to and celebrate practice-based research—that is, research by practitioners *in* practice as well as research by multidisciplinary teams of scholars *on* practice—that serves to enrich and enliven what we do.

The Editors

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