THE UNIVERSITY OF BRITISH COLUMBIA

Rehearsing Conflict

INDIVIDUAL INTERVIEW EVALUATION

Report prepared by Megan Ryland, UBC Sustainability Scholar
September 5, 2017

Evaluation Team: Megan Ryland, Tanja Maier, Stuart Murray, Amrit Mundy

UBC Human Resources - Workplace Learning & Engagement
Project Lead: Amrit Mundy, amundy@hr.ubc.ca
Project Contact: conflict.theatre@ubc.ca
Web: www.hr.ubc.ca/conflict-theatre

Rehearsing Conflict: A Brief Introduction

The Rehearsing Conflict workplace learning program ran from June 23-29, 2017 at the Dorothy Somerset Studio with 11 program participants and 40 audience participants. This initiative was a free summer intensive for UBC employees that used forum theatre to play out and explore real stories of conflict from the UBC community in order to shift how they approach conflict. The core staff team included Amrit Mundy, Megan Ryland, Nihan Sevinç, and Tom Scholte as a partnership between Human Resources and the Department of Theatre and Film. In addition, the planning team supporting this core group was composed of Fran Watters, Kathleen Cheng, and Maura De Cruz. The evaluation team included Stuart Murray and Tanja Maier, as well as Amrit Mundy and Megan Ryland.

Rehearsing Conflict represents only a portion of the two-year Conflict Theatre pilot running from 2017-2018. Within the program, each year the team will develop scripts for plays that address workplace conflict at UBC, which can then be used as a resource to practice conflict engagement and emotional intelligence skills. The growing community of practice will receive support to build skills and sustain ongoing Conflict Theatre work at UBC through training, mentorship and community.

Approach

Rehearsing Conflict is an arts-based approach to building the emotional intelligence and skills necessary to constructively engage in difficult conversations. By offering a safe place to experiment with conflict, participants can use the theatre setting to explore their own capacities and take on the perspective of others in conflict. The workshop series uses *forum theatre* techniques established by Brazilian activist Augusto Boal, developed by Vancouver's David Diamond (*Theatre for Living*), and specifically tailored to the UBC workplace by Professor Tom Scholte of the Department of Theatre and Film in collaboration with UBC Human Resources. Drawing on the experience of participants and stories from the community, the Rehearsing Conflict workshop series uses forum theatre to explore, interrupt, re-create, and change these community stories through rehearsal and performance. At UBC, this approach is called Conflict Theatre. To learn more about the origins of this approach at UBC and the history of this work, please refer to

the Rehearsing Conflict report from August 12, 2017 and the 2013 article by Amrit Mundy & Judy available here: https://celt.uwindsor.ca/ojs/leddy/index.php/CELT/article/view/3764.

In providing a place to explore community stories and practice courageous conversations, Rehearsing Conflict hopes to influence how these conversations play out across campus. While the *UBC Respectful Environment Statement for Students, Faculty and Staff* provides solid principles and several professional development opportunities on campus provide information, employees also require support to practice concrete strategies that can uphold these principles and enact new cognitive and embodied knowledge about conflict. For a more comprehensive review of the program objectives, again please refer to the August 12 Rehearsing Conflict report.

Evaluation

As a project with both immediate and long-term goals, evaluation has been and will continue to look different for different aspects of the process. This report focuses on the individual level of evaluation to understand the personal impact of Rehearsing Conflict, and Conflict Theatre more generally. Program operations and community engagement are key areas for evaluation that are discussed elsewhere, including prior reports.

Within the needs of the project, individual evaluation is conceptualized to address the internal change (learning) processes happening for program participants. Individual learning is happening in the program in the sense of building skills as a troupe member, joker, or director, but the most important aspect is evaluating the capacities of participants regarding conflict and emotional intelligence.

Evaluation of Rehearsing Conflict was very important to the team, although the practicalities of evaluation had to be balanced with interests in outcomes. Within the scope of the project, the team was interested in evaluations that met the following goals:

1. A *defensible* model for measuring the value of the program to its participants
2. A *feasible* model that could be integrated into the moving pieces of program preparation and delivery with limited additional cost
3. A *practical* model that used the data already gathered and would provide future data that would be valuable to the team
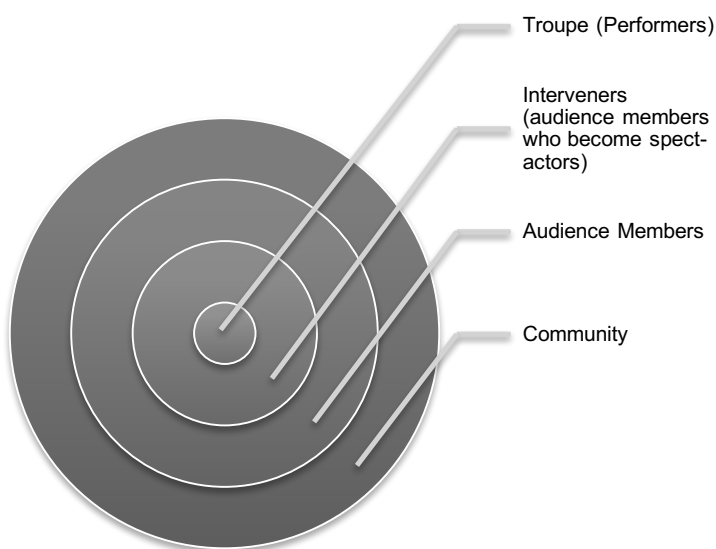
The approach was influenced by academic research processes and organizational development strategies, creating a blended approach. The work in this aspect of the project takes place in a space where theory meets practice. That said, an action research framework is likely the most useful description of our methodology in evaluating.

In **action research**, work is completed in a spiral pattern that locates a problem or question, gathers input or feedback, which then requires reflection and analysis, followed by conclusions or recommendations. Although we are only in year one of the program, we already see this process beginning. The program will continue to iterate in large and small ways as a result of this spiral.

Grounded theory is also an influence on this work, as the evaluation team felt that valuable data would arise from the field and experience, and then we could seek to place our work in the literature. This instinct towards valuing community knowledge is connected to Paulo Freire's logic of bringing people together to build critical consciousness from the knowledge already present. We hope to bring greater context to our findings through a literature review, but the preliminary theories and concepts are based in the team's prior experience with Conflict Theatre.

The key question for evaluation has been, "Is this program doing what we think it is?" because the program has arisen from prior knowledge and experience. However, the team hoped to move beyond anecdotes to a more evidence-based understanding of what was happening in this work. The team is are investigating and naming the value of the work to better understand and support that value.

The program has many layers of engagement, from troupe members who participate in the intensive to community members who encounter the impact of this work (see the figure below for a visual). Pre-program and post-program interviews and subsequent qualitative content analysis of the transcripts was chosen as the main method for individual evaluation of the troupe. Surveys were used for more direct questions regarding program experiences, as well as providing some space for participants to directly describe what they felt was valuable. Surveys were also used for the audience members, whose experience of the work is also important to understand.

Conceptual Framework

Troupe (Performers)

Interveners (audience members who become spect-actors)

Audience Members

Community

In order to understand the evaluation and its measures, it is worth understanding the concepts that were used to shape it. These concepts arose from prior Conflict Theatre experience and have been subject to ongoing discussion and analysis. The evaluation team recognizes that these concepts may have a rich history in the literature and hope there will be an opportunity to place our work in that context.
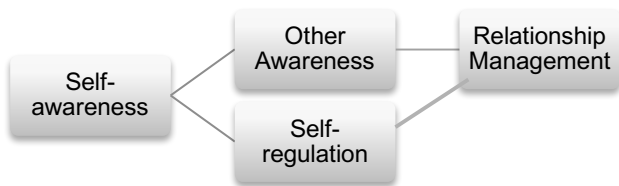
However, currently, the team has reached working definitions that could be used consistently within the work. These key concepts were developed with a sense that they are connected to one another and that they are features of experience that apply to more than conflict, but are critical to how conflict unfolds.

The team currently defines these key concepts as:

- **Self-awareness:** Awareness of your own emotions, triggers, patterns, context, and perspective. These facets of self-awareness might be demonstrated on their own or in combination. By demonstrating more facets of self-awareness, participants are considered more self-aware.

    - **Context:** Aware of the circumstances that might impact them. These are environmental factors that might create opportunities or obstacles.
    - **Emotions**: Awareness of one's feelings and being able to describe one's emotional state.
    - **Patterns**: Recognition or acknowledgement of habitual or common behaviours and/or outcomes. These behaviours might be in response to internal or external factors.
    - **Perspective**: Acknowledgement or recognition that you have your own way of understanding or approaching things that is not universal. It is a set of internal processes or beliefs that influence the actions taken or what you see as appropriate.
    - **Triggers**: Acknowledgement or recognition that specific things (occurrences, people, behaviours, circumstances, concepts, etc.) will evoke a strong emotional response.

- **Other awareness:** Awareness of other people's emotions, triggers, patterns, context, and perspective. These are facets of other-awareness and might be demonstrated on their own or in combination. By demonstrating more facets of self-awareness, participants are considered more self-aware.

    - **Context:** Aware of the circumstances of others that might impact them. These are environmental factors that might create opportunities or obstacles.
    - **Emotions**: Awareness of feelings of others (including the acknowledgement of even obvious emotional displays).

- **Patterns**: Recognition or acknowledgement of habitual or common behaviours and/or outcomes for others. These behaviours might be in response to internal or external factors.
- **Perspective**: Awareness of other people's perspective is the acknowledgement or recognition that other people approach or see things in their own way (potentially different from oneself). It is a set of internal processes or beliefs that influence the actions taken or what someone sees as appropriate. By recognizing someone's perspective, one might even better understand their behaviour.
- **Triggers**: Acknowledgement or recognition that specific things (occurrences, people, behaviours, circumstances, concepts, etc) will evoke a strong emotional response.

- **Self-regulation:** An internal process of self-management of emotions and/or behaviour, particularly regarding conflict.
  - **Aspirational**: Recognizing a capacity or desire to manage behaviour or emotions in the future, given hindsight or foresight.
  - **Behavioural**: Awareness of how one might impact a situation and potential consequences, leading to behaviour change to optimize or manage outcomes in conflict.
  - **Emotional**: Awareness of emotions and taking steps to regulate and/or manage them. This might also include strategies to change or reframe emotions internally or express them externally constructively.

- **Relationship Management:** (subset of Self-Regulation, Self-Awareness and Other Awareness) Being aware of how you and others might impact a situation and potential consequences, resulting in behaviour change to optimize the relationship outcome in conflict. One may also recognize a capacity to change behaviour in the future, given hindsight knowledge of your impact or the impact of others.

Other concepts will be developed more fully within the process of analysis and comparison with the standing literature. Codes will be defined and used below as they become relevant. The list of codes and some expanded definitions can be found in the appendix.

Approach to Content Analysis of Interviews

The working theory of the Conflict Theatre team focused on outcomes that were difficult to capture (self-awareness and other awareness) and an understanding of conflict itself that is nuanced, necessitating a less orthodox evaluation style. Evaluating subjective internal experiences or changes is a challenge that the evaluation team hoped to meet with creativity. It is difficult to test for internal qualities and directly questioning participants about these concepts appeared liable to bias the data towards confirmation of theories. Within the given program and evaluation environment, directly asking participants if they were more "self-aware" for example is arguably likely to illicit a positive response if only because the participants would a) be predisposed to give a pleasing answer by affirming our expectations, and b) potentially understand "self-awareness" through their own definition of the term. Instead, the evaluation team decided to use a less direct method of evaluating these concepts by asking participants to describe an experience of conflict before and after the program, and then evaluating their responses to see if their approach to conflict had changed, and in what way. Although it is easier to profess insights or espouse theories than to practice them, and while it might be ideal to speak with participants after they had experienced a new conflict after the program, we could not mandate that participants encounter conflict and monitor their responses in the week following the program. By asking participants to describe a conflict situation, they were provided an opportunity to demonstrate knowledge or practice skills around conflict in the way they approached the storytelling; if their perspective on their previous conflict had shifted, they could show this as they related the incident. The approach of using stories to do this was influenced by behaviour-based interviewing, which is often found in hiring to use prior behaviour to predict future behaviour. Using this method, two questions could be asked: First, how did participants approach conflict initially, and second, do participants approach conflict differently, even in conversation, following this program?

The interview guide was drafted by Megan based on the evaluation team discussions, and then run through a trial interview and further review prior to implementation. During the interview, participants were asked to speak about an experience of conflict and would, in the course of the explanation, be asked to speak about how they approached various aspects of a conflict. This interview was done before and after the program, and then responses were coded and compared. Please see the appendix for the interview guide for both pre- and post-program interviews for a more detailed view of how these interviews were conducted. This interviews also served important

program functions by connecting participants with program staff early, providing a venue for building relationship and asking questions, and introduced participants to the idea of sharing stories of conflict with a stranger, which would occupy much of the program itself through exercises and performances.

In the analysis phase, the evaluation team began by clarifying the concepts to develop a shared understanding of how transcripts should be coded and interpreted. A sample set of interview A (pre-program) and B (post-program) was reviewed by the entire evaluation team and this exercise informed the codes and the style of coding. Further comparison of coding was done by Amrit and Megan to ensure that consistency continued past that initial calibration. Significant discussion was had to ensure some measure of interrater agreement could be relied upon. However, as in all qualitative data analysis, meaning is a matter of interpretation; each person understands conversation subjectively and the interviews were not exempt. However, as the staff member responsible for conducting interviews, transcription, and coding, Megan was hopefully able to support a rich interpretation of the data. With that limitation in mind, the codes are included in the appendix to provide greater transparency about the process. Additional analysis by others can then build off of or respond to this work.

Although all 11 participants completed an A and B interview, time constraints necessitated transcription and coding of only an initial 5 participants. While this small pool makes clear conclusions challenging, it does provide the basis for identifying potential patterns and areas for future exploration. With that in mind, the goal of the report is to highlight aspects of interest to the evaluation team, focusing on the patterns within key concepts, and extracting aspects of that data that could be incorporated in future analysis for greater insight. Coding and analysis was done within the parameters and constraints of this project and with the hope that there would be more work to come.

Analysis

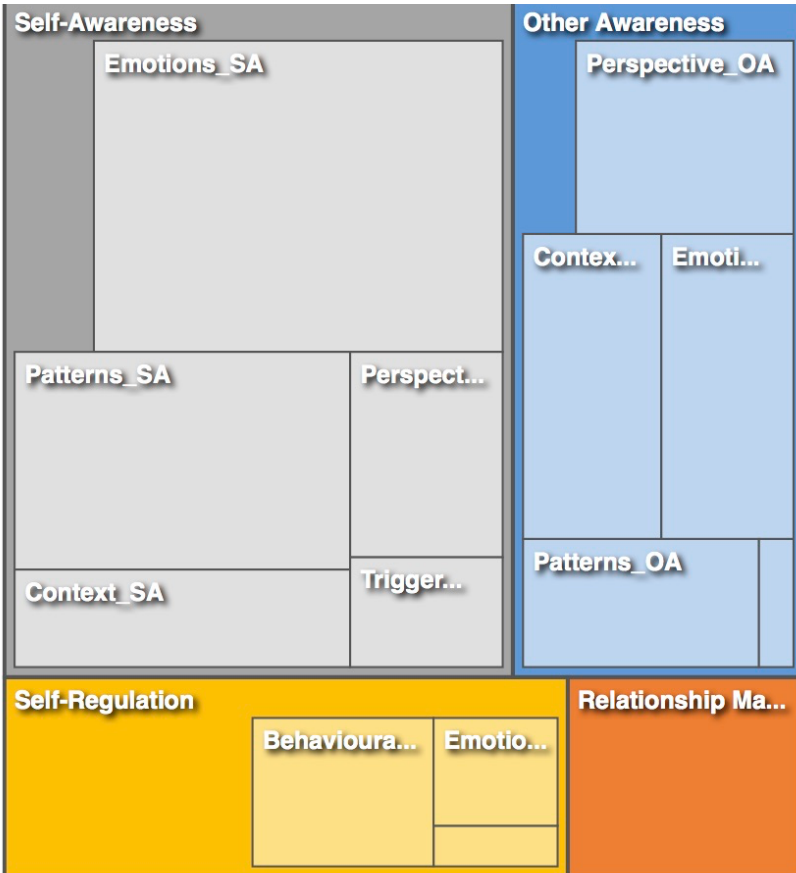References coded for key concepts in Interview A

	Total references coded	Number of interviews where concept was coded (/5)
Other Awareness	34	4
Other Awareness\Context_OA	5	2
Other Awareness\Emotions_OA	10	4
Other Awareness\Patterns_OA	6	3
Other Awareness\Perspective_OA	9	3
Other Awareness\Triggers_OA	2	2
Self-Awareness	71	5
Self-Awareness\Context_SA	3	2
Self-Awareness\Emotions_SA	27	5
Self-Awareness\Patterns_SA	22	5
Self-Awareness\Perspective_SA	6	2
Self-Awareness\Triggers_SA	5	2
Self-Regulation	15	5
Self-Regulation\Aspirational_SR	2	1
Self-Regulation\Behavioural_SR	6	5
Self-Regulation\Emotional_SR	1	1
Relationship Management	7	3

References coded for key concepts in Interview B

	Total references coded	Number of interviews where concept was coded (/5)
Other Awareness	50	5
Other Awareness\Context_OA	16	5
Other Awareness\Emotions_OA	10	4
Other Awareness\Patterns_OA	9	5
Other Awareness\Perspective_OA	12	5
Other Awareness\Triggers_OA	0	0
Self-Awareness	76	5
Self-Awareness\Context_SA	13	4
Self-Awareness\Emotions_SA	34	5
Self-Awareness\Patterns_SA	13	5
Self-Awareness\Perspective_SA	9	4
Self-Awareness\Triggers_SA	3	2
Self-Regulation	33	5
Self-Regulation\Aspirational_SR	1	1
Self-Regulation\Behavioural_SR	10	4
Self-Regulation\Emotional_SR	7	3
Relationship Management	13	4

Key Concepts

Total references coded for key concepts

Self-Awareness		Other Awareness	
Emotions_SA		Perspective_OA	
Patterns_SA	Perspect...	Contex...	Emoti...
Context_SA	Trigger...	Patterns_OA	
Self-Regulation		Relationship Ma...	
Behavioura...	Emotio...		

The central concepts of self-awareness and other awareness were the codes most frequently identified in the interviews. This is unsurprising given that they were the anticipated concepts based on prior experience with Conflict Theatre and the interviews were conducted with these ideas in mind. The interview guide was designed to create openings to demonstrate these awarenesses. However, it is helpful to see that this style of interview did illicit the kind of information of interest to the evaluation team. People did demonstrate the expected capacities through sharing a story of a personal conflict. It was also helpful to see that the most consistent patterns in responses could be found mainly among the key concepts.

Self-Awareness

Self-awareness was the most common code within the total set of interviews and present in both the pre- and post-program interviews. However, there is a higher concentration of references to self-awareness, including its different facets, in the second interview set. Self-awareness was specifically identified as an outcome of the program by some participants, as will be seen below, but the data analysis here also paints that same story. There was initial strength specifically in the emotional facet of self-awareness and this continued in the second interview. Nearly all of the participants showed important growth in context self-awareness; in initial interviews, there were 2 references to context awareness in 2 of 5 interviews, but in the second set, there were 13 references in 4 of 5 interviews. Triggers seemed to be the most challenging facet to demonstrate

among participants, although it may be worth noting that triggers might be considered more personal, which might decrease the frequency of speaking about this aspect without direct prompting.

Other Awareness

Other awareness is the second most common category of codes within the data set overall. However, when comparing interview set A and B, there is a distinct difference between the references to other awareness in the first set compared to the second. In interview B, participants demonstrated other awareness more often and references to context awareness were particularly improved in the second interview. In initial interviews, there were 5 references to context awareness in 2 of 5 interviews, but in the second set, there were 16 references across all 5 interviews. Emotional awareness was originally the strongest facet overall and continues to be the most demonstrated facet of other awareness in the second interview, but its incidence did increase as well. Again, triggers seem to be a facet of awareness that was uncommon to demonstrate. Finally, specific comments from participants also support the data coded here, as participants specifically described learning to put oneself in other people's shoes and listening to others during conflict, which dovetails well with demonstrating increased other awareness.

Self-Regulation

Self-regulation was not as commonly demonstrated as self-awareness, but did appear in all interviews. Self-regulation grew as a concept through the coding process, as it became clear that the process would benefit from being specific about the kind of self-regulation being referenced. Behavioural self-regulation appears to be separate from emotional self-regulation, although they can be practiced together. Actively managing one's behaviour was more commonly demonstrated than actively managing one's emotions. Nearly all interviews contained references to behavioural self-regulation, but only 4 of 10 total interviews included emotional self-regulation and of that number, 3 of 4 were in the second interview set. If this is a consistent trend, it would make sense to consider emotional self-regulation a more "advanced" skill. Also, the spread of the references suggests that the program might be supporting participants to at least approach conflict with self-regulation in mind and potentially even practice it in conflict. Aspirational self-regulation was also included in the analysis, as participants occasionally expressed a desire to self-regulate but did not

know how to pursue this. The desire for this capacity is also valuable to acknowledge, given that this program aims to support developing self-regulation.

Relationship Management

Relationship management was originally considered a key feature that likely required self-awareness, other awareness, and self-regulation in order to demonstrate. As the team expected relationship management to rely on other skills, it may not be surprising that it was not frequently demonstrated. It is worth noting however that the second set of interviews did show an increase in the number of participants whose stories demonstrated relationship management, as well as the number of references. As this concept is considered a subset of the others, it is worth continuing to track how troupe participants combine increased self-awareness, other awareness, and self-regulation when managing conflict in workplace relationships in the future.

Reported Impacts

Participants were asked in the second interview to report what they believe they got out of the program. This was done to provide an explicit opportunity for participants to name what the program was offering them. Although the team entered the process with ideas for what participants might gain, the evaluation team was open to alternatives emerging, in part due to the recognition that this work is not a linear, narrow process with singular outcomes. As it will become clear below, Conflict Theatre has a lot to offer; the many responses summarized below emerged from only five interviews. This section has been included in the analysis to support the claim that the deep and multifaceted impact of Rehearsing Conflict is hard to concisely capture, and as a reminder that the evaluation (whatever its parameters) is unlikely to anticipate or document the full experience of attending Conflict Theatre initiatives. Participants attributed the following to attending the program:

- Discovering a more effective way of working with a challenging colleague
- Developing embodied knowledge of previous ideas and/or making things they know intellectually more real through practice
- Reinforcing the necessity of stepping into someone else's shoes during a conflict and really listening, rather than trying to simply "push our agenda"
- Approaching conflict from a place of curiosity, rather than opposition or self-interest
- Recognizing that you cannot keep trying something that isn't working; you need to try something different in order to solve the problem.

- The knowledge that you can choose whether or not to "cascade" negative emotion throughout a system in a workplace by not passing on negativity to someone else.
- Increasing their clarity of communication during a conflict situation.
- It provided a framework to check in with what they wanted and the other person wanted during a conflict in order to determine how to go forward in the situation.
- Teaching a new skill set that can be used to assess and communicate during a conflict
- Affirmation that conflict happens to everyone, not just to this person or in their work, and it is a systemic issue.
- The knowledge that conflict happens in many levels and ways. It can be subtle or overt.
- Adding nuance to daily work negotiating conflict as part of their workplace duties.
- The exercises and games were considered helpful tools that could be incorporated into the work of some participants. They had direct applicability.
- It provided an opportunity to network and build relationships with colleagues on campus who could share a language around conflict and provide support in the future.
- It highlighted conflict engagement opportunities available on campus and potentially fostered future connections to spread this work.
- Increasing sensitivity or awareness of conflict happening in daily life.
- It offered an opportunity to engage in conflict in an embodied, affective way, rather than merely a cognitive exercise in order to better understand its emotional role in daily life.
- It encouraged engaging with conflict more authentically.
- After learning from the program, they believe they could have handled a past intense workplace conflict differently.
- Increasing their sense of self-awareness and understanding of what's "really going on" for them during conflict, along with an awareness of how they "show up" in a conflict historically.
- Gaining more comfort with improv and confidence that they won't freeze up.
- It was "quite therapeutic at times" when running through past scenarios and being able to change the dialogue, or see someone else in their place.
- They enjoyed the final performance as an opportunity to share and engage with an audience.
- Learning that their emotions were intense in conflict and they needed to take the time to breathe and pause.

Overall, multiple participants highlighted the following:

- The importance of learning through direct engagement and embodied practices, rather than books or through abstract ideas. This was identified as a key factor in the impact.
- A key takeaway was to enter a conflict with curiosity, rather than entering the conversation with a position that they are holding.
- An increased self-awareness, particularly of emotional responses to conflict.
- Recognizing that there are many different kinds of conflicts and ways it occurs.

Needs Identified

Skill Gaps

Many participants were able to identify skill gaps that they hoped that this program would fill. This shared trait makes sense, given that this was an optional workplace training program that was likely to attract people who want training to fill self-identified gaps in skills. The answers below are drawn from moments in the interviews when participants were directly asked what they wanted to get out of the program, but also from moments when participants merely demonstrated knowledge of a skill gap or desire for additional skills. This section is intended to provide insight into what kind of skills participants are seeking.

- Better communication skills during conflict
- More emotional and behavioural self-regulation; the skills to manage emotions and expressions during a conflict, including resilience
- More practice stepping out of a conflict, articulating oneself, acknowledging one's emotional triggers, and finding perspective on how to best proceed (eg. taking a break, re-framing the message, and other strategies)
- A new set of skills for engaging in conflict and being aware of it in different ways
- Building joking skills and practicing joking
- Strategies for engaging with different types of people in different ways
- Learning from and even during conflicts that have happened
- More self-care when dealing with the emotional impact of conflict situations

Challenges

Taking Time

Nearly all of the participants spoke about facing the pressure or desiring the luxury of time in the workplace, and particularly in conflict. Time was recognized as a helpful tool when trying to

regulate emotions or behaviour and gain perspective on a situation. A lack of time featured as a challenge. As time is a systemic issue when handling conflict in the workplace, often placing pressure on situations, it is not surprising to find that time had at least a cameo in most interviews. It is worth acknowledging this factor of workplace conflict because Conflict Theatre is invested in recognizing system-level factors and Human Resources more widely would benefit from familiarity with the factors likely to enflame or cool a conflict. Although a busy UBC workforce might seem more productive, the pace of the work may contribute to experiences of conflict.

In identifying time as a concept to watch in conflict experiences, it is worth recognizing that some participants connected taking more time to self-regulation of emotions or behaviours. The Conflict Theatre program is intended to support cultivating self-regulation during conflict and it is useful to highlight the way that participants connected self-regulation to time in a positive way. In the stories of two different participants, it was clear that they believed that time pressure led to decreased self-regulation. This makes intuitive sense, but it is important to consider; if employees are under time pressure, an employer may reasonably expect to see less self-regulation and more challenging conflict. The Conflict Theatre project aims to support self-regulation, in part by providing more time. For example, participants in Rehearsing Conflict used exercises to explore conflicts in their past with the benefit of hindsight and they could reflect on the best way to proceed during the stop and go of performances. As one participant commented, getting better at improvisation—at thinking on one's feet with little time—is a useful skill, and one that is rarely practiced outside of a theatre context. Those people good at conflict improv may better self-regulate.

Professional Identity

Professional identity was coded according to moments that raised questions about someone's ability to carry out professional duties, including competence, how someone appears at work to colleagues (reputation), and identity in the workplace. This concept emerged as we reviewed the transcripts because it featured as an aspect of the experience of conflict for several participants. During the program itself, professional identity also emerged as a topic of concern and conversation, so it was not surprising to see it demonstrated within the interviews as well. In the workplace, competence and identity are arguably often tied. When one or both of these aspects

are invoked or threatened, it can create or escalate a conflict situation. Recognizing what feels at stake in a difficult conversation is helpful for understanding experiences of workplace conflict.

Reflections

Concepts that appeared in the second interview that might be of interest:

- Conflict sensitivity: Awareness of and sensitivity towards conflict as it occurs in daily life.
- Curiosity in conflict: Engaging in conflict through curiosity as a strategy or approach.
- System awareness: Aware of the system or patterns of circumstances within which conflict takes place. The system features into their analysis or approach to a situation.

These ideas were identified and coded because they stood out as specific experiences that appear to be connected to the specific work and activities of the program. Although these codes were not found consistently throughout all of the interviews, it is arguably meaningful that they only appeared in the second set of interviews. It would be worth exploring if these concepts were found in other interviews, either from this cohort or in future evaluations. The ideas of curiosity during conflict and awareness of systems were explicitly mentioned during the content of the program and so to see even some of the participants reference or demonstrate these concepts inspires hope that participants are integrating the program content with their understanding of conflict.

It is also worth noting what was not well supported by the data. In planning the evaluation, the team spoke about a series of concepts that might be supported by the program and how they might be measured. At times these concepts included empathy and compassion, but these concepts did not emerge in the data very clearly, at least as they were conceived within the developed schema. Although empathy is more likely to be found in the second set of interviews, it was not widespread and therefore it is difficult to draw conclusions about it. Compassion seemed incidental and it is worth considering whether our participants would have demonstrated compassion if they were provided different prompts.

Recommendations

- Continue to use and develop the key concepts through future evaluations and reviewing related literature.

- Additional interviews were conducted, but it was not possible to transcribe and code these interviews in time. It would be beneficial to add these participants to the pool of data and review how this changes the analysis, if at all.

- In future evaluations, consider continuing to track the concepts of conflict sensitivity, curiosity in conflict, and system awareness. Although current data does not provide strong conclusions, additional cohorts might prove these concepts to be outliers or a pattern. Given their connection to the program material, it would be valuable to know if this were a continuing pattern.

- This initial report focuses on the key concepts of interest, but the concepts of judgment, empathy and compassion have arisen as useful for describing behaviours and capacities that might be present alongside experiences of conflict. These concepts might feature in future analysis. Judgement in particular emerged as a theme when the data was reviewed, but given the time constraints, it was not possible to comprehensively code for this concept. Therefore, additional work should anticipate this theme and use it as a factor for analysis.

Concluding Remarks

The question of what Conflict Theatre, particularly the Rehearsing Conflict program, does on an individual level is one that inevitably has many answers. The program makes community members into actors; it brings them together to share stories and an intense experience; and it provides space to reflect on their past history of conflict. The performance gathers an audience of peers who recognize shared struggles in the plays. Participants at all levels are asked to engage with their body, mind, and heart. Evaluation is never comprehensive, but there is a clear gap between what participants experience and the ability to find concrete, reliable, replicable measures and procedures for evaluating it. In acknowledgement of this challenge, the evaluation left space for participants to name their own experience, but several participants acknowledged that it might be up to a year before they had fully processed, practiced, and integrated all they learned from the program. Their journey can only be captured here in part.

Instead of comprehensiveness, the evaluation team focused on measuring key concepts that make up the foundation of the value that the program hoped to provide all participants: self-awareness, other awareness, self-regulation, and relationship management skills. By focusing on these concepts, the team made an interview and analysis process that offered a chance to demonstrate how Conflict Theatre might have shifted a participant's approach to conflict engagement in these specific ways. Based on initial findings, there is substantial reason to conclude that participants did strengthen self-awareness, other awareness, and self-regulation through the program.

Evaluation, like learning, is ongoing, but so far the question of "What does Conflict Theatre do?" seems to open the door to some exciting answers. As a unique opportunity to learn and practice emotional intelligence, Rehearsing Conflict offers an important avenue for building a team of people who can enter conflict with thoughtful awareness of themselves and others that might prepare them to regulate or manage the situation in a new way. As one participant said, "the situation might not change, but I feel different," and it is that shift in perspective that can change how this campus sees conflict.

Appendix

Codes, Definitions, and Where They Appear

Name	Description	Interviews	References
Developing Relationships	Comments that value the development of relationships within to the program. This might be described as a part of the experience, a benefit, or something that was desired.	1	1
Compassion	Awareness and/or resonance with other people's experiences and/or feelings with a desire or intent to take action to address them.	1	2
Conflict Sensitivity	Awareness of and sensitivity towards conflict in daily life.	1	2
Curiosity in Conflict	Engaging in conflict through curiosity as a strategy or approach.	2	3
Embodied Engagement & Knowledge	References to embodied knowledge and embodied engagement as a resource.	2	3
Functional Interests	A functional focus on the interests of each person. Using the logic of mutual-gains bargaining, where someone is looking for overlaps of interests. To find these overlaps, someone is aware of interests and how they might engage with them It requires some self-awareness and other awareness of interests, rather than emotions.	2	4
Judgment	Building a story of who someone is from behaviour. Judgement might be either considered "positive" (empathetic) or "negative" (not empathetic).		
System Awareness	Aware of the system or set of concrete circumstances within which actions take place. The system features into their analysis or approach to a situation.	3	4
Conflict Okay-ness	Seeing conflict as a natural part of life and believing that it is possible to engage with it constructively.	4	5
Empathy	Feeling with someone. Capacity to sense, understand, and respond to other people's emotional states. Empathy may not be paired with action to address the needs of others (see Compassion). It may be indicated by distress, as it might entail resonating with unpleasant emotional states as well. Empathy can be exemplified by the feeling of placing oneself in "someone else's shoes."	6	7
Professional identity	A situation, person, or emotional response that appears to raise questions about one's ability to carry out professional duties (competence), how one appears to others (reputation), and identity at work.	6	8
Skill Gaps	Speaking about skills or capacities that one would like to improve. It is a functional concern, but it is an awareness of personal strengths or weakness.	6	11

Time	Desire for time in a conflict, particularly regarding self-regulation and perspective.	8	14
Program Impact	Interviewee speaks directly about the impact of the program and how it has changed their behaviour, approach or thought processes.	5	18
Relationship Management	(subset of Self-Regulation, Self-Awareness and Other Awareness) Being aware of how you and others might impact a situation and potential consequences, resulting in behaviour change to optimize the relationship outcome in conflict. One may also recognize a capacity to change behaviour in the future, given hindsight knowledge of your impact or the impact of others.	7	20
Self-Regulation	An internal process of self-management of emotions and/or behaviour, particularly regarding conflict.	10	48
Aspirational_SR	Recognizing a capacity or desire to change behaviour or emotional management in the future, given hindsight or foresight.	2	3
Emotional_SR	Awareness of emotions and taking steps to regulate and/or manage them. This might also include strategies to change emotions or express them constructively.	4	8
Behavioural_SR	Awareness of how one might impact a situation and potential consequences, leading to behaviour change to optimize outcomes in conflict.	9	16
Other Awareness	Awareness of the presence of other people's emotions, triggers, patterns, contexts, and perspectives Present in degrees (not binary) - a skill that can be increased/improved --- 1 to 5 Less awareness is indicated by a narrower awareness (covering fewer of the aspects listed in the description) and more awareness is indicated by addressing all of the aspects in the definition.	9	84
Triggers_OA	Acknowledgement or recognition that specific things (occurrences, people, behaviours, circumstances, concepts, etc.) will evoke a strong emotional response. These triggers are likely to represent a challenge to self-regulation and/or relationship management.	2	2
Patterns_OA	Awareness of patterns in others is recognition or acknowledgement of habitual or common behaviours or outcomes for others. These behaviours might be in response to internal or external factors.	8	15
Emotions_OA	Awareness of feelings of others (including the acknowledgement of even obvious emotional displays).	8	20
Context_OA	Aware of the circumstances of others that might impact them. These are environmental factors that might create opportunities or obstacles. Different from Perspective, because these are external factors, typically beyond the control of the other person. Different from Patterns, because these are external factors, although patterns may describe how someone habitually responds to environmental factors.	7	21

Perspective_OA	Awareness of other people's perspective is the acknowledgement or recognition that other people approach or see things in their own way (potentially different from oneself). It is a set of internal processes or beliefs that influence the actions taken or what someone sees as appropriate. By recognizing someone's perspective, one might even better understand their behaviour.	8	21
Self-Awareness	Awareness of your emotions, triggers, patterns, context and perspective Present in degrees (not binary) - a skill that can be increased/improved --- 1 to 5 Less awareness is indicated by a narrower awareness (covering fewer of the aspects listed in the description) and more awareness is indicated by addressing all of the aspects in the definition.	10	147
Triggers_SA	Acknowledgement or recognition that specific things (occurrences, people, behaviours, circumstances, concepts, etc) will evoke a strong emotional response. These triggers are likely to represent a challenge to self-regulation and/or relationship management.	4	8
Perspective_SA	Acknowledgement or recognition that they have their own way of understanding or approaching things that is not universal. It is a set of internal processes or beliefs that influence the actions taken or what they see as appropriate. By recognizing that they have a personal perspective, they might understand that that their experience is not the only valid experience.	6	15
Context_SA	Aware of the circumstances that might impact them. These are environmental factors that might create opportunities or obstacles. Different from Perspective, because these are external factors, typically beyond control/choice. Different from Patterns, because these are external factors, although patterns may describe how one habitually responds to environmental factors.	6	16
Patterns_SA	Recognition or acknowledgement of habitual or common behaviours and/or outcomes. These behaviours might be in response to internal or external factors. They are actions taken, thoughts or emotions that are typical or familiar.	10	35
Emotions_SA	Awareness of feelings (including the acknowledgement of even obvious emotional displays). Being able to describe one's emotional state.	10	61

Interview Guides

Interview A

1. Can you tell me a story of a time when you felt that you were in a difficult situation or a conflict, preferably at work?

> 1.1 This could be an argument, a miscommunication, mistreatment, or a moment you couldn't speak up.

2. Can you tell me about how the other person/people affected the situation?
3. Can you tell me about how you affected the situation?
4. What happened right after that situation?
5. When you look back at that situation, how do you feel about the situation now?
6. How did you feel about your handling of the situation?
7. Has something like this happened before?
8. What do you hope to get out of this program?

Interview B

1. Can you tell me a story of a time when you felt that you were in a difficult situation or a conflict, preferably at work?

> 1.1 This could be an argument, a miscommunication, mistreatment, or a moment you couldn't speak up.

2. Can you tell me about how the other person/people affected the situation?
3. Can you tell me about how you affected the situation?
4. What happened right after that situation?
5. When you look back at that situation, how do you feel about the situation now?
6. How did you feel about your handling of the situation?
7. Has something like this happened before?
8. What do you think you got out of the program?