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**The role of Playback Theater as a tactic instrument, in order
to raise social capital and cohesiveness in a geographical community**

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Abstract

In recent years there has been a growing discourse and recognition that developing understanding and the ability to influence the world of living communities, is a critical axis in building a new social reality in Israel in the 21st century. Since community is a value concept, the challenge was, and remains, uncovering the essence of 'community'. The current study examines these connections through applied philosophy, which provides a definition and diagnosis of social reality. Incorporating with Playback Theater, enables the reshaping of reality. Therefore, the first part of the study provides a literary review examining the philosophical basis for community and social action. The reality and daily life of a community was analyzed in terms of time and space in a dialectical social reality of social action, referencing the perception of French philosopher Michel de Certeau, whose philosophy invited a renewed look at the role of the Playback actor as an agent of change. The second part of the study discusses research conducted in Lod on a young-adult community. It was led by the national project of the Israeli Student Union called "Made in Israel" which established living communities for effective social change in the social periphery. The aim was to strengthen living communities and their cohesion. The basic assumption was that robust communities are a guarantee for a healthy society and culture. Results of the study indicate a direct and powerful connection to building a good community and shaping its inner strength. The third part of the study explores ethical philosophical aspects that address an applied philosophy, trying to shed light upon the three aspects that emerged from the research: a) The importance of building trust and the mechanism to navigate community-building processes. b) The role of the story as a mean for community-building. C) Philosophical model for the use of Playback practice as a social practice.

1. Theoretical background: concepts, authors, topics

Philosophy refers to the community not only as a group that gives meaning and belonging to the subject, but also from the angle of the 'big' community, namely, the nation state. The role of the nation is to allow the subject to act within a set of ethical values and norms, while the close circle (family and friends) has the role of imparting belonging, closeness and security (the citation for the wave). A local-geographical community is a framework that challenges this tension and lowers it to its greatest capacity. It will be relevant to introduce Emmanuel Kant's¹, discussion of space and time as parameters for the definition of the community, as social action takes place inside the community from a dialectic found within the community. In philosophy, the term ranges between communitarians^{2,3} and thinkers that are more liberal⁴. The dialectical debate was Universalism versus Particularism, a confrontation of freedom versus justice⁵. Ferdinand Tönnies⁶ distinguished between different types of relationships as characteristics of the distinction between society and community: Gesellschaft and Gemeinschaft. John Dewey⁷ argues that the uniqueness of community ties resides in the concept of shared needs, which are translated into interactions designed to meet these needs.

¹ Kant, Immanuel. *Kritik Der Reinen Vernunft*. Trans. Irmiyahu Yovel. Tel Aviv, Israel: Ha Kibbutz HA Me'uhad, 2013.

² Shlomo Avineri and Avner De-Shalit, *Communitarianism and Individualism* (Oxford: Oxford University Press, 2011).

³ David M. Rasmussen, *Universalism vs. Communitarianism Contemporary Debates in Ethics* (Cambridge: MIT Press, 1995).

⁴ Alasdair C. Macintyre, *After Virtue: A Study in Moral Theory* (London: Bloomsbury, 2014).

⁵ David Rasmussen, *Universalism vs. Communitarianism: Contemporary Debates in Ethics* (Cambridge: MIT, 1995).

⁶ Ferdinand Tönnies, *Community and Society* (London: Martino Fine Books, 2017).

⁷ John Ewing Grote, *Community and Education in John Dewey and Martin Buber* (Ann Arbor, Mich: University Microfilms, 1991).

Martin Buber⁸ used the term *Chavruta*⁹ to expand on Tönnies' definition, stipulating that, unlike the collective, the *Gesellschaft* is where the individuals act side by side. The community is the actual "union of life", in which individuals are directed towards each other. Habermas¹⁰ expands Buber's definition, referencing the distinction between the "world of life" and the "social structure" which results in the dissolution of boundaries between the public and the private, the individual and the society, the system and the world of life. In this case, leisure serves as an opportunity for creating a community¹¹. According to Kant, space and time are categories inherent in the subject that organize human experience, transforming sensory impressions into intelligible defined objects. Space is used in the context of a human story; a clear result of our measurement and instruments of interpretation¹². *Space* appears as a personal, social, national, mental or imaginary factor, serving as a means of creating identity, drawing boundaries, and "writing" history. The birth of communities in space and time, has evoked the need for an additional dimension, namely the marking of boundaries within which the community lives. *Time* is a means of defining the change in space. Space and time are not detached from the mind that thinks them. Thus, the perception of a certain community is formed through repeated representations (eg an annual foundation day of a city or a weekly ceremony in a local congregation). These help to establish relationships between the past and the future through which individuals shape and affect the shared consciousness¹³.

8 Ibid. 1991. 32

9 'Chavruta' [Aramaic] lit. 'fellowship, companionship', describing study method where two students study texts together to enhance educational/cognitive value through negotiation and in-depth dialogue.

10 Jürgen Habermas, *The Theory of Communicative Action. Vol 2: Lifeworld and System: A Critique of Functionalist Reason* (Cambridge: Polity, 1984).

11 Albert Borgmann, "Crossing the Postmodern Divide," 1992, doi: 10.7208/Chicago/9780226161488.001.0001.

12 Ibid. 122

13 Tzevet Shdemot, *Together For a Change* (Jerusalem, Israel: MOLSA, 2010), 40.

The relationships of the future and the past were of great concern to Foucault¹⁴, who believed that the network of forces produces knowledge, which generates power, in a kind of a closed loop. Thus power and knowledge are intertwined in an indivisible way, whereby knowledge is not indifferent factor but an inseparable part of struggles and power relations. Foucault identifies four principles that elucidate the process: *Interpretation, The connector function, Discipline, Reduction of speaking subjects*, thus a discourse is limited by these four externalities - illustrated through my field study conducted. Michel de Certeau described the ways by which common people - the workers, immigrants and consumers - succeed in penetrating the heart of alienated action, changing it from within, and being absorbed in it¹⁵. Lefebvre called this the right to a city¹⁶, which encompasses the right to take full advantage of the urban space in everyday life. The space of the suburb is designed not only for living, working, representing and holding, but also for simply wandering around it¹⁷, allowing a person to unravel the urban space or re-embroider it. Walter Benjamin refers to the phenomenon of strolling. He believes that merely strolling of itself is a method of acknowledging the urban space; the strollers, 'flâneurs' as Benjamin named them, bring to space a story of a marginal past, repressed, and modernized. The story serves as a contradicting point to the story submitted as an intentional act. By becoming narrators, the subjects may express and shape view and build their community. The 'right of the city' affirms the community members understanding, that residents need to play a significant role in the decision-making processes that relate to the **representation** of the urban space. 'Representation'

¹⁴ Jeremy W. Crampton and Stuart Elden, *Space, Knowledge and Power: Foucault and Geography* (London: Routledge, 2016), 239-256.

¹⁵ Michel de Certeau, *l'invention du quotidien tome 1: arts de faire*, trans. Avner Lahav (Tel Aviv, Israel: Resling, 2012), 41.

¹⁶ Henri Lefebvre, *Everyday Life in the Modern World* (New York: Harper and Row, 1971), 9.

¹⁷ Henri Lefebvre, the Production of Space. In Ruth Kalush, & Tali Hatuka (Editors.), *Architectural Culture: Place, Representation, Body* Hebrew trans. Avner Lahav [1974] (Tel Aviv: Reselling 2005).

implies what can be seen formally or structurally, beginning with the way by which people interpret their own three-dimensional world of competing objects. Defining *space* encompasses the dialectics of being illusive and, at the same time, real and concrete, as Perec¹⁸ articulates: "Space is a doubt, I have to mark it, mark it constantly, it's never mine, it's never been given to me, I have to conquer it"¹⁹.

The multi-national space, based on a comprehensive economic and media method, characterizes the era of globalization²⁰. According to Lefebvre²¹, one of the consequences of being a social product is that the physical space, the source of the social process, becomes the backdrop, in which each natural object gains a benefit by becoming a symbol²². According to de Certeau²³, the novelty of postmodernism should be understood as the collection of results that created a new semiotic order, a new organization of relationships between represented reality and the symbols that represent or express it. The answer that de Certeau gives in his book, *The Invention of Everyday*, is a division into five different notions, which are elaborated in the next section. "I refer to 'strategy' as the calculation of the power relations made possible once we have isolated a subject with a will and ability from any environment"²⁴. Strategy is an internalized and forceful action that isolates individuals from their surroundings. It places them in a distinct place, which can be their body, their home, their workplace, and the life systems surrounding them or the state itself.. To do this, the strategy should develop a mechanism, order of enforcement, and control the production of a

18 Georges Perec, *Species of Spaces and Other Pieces: Essays* (London: Penguin Books, 1997).

19 Ibid. 22

20 Ibid. 198

21 Henri Lefebvre and Tali Hatuka, *The Production of Space: Architectural Culture: Place, Representation, Body*, ed. Ruth Kalish (Tel Aviv: Resling, 2005), 23.

22 Ibid. 182

23 Michel de Certeau, *l'invention du quotidien tome 1: arts de faire*, trans. Avner Lahav (Tel Aviv, Israel: Resling, 2012).

24 Ibid. 67.

distinction.. For example, the word JEW in my ID card, is significant to me and, at the same time, makes me think that this is who I am. Is it? Does the definition force and control me? The *distinct* is a product of the strategy (as hinted by its name) is militant. The distinct in order to maintain and keep the strategy governing. That is, in order to keep the structure of nationalism as distinct, any other act that undermines the national realm will be considered as the 'other', a real threat to the strategy control. Control is exercised by vision; the vision divides space into areas, whereby you can watch what Foucault 25 refers to as "Panoptic practice". Linguistically, the word refers to 'seeing it all'.. In this respect, panoptic practice is mostly a visual control and the subject becomes both a warden and a prisoner. The need for strategies is the wish to avoid getting lost. For example, the advertising world draws a reality of a world that is balanced and stable - promising a solid happy life as long as we consume. The Internet is so wide that it is impossible to avoid. In other words, the distinction between a strategy and tactics is undermined. People are getting more and more personalized attention as consumers. This attention makes them believe that it is all true, contrary to the old belief prevalent in the old world, namely that the world of "seeing and being" seems tired of hiding its emptiness and reveals itself in any object. As suggested by de Certeau²⁶: "Like immigrants, who use tactics as the local language that has not perished, introducing new words, diffusing them and then moving on". In the last ten years, a slang called *Verlan* has emerged, being mostly used by North African emigrants living in France. They use a simple tactics by inverting the syllables. Thus, it becomes a new way of tricking the authorities and blocking their control over the street language. Tactics tries finding gaps where the 'distinct' is in control, in order to penetrate it. In everyday life, for example, time to meet friends, walk in the park, share

²⁵ Michel de Certeau, , *l'invention du quotidien* tome 1: arts de faire, Trans. Avner Lahav (Tel Aviv, Israël: Resling, 2012).

²⁶ *Ibid.* 112

time or have a virtual tour with the tip of a finger. Is this real or maybe it has evolved into an elusive freedom? Instead of the value of friendship, there are 'friends' on Facebook that know everything about everyone, a reality that de Certeau refers to as "hyper-reality"²⁷. In this reality, a new order is created between the representing and the represented; between the representation of reality and what it is supposed to represent. Reinventing oneself in the era of simulacra²⁸ is more sophisticated. The simulacrum, in which the imitation becomes real and the false becomes the truth, makes it more difficult for the subjects to distinguish who they really are and the nature of the reality in which they act. Simulacrum is the basis of the new semiotic order that, in Baudrillard's opinion²⁹, has overtaken Western culture. Michel de Certeau argues that tactics is a possible way by which the new semiotic order can be altered.. The actual act of walking can be used as a potential rebellious atom; a potential that can be used by any person at any time,. The actual act of walking cutting through space, and at the same time, changing and shaping it. De Certeau seeks social identity, building his theory upon storytelling. One basic term that de Certeau refers to in order to break the dialectic paradox of everyday life is Baudrillard Simulacra. De Certeau eliminates the contrast between true or false, breaking the mark of his identity. What comes instead of the sign is a third thing: the "saturated mark", that is, the imposter, who conceals its, his or her true nature, claiming to be authorized to speak for the so-called "truth". Basic processes of the universe have a momentum that they carry into each present moment.

²⁷ Lewis Johnson, *Mobility and Fantasy in Visual Culture* (London: Routledge, 2014), 122.

²⁸ Jean Baudrillard, *Simulacra's Et Simulation (Simulacra and Simulation)* (Bnei Brak, Israel: the united Kibbutz, 2007), p.30)

²⁹ Ibid.

A 'contraction' of reality refers to the collection of diffused ongoing forces into the present:

*We are made of contracted water, earth, light, and air... Every organism, in its receptive and perceptual elements, but also in its viscera, is a sum of contractions, of retentions and expectations*³⁰. Michelle de Certeau separates space from place. The place does not comprise different components, organized side by side, whether tight or loose. It is distinguished by forcing the subject to serve as the basis for generating relationships with an exterior object, which is distinct³¹ from it. The place organizing its components for stability and clarity. Space, on the other hand, is where people use it, and so people's movement, demonstration, or meeting in a cafe transforms the physical communal outline that architects and engineers have designed into space. Because a community is an epistemic term that is contingent on the place and regularities, de Certeau considers that living a shared life creates a place in which individuals are conditioned by external forces³². Consequently, alongside the regularities of a social group which determines its routines and habits on a daily basis, the meaning of change and the shaping of memory in movement within the place is changed. The community members create space, or as de Certeau calls it, the practice of space. Deleuze³³ cites Hume and Bergson as relevant to his understanding of the passive synthesis. The notion of concepts, the way people think, is a cluster of concepts that can be the core element for a group in order to become a community. Contraction is also a key factor in the linkage of past and present. Therefore, habit is an incarnation of past and present contracted, and it produces multiple

³⁰ Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (London: Continuum, 2004), p.78)

³¹ In the next sub-chapter I will elaborate de Certeau's notion of the term distinct.

³² Michel de Certeau, *Hamtza Ha Yomyom* (Tel Aviv, Israel: Resling, 2012), 246-252.

³³ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Rhizomes* (Berkeley, CA: Venus Pencils, 2009).

identities and many different egos - many "MEs". In a community, one offers to turn the "MEs" into a "WE". The members in a passive synthesis are contracting the reality surrounding them into a global "we". Although its origin is passive, the term "WE" is a call for action.

Theater and the act of improvisation

The next chapter will try to understand theater in its philosophical meaning. Since the community is a constant living and changing entity, the use of Non-script Theater will be used to understand how social action can transform a regular everyday action, into one that may influence and change the social world around it.

Paolo Freire, an educator and theorist, worked to eradicate illiteracy among villagers in the Brazilian periphery. Fox's desire to find a theater that could generate a change and even be a source of hope might have stemmed from Freire's ideas against the "culture of silence" described by Dauber³⁴. I will attempt to break the term 'improvisation' into two essential parts; the **planning** dimension, and the **action** itself. The planning dimension is important for the comprehension of improvisation. There is a distinction between planned improvisation and unplanned improvisation. These two types of improvisation can come in response to an unexpected event. This improvisation may come as a response to an unexpected event, but only if the situation itself is not unexpected. In such an improvisation, the action is conducted because the improvising individuals have the intention to act for a particular purpose, whether as an initiative or as a response. John Searle, one of today's most important philosophers, explains³⁵ even before the definition of what intention is, how to understand an intentional state toward a certain thing. Beliefs, desires, and intentions (such as other mental states, emotions and fears) are characterized as states of intent for a specific object. But what may happen to te spectator the watches

³⁴ Dauber, H. (1999), *Tracing the Song lines: Searching for the Roots of Playback Theater* 26.

³⁵ John R. Searle, *Intentionality an Essay in the Philosophy of Mind* (Cambridge: Cambridge Univ. Press,2004).

the improvisation will it fulfill his intentions? In Wittgenstein's example, in order for the hand-lifting intention to be actualized, one must have the hand raised and the hand-lifting intention is the one that caused the result³⁶. This uniqueness of intention is not explained by the desires and beliefs of causal perception. For people to be satisfied with their intention, they must act, and the action is the condition that makes people satisfied with the intention. Intentions can exist without their satisfaction conditions being fulfilled, i.e. there will be no action to fulfill them. "Intention to action" is internal to the action and is part of an existing action adjacent to the movement. This intention is a necessary and sufficient condition for behavior to be considered actionable. This intention describes the very essence of the moment of improvisation. The typical linguistic form of expression of a prior intention is "I will do A" or "I am going to do A".³⁷

I propose to offer an explanation of the improvised action through theories that give a more central place to practice understanding the action. If the theories presented so far have focused upon the intentions that caused the action, the theories below focus on the operation of the action. I will endeavor to focus on the subject's motives and from thereon, the choices he makes - and their connection to a tactics. The caring one feels for a particular thing is different from his desire for the same. But not every event with a goal is action. Given a bodily movement that occurs under a person's guidance, the person is performing an action regardless of what features of his prior causal history account for the fact that this is occurring. In summary, Frankfurt has defined two types of action, normal action (as directed action), and directive action.

³⁶ Ludwig Wittgenstein, *Philosophical Investigations: the English Text of the Third Edition* (New York: Macmillan, 1968, 1958), p.161)

³⁷ John R. Searle, *Intentionality: An Essay in the Philosophy of Mind* (Cambridge: Cambridge University Press, 1983).

2. Thesis and arguments

Narrative by storytelling: The term "narrative" refers to the organization of events¹ on three levels: first, story contents, representation of events, and the organization of the story. The content (second) level refers to what is told and what is untold. The representation of events affects a reconstructed sequence of events from life, by which the story is conceived. The third level specifies the ways in which the story is organized: the manner the events are resurrected within the narration framework. The supermodels, which are called "modern stories", are not inherently open to a dialogue with other stories (based on micro-history), whose main concern is the creation of universal paradigms upon which humanity is called to think and act of meta-stories are the Zionist narrative, the scientific narrative, the Sephardi narrative, and so on Narrative theories, opposed to Aristotle's Mimicist approach, were born in the workshops of Russian formalism and of French structuralism. According to these concepts, art does not imitate (or represent) a scheme of action similar to reality, but rather creates a separate autonomous world, dominated by the laws of the internal change of the genre³⁸. Prominent representatives of this view are the formalist Vladimir Propp and the structuralist Claude Lévi-Strauss³⁹. The narrative belongs to historians and their hidden ideology, through which they write the historical "facts" system.⁴⁰ Because of the increasing effect of deconstruction and similar poststructuralist approaches, the gap between theory as a transparent and objective language, designed to establish objective order, was reduced to literature as a "physical", metaphorical and figurative language, designed to serve subjective purposes. Narrative thinking in images is now identified as an inseparable part of thought processes and theory itself. This approach emphasizes the common denominator of the words "theorian" and "theatron". Theory, defined as remote viewing in vision or competition,

³⁸ Shlomit Rimon Keinan, *Ha-Poetica Shel Hasafrut Beyameinu* (Tel Aviv: Sifriyat Ha'poalim, 1984).

³⁹ Claude Lévi -Strauss, *Structural Anthropology*, trans. C. Jacobson (New York: Basic Books, 1963).

⁴⁰ Carroll David, *The States of "Theory"* (New York: Columbia University Press, 1990).

now includes the narrative game. The narrative becomes a primary intellectual instrument for critical observation of the meaning of words and the meaning of life. The power to influence the life relation and identity of social life is embodied in its **social capital**. *Social capital is the sum of real and potential resources associated with the ownership of sustainable networks through institutionalized relations to one degree or another of mutual acquaintance and acquaintance.*⁴¹ Putnam distinguishes between **cohesive** social capital, built from networks that relate to a common identity, and bridging social capital that includes networks from diverse backgrounds. The purpose of the process of building a community is to direct its energy and motivation to community members⁴². That is, utilizing all resources in order to strengthen the ties of the community members. It is not just the connections that matter but it is the content that making the difference between different communities. Two main variables define cohesiveness: The connections and values practiced within a certain group are the two main variables which define cohesiveness,⁴³ Several social variables are accepted as indicators of cohesiveness, the central ones being trust, norms of reciprocity and sense of belonging.

2. Thesis and arguments

The "Shdemot model for community" building sees the community as a goal. Since cultural capital is essential to social identity –Playback Theater is a common cultural agent. Using the playback theater as an everyday life instrument may be used as a social platform for storytellers to enact their private every day story' thus shape their own social life-build the community. Since the improvisation on stage needs to be in total empathy and trust between the teller and the actor it invites the actor to be a community builder. The act of improvising may affect the narrator and the community Improvisation is a

⁴¹ Robert D. Putnam, *Bowling Alone: The Collapse and Revival of American Community* (New York: Touchstone, 2001), 248.

⁴² Herbert J. Rubin and Irene S. Rubin, *Community Organizing and Development* (Boston, MA: Pearson/Allyn & Bacon, 2008)

⁴³ Tzevet Shdemot, *Together For a Change* (Jerusalem: MOLSA, 2010), 38.

factor in consciousness-shaping and can be divided into two different categories perceived during the shows; improvisation with empathy, non-intentional improvisation where the actor goes through a deeper stage than empathy, depositing his body, the movement, the breath, the sounds, and the texts that come out of it into some move or kind of opportunity that is not necessarily an opportunity for control. Will the actor play the role as a tactician – will its tactics raise the social capital and cohesiveness in the community?

3. Applied research

The research was conducted in the city of Lod ⁴⁴ a Mixed city of Arabs and Jews, in which can be found complex issues of crime, discrimination and violence. The research was conducted on two geographical young-adult communities. One group had no research intervention where the other community experienced 3 shows. The four research questions were:

- a. Is there any influence of Playback Theater upon the sense of meaningfulness?
- b. Is there any influence of Playback Theater upon the sense of belonging?
- c. Is there any influence of Playback Theater upon the sense of commitment?
- d. Does the Playback connect and strengthen relationships? Alternatively, does it weaken them? The first stage in this study was to gain community consent from the Lod City Manager, and together we identified the two communities suitable for the research. The second step was to obtain the consent of each of the community administrators, and community members. The third stage was to collect basic information about each of the communities, ensuring that I was in a state of non-objective emotional baggage. Three

⁴⁴ Ben-Zion Rosenfeld, *Lod wħakameyha Biymey haMišnah WhaTalmwd* (Jerusalem: Yad Izhak Ben-Zvi, 5757), 22-50.

'Playbacks' were held at intervals of three to five weeks, during which time questionnaires were transmitted electronically, and interviews were conducted. Qualitative research does not distinguish clearly between data collection and analysis stages. The research questions and the theoretical position guide the material collection and processing, and analysis raises new questions, categories, and contexts. The nature of the research structure is interpretive and constitutes an action study; where my involvement influenced the findings as the study progressed^{45,46}, the findings and data collected were analyzed by employing the logical reasoning of Charles Peirce's semiotic theory⁴⁷. Peirce formulated an inquisitive logic and called it an **abduction**. The research tool used in the research are quantitative research using a Social capital index in order to define the level of social capital among the young adult communities. The index used is the SCI⁴⁸ Furthermore; some variables were altered to make it more applicable to the Israeli community culture. Four main variables were used to measure the sense of community:

1. Sense of meaningfulness
2. Sense of belonging
3. Sense of commitment
4. The general level: Generalized trust and reciprocity

The Research assumption was: "Will Playback Theater shows increase in trust and cohesion, and will they affect the social capital of the community?"

⁴⁵ David Rasmussen, *Universalism vs. Communitarianism: Contemporary Debates in Ethics* Cambridge: MIT, 1995.

⁴⁶ Hans-Georg Gadamer, *Truth, and Method* (London: Bloomsbury Academic, 2014))

⁴⁷ Charles Sanders Peirce, *Abduction and Induction*, ed. Justus Buchler (New York: Dover, 1955), p.44)

⁴⁸ Heather M. Chipuer and Grace MH. Pretty, "A Review of the Sense of Community Index: Current Uses Factor Structure, Reliability, and Further Development," *Journal of Community Psychology* 27, no. 6(1999): pp. 643-658, [https://doi.org/10.1002/\(sici\)1520-6629\(199911\)27:6<643::aid-jcop2>3.0.co;2-b](https://doi.org/10.1002/(sici)1520-6629(199911)27:6<643::aid-jcop2>3.0.co;2-b).

3.1. Ethical aspects of the research

The decision to research with community members invited complex debate. It was essential that "The researcher's consent is given after the researcher is required to provide complete and relevant information detailing the objectives and non-deviation from the research scope so that participants will have a clear picture of the research when giving consent⁴⁹ During the study, potential ethical problems related to disclosure of the participant's information were taken into account, as this could have been both deeply personal and very significant. The main concern was from the context of exposure.

The communal subject shares a story that may confront with other members of the community; most stories are about the narrative and the narrator's identity within the communal existence. Since the community members are not just spectators or audience members but also active participants in the story, their expected reactions and responses might be charged with intense emotions. This kind of dynamic might lessen the sense of control and self-confidence of the narrator. In order to maintain a secure and safe space, the conductor needs to control any hidden agendas and judgmental voices. Also, there needs to be an awareness that other events may occur in the room at various levels, since it is a shared everyday life community that involves one another. The narcissistic need of the narrators that their story "will be written for them" cannot be answered. The result may be that some members of the community will feel pushed toward the next level, rather than it being the choice or desire of all members⁵⁰. In addition to the agreement to research their community, the use of improvisation also has an ethical implication.

Unexpected actions on stage and/or unforeseen reactions of the community members (who know each other very well) may become a considerable obstacle; only by gaining

⁴⁹ Irving Seidman, *Interviewing as Qualitative Research: a Guide for Researchers in Education and the Social Sciences* (New York: Teachers College Press, 1998), p.4)

⁵⁰ *Ibid.* p. 232.

control through reinforcing the need to mediate the audiences by building their trust, i.e. Creating with the actor an opening scene where in a real life sharing to the audience he reveals an intimate private story. And contracting mutual expectations. The narrators may be offended by the publication of the study, or that some members have shared more than others and some may only raise anxiety, guilt, and shame about abandonment and cause community members to feel pushed unwillingly to the next level⁵¹

When interviewing, while the need is to have as much authentic and accurate information as possible from the interviewee, this must be balanced by the need to help him/her share the inner voice with the rest of the community, rather than it being a secret shared only with me, (knowing that the interview is a private and intimate setting); this delicate balance needs to be kept in mind.

4. Results

The results of the study clearly indicate the connection and influence that exists through the Playback Theater and its impact on consciousness, and the continued identity of the community as a whole. The immediate influence on the community was a new authentic discourse that revealed many unspoken issues dismantling the community. Husserl argues that consciousness is not possible without the existence of an object to which it intends. With this technique, according to Husserl, it is possible to reach a general consciousness about the world and the whole of its concepts to which the researcher consciousness is directed. He calls this general consciousness as "transcendental consciousness" and the totality of its concepts called COGITATA.

Conclusions

⁵¹ Ruthellen Josselson, n Writing Other People's Lives: Self-Analytic Reflections of a Narrative

Researcher (California: Thousand Oaks, 1996), p.66-71)

Integrating Playback Theater and community is akin to integrating art and social action. In post-structuralism and postmodernism, the 'real' issue becomes more and more enigmatic. The Playback Theater in itself does not address the audience as a political or resisting form of art; as Jonathan Fox⁵² points out, the Playback Theater is an act of service, neither for the actors nor the narrator, but primarily to the audience. The act of serving the audience as a social entity is a necessity in terms of influencing the life choices of the Community, and eventually its identity. The research indicated that the "service" was more a kind of resistant-by supporting not the communal "wanting" but its real needs. Using philosophical analysis increases the effectiveness and preciseness of social action. The community processes described in this research may be evaluated in light of this view. I want to propose a new model that relies on Michel de Certeau de use he proposes at the right moment *kairos*⁵³, which "creates a shift detachment." ⁵⁴ At the base of the model, I want to introduce the principle of shift. This principle is the basic atom, which allows for the change that takes place in the space of time and space at the base of the simulator model, which comes from the narrator side.

⁵² Jonathan Fox and Heinrich Dauber, *Gathering Voices: Essays on Playback Theater* (New Paltz,

NY: Tusitala Pub., 1999), p.78)

⁵³ *Kairos* is an Ancient Greek word meaning the right, critical, or opportune moment

⁵⁴ Shift is a technique in Improvisation Theater designed to effect two dimensions: the first to cause the

spectator's interest and tension on stage. When an actor is in a hurry on stage and does not speak, a

sudden stop with text will be indulgent. And will cause relief. The second dimension is an influence

on the actor himself who cannot maintain control and a fixed narrative, the indulgence requires him

to start something new every time. Thus surprising himself.

Another conclusion is the call for the playback theater actor to act as a Trickster. It is not an entertainer but a social messenger with an heavy duty- liberate the thoughts and preconception of the audience. In this last chapter I would like to suggest the a new observation on the community and at the same time redefining the actor mission in the eyes of the narrator.

I will offer a new model to use Playback Theater in community acoding to De Certeau Model:

| | New offered model for Playback Theater | | | |
|--------|--|-------|----------|--------|
| | 1 | 2 | 3 | 4 |
| | opening | Story | Playback | Change |
| space | V | | | V |
| time | | V | V | |
| Doing | | | V | V |
| Seeing | V | | V | V |

The past which is seen is the representation of the community most time it is real and authentic but some time the content is simulacra. Then in the story which is in a being and unseen the narrator reveals the story about the communal life, than is seen with a trickster action that will try and get the opportunity on stage to invent itself and the last part in space again is the future of the community that is seen and may move into the an tactic action.

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