

Applying Graphic Design Principles
to the Creation of Print Media
in a Theatre Production.

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Acknowledgements

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Proverbs 3:6 Listen for God's voice in everything you do, everywhere you go; he's the one who will keep you on track.

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Abstract

This thesis explores an understanding of my role, as a teacher and in this study a graphic designer in order to design print materials for a theatre production, “Tales of a Tartan Mandarin: The Story of Quong Tart”. In July 2004 the staged production of “Tales of a Tartan Mandarin – The Story of Quong Tart” was produced by the Centre for Research and Education in the Arts in conjunction with the Quong Tart Centenary Commemoration Committee and presented by the University of Technology, Sydney at the Guthrie Theatre at UTS.

In order to investigate the above, a qualitative case-study was undertaken, which utilized the theory of reflective practice, specifically reflection in and on action (Schön, 1983). Theories of reflective practice have provided insight into the development of my thinking throughout the study, and also provide many opportunities to question and explore my own practice.

The focus of this study was on Graphic design principles used in print media, in particular for a theatrical production. Through the review of the current literature the research identifies the key ‘principles’ and ‘guidelines’ to follow in producing print materials. The study involves reflection on my own design work, in the form of a case study. This reflection has been facilitated through my personal reflective journal, conversations and observations with participants and. The significance and value of this research is achieved by an understanding of graphic design principles, and to implementation of these for print media in an educational theatre production. This case study was completed in two sections. Firstly, a review and analysis of five theatrical

programs assessing and analyzing their use of design principles. Secondly, the review and analysis of the 'Tales of a tartan Mandarin: The Story of Quong Tart' programme designed by myself, and the use of design principles in this programme.

The findings of the study include an understanding of key graphic design principles used in order to design and produce effective print media for a theatrical production. The main findings suggest that with an understanding of design principles, print media can be sharp, eye catching, perceived effectively and therefore an asset to a theatrical production. This study acknowledges the possibilities of graphic design in print materials and suggests the possibility of future research in this area.

Possibilities for possible research in this topic area would include:

- The comparing and contrasting of theatrical programs from different historical periods looking at graphics and the emphases placed on the programme.
- The analysis of theatrical programs from different points of view such as the audience, producer or designer.
- The analysis of messages conveyed through programs. For example; the way that programs have been used as a promotional tool containing advertisements and similar.

*I found I could say things with color and shapes that I couldn't say any other way –
things I had no words for. ~Georgia O'Keeffe (2001) www.thequotegarden.com)*

*Reflection is an instinct as important as hunger or creativity. It's the instinct that allows
us to transfer matters from the physical realm to the psychological. Without this ability
there is little prospect of repair or inner movement. Modjeska, 2000, p.7*



CHAPTER ONE

Introduction

1. Introduction

Graphic design is the use of graphic elements and text to communicate an idea or concept. This includes the arrangement of type and visual elements along with specifications for paper, ink colors and printing processes through visual means.

Graphic design is all around us, we are constantly engaging with it to make meaning of the world and also give meaning to our world. Graphic design is evident in a variety of mediums: television, magazines, books, street signs, movies, CD covers, computer games or the Internet. We rely on graphic designers to help us access and make sense of the massive amount of information that bombards us daily.

Today's graphic designer is equal parts an artist, communicator and marketer, someone who understands different audiences and who has the varied skills to communicate over multiple media. The designer's broad visual and technical skills are valued by corporations, product manufacturers, advertising agencies, design firms and industries needing individuals who work fluently with multimedia and emerging technologies. The graphic designers role in theatre is to design a theatre programme which will be purchased by those viewing the production (audience).The theatre programme is designed in a way where the information of the actors and all participants is presented to the reader in an interesting and impressive way.

1.1 The Research Question

This study investigated the application of graphic design principles in the development of print materials for a theatrical production. My research question is:

In what ways can graphic design principles contribute to the promotional materials for a theatrical production in education with particular emphasis on the flyer, tickets and programme?

Definitions

In this study many of the 'terms' in the question will need to be defined.

- 'Graphic and Visual Design' refers to everything that happens on the page, that is, all aspects viewed by the eye. These include: colour, pictures, logos, graphics, patterns, shapes, size, perspective, fonts etc.
- Principles- as defined in the Webster (1961) dictionary 'principle refers to a settled rule of action'. In this study principles are reviewed and then used in the design of a theatre programme.
- 'Print material' refers to theatre publicity flyers, tickets and the programme.
- 'Theatre production' refers to a production with a budget. This may include community theatre productions and school productions. In this study it refers to a pro-am musical production which combined professional actors and amateur actors.

Delimitations

Whilst 'Theatre' refers to many different forms, Pro-am theatre, which uses both professional and non professional actors (i.e. pro-am) will be the focus of this study.

1.2 Assumptions of the study

- It is assumed that in a theatre production the use of a graphic designer would be consulted for the design of the print materials.
- Qualitative case study research is an appropriate methodology for this study.

1.3 Rationale for the study

This study is an investigation of my practice as a 'graphic designer' in a theatre production. In particular, this research aimed to improve my practice of graphic design through my understanding of 'design' principles. What role does 'graphic design' have in a theatre production? How can graphic design be used in a theatre production?

This study will involve 'me' designing the flyer, tickets and programme for the production of 'Tales of a Tartan Mandarin: The Story of Quong Tart'. I have always had an interest in graphic design and see the application of these skills beneficial in the production of 'Tales of a Tartan Mandarin: The Story of Quong Tart'.

The key issues associated with the topic are based around graphic design with a focus on design principles, colour theory, Typography, and layout.

This research aimed to study the types of graphic design principles used in print design for the specific purpose of a theatre production. The outcomes of this research aimed to identify the relevant and key design principles used in designing theatre flyer, tickets and programmes, whilst considering particular limitations such as time, cost knowledge and skills.

1.4 Context of the study

Associate Professor Barbara Poston-Anderson desired to create a theatrical work which would teach and inspire a new generation of Australians about the life of an Australian cultural hero, Mei Quong Tart.

In July, 2004 The Centre for Research and Education in the Arts *in conjunction with* The Quong Tart Centenary Commemoration Committee presented the theatre production “Tales of a Tartan Mandarin: The Story of Quong Tart” written and directed by Associate Professor Barbara Poston-Anderson. The staged production of “Tales of a Tartan Mandarin – the Story of Quong Tart” was performed at the University of Technology, Sydney, Guthrie Theatre. This production required a graphic designer to design all the print documents which were to be produced for the production including the flyer, tickets and programme.

1.5 Purpose of the Study

The purpose of this study was to review the variety of graphic design principles through literature and work samples, and from this apply some principles to develop a theatre programme which displayed evidence of these principles. The theatrical production in which this programme was used was in an educational setting.

1.6 Theoretical Perspective

The theoretical perspective that has informed this research is reflective practice. Theories of reflective practice provided insight into the development of my thinking throughout the study, and also provided many opportunities to question and explore my own practice.

The term "reflective practice" describes a way of working that involves keeping notes (or a journal) of what you do, your observations and ideas, anything that strikes you as odd or confusing, and anything else that you believe is relevant. This then becomes a resource for you to go back to, to think about and ask questions about. Theoretically this thesis holds significance in its use of reflective practice. The use of a reflective journal was used throughout the study in conjunction with 'conversations'.

Schön (1996) recommended reflective practice as a way for beginners in a discipline to recognise consonance between their own individual practices and those of successful practitioners. As defined by Schön, reflective practice involves thoughtfully considering one's own experiences in applying knowledge to practice while being coached by professionals in the discipline.

Dewey (1933) proposed that reflection is active and persistent. Initial considerations of reflection suggest that it may be ‘something quiet and personal’ (Kemmis, 1985, p. 141) but it does not take place in a vacuum. Reflection occurs because the situation we are in requires us to do so. Kemmis (1985) proposes that reflection is a process which involves an inward examination of our thoughts and thought processes, and an outward consideration of the situation in which we find ourselves. In effect, reflection is a mirror to practice.

The work of researchers such as Schön (1983, 1987), Argyris and Schön (1974), and Russell (1995) have influenced this research, and will be further discussed in chapter two.

1.7 Research Method

In order to explore my role as a graphic designer in an educational theatre production, this study adopted a qualitative case study methodology. Several methods of data collection were employed, including my personal reflective journal and feedback through conversations with key stakeholders in the project, in particular the director. These methods are discussed below:

- Personal reflective process journal – I kept this journal during the course of the study. The use of this personal reflective journal in which I wrote my “reactions, frustrations and discoveries” (Alder, 1991, p141) served as a vehicle for reflection.

- **Conversations** – These were conducted with the director, cast members, other students and audience. The conversations were a tool for gathering information related to my research and for gaining feedback on the products I created (Denzin and Lincoln, 1994).

1.8 Limitations

Researchers need to acknowledge the limitations of a study because many variables within the study may affect the final results. This section addresses the limitations of this particular study.

- **Time constraints** – This study had severe time constraints. The time taken to design the actual theatre programme for “*Tales of a Tartan Mandarin: The Story of Quong Tart*” was demanding and took place within a six month time frame.
- **Financial constraints** – This study had many financial constraints as professional graphic design software is expensive, but was essential to this study. Professional development and training were undertaken in order to complete this study and came at a high cost. In addition, the final printing costs had to be kept in mind and limited what could be done.
- **Hardware and software constraints**- This study commenced with the first two printing jobs (flyer and tickets) being done in a ‘Microsoft Publisher’ format. This was relatively easy to do but complications arose when printed, including image quality and colour mode. Professional software was a necessity, including an upgrading of memory on my computer to cope with the amount of images and the running of the programme ‘Adobe Creative Suite’.

● **Professional training-** Training by a professional graphic designer trainer who was an expert in Adobe Software was undertaken. Time and financial constraints limited the amount of professional software training that could be undertaken.

1.9 Significance of the Study

This study provides the ‘teacher’ or ‘graphic artist’ with an understanding of the types of visual and graphic design principles and elements which are applicable to print documents in a theatre production, in particular, tickets, flyers and programme. Not only does this study provide knowledge to the individual researcher, it is also valuable because limited research has been done in this area.

The impact of this study is one which almost stands on its own. This study provides a thorough, comprehensive review of graphic design principles used in print materials. This study is a worthwhile research study, as it clearly defines the types of graphic design principles which are important to a theatrical production.

1.10 Summary

This chapter has offered a brief overview of the study. The overview incorporates how the study emerged, its context, purpose and the manner in which the investigations were carried out. Inclusion of the ‘significance of this study’ serves to indicate its worth to teachers, educators, graphic designers, directors, actors and others in a similar role.

The structure of this study will consist of :

- * Chapter two – a literature review which identifies relevant literature on the topic. The literature outlines the variety of design principles relevant to the design of a theatre programme.
- * Chapter three- Methodology, which outlines how the study was completed. The research methods which were employed for the study.
- * Chapter four – Exploration of findings, which reviews a selection of theatre programmes and their use of graphic design principles.
- * Chapter five – Conclusions. The significance of the study; findings and future research paths.

CHAPTER TWO

Literature Review

Introduction

As discussed in Chapter One, this study emerged out of my interest, as a teacher, in learning and applying graphic design principles in the creation of print materials for a theatrical production in an educational setting. The study focused on my gaining an understanding of graphic design principles and applying them to print documents in a theatre production in an educational setting. The study drew on theories reflective practice (Lewis and Dowling, 1992) to position the research and understand its outcomes.

This chapter reviews the literature in the field and focuses on design principles and their implications for a theatre programme. Limited information has been written on graphic design in relation to theatre print documents. There is much research on graphic design; however, it is discussed on its own not in relation to theatre. This chapter therefore adopts an ‘information report’ structure format as it outlines these principles. The emphasis on prior research to this topic is on graphic design principles in general, with no specific relation to theatre programs or similar.

Theoretical Perspectives

The process of conducting any form of research should not be an isolated activity. Instead, the researcher should include previously well founded ideas. This study lended itself to a perspective of reflective practice because the focus of this study was to define graphic design principles and apply these to the design and development of print documents for a theatre production.

Schön (1987) introduced the concept of reflective practice as a key component in reflecting on ones performance. Reflective practice involves the individual's own experience in applying knowledge to practice. Schön's view is shared similarly by Lewis and Dowling (1992) "one of the ways we make meaning and sense of our performance" (p7). It allows us to become researchers of our own practice and evaluate practice for improvement in the future. Grasha (1996) picks up some of Schön's (1987) themes and suggests it is important to reflect upon one's value systems.

Portz (2001) suggests that in design work, a combination of verbal presentation skills are used in conjunction with the work itself. Reflection and evaluation of the process is considered as important as the end product. Therefore the designer needs to be able to articulate this creative process, through a process of reflection.

Senge (1993) outlines that reflection requires the slowing down of our thinking processes. According to Senge, reflection commences with 'abstraction'. Abstraction is when large volumes of detail are broken down into simple concepts.

Johns (1994) provides a model that suggests four stages to structured reflection.

1. Identify the issue for reflection and put it into context - Describe the experience, what essential factors contributed to the experience? What were the significant background factors to this experience?

2. Reflection - What was I trying to achieve? Why did I act as I did? What were the consequences of my actions for my students, my colleagues? How did I feel about this experience when it was happening? How did the students feel about it? How do I know how the students feel about it? What factors influenced my decisions and actions?

3. Alternative actions- Could I have dealt better with the situation? What other choices could I have made? What would be the consequences of these other choices?

4. Learning- How do I now feel about this experience? How can I make sense of the experience in the light of past experience? What have I learnt from this experience?

Tomkinson (2002) identified that reflective writing is an aspect of reflective practice. It is writing that comes out of experience. Reflective writers present something that the designer did, saw, read, or experienced. An abstract as written in my personal journal for this study: “Reflection. When I pause and reflect, I am able to analyse my experiences and determine where to go to next” (Howard, May 5, 2004).

Graphic Design

This thesis reviewed the role that principles of graphic design can play in designing theatre print materials. The idea that graphic design principles contribute to the print materials for a theatrical production in education was one worth reviewing.

Graphic design is the most universal of all the arts. It is all around us, expanding, decorating, and identifying; imposing meaning on the world. We engage with design in road signs, advertisements, magazines, headache tablets and logos on a T-shirt. Resnick (2003) defined graphic design as: “the most ubiquitous of all the art forms since it can be found everywhere and anywhere- in our homes, in the restaurants we frequent, on the streets we walk, on the highways we drive, in the movies and theatres we attend, and in every shop we enter” (p8). Resnick (2003) suggests a more contemporary definition of graphic design “might include the ‘art’ of communication – to inform, educate, influence, persuade, and provide a visual experience. One that combines art and technology to communicate messages vital to our daily lives. It is simply a cultural force” (p9).

Digital graphic design is part of our everyday lives. Graphic design has and still is moving from the pen and paper form to the digital form. The use of computers and the availability of programs has placed graphic design on a new journey. If there were no graphic designers there would be no magazines, no Internet, and no books. We would step back in time; all our information would be received primarily by the spoken word.

Wong (1997) identifies a graphic designer, traditionally, as the person who designed the overall look and feel for publications, stationery, and advertising. He or she was responsible for making certain that the colours and styles chosen were appropriate for specific media. This person may, or may not, have created the actual drawings and/or layout for the project. Traditional graphic designers usually had some connection or experience with the printing industry, and were knowledgeable about what could and could not be accomplished with a printing press.

The new breed of graphic designers go to multi-media schools, where they learn about computer-generated imaging. The courses they take prepare them for careers such as web, TV, or film designers (Ambrose and Harris, 2003). Because computer generated imaging is still new, there are many relatively young designers who started out the traditional way and have upgraded their skills to include modern methods. These designers can integrate the real world and Internet designs to ensure that projects turn out well in every medium. They know about printing presses and computer monitors, and can explain why some things that look effective on a monitor will not work on a printing press.

Computer Programmers

Graphic designers and computer programmers worked together to produce visual results in graphic design and layout. Musgrave (1996) was intrigued by the idea of being able to create new colour artwork on computers. As a researcher, Cooper (1996) was interested in designing with the use of typography and creating page layouts digitally. Musgrave (1996) worked with a computer programmer at IBM to develop a programme that would be used for graphic design. The idea was that the programme could be designed to achieve specific graphic design needs.

In order to effectively express areas in the design medium, Bartel (1999) suggested that a 'visual grammar' is needed through which design principles can be applied to design work. When art is learnt, it is like learning to read and write the language of vision. Knowing the effects of design principles enabled the designer to focus on experimentation and choice making. Wong (1997) suggested that design is the visual expression of an idea. The idea is expressed in the structure of a composition.

In any endeavour, the results which will be achieved will depend upon the skills and resources which are available. Digital design is becoming the way of composing designs.

Hardware and Software

Computer hardware can be of Macintosh or PC platform. The amount of RAM (memory) of a computer determined the software's performance. Photoshop programs and other similar programs make heavy demands on RAM due to colour files, images, typeface and other similar factors. Computer hardware used in graphic design requires a workstation set-up in which all design needs can be facilitated. This includes: a CD-ROM drive, Flatbed scanner, modem, laser printer, video camera and camera (Pender, 1996).

Graphic designers use computer software to develop the overall layout and production design of magazines, newspapers, journals, corporate reports, and other publications. They also produce promotional displays and marketing brochures for products and services, Design distinctive logos for products and businesses, and develop signs and signage systems—called environmental graphics—for business and government. An increasing number of graphic designers are developing material for the Internet, Web pages, computer interfaces, and multimedia projects. Graphic designers also have the role of producing the credits that appear before and after television programs and movies (Pender, 1996).

The use of professional graphic design software has been used in the forming of this programme. Professional software such as Adobe In-Design, Illustrator, Photoshop and other similar computer programs enables the graphic artist to work with all the elements on a page through the application of graphic design principles. Graphic design software has been designed to 'think' like a graphic artist making the software a crucial tool in designing and printing of a document. (Pender, 1996).

Computer software is a key tool in graphic design. Adobe has reworked the program and upgraded to the new and exciting software known as 'Adobe InDesign'. It is a "Typographic dream" (Long, 2004).

There are many principles and components of graphic design. These relate to typography; colour theory; layout; alignment; graphics; repetition; principles of design; proofreading; and printing. Each of these will be defined and discussed in turn. It is important for me to know and understand these principles as they are tools used to drive the study.

Typography

Sebastian Carter suggests that, "We should welcome typographic variety as the natural consequence of human creativity" (abc Typography- a virtual type museum <http://abc.planet-typography.com/>) whilst Ambrose and Harris (2003) define typography as a written idea being given a visual form. Typeface selection is influenced by the taste, style and personal preferences of the designer, current trends and styles.

Typography exists to honour content (Bringhurst, 2001). This thought suggests the value of 'text' and how an understanding of typography can present the meaning of content in a clear, understandable and therefore effective manner.

Typography is the design of text. Typography goes beyond the letters on screen or paper, it is also concerned with the space around the text, the way it sits on a page, and the size and proportions of those mediums. Morison (1951) defines typography as "The art of rightly disposing printing material in accordance with specific purpose, of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text" (p5).

There are various elements in typography. Morison (1951) defines these areas as 'white space'. White space is the amount of space on the page including margins. Good typography is determined by means of the visual contrast between headings, images and white space. The selecting and arranging of material is referred to as 'composition'. Placing the composed matter on the sheet is referred to as 'imposition'. Imposition is an important element in typography. Well composed work can be admired. If work is badly composed, it may still give a good appearance if it is well imposed. If a document's content is primarily text, then typography is the tool used to place organized 'patterns' on the page.

Rams (1987) a German industrial designer describes design as: "little design as possible. Simple is better than complicated. The obvious is better than that which must be sought" (p 76).

Bringhurst (1992) suggests that the first thing a reader sees on a page is not the title or other details, but the overall pattern and contrast of the page. Regular, repeated patterns of text and graphics help the reader establish the purpose of the information and enable the reader to predict where the information may lead them. Morison (1951) suggests that the eye can not take hold of more than a certain number of words in a certain size. The size of the letter should relate to the length of the line. The average line of words which the reader's eye can conveniently understand is between ten and twelve.

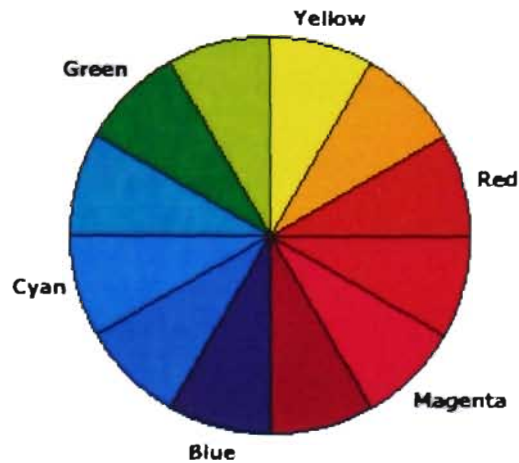
Colour Theory

One definition of colour theory is: colour theory is a set of basic rules for mixing colour to achieve a desired result. (Colour theory, Definition, Meaning, Explanation web site <http://www.free-definition.com/Color-theory.html>)

Colour knowledge can be defined as having the knowledge to mix and put colours together in a way that is appropriate for a particular work. An understanding of colour theory directed the creation or design of visual documents. The choice of colour used in documents is often based on personal preference by the notion that "it looks right". While this is an appropriate method for selecting colours, the designer must ensure that the chosen colour(s) do not conflict with the 'message' being communicated in the document.

Colour theory encompasses many definitions, concepts and design applications.

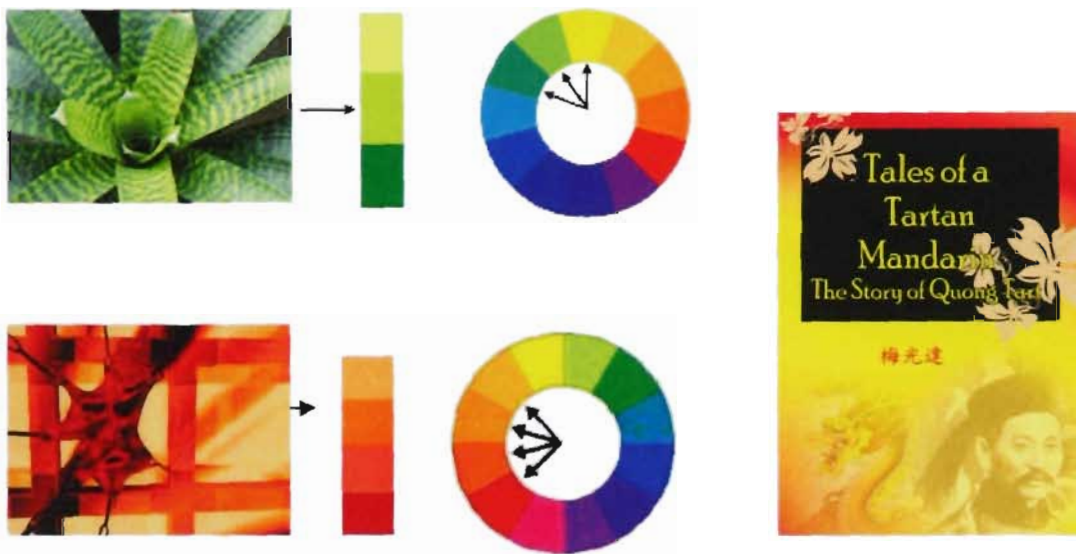
The colour wheel



The colour wheel is based on six basic colours: red, orange, yellow, green, blue, and purple. Then, there are extra, "in-between" colours that are mixes of the basic colours. Primary colours are: red, yellow, blue. These three colours are the base colours for every other colour on the colour wheel. This is why they're called "primary." When you mix two primaries together, you get a secondary colour. Also, note the triangular positioning of the primary colours on the colour wheel, and how the secondary colours are next to them. Primary colours are useful for designs or art that needs to have a sense of urgency. Primary colours are the most vivid colours when placed next to each other. Many fast food outlets use primary colours frequently in their logos, for food marketing. This evokes speed (Levkowitz 1997).

Analogous Colours

An analogous color scheme is made up of 4 or 5 colours side-by-side on the colour wheel. A warm colour scheme would have the colours considered to be warm (reds, red-orange, oranges, yellow-orange, yellows, yellow-green) plus various values and intensities of those colours. A cool colour scheme would be cool colours (greens, blue-green, blues, blue-violet, violet) (Levkowitz, 1997). This colour idea was used in the title page of Tales of a Tartan Mandarin: The Story of Quong Tart.



Colour effects

Different colours affect our moods in different ways. Warm colours, located on the right side of our colour wheel, convey a message of togetherness and strength. Warm colours generally include magenta, red, orange, yellow, and yellow-green. They speed up our perception of time and produce feelings that are warm, cozy, and inviting. These colors are associated with excitement, happiness and comfort. Cool Colours generally include violet, blue, light blue, cyan and sea green. Emotions associated with these colors range from calm and peace to sadness, withdrawal and repression. Artists sometimes use colours simply because they like the way they look. Colour always has meaning. This meaning can be, as mentioned, an emotional one or it can be a personal preference on the part of the artist, but it ALWAYS has purpose behind it (McGann, 1993).

Colour methods: PMS, RGB and CMYK.

There are different types of colour methods. It is important to understand the different methods of printing. Files can be created in one of two colour faces: CMYK or RGB. RGB is the colour space typically used on computer monitors and CMYK is mainly used in print documents (McGann, 1993). PMS (Pantone Matching System) colour refers to specific colour formulas that will reproduce accurately in print. RGB builds colour through the addition of light, CMYK adds colour through the addition of colours. Because of this, colours reproduced in CMYK sometimes cannot match colours created in RGB.



PMS Colour

PMS colour can be defined as: Pantone Matching System and was developed for colour identification. The system assists clients, designers and printers in the communication process for colour specification on printing orders. Each PMS colour has a unique number and formula for ink mixing. PMS colours are also referred to as “spot” colours (Morrison Printing Company <http://www.morrcom.com/mpc/glossary.html>).

Spot colours, also known as PMS colours, and officially as Pantone Matching System colours, are specific colour formulas that will reproduce accurately in print. Instead of simulating colours by combining primary colours, spot (PMS) colours are pre-mixed with existing and published colour formulas. Because of this, PMS 186 from one printer will be matched by a PMS 186 from another printer. Often these PMS colours are pre-mixed by the ink factory, leaving even less to chance. “Spot” colours refer to the actual printing process by which they are applied (Levkowitz, 1997).

The flag of Australia, for instance, incorporates the Union Jack. The PMS colours for the Union Jack are shown in the images below. The rest of the flag is sometimes depicted in slightly different shades or may match the Union Jack red and Union Jack blue.



RGB Colour



RGB can be defined as: red, green, and blue; the primary colours that are mixed to display the colour of pixels on a computer monitor. The computer monitor and television use RGB. Every colour of emitted light can be created by combining these three colours in varying levels (Office of Information Technology: <http://www.oit.ohio-state.edu/glossary/gloss3.html#r>).

This is colour based upon light. The name "RGB" stands for Red, Green, Blue, which are the 3 primaries (with green replacing yellow). By combining these 3 colours, any other colour can be produced. Remember, this colour method is only used with light sources; it does not apply to printing.

CMYK Colour



CMYK can be defined as:

Printers use CMYK, representing the colours cyan (a light blue), magenta (a pinkish purple), yellow, and black inks, when printing 4-colour process work. These are called subtractive colours, as combining them all gives the colour black. Subtracting one or more of these colours will yield any other colour. When combined in various percentages, these four inks will create an entire spectrum of colours, including those

used in colour photographs (Kwik Kopy Printing, <http://www.naples.net/partners/kwikkopy/glossary.htm>). Unfortunately, CMYK cannot reproduce the same amount of colours as RGB can, which is why yellow-greens sometimes look a bit muddy when printed. This is the method used by printers the world over, and is also a clever way of mixing paints.

Salgado (1994) suggests that print media results are the best when the 'print' work involves four colours. Four colour documents are appealing but there is high cost of producing the print documents.

In this study, CMYK colours were used in the creation of the Quong Tart theatre programme. The tickets and the flyer were created in RGB, which meant that when they were printed, there was a change in the original colour. Creating documents in CMYK enabled the designer to view the actual colours the document would be printed in. All images used in the "Tales of a Tartan mandarin: The Story of Quong Tart" programme were converted to CMYK from RGB to ensure colour accuracy. It was therefore important to gain an understanding of CMYK and RGB in this study.

RGB builds colour through the addition of light; CMYK adds colour through the addition of colours. Because of this, colours reproduced in CMYK sometimes can not match colours created in RGB. In this study, Adobe Photoshop, Illustrator and InDesign were used to develop the theatre programme for "Tales of a Tartan Mandarin: The Story of Quong Tart".

Layout

Buchanan, Richard and Victor Margolin (1995) suggest that layout is a design for the overall appearance of a printed page, with particular emphasis on the effective positioning and arrangement of page elements. Ambrose and Harris (2003) suggest similar views claiming that layout is presenting visual and textural elements to the reader in a way which they can receive it with the minimum of effort. Highlighting that most designers use a baseline grid to assist in the placement of the elements which therefore provides some order to the document. This can be essential when producing a large document such as a programme.

Alignment

The concept of alignment poses that everything on a page should be visually connected to something else on the page. Nothing should be placed at random. When elements are aligned they are connected to each other, even if they are separated on the page. Sevilla (2002) suggests that alignment assists the flow of a document. Aligning the textual elements, removing unnecessary elements, and sizing the needed graphics encourage a document which is pleasing to the eye. Useful page design maps a viewer's way through information.

Graphics

A graphic is a logo, picture, photo, image or marking. A graphic is a visual representation of an idea or concept. A graphic may also be referred to as an 'image'. Images perform a number of functions from conveying the drama of a news report, supporting a document's information or providing a visual break to an expanse of text or empty space. Images are effective as they provide instant communication of an idea (Ambrose and Harris 2003).

Pender (1996) identifies that an image's use is determined by many considerations, including who the target audience is, the desired impact of the document, the function that the image will serve or the boldness of the design.

GIFs, JPEGs, BMPs and WMFs refer to 'image' files and are effective for screen display and the Internet; they do not fit well to the printing production workflow. High resolution TIFF and EPS file formats should be used to avoid output problems.

All images used in the print documents in this study may originally been in a low resolution, CMYK, GIF, JPEG or similar format and were therefore converted and saved in a TIFF format to maximise printing quality.

Resolution

DPI is defined as: an abbreviation for dots per inch. It refers to the resolution at which a device, such as a monitor or printer, can display text and graphics. Monitors are usually 100 dpi or less, and laser printers are 300 dpi or higher. An image printed on a laser printer looks sharper than the same image on a monitor (Adobe Systems, <http://store.adobe.com/type/topics/glossary.html>).

Greyscale and 4-color images should have a minimum resolution of 300dpi. Images should be scanned at a high quality. In this study all images had a minimum of 300dpi. This enabled high quality images and graphics.

In “Tales of a Tartan Mandarin; The Story of Quong Tart”, images were supplied by many of the cast members for their individual biographies. Many of these pictures were taken at a low resolution which therefore affected their print quality. Refer to figure 2.1.1 below, displays an image at a low resolution and Image 2.1.2 below is displayed at a high resolution.



Figure 2.1.1

Image at a low resolution



Figure 2.1.2

Image at a high resolution

Xerox Publishing Standards (1988) recommends placing a small graphic flush right with the column of text. Positioning the graphic close to the text indicates the connection between them. This idea was adapted in the “Tales of a Tartan Mandarin: The Story of Quong Tart” programme. Each cast member has connection with the text box next to them (see image below).



Portz (2001) identifies that the desire for visual appeal in graphics is constantly growing. Portz emphasises the importance of selecting graphics. There are two keys to selecting graphics. These are: ‘form’ and ‘function’. Form refers to the graphic’s ability to communicate the intended message. Form is focused on the graphic’s visual appeal. The function is the purpose of the graphic, image or text. The ideal graphic has a balance between ‘form’ and ‘function’.

Repetition

Pender (1996) suggests that principle of repetition states that you repeat some element of the design throughout the entire piece. The element can be a font style, graphic, line, icons, colours, the list is endless. Repetition works to unify all parts of a design. Repeating elements across pages creates consistency and visual unity. Repeating certain elements in a page is a visual trick designers use to control a reader's eye and how the reader's attention moves down or across the page. Strong, repetitive elements help to organise the page into visual units. Repetition helps to organise, unify, and add visual interest to a page. If a piece looks interesting, it is more likely to be read.

THE PRINCIPLES OF DESIGN

The principles of design (or design rules) are concepts used to organise or arrange the structural elements of design. The way in which these principles are applied affects the way in which the content is expressed and the message in the work.

Balance

Balance is a principle of design that places elements on the page so that text and graphic elements are evenly distributed. Beveridge (2001) defines balance as the concept of visual equilibrium. Balance relates to our physical balance. Most successful compositions achieve a balance in one of two ways: asymmetrically or symmetrically. The arrangements are placed in the design to promote a sense of equilibrium. According to Bartel (1999), balance is the consideration of visual weight and importance. It is a way to compare the right and left side of a composition. Layouts with an even balance, ensure that the graphics do not overpower the text and the page does not seem to tilt to one side or the other.

Contrast

Beveridge (2001) communicates that contrast exists if two items are not exactly the same, and if they are the same then make them different. Contrast is instantly created whenever an element is placed with a design. This can be emphasised with contrast in shape, size, colour and texture. In order for contrast to be effective, it must be strong. Strong contrast adds visual interest to a page and makes it more attractive to the reader's eye. Contrast helps to organise information.

Ambrose and Harris (2003) suggest that contrast achieves emphasis by setting the point of emphasis apart from the rest of its background. Various kinds of contrasts are possible. The use of a neutral background isolates the point of emphasis. Contrast of size or scale will do this as well. Visual interest can be achieved by using colour, size and weight or any other property of an element.

Unity

Beveridge (2001) suggests that unity is the way in which the objects are represented and the way in which they appear to belong together. Stout (2000) supports this view. Unity can be achieved by overlapping elements, such as lines, shape, colour, tints, and space. Unity is the underlying principle that summarises all of the principles of design. It refers to the coherence of the whole, the sense that all of the parts are working together to achieve a common result.

Emphasis

Phillips (1997) and Stout (2000) suggest that emphasis refers to a point of focus, or interruption. It marks the locations in a composition which most strongly draw the viewer's attention. Usually there is a primary, or main, point of emphasis, with perhaps secondary emphases in other parts of the composition. Possible ways include: the use of a contrasting colour; different or unusual lines; making a shape large or small; using a different shape and using a plain background space. Repetition creates emphasis by calling attention to the repeated element through sheer force of numbers. Emphasis is the outer interest in a design. It is the first thing you see when you look at a design. One example of emphasis is a bold headline in a newspaper. See figure 2.1.3 below.



Figure 2.1.3 Newspaper headline.

<http://www.techworksprogram.org/images/newspaper.jpg>

Proportion

Beveridge (2001) suggests that proportion refers to the relative size and scale of the various elements in a design. Ambrose and Harris (2003) suggest a similar idea outlining that proportion refers to the size of one part relating to the size of another part and how the size of one part relates to the size of the whole item.

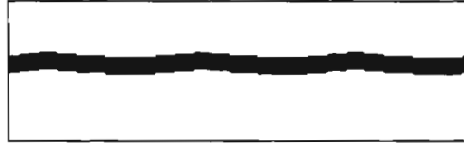
Harmony

Beveridge (2001) outlines harmony as the elements all blending into 'pleasing' forms therefore creating harmony and unity within a work. Phillips (1997) agrees with this definition by Beveridge, adding that harmony ensures the unity and completeness of the design, relying principally on scale and proportion.

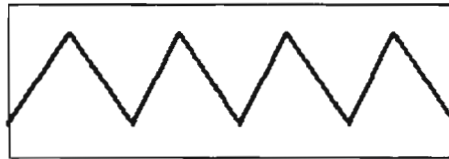
Rhythm

Beveridge (2001) suggests that rhythm can be described as timed movement through space; an easy, connected path along which the eye follows a regular arrangement of motifs. The presence of rhythm creates predictability and order in a composition. Rhythm creates a mood like music or dancing. Linear rhythm refers to the characteristic flow of the individual line. Ambrose and Harris (2003) describe rhythm as the feeling of movement which can be achieved in a design through repetition of lines, colors, shapes and/or texture. Radiation is another way of achieving rhythm in a design. Radiation occurs when lines or other elements extend outward from a central point.

This is an example of a 'lazy' line created with gentle curves and a thick line that communicates the illusion of tranquility.



In this example we have an 'active' line created with more angular abrupt lines that suggest the illusion of activity.



The previous section of this study outlined and discussed graphic design principles. All of these are appropriate to this study as they were the main factors driving the study. These principles were used in the creation of a bright, relevant quality programme.

When a print document is completed, it must have a period of time when it is proof read by a variety of different people before it is sent to the printers. There are always changes which need to be made.

Proofreading

Maura (2004) suggests that when a print document is complete at least one member of the target audience should look at the document and give feedback on what message is initially conveyed. A reviewer's feedback can help with fine-tuning of a message beyond the design basics.

Chodorow (2004) identifies proofreading as an important factor in design. Chodorow found that more errors can be located in documents when the proofreader is familiar with the document. Proofreading is best done by a specialist, often an outsider. The proofreaders will ensure that the laid-out text corresponds exactly to the text that was given to the designer; look for typographical errors; and verify the layout, checking such aspects as spacing, margins, page length and references to graphics, tables and figures.

Printing preparation

Core (2003) suggests that for effective printing to succeed there needs to be a relationship between the graphic designer and the printer. This way, paper and ink sets are understood and the chances of error in the printing process are reduced.

Summary

In this chapter, a variety of principles and components of graphic design were discussed in relation to relevant literature. These principles have been considered in the creation of the programme for “Tales of a Tartan Mandarin: The Story of Quong Tart”.

The following chapter reports on the methods used to direct this study including an investigation of my role as a graphic designer and the implications of reflective practice.

CHAPTER THREE

Methodology

Introduction

In order to understand my role as a teacher/graphic designer in the production of “Tales of a Tartan Mandarin: The Story of Quong Tart”, this study employed the use of qualitative research, in the form of a qualitative case study. Qualitative research examines and interprets meaning and relationships from what is observed, with the purpose of discovering (Babbie 1983). Qualitative research is appropriate when little information exists on a topic (Carriger, 2000). A qualitative research approach was selected for this study because it facilitates the use of description, flexibility and spontaneity allowing me to review my own practice and performance (Merriam, 1998).

This study required me to complete a descriptive case study on the development of the flyer, tickets and theatre programme for “Tales of a Tartan Mandarin: The Story of Quong Tart”. In this qualitative research, I was able to investigate the use of design principles in a variety of print forms, including a variety of theatre programmes, and develop my own style programme for a theatrical production, based on the knowledge and principles gained.

This research aimed to investigate the nature of my role as a graphic designer in an educational setting and how this contributed to my understanding of design principles and the application of these principles. The aim of this understanding aimed to ensure that print documents within an educational setting were effective in terms of their use and adaptation of graphic design principles.

The research question is:

In what ways can graphic design principles contribute to the promotional materials for a theatrical production in education with particular emphasis on the flyer, tickets and programme?

A number of contributing questions have also been identified.

- Do productions of different types have different outcomes in terms of print design materials (i.e. a musical, opera, dramatic play)
- What are the key information components contained in a theatrical programme?
- How does the application of design principles work in practice when it comes to designing a theatrical programme?

Case Study

Case study method involves the collection and presentation of detailed information about a particular participant or small group, frequently including the accounts of the subjects themselves. A form of qualitative descriptive research, the case study looks intensely at an individual or small participant pool, drawing conclusions only about that participant or group and only in that specific context. Researchers do not focus on the discovery of a universal, generalisable truth, nor do they typically look for cause-effect relationships; instead, emphasis is placed on exploration and description (Gerring, 2004). Case studies can use one participant, or a small group of participants; for example, the Berkenkotter, Huckin, and Ackerman (1988) study examined just one participant. This example by Berkenkotter, Huckin and Ackerman was particularly relevant to this study as the main participant in this study was myself.

The term "case study" has multiple meanings. It can be used to describe a unit of analysis (e.g. a case study of a particular organisation) or to describe a research method. The discussion here concerns the use of the case study as a research method. There are numerous definitions of case study research. Yin (2002) defines the scope of a case study "as an inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p13). Case study research is the most common qualitative method used in information systems (Orlikowski and Baroudi, 1991 and Alavi and Carlson, 1992). Case study research can be positivist, interpretive, or critical, depending upon the underlying

philosophical assumptions of the researcher. Yin (2002) and Benbasat (1987) are advocates of positivist case study research, whereas Walsham (1993) is an advocate of interpretive in-depth case study research. Interpretive in-depth research is an approach to research that acknowledges the subjectivity of all research. The researcher has a stance, a voice, and a perspective that frames the way in which the research question is posed and investigated.

This qualitative case study project was grouped into three phases:

Phase 1. Applying design principles in the evaluation of the selected theatrical programs through the application of a document analysis.

Phase 2. Design and implementation of the Quong Tart programme using the insights gained about design principles from phase 1.

Phase 3. Reflection on the design and development process through feedback and conversations.

Data Gathering Strategies

The strategies that facilitate the gathering of data are outlined in the following sections. These strategies include my reflective journal and conversations. These two strategies were particularly important in phase one and two of the study.

Reflective Journal

Journal writing is a very effective way of learning about the self and provides a “dialogue with the self” which helped me understand my own personal and professional beliefs (Stockhausen, 1995). It also was a useful tool in promoting reflection on my practice (Bolin, 1990). Throughout the study I kept a reflective journal which “became the mirror and microphone at which I listened to myself record experiences and events” (Russell, 1995, p8). Keeping a journal allowed me to engage in reflection intentionally and systematically (McAlpine, 1992) and enabled me to “re-experience” the situations and events I was recording in my journal (Smyth, 1989). My experiences of journal writing were similar to that of Russell’s, “The experience of seeing my thoughts emerge through my fingers to return to my brain through my eyes introduced me to a very powerful strategy for making sense of experience” (Russell, 1995, p8).

An extract from my reflections and process journal; “ Until now I have been writing and talking a lot about the practical implications of my project. Designing and creating the flyer, tickets and programme for the theatre production “Tales of a Tartan Mandarin: The Story of Quong Tart”. In the last few days I have really focused on the ‘theory’. It has been a challenging time as I have felt like I’m wading through a multitude of heavy theory trying to interpret it on its most basic level and then seeing if it is really relevant to my thesis and in what ways (Howard, October 24, 2004).

Conversations

The interview is a favoured methodological tool amongst qualitative researchers in order to gather specific in-depth information (Denzin and Lincoln, 1994) that is both valid and reliable (Marshall and Rossman, 1989). It also allows the researcher to gain access to what is inside a person’s head to measure what they know (knowledge and information), what they like (values and preferences), and what they think (opinions and beliefs) (Tuckman, 1972, p15).

Interviews are conversations (Kvale, 1996). Patton (1990) identifies three basic types of qualitative interviewing for research or evaluation: the informal conversational interview, the interview guide approach, and the standardized open-ended interview. Although these types vary in the format and structure of questioning, they have in common the fact that the participant’s responses are open-ended and not restricted to choices provided by the interviewer.

Informal Conversational Interviews were used in this study. This type of interview did occur spontaneously in the course of field work, and the respondent was not aware that an "interview" was taking place. Questions emerged from the immediate context, so the wording of questions and even the topics were not predetermined. The major advantages of this interview style is highly individualized and relevant to the individual. Thus, it produced information and insights that the interviewer could not have anticipated (Patton 1990).

An abstract on an informal conversation with a member of the cast as recorded in my reflections and process journal. "I was encouraged today when I had a conversation with a fellow cast member about the 'draft' viewing of the programme 'Tales of a Tartan Mandarin: The Story of Quong Tart'. No one in the cast had seen the programme, and were keen on doing so. As we looked together at the programme, she was pleased with the programme explaining to me that she has been involved in many pro-am theatre productions in recent days but had not seen a programme like the Quong Tart one. To put it in her own words, "you have given us class! Taken us to a new level"! I felt encouraged about my conversation with her, I too am pleased with the draft of the programme also (Howard, June 19, 2004).

Copyright

An issue relevant to this research is related to the area of copyright, a series of laws intended to protect "intellectual property". The work of people's minds, literature, art, music, or other creative effort. The Australian Copyright Council is an organisation who aims to outline copyright regulations and assist people in this field. I sought information, assistance and advice for these copyright considerations from The Australian Copyright Council and The Copyright Act 1968.

The following Sections of the COPYRIGHT ACT 1968 are applicable to *Tales of a Tartan Mandarin*.

G64- Guidelines provided for printing programs. These guidelines were read and reviewed in relation to this study.

G75- Graphic Designers, July 2003 outlines some of the issues affecting graphic designers. This includes, images, graphics and typeface.

In this study, a variety of images were used. Images of Quong Tart and his family were used. Permission was granted from the Quong Tart family to use these. In addition to this the State Library of NSW held many of the images used, including the image of Quong Tart which appears on the cover of the flyer, ticket and programme. The State Library of New South Wales, supplied written permission to use and print the desired images of Quong Tart.

Summary

This chapter justified the choice of qualitative data as the chosen methodology and provided a framework for the research process. The following chapter provides a detailed analysis of what constituted my role as graphic designer. The following chapter will also provide an analysis of my reflective journal, and the informal conversations in order to provide answers.

CHAPTER FOUR

Exploration Of Findings

Introduction

This chapter is outlined in two parts. Part one containing a document analysis of five theatrical programmes which will be reviewed in regard to their use of graphic design principles. The overall impact of the programme will be discussed with examples provided. The cover of these programs reviewed will be a focus in this chapter. The purpose of this document analysis is to develop an understanding of design principles. Part two is a case study based on the “Tales of a Tartan Mandarin: The Story of Quong Tart” theatre programme. Part two contains a description of the process used and an outlining of the principles applied in the development of the tickets, flyer and programme for this production. Taken together, both parts provide insight into answering the specified question outlined in Chapter One.

PART 1- Developing an understanding of design principles through a document analysis.

In this section, five theatre programmes were evaluated to gauge their use of design. Five theatre programmes were chosen from a variety of genres involving music. These are:

- Musical based on a novel- 'Man of la Mancha'.

- Musical drama based on a children's book- The Lion TheWitch and The Wardrobe.

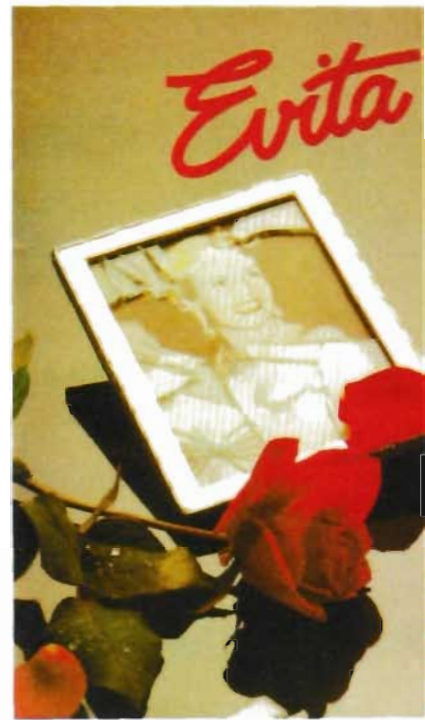
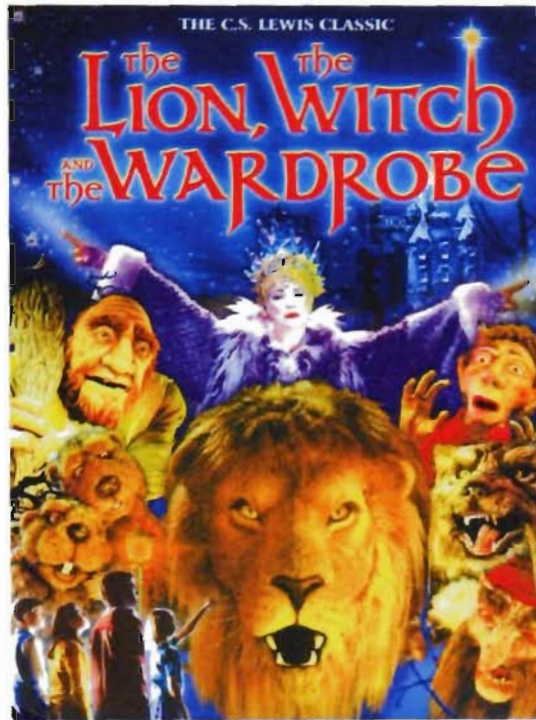
- Musical based on a true life story- 'Evita'

- Operetta- 'HMS Pinafore'

- Australian Ballet- 'Nutcracker'.

Analysis of theatre programmes

An analysis of the front cover of five theatre programmes was explored. The images below show the front page of the cover for each of these programmes.



Background and synopsis of the theatre production

'Man of La Mancha'

Man of La Mancha is based on a classic Spanish novel, *Don Quixote* by Miguel de Cervantes. The novel was transformed into a musical. The production of Man of La Mancha was a musical theatre production performed at The Capitol Theatre, Sydney, Australia in July, 2002.

'The Lion the Witch and the Wardrobe'

C.S. Lewis' first story in his acclaimed *Chronicles of Narnia* book series, "The Lion, the Witch, and the Wardrobe" is a story of four children who discover a mysterious passageway through a wardrobe closet into the world of "Narnia," a land of talking animals and other mystical creatures. This story is beautiful and heart warming in the believability of its symbolism, designed by Lewis to remind viewers of Jesus' atoning death and resurrection. In 2004, the musical show hit the stage. It was premiered at The Lyric Theatre, at Star City in Sydney, in January 2004.

'Evita'

The story of *Evita*, told entirely through song and dance, follows the life of Argentina's infamous Eva Peron. Composer Andrew Lloyd Webber and lyricist Tim Rice provide a rich score which includes the internationally acclaimed hit "Don't Cry for Me Argentina". *Evita* was performed at the Adelaide Festival Theatre Adelaide, Australia in 1980.

'HMS Pinafore'

HMS Pinafore, a 2-Act comic operetta is set on board ship - the HMS Pinafore in Portsmouth Harbour. An Operetta is a performance art-form similar to opera, though it generally deals with less serious topics. Written originally by Playwright/lyricist William S. Gilbert (1836-1911) and composer Arthur S. Sullivan (1842-1900).

'Nutcracker'

The production of Piotr Ilyich Tchaikovsky's immortal and melodious score for the *Nutcracker* has given immeasurable inspiration to countless choreographers who have since created many diverse versions of the ballet (Boynick, 1996). The Australian Ballet at the Sydney Opera House premiered the performance of the new production Nutcracker in November, 1982.

Programme Cover Overview

'Man of La Mancha'

The cover of 'Man of La Mancha' is 24cm x 34 cm which is a little bigger than A4 in size in a portrait page set up. The Cover is extremely thick, glossy, shiny card. The high gloss finish has a coating which prevents finger prints from marking the card. The thickness of the cover immediately creates a feeling of quality. The card is so thick that it is difficult to bend. The printing quality is high which gives the images displayed a rich appeal. The fine detail on the costumes of the characters and background can be seen. Overall, a crisp, clear and appealing cover.

'The Lion the Witch and the Wardrobe'

The cover of 'The Lion The Witch and The Wardrobe' is 24cm x 28cm in size which is slightly larger than A4, in a portrait page style. The cover is a thick card, but would only be half the thickness of the 'Man of La Mancha' programme, it is still of a substantial quality. The cover is finished in a high gloss, photo finish. The cover contains mainly photos/ images of the characters which therefore lends itself to a high quality photo finish. Overall, the programme has a high quality photo finish which enhances the images, giving them a 'real', 'live' appearance.

'Evita'

The programme cover for 'Evita' is a custom size (23cm x 30cm) very close to an A4 size page, in portrait page set up. The paper used for the cover is a thick paper, not card. This creates a different feel for the document due to its 'soft', 'flexible' cover. The cover is the same paper as the contents pages. The finish of the cover is matt (i.e not gloss). The matt finish creates a 'dull' finish on the cover. The cover only uses a couple of colours. The overall view of the cover is simple, yet lacking vibrance.

'HMS Pinafore'

The programme cover for 'HMS Pinafore' is 24cm x 34cm in size, the size a little bigger than A4 size. The programme is in portrait page orientation. The cover uses a thick card, similar to that of 'The lion The Witch and The Wardrobe'. The finish is glossy, but not a high gloss finish as used in 'The lion The Witch and The Wardrobe' programme.

The image is a cartoon image. The text (title) uses a special affect of a cycadelic finish. Overall, this programme has a clean, quality finish.

'Nutcracker' programme

The theatre programme 'Nutcracker' is 19cm x 30cm in portrait page orientation. The size of the page is smaller than an A4 page size. The paper product used is parchment card, and parchment paper in the middle pages of the programme. The parchment has a textured feeling to it and a matt finish. This theatre programme displays a mixture of pen and paper design with a mixture of digital design. The difference between this programme and the others being reviewed is that the title and image is printed on card which already has a colour/pattern on it, as opposed to the whole page being printed with ink including the background. This programme only involves the layers on top being printed. The card is pre-printed. Overall, this cover is plain and lacks vibrancy.

Document analysis of selected programme covers

Typography

The typeface used on the front cover of the programme 'Man of La Mancha' is clear and catches the eye (Ambrose and Harris 2003).

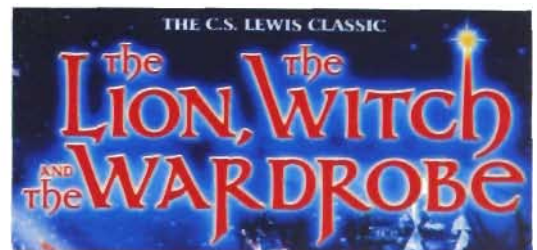
Ambrose and Harris (2003) refer to typography as the way the written idea has been given its visual form. This can often be affected by the current trends and style. The 'Nutcracker' cover shows a classic typeface. Rams (1987) would suggest that this cover page shows "good" design as it is simple and not complicated.

Bringhurst (1992) believes that the first thing the reader sees on the page is the overall pattern and contrast. The cover of the 'Nutcracker' programme displays little contrast between the title and the background pattern, therefore creating strain on the eye to decode what is happening on the page. (see fig 4.2 below)



Fig 4.2 Lack of contrast in title typeface and background.

The Typeface used on the cover of 'Man of La Mancha' is clear and easy for the reader to read. The letters have been arranged in an organised way. The spacing between the letters is even, this is called 'kerning'. The typeface stands out on the background it is placed on. (Refer to image below).



The typeface used in 'The Lion The Witch and The Wardrobe', creates contrast between the background. The fine white border around the edge of each letter create dimension to the text while the soft focus affect creates a contrast between the sharpness of the typeface and the background.



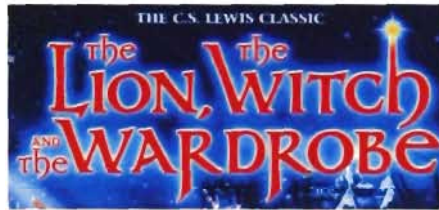
Colour Theory

McGann (1993) suggests that the colour orange promotes the emotion and feeling of warmth. The cover page and title of 'Man of La Mancha' and 'Nutcracker' are written in a warm orange shades, therefore creating this feeling of warmth as they remind us things such as the sun.

(Refer to images below)



The colour typeface used for 'The Lion The Witch and The Wardrobe' uses both warm and cool colours in its presentation. It could be implied that the use of red for the typeface, creates a feeling of warmth which contrasts with the background of blue, creating a feeling of sadness and coldness. The use of warm and cool colours in this typeface can actually be symbolic of the story. The 'red' displays the warmth, love and unity amongst the children in the family and the characters they meet along the way, for example: 'The beavers' and most importantly 'Aslan' the lion which is a metaphor for 'Jesus'. The 'blue' shows the coldness and darkness of the witch, which therefore represents the place Narnia.



Layout

As Buchanan, Richard and Margolin (1995) suggest, layout is the design of the printed page, with its emphasis on the positioning of arrangement of page elements and the effectiveness of this. The overall design of the cover page 'Man of La Mancha' exhibits well organized elements (refer to image below). The material to be presented has been placed in a way in which all the elements work together. The title (typeface) is clear and easy to read. All the visual elements on the page are symbolic to the story and are blended in a way the reader can receive it with the minimum of effort.



Alignment

All the elements on the title page of 'Man of La Mancha' are visually connected to something else on the page. Nothing appears to have been placed at random. Sevilla (2002) identifies, useful page design maps a viewers' way through information. This is evident on the title page (refer to image above).

The programme cover of 'Evita' successfully shows a connection between the elements. The use of the typeface and images show that they tell a story together. The image of a 'lady' links to the title, suggesting that it is probably an image of 'Evita'. The glass on the photo frame has broken and is shattered on the page. This displays aspects of her life journey.



Graphics

The use of graphics provides instant communication of an idea. The clip art, cartoon style images used in 'HMS Pinafore', immediately communicate something to the reader about the nature of the production, adding a comical feel to the programme.



The graphics used on the cover of 'The Lion The Witch and The Wardrobe', are actual images of the characters, both real or make believe (i.e puppets). These images have a bold impact on the reader, as they show visually the characters in the story. The production was focused primarily for children, so the use of bright, life like images on the cover is appealing to that particular audience.

Repetition

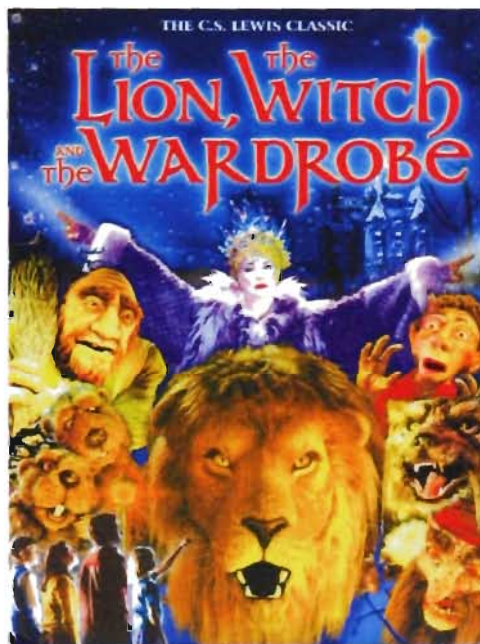
Repetition, or consistency, means that some aspect of the design should be repeated throughout the entire document. Repetition acts as a visual key that ties a piece together-- in other words, it unifies it. Repetition controls the reader's eye and helps keep their attention on the piece as long as possible. In the programme, “The Lion The Witch and The Wardrobe”, elements such as the typeface used on the cover are used throughout the entire programme, creating repetition throughout the document. The background colour and design used on the cover is also used throughout the document, creating repetition and unity of the document.

Balance

The title page of ‘Man of La Mancha’ has considered visual weight in its design. The elements have been placed on the page in a way that ensures that the page design does not seem to tilt to one side or the other, therefore achieving balance in the composition.

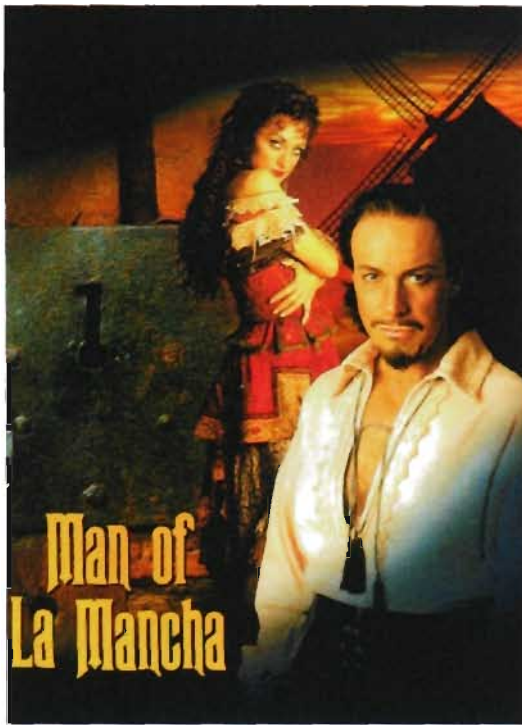


The cover of 'The Lion The Witch and The Wardrobe' contains a pleasing balance between the left and right side of the composition. The page is centered on the witch and Aslan. The other characters are placed around these characters in a balanced form. A complete line of symmetry could almost be drawn through the centre of this page.



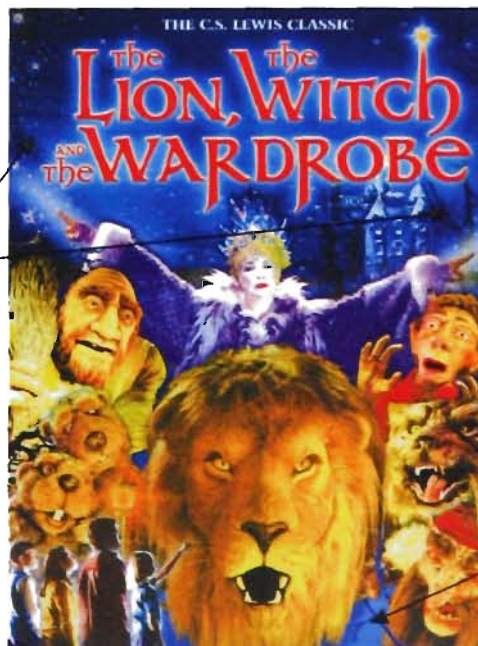
Contrast

Contrast exists on the title page 'Man of La Mancha' as the items placed are not exactly the same, this therefore creates instant contrast (Beveridge, 2001). The images are different (see image below). Contrasts of 'light' and 'dark' spaces also exist, adding to the contrast.



Contrast is evident as the images are all different. Contrast is also achieved through shading of dark and light areas.

“The Lion The Witch and the Wardrobe” demonstrates contrast by using various line patterns and textures. Contrast is one of the best ways to add visual interest to a document. Contrast draws the reader's attention and creates a visual hierarchy.



The use of line patterns at the bottom of the programme creates a contrast to the images of the characters. (some of the base of the programme is cut off in this image due to size).

Unity

Unity is the relationship of the elements within a composition. The cover page of 'Man of La Mancha' displays a variety of different images. All these images used have particular meaning to the story and are working together to create meaning. This has been achieved by overlapping the objects so as they 'blend' and interact with each other.

The programme of 'Evita' displays unity of the elements. All the objects on the page, appear to belong together. There is a common chord or thread linking these objects together.

'HMS Pinafore' uses the 'ship' as the foundation point to therefore go and display the various elements. All the people on the ship are connected in some way. The reader may not know before the viewing of the production how these characters are related but at the conclusion of the production they would.

Emphasis

Emphasis is the first thing you see when you look at a design. The use of a contrasting colour of the title/cover page of 'Man of La Mancha' and the background is one way of emphasising the typeface.

The cover of the 'Nutcracker' draws the reader's attention to the centre, where the typeface of 'Nutcracker' is displayed. The use of the circular wreath around the typeface creates a point of focus and is therefore the first thing the reader sees on the page.



Point of focus is on the centre. The typeface 'Nutcracker'.

Proportion

Proportion is the size of one part relating to the size of another part. The title/cover page of 'Man of La Mancha' shows varying proportions. The image of the 'lock' almost appears to be life size in terms of its measurement. The 'lock' is balanced by the two characters beside it. (figure 5.0 below).

Figure 5.0

The size of the lock here appears life size therefore emphasising its meaning.



Harmony

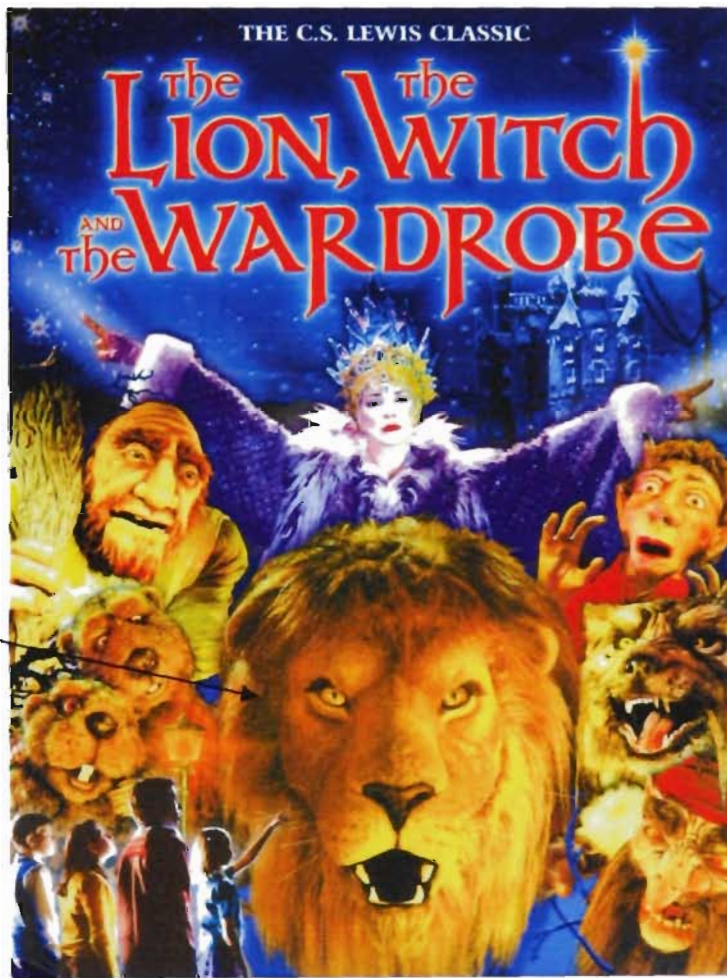
Harmony is achieved when the elements all blend together into 'pleasing' forms. The cover of the 'Man of La Mancha' theatre programme exhibits harmony as all the elements are well blended. The use of a soft focus effect enables all the images to blend together.

Harmony exists on the cover of 'Evita' through the blending of the images chosen. The image of 'Evita' relates with the broken glass, and the rose with petals which have fallen off. The elements have been placed in a way where harmony is achieved amongst them.

Rhythm

Rhythm is the path along which the eye follows an arrangement of images. The use of rhythm is evident on the cover page of 'Man of La Mancha' theatre programme as the eye can follow from one image to another and therefore gain meaning from what is seen.

The use of images on the cover of 'The Lion The Witch and The Wardrobe' creates movement as the characters appear to be moving therefore contributing to the rhythm. The reader can see the lion roaring, Mr Tumnus panicking and the wolf growling and seeking his prey.



The Lion

Mr Tumnus

The wolf

Reflection on Part 1

Part 1 of this chapter has provided an analysis of several theatre programs. These five theatre programs were created for a specific purpose of accompanying the theatrical production for which they were promoting. The five programs were created at different periods of time, the 'Nutmacker' being designed and produced in 1982, and The Lion The Witch and the wardrobe being designed and produced in 2002. These five theatre programme covers display the use of a wide range of design principles. For this reason, these programs were chosen for the document analysis and were reviewed and analysed as a foundation for "Tales of a Tartan Mandarin: the Story of Quong Tart" programme.

Through the document analysis of these programs I was able to reflect on the use of design principles used in these programs as a tool for deciding what type of 'look, image, tone colour and finish' the programme for "Tales of a Tartan Mandarin: The Story of Quong Tart" was to have. The use on conversations was beneficial in this document analysis. I was able to display these five programs and gauge how audience members may view these programs. One conversation I had with a colleague who enjoys theatrical productions was interesting. In reflecting on this discussion, I recorded the following reflection in my reflections and process journal:

"The conversation I had today regarding the five theatrical programs reviewed was interesting. The conversation communicated to me, that the programme of preferred choice of the participant were the two programs with glossy covers, bright colours and an image contained on the front which gave the reader/audience an idea of what the theatrical production may be about. The two programs were; 'The Lion the Witch and the Wardrobe' and 'Man of LaManche' (Howard, June 15, 2004).

Through the document analysis of the five previously mentioned programs, many design principles were evident and then applied to the “Tales of a Tartan Mandarin: The Story of Quong Tart” Programme. Some of these principles learned through this analysis include:

Graphics

- A visual representation of an idea or concept. This includes, clip art, images, photos, drawings. In reflecting on the use of graphics in the five analysed programs, I valued the use of ‘graphics’. I felt that the use of an image of the person/character, gave an instant visual image to the programme. The audience/reader are instantly able to learn about the character due to the fact they can visually see them.
- Graphics must be saved in CMYK format, as printing occurs in this mode, not the on screen mode of RGB. This is important, as colours will appear different from screen to print if not formatted into CMYK.
- Resolution of images needs to be at an appropriate level to the printing style. For the “Tales of a Tartan Mandarin: The Story of Quong Tart” programme, the resolution of most images was at 300 dpi when possible. This was suggested by the printer for maximum quality and sharpness.

Typography

- Typography is the design of text, going beyond the letters on the page to include the space around the text. The document analysis of the selected five programmes allowed me to analyse the use of typeface. I carefully analysed the placement of the text, assessing whether it was readable to the reader, easily and without strain. Most of the programmes analysed demonstrated good use of typeface,

including size, font, style, shape and size. The images were placed appropriately in a way where all the elements worked together to achieve a common goal.

Considering that typeface selection is influenced by the taste, style and personal preferences of the designer, current trends and styles, I will be able to select the typeface suited best to the programme.

Colour Principles

- The evidence of colour in the analysed five programs was strong. A variety of colours were used each programme cover being of contrast to each other. I gained an understanding of colour usage, including how colours should be chosen as outlined on the colour wheel and also the ‘emotional meaning’ of colour. This understanding of colour theory, was one of the factors contributing to the choice of ‘warm’ colours in the programme cover, ‘Tales of a Tartan Mandarin: The Story of Quong Tart’.

This part of the chapter incorporated the use ‘Phase 1 as outlined in Chapter 3.

***Phase 1. Applying** design principles in the evaluation of the selected theatrical programs through the application of a document analysis.

Part 2 of this chapter will demonstrate **Phase 2. Design and implementation** of the Quong Tart programme using the insights gained about design principles from phase 1. Part 2, will be a case study based on my role as a graphic designer in the production “Tales of a Tartan Mandarin: The Story of Quong Tart”. A data analysis of the programme cover designed will be reviewed in regards to its use of design principles.

PART 2- Case Study based on Tales of a Tartan Mandarin: The Story of Quong Tart. Analysis of Tales of a Tartan Mandarin: The Story of Quong Tart Programme.

This part of the study will be a detailed case study analysis of my role as a graphic designer in ‘Tales of a Tartan Mandarin: The Story of Quong Tart. The programme cover will be reviewed in detail, in reference to the design principles which directed and led the design of the programme.

My role was to be that of a graphic designer and design a flyer, ticket and programme for the production of ‘Tales of a Tartan Mandarin: The Story of Quong Tart’. The first task was to develop a job description which included the following three tasks as the focus.

- Flyers: Quantity and quality are both important. They are throw away items so don't spend too much on them, saturate the community with them.
- Tickets: Need to be numbered and printed professionally. First impressions to patrons! Let it be impressive. Tickets are small. Don't try to put too much on them. Each performance needs to be a different colour.
- Programs need to look professional and should be produced by computer publishing. This can be a source of income. Minimum 3 pages at least.

(Rodgers & Rodgers, 1995)

The task of designing the flyer and the tickets for the theatre production “Tales of a Tartan Mandarin: The Story of Quong Tart” were completed concurrently.

THE FLYER

The understanding of my role was now clear. I started on the design of the flyer. Meeting with the Director/Producer the information which was to be displayed was discussed and the designing of the flyer began. The computer software programme used was 'Microsoft Publisher' this is a standard easy to use programme for designing various print documents. I was very familiar with this programme and thought that it would be suitable for the required tasks.

Several different designs were trialed and reviewed each time in conjunction with the director.

Flyer design #1

Centre for Research and Education in the Arts *presents*
in conjunction with The Quong Tart Centenary Commemoration Committee

Written & directed by
Barbara Postom-Anderson
July 3rd 2004 7:30pm

The Story of Quong Tart:
Tales of a Tartan Mandarin
A celebration of the life of
Quong Tart in story and song

Bookings:
(02) 9514-5277 Tickets: \$20

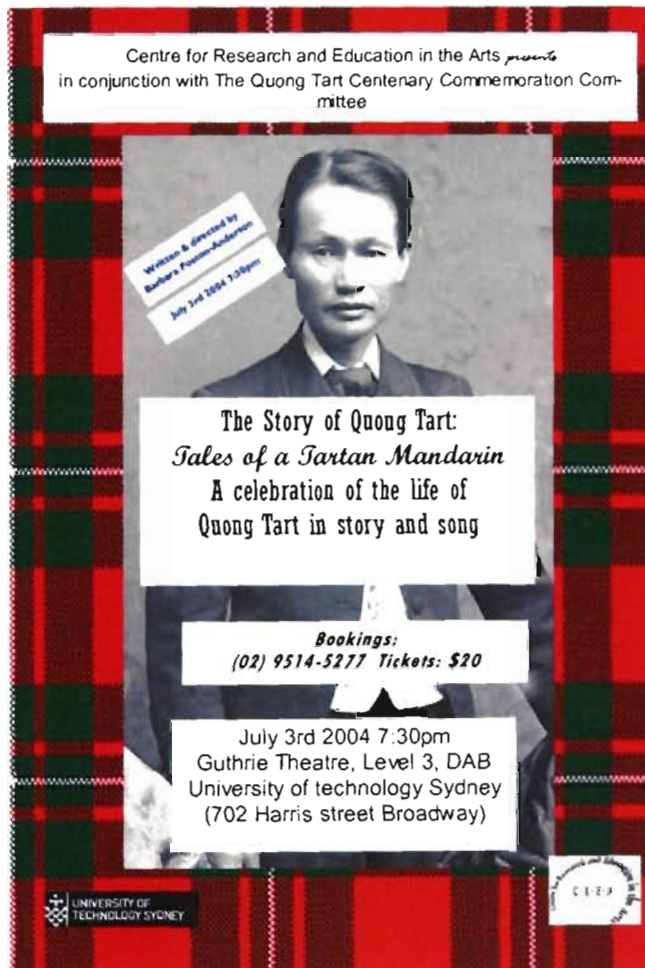
July 3rd 2004 7:30pm
Guthrie Theatre, Level 3, DAB
University of technology Sydney
(702 Harris street Broadway)

UNIVERSITY OF TECHNOLOGY SYDNEY

CEIRA

Flyer design number one contained the necessary material for the production, including location, date, time, cost and bookings. The colours used in flyer design one, had no intention of being the final colours, they were simply chosen to lay the foundations of the text boxes on the page. The image of Quong Tart used in flyer design one, (see image above) has Quong Tart in a formal suit. In consultation with the director, it was decided that the picture should contain one of Quong Tart in his traditional Mandarin robe. The search began for locating a photo with Quong Tart in his mandarin dress.

Flyer design #2



Flyer design number two (see image above) followed very closely after flyer design number one. A 'tartan' background was placed, to include the 'Scottish' side of Quong

Tart, although it did not stay in this design as the exact tartan of Quong Tart's clan could not be found. It was therefore decided to use no tartan at all on the flyer. The information and typeface was to stay and the background and image to be replaced. The University logo was an important component and also the CREA (Centre for Research and Education in the Arts) logo complimented the flyer design and would therefore stay.

Flyer design #3

Centre for Research and Education in the Arts
in conjunction with The Quong Tart Centenary Commemoration Committee

Written & directed by
Barbara Poston-Anderson

The Story of Quong Tart:
Tales of a Tartan Mandarin
A celebration of the life of
Quong Tart in story and song



July 3rd 2004 7 30pm
Guthrie Theatre, Level 3, DAB
University of technology Sydney
(702 Hams street Broadway)



Bookings:
(02) 9514-5277 Tickets: \$20



Flyer design three changed quite dramatically from the layout and design of flyer one and two. Although some elements did stay the same, such as; the fonts, logos and information, the placing of the information and image altered. The image of Quong Tart

was now one of Quong Tart in his Mandarin robe and holding a very important document, being the 'scroll' contain the official announcing of him becoming a 'Mandarin of the Crystal Button'. The image captured a 'traditional' feel to the flyer although in discussion with the director and other feedback, the image was too small in comparison to the amount of text on the page. The 'balance' (a principle of design) was not equal and therefore needed to be changed.

Flyer design #4

Centre for Research and Education in the Arts in conjunction with The Quong Tart Centenary Commemoration Committee

July 2nd & 3rd, 2004 @ 7:30pm
 Sat 10th July, 2004 @ 2pm & 7:30pm
 Sat 18th July, 2004 @ 7:30pm

Written & Directed by Barbara Poston

Tales of a Tartan Mandarin
 The Story of Quong Tart

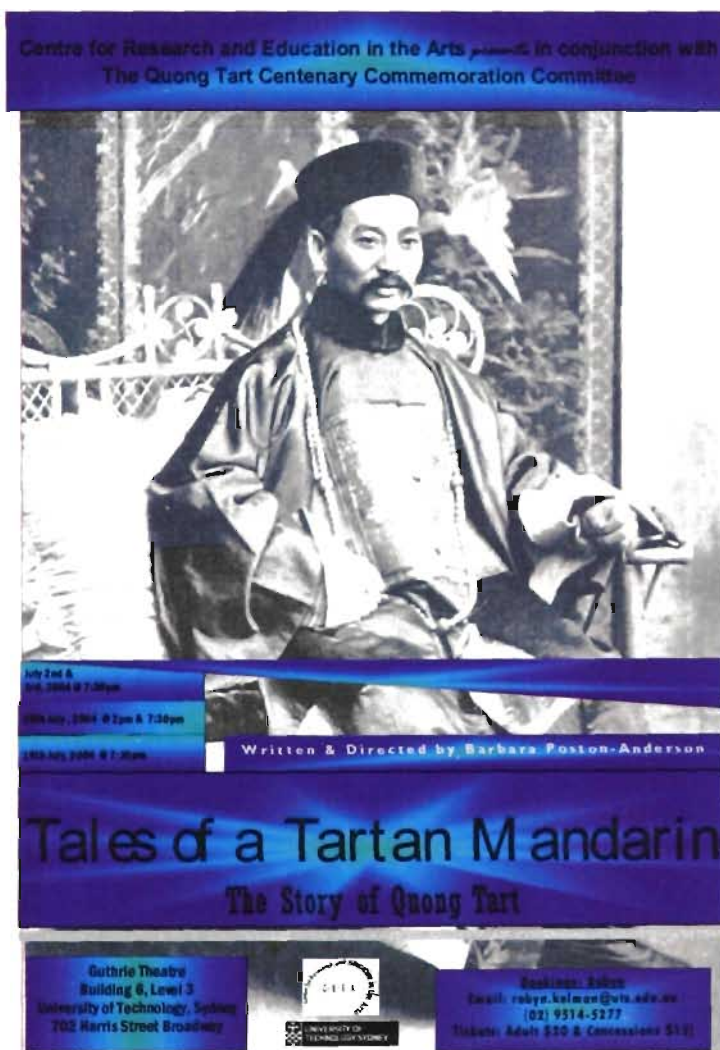
Guthrie Theatre
 Building 6, Level 3
 University of Technology, Sydney
 702 Harris Street Broadway

Bookings: Robyn
 Email: robyn.kalman@uts.edu.au
 (02) 9514-5277 Tickets: Adult \$20 & Concessions \$15

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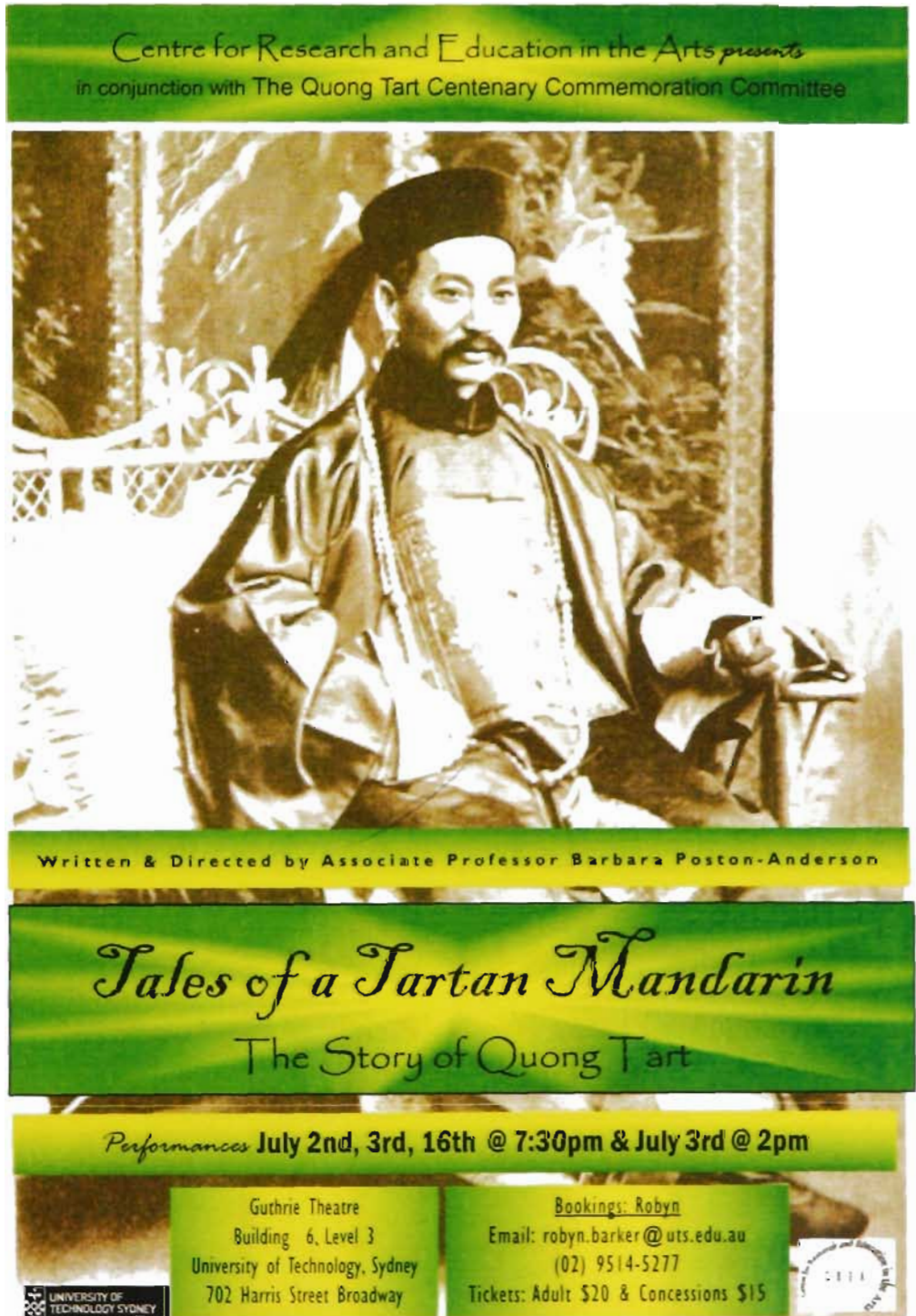
Flyer design number four had had significant changes applied. The image of Quong Tart has been enlarged to fill the whole page, and the text is placed over the image. This works particularly well for the document as all the white space is eliminated. The colours chosen were in purples and blues (the colours displayed in the image above are a mixture as to see which colour was going to be the most appropriate). The text on the page in various shapes creating some contrasts and theme.

Flyer design #5



Flyer design number five had minimal changes from number four. The choice of colours was decided on, and font colours were unified to be the same. The two logos were moved to create balance and unity in the work. In consultation with the director/producer the colours were to be changed from blue-purples to green and yellow as a symbol of 'Australia' because Quong Tart was an important Australian figure.

Flyer design #6



Centre for Research and Education in the Arts presents
in conjunction with The Quong Tart Centenary Commemoration Committee

Written & Directed by Associate Professor Barbara Poston-Anderson


Tales of a Tartan Mandarin
The Story of Quong Tart

Performances July 2nd, 3rd, 16th @ 7:30pm & July 3rd @ 2pm

Guthrie Theatre
Building 6, Level 3
University of Technology, Sydney
702 Harris Street Broadway

Bookings: Robyn
Email: robyn.barker@uts.edu.au
(02) 9514-5277
Tickets: Adult \$20 & Concessions \$15

UNIVERSITY OF TECHNOLOGY SYDNEY



Flyer number six was the final flyer design produced. The colour was changed from the blue-purple tones to green and yellow. Significant changes occurred in the production of flyer number six. The logos were moved to either side of the text down the bottom of the page and balanced by the two text boxes in between them. '*Written and Directed by*' was placed in one line above the title. The Performance times were also changed to take up only one line.

Flyer number six was ready to go to the printers. Before the flyer was sent to be printed (all 1000 A5 copies of the flyer) the tickets needed to be completed. The connection between the tickets and the flyer was one in which provided unity and repetition. The tickets contained many of the same elements as the flyer. Including the same fonts and image. The tickets and the flyer were developed at the same time. They were both a work in progress.

The design of the flyer for 'Tales of a Tartan Mandarin: The Story of Quong Tart', was an enjoyable journey. In reflection back on the design process I experienced, I am pleased to say that I have gained understanding of how items are printed. The importance of items being saved in particular colour modes, i.e. CMYK. The flyer was printed in RGB which caused colour differences between the first and second run of flyers (see attached flyers in folder). I learnt how images are printed, and therefore need to be saved at a particular dpi for maximum quality. In reflecting in a manner as outlined by Schön (1987) I had reviewed what I had produced and decided where I will head to next due to the new skills I have learned. The implications of this meant that the next 'design' project I was to complete would be based on these new factors.

THE TICKETS

Three designs were experimented with the tickets.

Ticket design #1



The initial ticket size is appropriate and four tickets can be printed per A4 page. The logo of the University and CREA (Centre for Research and Education in The Arts) are in proportion to the ticket.

There are some changes which need to be made. The producers name needs to stand out, as it doesn't appear to have a place. As with the flyer the Photo of Quong Tart is nice but his 'traditional' mandarin costume is more appropriate.

Ticket design #2



Ticket design number two replaced the formal image of Quong Tart with one of him in his Mandarin robe. The title is to be changed, the removal of ‘celebration of life and song’ Swap ‘Tales of a Tartan Mandarin’ and “The story of Quong Tart” around. The ticket needed to be a little bit longer and the CREA logo a little bigger. Next to the ‘Admit One’ a blank circle is to be placed to write the ticket number in after printing.

Ticket design #3

Centre for Research and Education in the Arts *presents*
 In conjunction with The Quong Tart Centenary Commemoration Committee


Guthrie Theatre: Building 6 Level 3
 University of Technology, Sydney
 702 Harris Street, Broadway

Sat 16th July @ 7:30pm

Tales of a Tartan Mandarin
 The Story of Quong Tart
 Written & Directed by
 Barbara Poston-Anderson

UNIVERSITY OF TECHNOLOGY SYDNEY

Centre for Research and Education in the Arts



Admit one

Blank circle for ticket number

Centre for Research and Education in the Arts *presents*
 In conjunction with The Quong Tart Centenary Commemoration Committee


Guthrie Theatre: Building 6 Level 3
 University of Technology, Sydney
 702 Harris Street, Broadway

Sat 3rd July @ 7:30pm

Tales of a Tartan Mandarin
 The Story of Quong Tart
 Written & Directed by
 Barbara Poston-Anderson

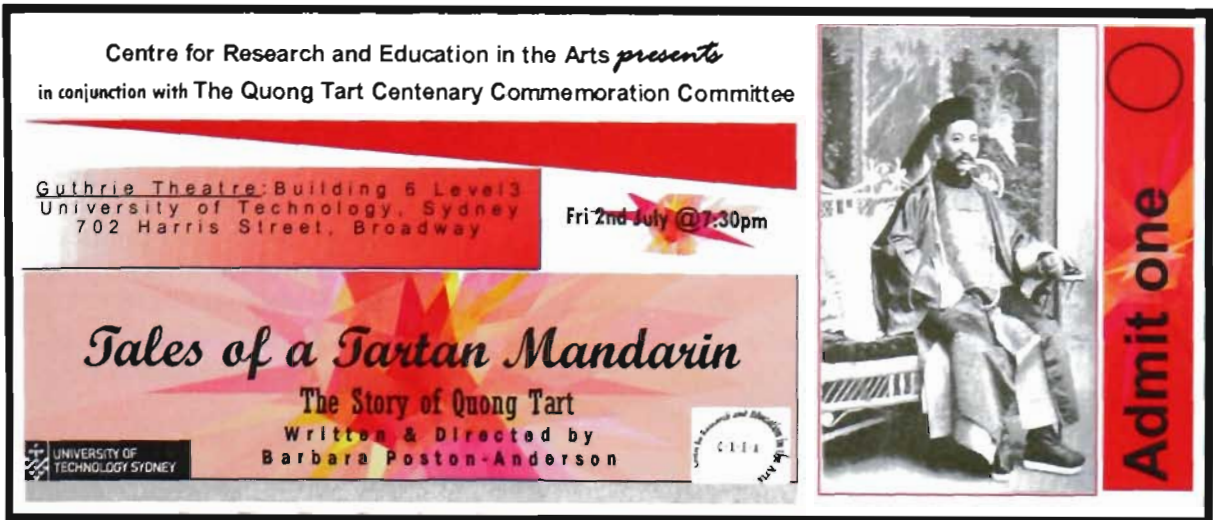
UNIVERSITY OF TECHNOLOGY SYDNEY

Centre for Research and Education in the Arts



Admit one

Blank circle for ticket number



Ticket design number three had many changes from the prior one. The image of Quong Tart was changed to match the one on the flyer therefore creating unity. The use of various boxes were used to create visual interest. Four different colour tickets were designed, each colour distinguishing a different performances.

Ticket design #4

The printer suggested not to outline the tickets with the black borders they are cut by a machine, and the edge of the line could easily be cut off. The frame/border was removed from the ticket box. The only change will be the title of the writer/director.

The change will be from Barbara Poston-Anderson to 'Associate Professor Barbara Poston-Anderson'.

A vast amount reflection has occurred in the designing and producing of the flyer and

tickets. This reflection allowed me to reflect and develop my design ideas. The programme design will demonstrate new skills gained from the design of the flyer and tickets.

Centre for Research and Education in the Arts *presents*
in conjunction with The Quong Tart Centenary Commemoration Committee

Guthrie Theatre: Building 6 Level 3
University of Technology, Sydney
702 Harris Street, Broadway

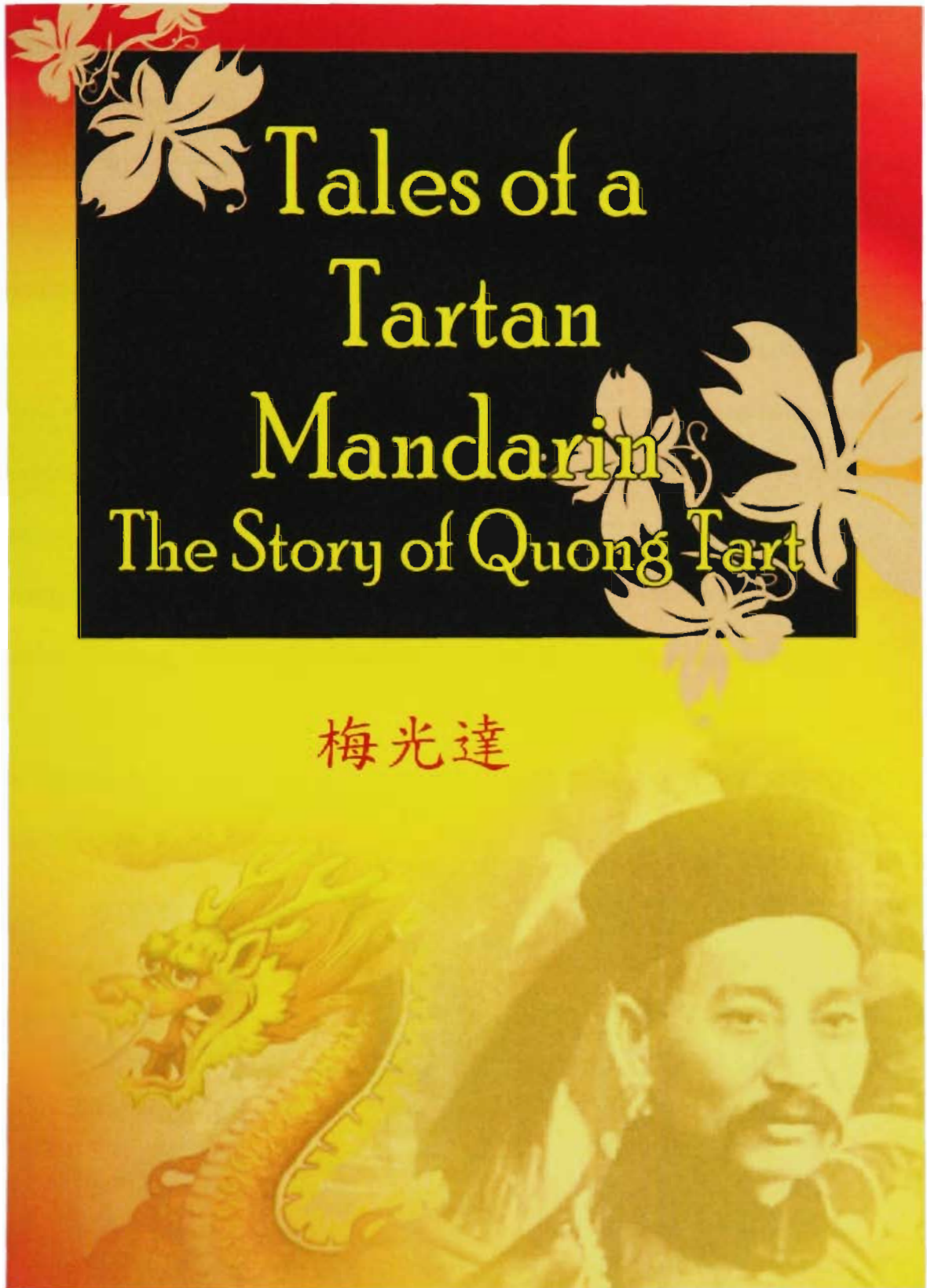
Sat 10th July @2:00pm

Tales of a Tartan Mandarin
The Story of Quong Tart
Written & Directed by
Barbara Poston-Anderson

UNIVERSITY OF TECHNOLOGY SYDNEY



The Programme cover



An actual programme can be found in the attached folder at the end of this study. The programme shows the thick gloss card cover and high quality print finish used.

Initial Programme ideas

Initial discussions with the printer revealed that the programme needed to be created in a computer 'software' programme that was suitable to be printed from. Microsoft Publisher was used for the flyer and tickets, but there were a few problems when it came to printing. One being that the colours were not in CMYK. The printer fixed the Microsoft Publisher documents up with no charge but said that a 'professional' graphics programme would be needed for the programme or additional charges would be added for the conversion of the files into a readable format suitable for the printer. It was therefore decided that the appropriate software was to be purchased. I purchased the "Adobe Creative Suite Premium' package. This included Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe GoLive and Adobe training. What an amazing package.

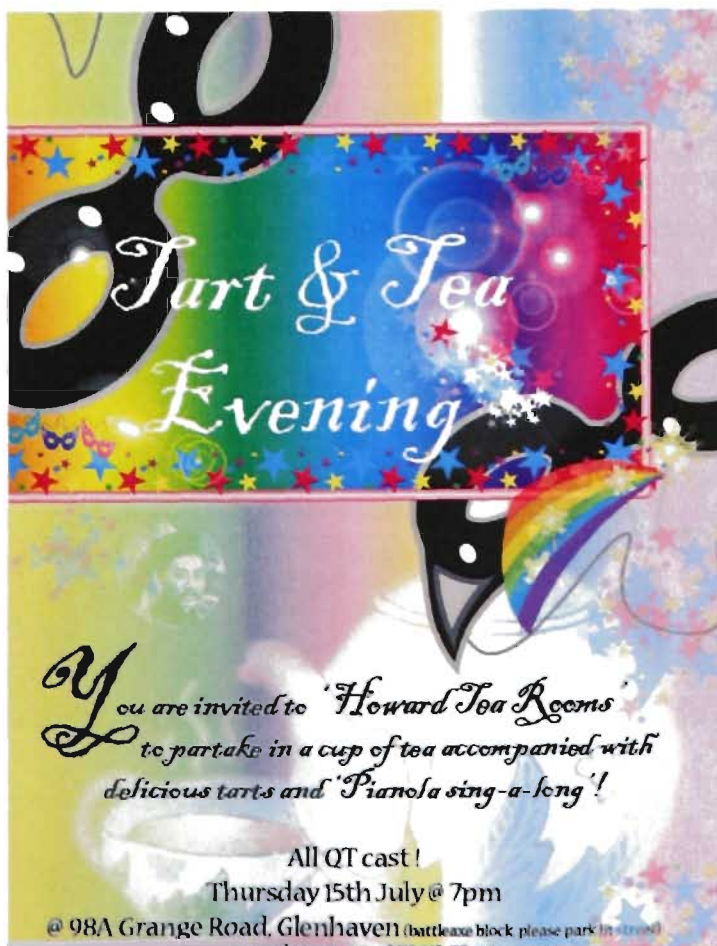
I began experimenting with this programme, playing with ideas such as the images viewed below.



The programme appeared to be able to do everything. The problem was I could not work it out. I completed online tutorials and workshops, had constant phone calls to the printer to get help, but I was still not moving anywhere. Finally an answer was in sight. A professional graphic designer was to come and train me in using this software (at the cost of \$120hr!!) The time spent with this person was beneficial to this study. I was finally able to navigate my way around these interesting, yet difficult programmes. This reflects Schön's (1996) recommendations that reflective practice involves considering ones own experiences at the same time as being coached by a professional in the discipline. The training which I engaged in, allowed reflective practice to be utilised.

The creation of a trial document

I had weekly lessons from this trainer on tools within the Adobe programme. I now had an understanding of this software, so it was time to put this knowledge into action. I decided to create a 'cast party' invitation flyer for all the cast. I used the opportunity to access many different tools and palettes within the software.



Using the Adobe Illustrator and In Design software.



Tart & Tea Evening

*You are invited to 'Howard Tea Rooms'
to partake in a cup of tea accompanied with
delicious tarts and 'Pianola sing-a-song'!*

All QT cast!

Thursday 15th July @ 7pm

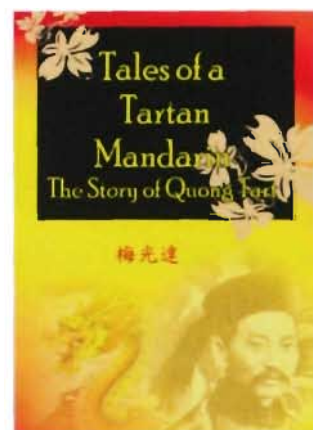
@ 98A Grange Road, Glenhaven (battleaxe block, please park in street)

RSVP: voni@mypostbox.com.au or 0410-693-410 or in person.

I took the file to the printer to be printed. I had an encouraging conversation with a graphic designer as recorded in my Reflections and Process Journal:

“I was impressed with the result and the quality of the invitation. The designer at the printer gave me some feedback commenting on the use of colour, and the use of ‘soft focus’ of the teapot in the background contrasting with the sharp edges and lines of the ‘mask’. I am pleased with the result” (Howard, June 6, 20014). An original is included in the appendix folder.

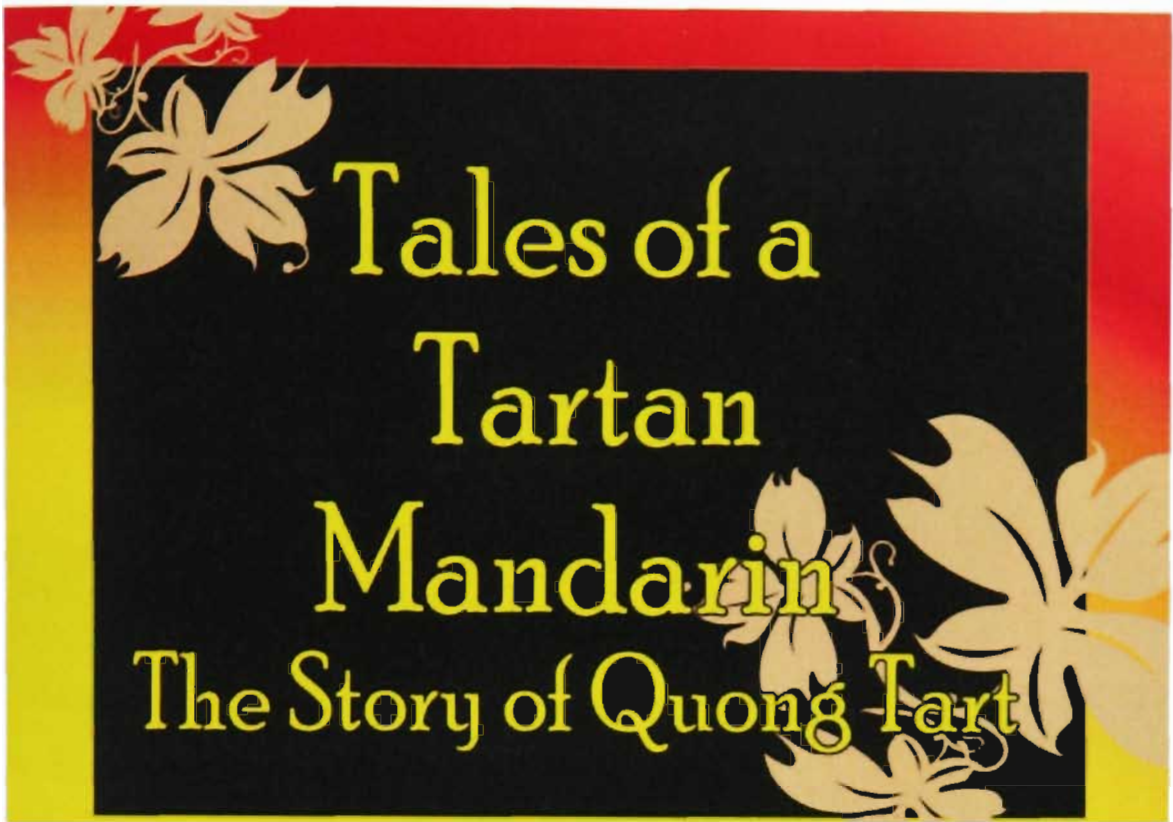
Now began the designing of the Quong Tart programme. I decided to opt with an ‘Analogous Colour’ theme partly inspired by the rich colours seen in the sky at sunrise and sunset (refer to images below). These colours also promoted warmth so I felt they were appropriate to this work. The director was also liaised in regards to these chosen colours. The director was happy with the choice of the Analogous colours chosen. The use of these colours including Chinese red promoted ‘good luck’ according to the Chinese ideals.





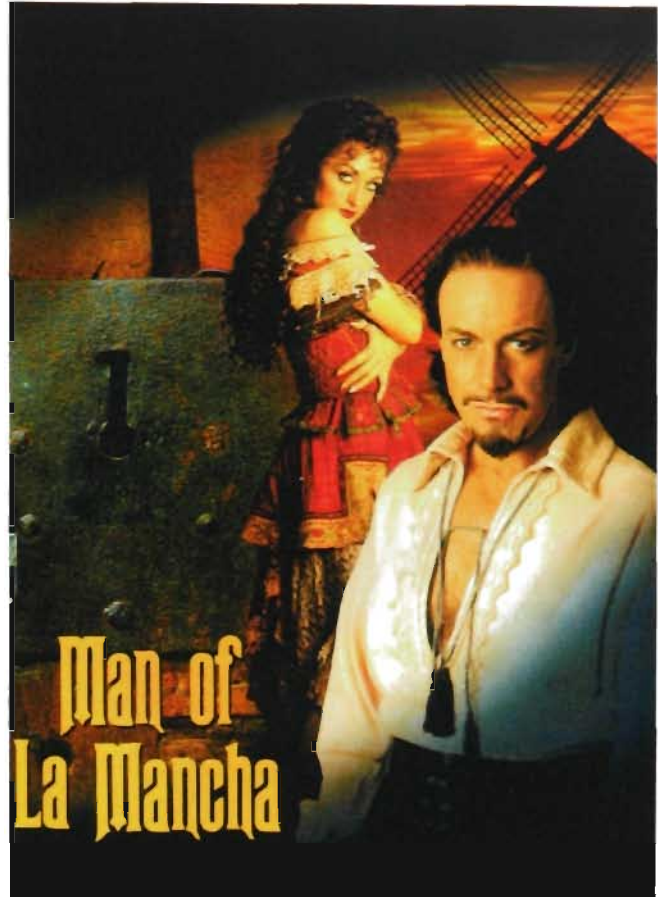
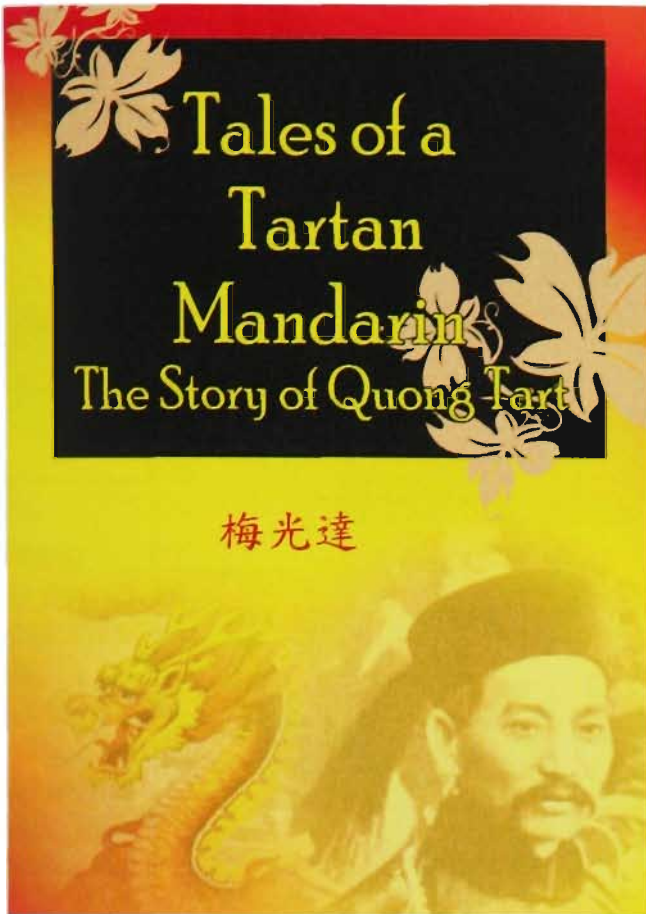
Constant reflection and evaluation was being undertaken by myself during this time of designing the programme. I was reflecting on the literature reviewed, the thoughts and ideas of the director and my own personal style preferences and ideas.

When designing and positioning the typeface. I referred to Morison's (1951) idea that typography involves the arranging of the letters on the page as to maximise the reader's comprehension of the text. I think that the typeface achieves this on the cover/title page of the programme. The typeface has been formatted in a way in which all the letters are the same distance apart (kerning). All the letters are centered to the middle of the text box. The letters which are on top of the flowers on the page have been especially formatted with a black frame around each letter to enhance it to look the same as the others.

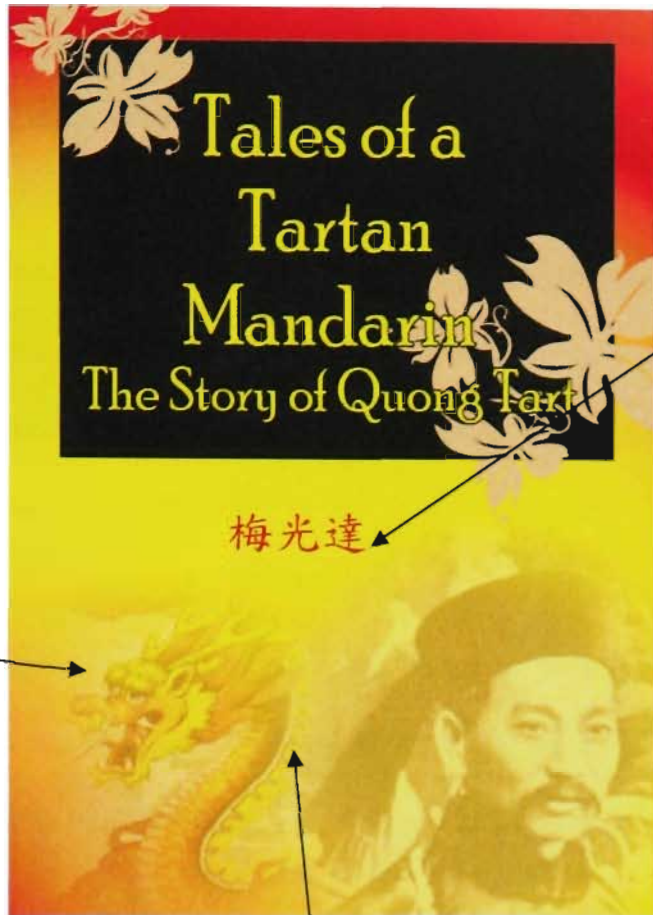


As outlined by Morison (1951) the eye can only take hold of a certain number of words. The size of the letter should relate to the length of the line. The letters on the title page relate to the line length. The colours used in the programme were all formatted and saved in a CMYK colour format to enable accurate printing.

The layout of the cover page shows all the elements in particular places. The layout was based on the number of elements which were to be present on the page and the review of other theatre programmes, for example 'The Man of La Manche'. The elements all work together in a pleasing manner and I want the Quong Tart programme to have the same effect.



The elements on the page were placed for particular reasons. Each element communicated a story to the reader about the life of Quong Tart. The concept of alignment was also considered concurrently with that of layout. The alignment principle outlines that everything on a page should be connected to something else on the page. Nothing is placed at random. In designing the cover page, I took time to present the chosen elements in a way in which they all work together to give a sense of unity.



Quong Tart's name appears on the cover in traditional Chinese writing. This creates an authentic feel to the programme cover.

The use of a Chinese dragon is symbolic in the life of Quong Tart. Quong Tart believed a dragon followed him throughout his life. The colours of the dragon are rich and strong communicating strength and warmth to the reader.

The use of the dragon is used throughout the programme, appearing on every page.

The use of 'blending' of these 2 elements (i.e. Quong Tart and the Dragon) suggests that they are both important elements. The blending tool was used as they appear to be related to one another because one image overlaps and blends into the next.

This image of 'Quong Tart' was chosen because the flyer and tickets both contained the same image and this therefore creates feeling of continuity.

The image was a high quality image, and was printed at a high quality.

The images chosen were effective. They provided an instant communication of an idea as outlined by Ambrose and Harris (2003). For example the image of the dragon instantly communicated to the reader that a dragon was part of Quong Tarts life.

The resolution of the images used on the cover of the programme ‘Tales of a Tartan Mandarin: The Story of Quong Tart’ were formatted at a high resolution DPI. The images therefore printed clearly and sharply in their final form.

Balance was achieved in the cover of the programme. Balance exists between the typeface which is located at the top of the page and the images/ graphics which are housed at the bottom of the page. Contrast is achieved by background colour behind the typeface, yet balance still remains.

Harmony was achieved by the elements being ‘blended’ with each other. This creates a ‘pleasing’ form as identified by Beveridge (2001). The use of ‘feathering’ (softening the edges), the images creates harmony between them and therefore contributes to harmony of the overall design.

The edges of the images are softened and blended creating harmony.



Ambrose and Harris (2003) suggest that rhythm is the feeling of movement within a design. This was achieved by the use of a ‘dragon’ in the design. The reader could ‘see’

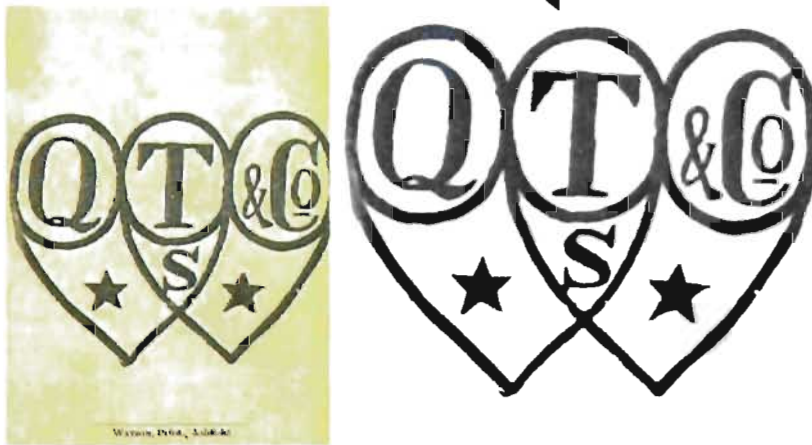
the flames about to come streaming out of the dragons mouth. The dragon appearing to be running. The reader is able to visualise and picture these movements.



The front cover of the “Tales of a Tartan Mandarin: The Story of Quong Tart” has been outlined. The back cover contains the same background gradient colours as the front (red, orange and yellow) and has the dragon present on the page. There are some new elements to this page that make it different from the front page. Firstly, the QT & Co logo. This image was obtained by The State Library of New South Wales, Sydney, and all permission granted to use the images. The original image was damaged on one side. With the use of the editing tools in Adobe Photoshop, I was able to mend the image and

remove the 'yellow' background, replacing it with a white transparent background so when placed on a coloured background the text would appear to have been written over the top of the given background. This logo was originally designed by Quong Tart and his wife Margaret. It stood for "Quong Tart and Company: Sydney" and was placed on all social gathering invitations by Quong Tart in the 1800s. The logo looks sharp and striking on the back cover of the programme, and the colours of the background image are visible around the logo.

The image on the left below is the original. The image on the right side below shows how the logo was repaired and the yellow background removed and replaced with white which therefore acts as a translucent background.



Back Page of programme.

“Tales of a Tartan Mandarin: The Story of Quong Tart”.

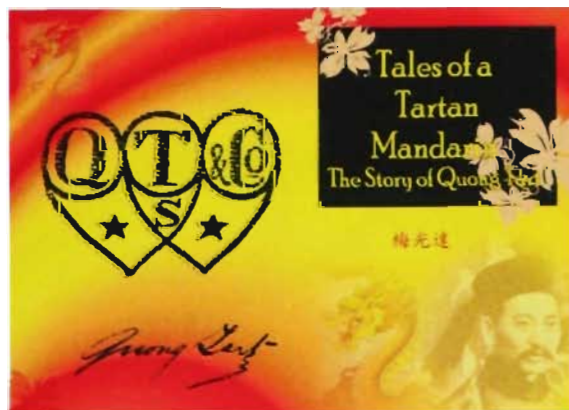


Quong Tart

The personal signature of Quong Tart is one of the elements located on the back page of the programme. This created a 'personal' touch to programme. The image was scanned at a high resolution, cropped, edited then placed on the page along with the other elements.



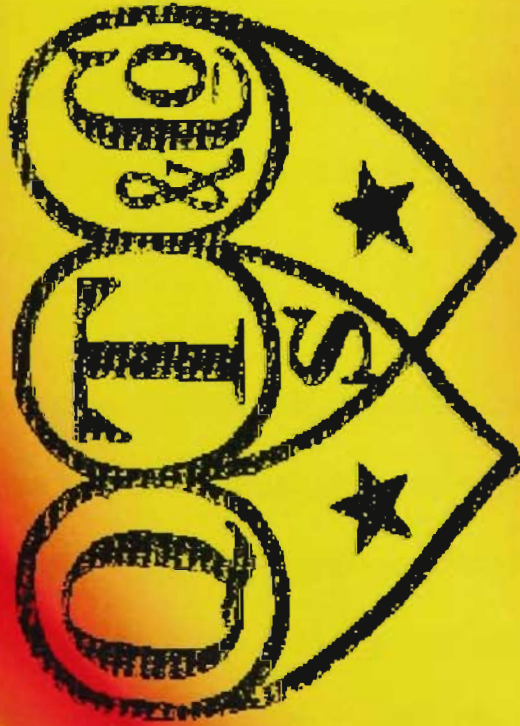
The front and the back cover of the programme were created at the same time. The Adobe computer software programme, works well when creating a 2 page spread at the same time. (See image below). The gradient and other elements were created as a spread.



The front and back cover as a page spread.

Tales of a
Tartan
Mandarin
The Story of Quong Tart

梅光達



Quong Tart

Summary

In reflecting on the design of the front cover of the programme for ‘Tales of a Tartan Mandarin: The Story of Quong Tart’, I am overwhelmed with the quality, colour and feel that the programme exhibits. The colours warm and vibrant, images placed in a manner where they all work together promoting unity, yet maintain visual contrast. Each image on the cover of the programme was thought out and is of significance to the life of Quong Tart.

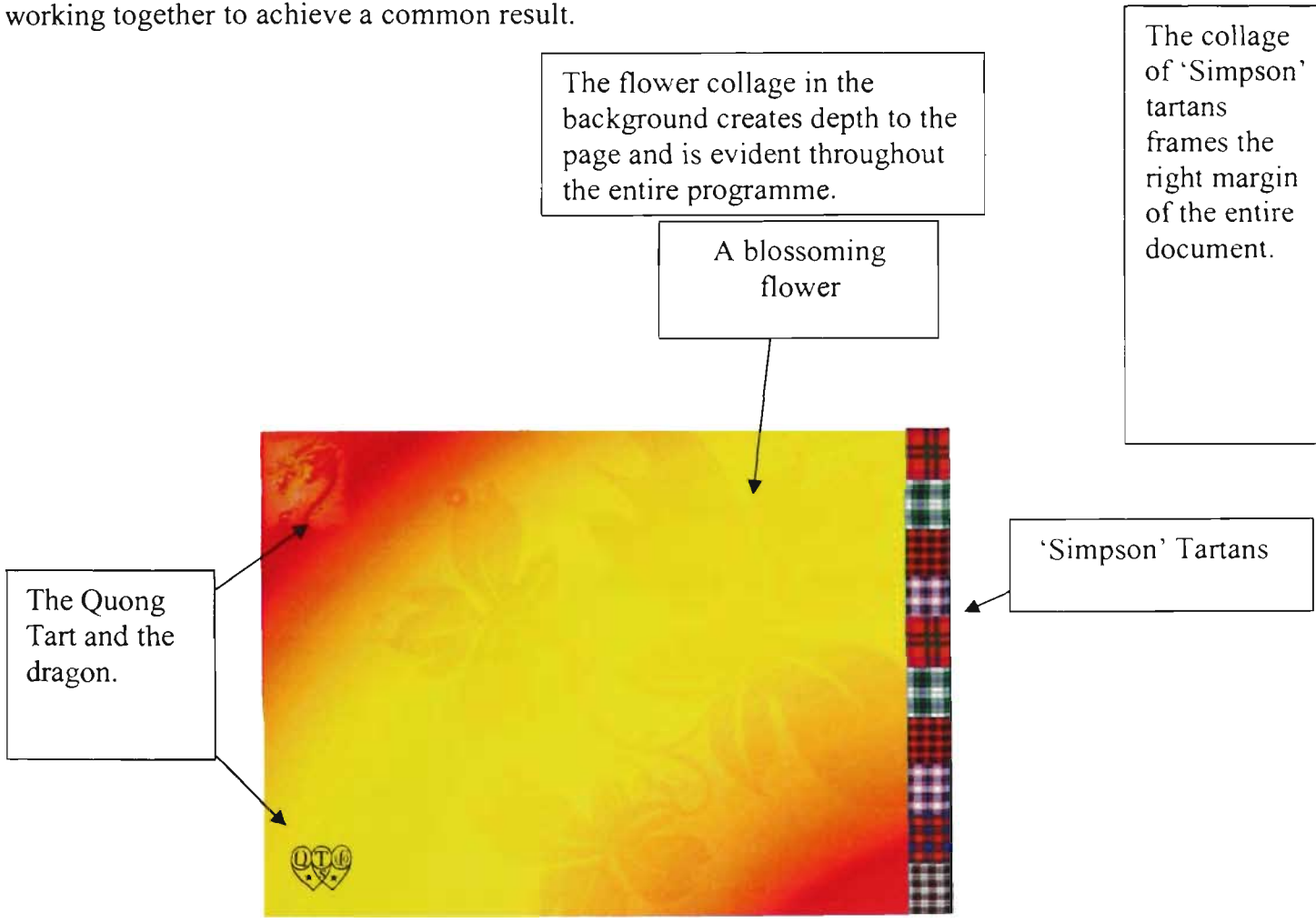
In my personal reflections and process journal I reflected on a conversation I had with the graphic designer who worked at the printer who was used for all the printing being undertaken:

“ Today I was at the printers with a printed programme, chatting with the designer. She was very encouraging, telling me that for my first printed piece of graphic design work she was impressed. I too, was pleased with the finished piece of work. She proceeded to tell me that I would never look back on a change in career as I have the ‘eye’ and flair for design! (Howard, June 26, 2004).

Training in the selected software (Adobe) was required for this designing of the theatre programme. Several visits by a graphic design expert proved to be crucial in my understanding and development as a graphic designer. In reflecting on my growth professionally, I am amazed with what I learnt and in a small space of time. I reflected in my reflections and process journal after one of the training sessions and conversations with the trainer:

“ Today I embarked on another training session for the Adobe software. I commenced the two hour training session with a list of questions which I needed help with, specifically relating to tools and palettes. These sessions have been absolutely crucial to my development, and as I pause and reflect now I am overwhelmed with the progress I have made professional and the new skills I have gained! We discussed programme layout and ideas and I gained feedback from the graphic designer trainer. He was encouraging in what he said. Communicating to me that the programme has a nice, strong feel to it communicating information to the reader in an effective way. The colour choice is rich and warm, making the reader want to delve further into the information and text to learn more”.

The inside of the 20page programme contained a wealth of information about the life of Quong Tart, the cast and crew. The inside spread of pages was created as a 'master text frame'. This meant that each page has a certain number of elements (images, background colours etc) which were the same throughout the programme. This created unity within the programme. Beveridge (2001) identifies that different pages within a document should have similar design. This can be achieved by having similar colours, line, shape, space and tints. The Quong Tart programme gave an overall sense of all the elements working together to achieve a common result.



Above is the 'set' master background for the programme which existed on every page. The collage of the 'Simpson' tartans were chosen to frame the right hand side of the

page. Quong Tart was brought up by a Scottish family by the name of Simpson. Much work went in to discover the 'true' Simpson tartan pattern for Quong Tart, however varying opinions created the 'collage' of some Simpson tartans to be used in the programme. The tartan border is approximately the width of a person's thumb allowing for the need to be able to hold the programme, whilst not covering up any of the information (because of the reader's thumb being on the page to hold the book).

The dragon takes pride of place in the left top corner of the page, and is on most pages, except when other elements were required. The Quong Tart logo framed the left hand corner of the programme.

The gradient of analogous colours was used on each page of the programme with yellow being the centre moving to red and orange on the outside. This created a lighter background in the centre of the page where most of the writing occurs and darker on the edges where images occur. The page was home to a blossoming flower which falls of different edges of the page, creating contrast to the background, alternative lines and shapes whilst maintaining similar colours.



Remembering- Quong Tart

At *seven years of age*, an optimistic Mei Quong Tart (1850-1903) arrived at the *Azaleas goldfields* to work at the *general store* and to serve as *interpreter and scribe* for the *Chinese miners*. Entering himself to the locals, he was soon living in the homes of the *Simpsons*, notable *Bushwood residents*, and developing his life-long love of all things *Scottish*, including the poetry of *Robert Burns*.

Over the years his hard work paid off, he became wealthy. Moving to the city, he opened Sydney's first public tearooms. Using his ingenuity, he popularised the tearoom concept and is credited with creating small individual tea packets. Known for his generosity to his employees, he also hosted many tea parties for underprivileged groups, held fundraising events, and was a favourite speaker at civic functions, known for his humour and wit.

Quong first met his wife-to-be, Margaret Scarlett, while still on the goldfields. He was an inspector of schools, she a school teacher. In 1880, they married against parental wishes in Sydney. The celebrated couple chose to tour the Ballarat goldfields for their honeymoon.

In addition to his thriving business concerns and active family life, Quong frequently represented the Chinese community as an interpreter, translator, and mediator. Among his many public achievements were negotiating justice for Chinese immigrants, such as those prevented from disembarking from their ship, the *Afghan* in 1888; mediating disputes between Chinese tongs in Chinatown; and serving as a commissioner on the NSW Royal Commission on Alleged Chinese Gambling and Immorality and Charges of Bribery Against Members of the Police Force (1891-92). His significant contribution to public life saw him regarded by many as the "unofficial" Chinese consul and earned him China's rank of *Imperial Mandarin*.

From *Huntingtower*, their home in *Waverley*, the Tarts later moved to a mansion in *Ashfield*, *Gallop House*. There his wife and their five, soon-to-be six, children led a contested life until Quong was assaulted in a robbery in the office of his latest tearoom, *The Elite Hall*, located in *Sydney's Queen Victoria Markets* (now known as the *QVB*). Never fully recovering, he died on *July 26, 1903*, and was buried following an impressive graveside oration at *Rookwood Cemetery*, attended by all sectors of the community.

Further Reading

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See *Booklist* Printing Works. Reproductions of this biography are available at the *State Library of NSW*, *Bank Street*.
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Director's Notes

Dr. Barbara Poston-Anderson, Creative Scholar in the Centre for Research and Education in the Arts and Associate Professor in the Faculty of Education at UTS, is a storyteller, playwright, director, composer and folklorist. Her dramatic focus in recent years has been on telling Australian stories. In 1997, she produced *about!* a musical based on the life of daredevil balloonist Captain Taylor Penfold. In 2002, her attention turned to Granny Smith which resulted in the children's musical, *She's Apples!* which toured Sydney primary schools.



Now in 2004, she brings to the stage the remarkable life of Mei Quong Tart in *Tales of a Tartan Mandarin*, which highlights the personal charisma and public service of this exceptional entrepreneur and humanitarian.

Barbara says, *Quong Tart is an Australian cultural hero whose significant achievements deserve to be known more widely. In addition to his endearing personal qualities, his contribution to the development of multi-cultural tolerance merits continuing recognition. It is my hope that through this theatrical work a new generation of Australians will come to know and love this inspiring public figure and family man whose real story has all the elements of a memorable drama—the charismatic hero, the rags to riches ascent from merchant's son to Imperial Mandarin, the love against all odds struggle, and the heartrending poignancy of an almost happily ever after.*



This chapter was undertaken in two sections. Firstly, an analysis of five theatrical programs was undertaken to establish their use of design principles. These principles contributed to the designing of the “Tales of a Tartan Mandarin: The Story of Quong Tart” programme. Secondly, an analysis of the “Quong Tart” programme was undertaken, in reference to design principles. The focus was on the cover of this programme; however particular aspects of the entire programme were drawn upon and

discussed briefly. *Phase 1 and Phase 2* were implemented in this section. *Phase 3* (Reflection on the design and development process through feedback and conversations) had been used in the duration of this entire study and will be further discussed in Chapter Five.

CHAPTER FIVE: CONCLUSIONS

Introduction

This chapter will explain reflections on my role as a graphic designer. Within a self-study such as this, the learning process was complex, in that it was expressing both what I had learnt in content knowledge, as well as how I came to that knowledge.

This final chapter is a culmination of both what has been learnt, and how the process of coming to that learning will impact future knowledge seekers; either those embarking on a study of self reflection or those designing and producing a theatre programme for the first time.

In Chapter Two, the work of Argyris and Schön (1983) was discussed in relation to their theory of reflective practice. Reflective practice has within it an important implication for all areas where an outcome is sought, be it from an experienced or inexperienced participator. It acknowledges what is needed towards the outcome, and by acknowledging it, gives a focus that would see its input towards a superior result. These conclusions towards reflective practice were drawn partly from the work of Schön (1983), and partly from my own experiences. Schön discussed it from an experienced point of view point, whilst I took the personal experience, that being the unfamiliar participator's angle.

Schön wrote:

A practitioner's reflection can serve as a corrective to over-learning, through reflection, he can surface and criticise the tacit understandings that have grown up around the experiences of a specialized practice, and can make new sense of the situations (Schön, 1983, p. 61).

Schön's statement related to those who had learnt knowledge and skills within a specialization, to the point that in natural lethargy, they no longer noticed them. In this study, this statement relates to me in that, I too gained much knowledge and many skills which have become part of 'what I do' and 'who I am'. I have accommodated this new knowledge and skills and now my approach to similar tasks has changed because of these new skills.

Outcomes of the Study

The outcomes of this study have provided me the designer, with an outline of principles important when designing print materials. I am now able to apply the knowledge I have gained from this study to design print documents which are appealing to the intended audience, the content is clear to the reader and the elements work together demonstrating the principles of design.

The role of reflective practice was utilised throughout this study. Both the reflective journal and conversations influenced this study as they became *embedded in all that I was doing* and were the underlining force which drove this study. I found myself constantly reflecting on the design, structure and format of the programme, and engaging in conversations with people about the presentation and quality of the programme. Regularly, at rehearsals and especially after performances, I found myself engaged in conversations with audience members giving feedback on the programme. One audience member offering me some work in graphic design!

The implications for teachers and designers of this study provide a thorough analysis of design principles and examples which can be reviewed when designing print materials in an educational setting.

Significance of the Study

The findings of this study are significant in that a 'teacher' or 'graphic artist' can view the types of visual and graphic design principles and elements which are applicable to print documents in a theatre production, in particular, flyer, tickets and programme. This study has provided knowledge to the individual researcher, and also is a valuable study because limited research has been undertaken in this area.

The impact of this study is one which almost stands on its own. This study has provided a thorough, comprehensive review of graphic design principles used in print materials. It is therefore a worthwhile research study, as it clearly defines the types of graphic design principles which are important to print materials in a theatrical production.

Educationally

Reflective practice as a concept has its value firmly embedded within the educational system. "Choosing between becoming a reflective teacher or an unreflective teacher is one of the most important decisions that you will have to make" (Grant and Zeichner, 1984, p5). Ideas such as this one, that saw the benefits of reflective learning, could only enhance this statement, confirming that the decision to be a reflective teacher would have impact personally, and in the professional arena of education. The implications of reflective practice are positive and considerable. However as this study showed, a

framework for a variety of reflections was also important, in conjunction with a reflective journal.

Professionally

Reflecting on this study professionally, new skills and knowledge have been learned and acquired. Professional development and training by experts in the field enabled my ongoing growth and development of skills and knowledge. New computer software; 'Adobe Creative Suite' which was used in this study allowed my computer skills to develop in relation to the software programme.

Recommendations

This study emerged from the lack of understanding of my role as an educator designing a theatre programme within an educational setting. By understanding my role, this study aimed to discover key features of designing and producing a theatre programme in an educational setting.

In order to gain further insight into the topic of this study, a series of investigations need to be conducted in a wide variety of print media within the theatre setting. In order to build on the various aspects of this study, future research should be directed towards:

- The way in which a designer develops a structure for a theatre programme.
- Comparing theatrical programs from different historical periods. Not just focusing on graphics but how it was emphasised.
- Analyse theatrical programs from different points of view: for example, the audience, director, graphic designer, producer or other.
- Analysis of how a theatrical programme conveys different messages. For example; a theatrical programme can be considered a promotional tool.
Advertising is contained in theatre programs.

Conclusions

This study has been a journey of learning and experiences. Based on this study, the associated reflective writing and conversations, my understanding of a designer and teacher in an educational setting is one where I feel comfortable.

I am excited about using the research contained in this study to be the foundation of the theatre programme that I will design next year for my school musical. The musical being undertaken in 2005 is 'The Wizard of Oz'. One of my responsibilities will be to design the theatre programme for purchase by the audience. I have had preliminary meetings with the key producers and have shown them programme samples including the 'Quong Tart' programme.

The journey concludes (or does it??!!). The skills remain, the memories remain and the reflections are still in thought, and I guarantee will never be forgotten.

APPENDIX

Appendix 1- The flyer of Tales of a Tartan Mandarin: The Story of Quong Tart programme. Print run number 1.

Appendix 2- The flyer of Tales of a Tartan Mandarin: The Story of Quong Tart programme. Print run number 2.

Appendix 3- Tales of a Tartan Mandarin: The Story of Quong Tart ticket samples.

Appendix 4- The flyer of the “Cast Party”.

Appendix 5- Images of life size Quong Tart and large poster.

Appendix 6- Document Analysis Programme Covers.

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The background features a warm, golden-yellow to orange gradient. On the left, there is a faint, stylized portrait of a man with a beard and a traditional cap. On the right, there are large, stylized floral motifs in shades of red and orange. In the bottom right corner, there is a small, detailed illustration of a dragon's head.

APPENDIX

Appendix 1- The flyer of Tales of a Tartan Mandarin: The Story of Quong Tart programme. Print run number 1.

Centre for Research and Education in the Arts *presents*
in conjunction with The Quong Tart Centenary Commemoration Committee


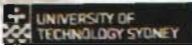


Written & Directed by Associate Professor Barbara Poston-Anderson

Tales of a Tartan Mandarin
The Story of Quong Tart


Performances July 2nd, 3rd, 16th @ 7:30pm & July 3rd @ 2pm

<p>Guthrie Theatre Building 6, Level 3 University of Technology, Sydney 702 Harris Street Broadway</p>	<p>Bookings: Robyn Email: robyn.barker@uts.edu.au (02) 9514-5277 Tickets: Adult \$20 & Concessions \$15</p>
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Appendix 2- The flyer of Tales of a Tartan Mandarin: The Story of Quong Tart programme. Print run number 2.

Centre for Research and Education in the Arts *presents*
in conjunction with The Quong Tart Centenary Commemoration Committee


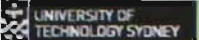


Written & Directed by Associate Professor Barbara Poston-Anderson

Tales of a Tartan Mandarin
The Story of Quong Tart

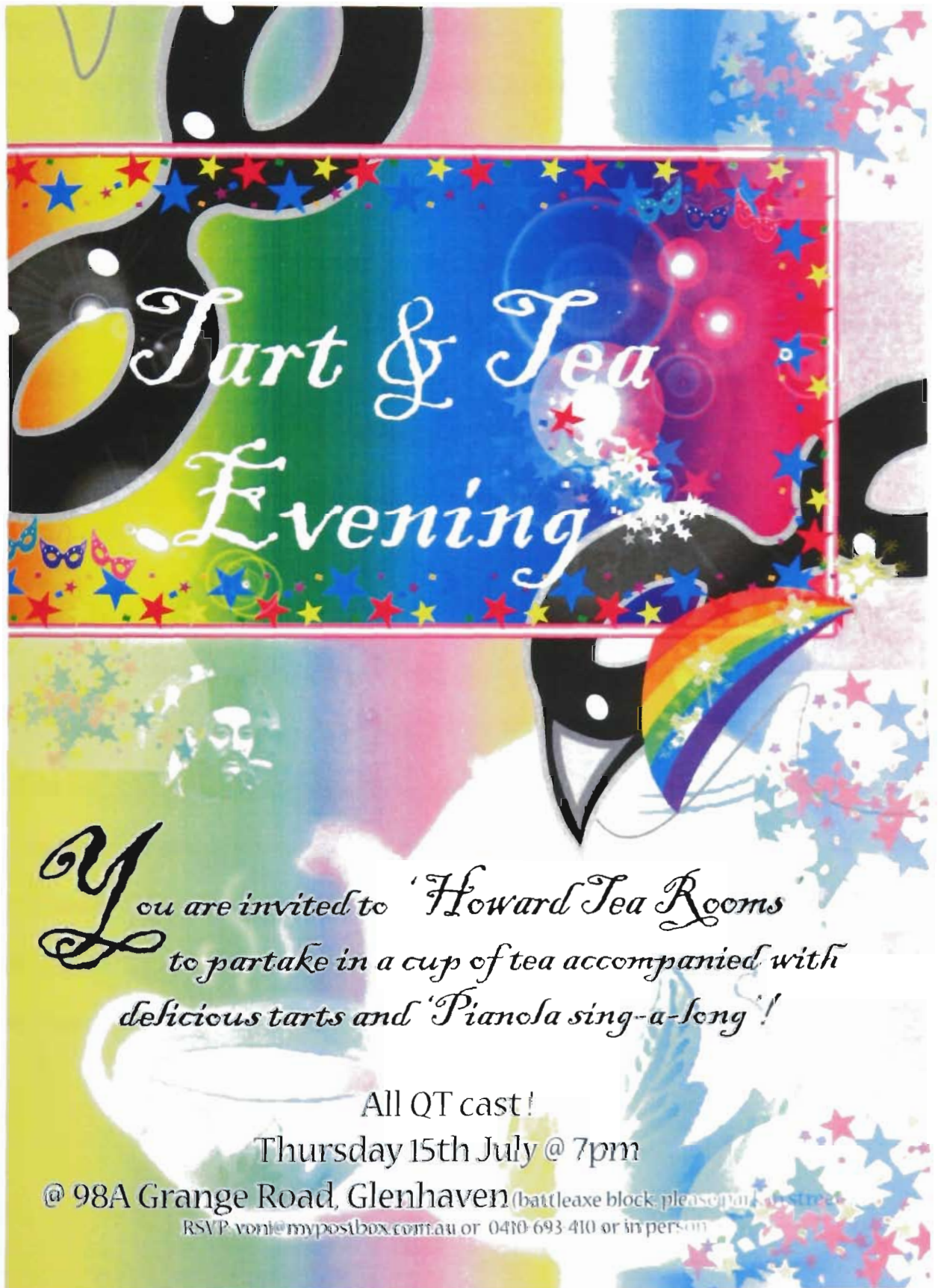
Performances July 2nd, 3rd, 16th @ 7:30pm & July 3rd @ 2pm

<p>Guthrie Theatre Building 6, Level 3 University of Technology, Sydney 702 Harris Street Broadway</p>	<p>Bookings: Robyn Email: robyn.barker@uts.edu.au (02) 9514-5277 Tickets: Adult \$20 & Concessions \$15</p>
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Appendix 3- Tales of a Tartan Mandarin: The Story of Quong Tart ticket samples.

Appendix 4- The flyer of the “Cast Party”.



Appendix 5- Life size Quong Tart and poster

Poster Design & Life size Quong Tart poster.

For the production of “Tales of a Tartan Mandarin: The Story of Quong Tart”, two additional tasks were undertaken. Firstly I designed a poster which was displayed in the foyer of the theatre. The size of the poster was large, approximately 80cm x 100cm. The poster looked impressive in the foyer of the theatre. The poster was printed on special card which was water proof and finger print proof. The poster followed a similar format to that of the Programme cover, contributing to ‘unity’ amongst the printed media. The importance of image quality was crucial in this task, as the image was being enlarged to a large size. The colours were vibrant and eye catching.

The second additional task in which I undertook was editing and image of Quong Tart and having the image enlarged to a life size. This required editing of the image in Adobe Photoshop as it had a few fine line marks which were on the original and needed to be edited out. The image was ‘sharpened’ to make it clearer when enlarged to the 1.5mx 1.8m size. The image was mounted on white board and a border was left around the edge. This border allowed me to add a ‘tartan’ fabric border to the image. The overall effect was superb. I now have the pleasure of having this ‘enlarged’ version of Quong Tart in my home.



Theatre

programme cover

Man of
La Mancha



Man of
La Mancha

Theatre

programme cover

The Lion the

Witch and the

Wardrobe

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The LION, The WITCH AND The WARDROBE



Theatre

programme cover

Evita

Evita



Theatre

programme cover

HMS Pinafore



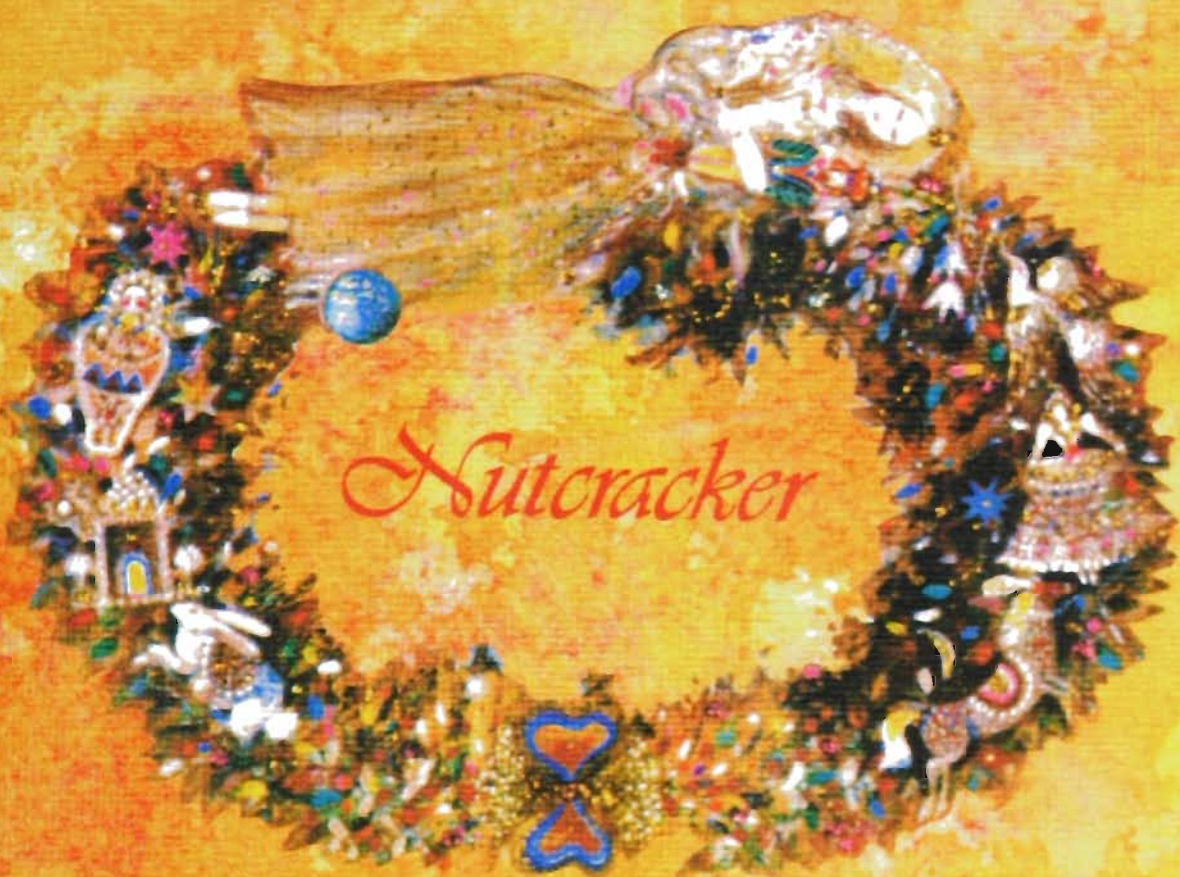
LEIMS PINATORE

Theatre

programme cover

Nutcracker

Nutcracker



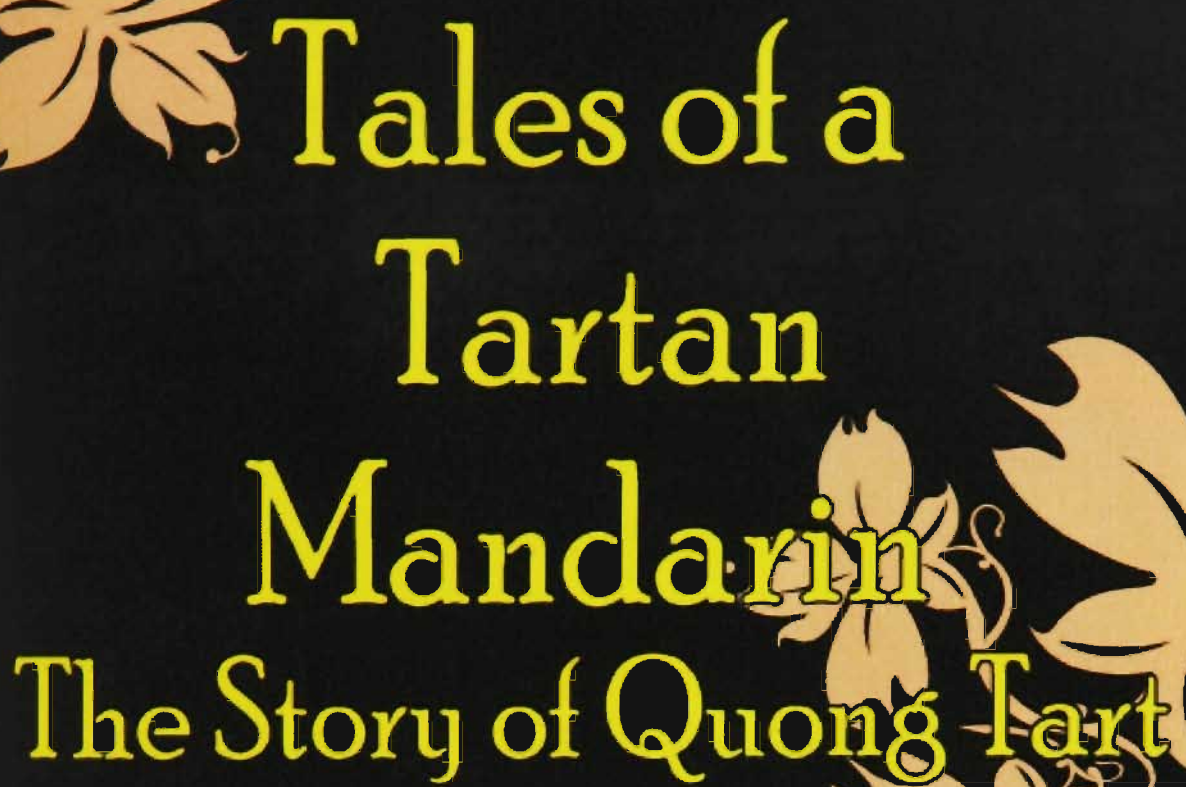
Theatre

programme cover

Tales of a Tartan

Mandarin: The

Story of Quong Tart

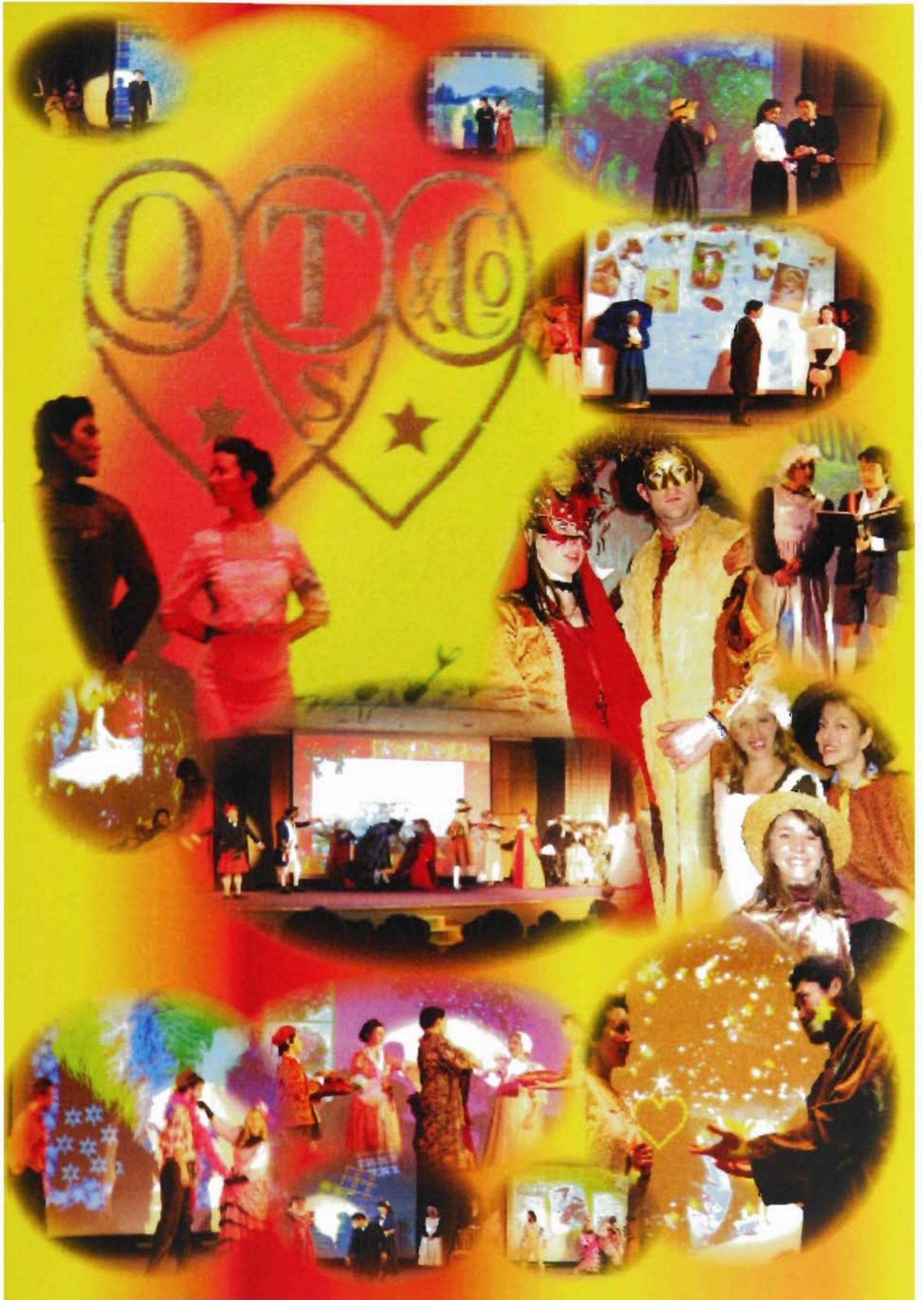


Tales of a
Tartan
Mandarin
The Story of Quong Tart

梅光達



The Journey of Quong Tart Photos





Tales of a Tartan Mandarin

The Story of Quong Tart



Quong Tart

Remember me to your family
I'll have enjoyed
the time I spent with you
I'll always be thinking
of you
Thank you for all
your gentle nature
Dear Barbara, A huge
Thank you for all
Barbara -
Remember this - you are a
unique & very special individual -
Just like everyone else -
Love's
Kate



Barbara,
Thank you so much
for the wonderful
experience. I will
never forget the time
I spent with you. I
will be thinking of
you for the rest of
my life.
Love
Kate

Dear Barbara,
and who doesn't
"set up" a tartan
about the experience!
Thank you so much for
all the memories!
Love
Kate

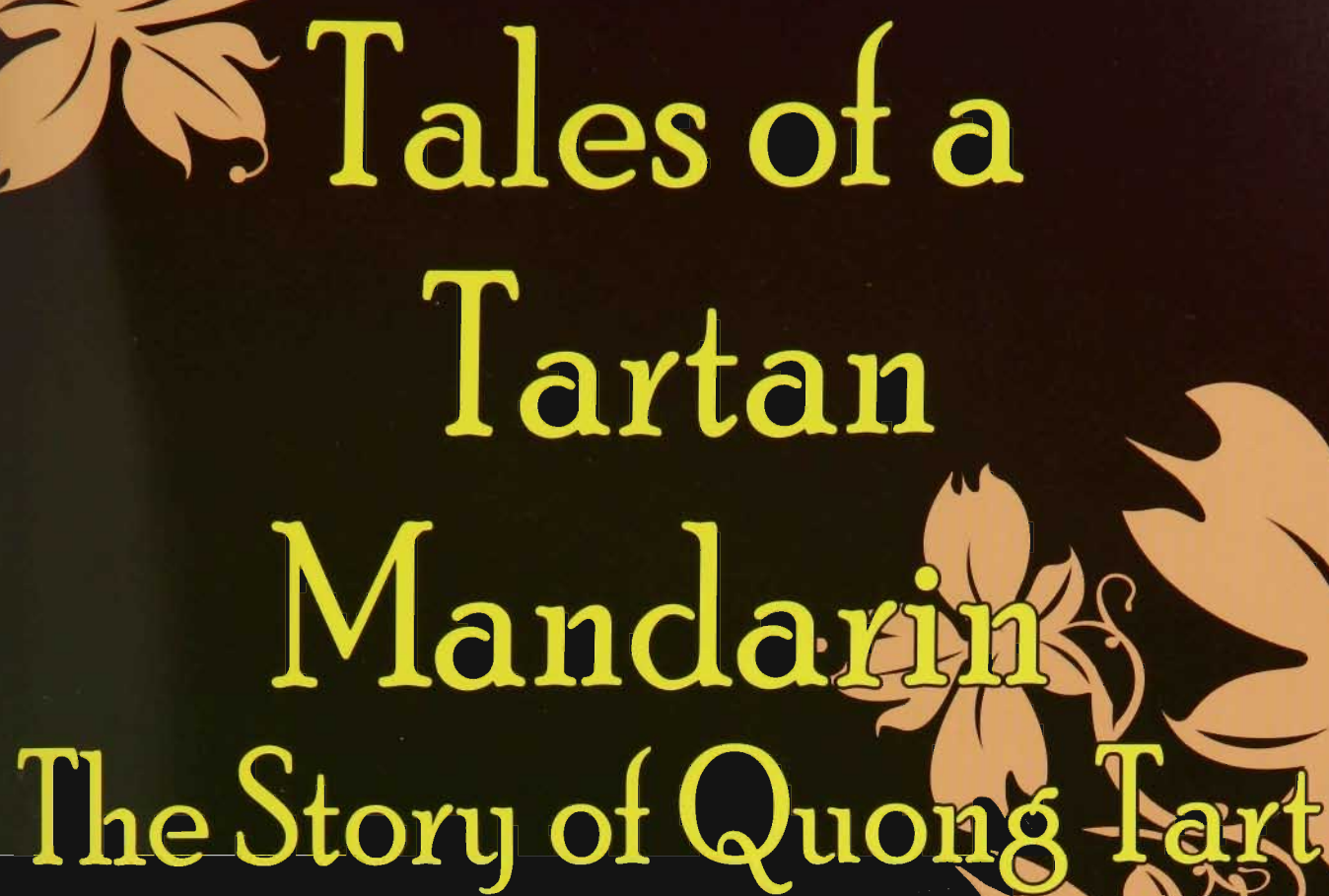
Dear Barbara,
It's been a wonderful learning
experience. I've enjoyed every
moment. Thank you for the
opportunity to work with you.
I'll always be thinking of you.
Love
Kate

Dear Barbara,
Thank you for your encouragement &
support over the last few months
and your amazing patience throughout
it all. It's been a wonderful experience
and I've enjoyed every moment. Thank
you for the opportunity to work with
you. I'll always be thinking of you.
Love
Kate

Dear Barbara,
Thank you so much for inviting
me to be a part of your
wonderful production.
You are such a wonderful person & I
have a pleasure to work with
you.
I hope that you will think of me
when you produce your next
production!
You are an inspiration to us all.
Love
Kate

Barbara,
It has been a wonderful
experience working with you.
Thank you for your great patience &
kind attitude.
It's been GREAT!
Love
Kate





Tales of a
Tartan
Mandarin
The Story of Quong Tart

梅光達



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Centre for Research and Education in the Arts *presents*
in conjunction with The Quong Tart Centenary Commemoration Committee

Tales of a Tartan Mandarin The Story of Quong Tart

Starring

Marcus Rivera as Quong Tart Meagan Caratti as Margaret Scarlett

featuring James Hagan as Flood

and

Allison Griffiths

Yuri The Storyteller

Patric Kuo

Jan McLachlan

Karyn Brandstater, Peter Catt, Ian Hefele, Yvonne Howard,
Samuel Perez, Jennifer Willison, Grant Wilson, Kate Wilson, Ida Wong
with Zaf Masahud & Albert Yuen

Book, Lyrics and Music by

Associate Professor Barbara Poston-Anderson

Produced and Directed by

Associate Professor Barbara Poston-Anderson

Musical Arrangement by: Michael Kennett & Mark Stevens

Computer Generated Graphics Designer: Margaret Howard

Vocal Director: Peter Catt

Print Design: Yvonne Howard

Costume Design: Jan McLachlan

Movement Coaches: Meagan Caratti, Marcus Rivera & Jennifer Willison

Lighting : Lionel Willison

Stage Manager: Ian Hefele

Original Musical Arrangement: Peter DeVries



Remembering- Quong Tart

At nine years of age, an optimistic Mei Quong Tart (1850-1903) arrived at the Araluen goldfields to work at the general store and to serve as interpreter and scribe for the Chinese miners. Endearing himself to the locals, he was soon living in the home of the Simpsons, notable Braidwood residents, and developing his life-long love of all things Scottish, including the poetry of Robert Burns.

Over the years his hard work paid off; he became wealthy. Moving to the city, he opened Sydney's first public tearooms. Using his ingenuity, he popularised the tearoom concept and is credited with inventing small individual tea packets. Known for his generosity to his employees, he also hosted many tea parties for underprivileged groups, held fundraising events, and was a favourite speaker at civic functions, known for his humour and wit.

Quong first met his wife-to-be, Margaret Scarlett, while still on the goldfields. He was an inspector of schools, she a school teacher. In 1886, they married against parental wishes in Sydney. The celebrated couple chose to tour the Ballarat goldfields for their honeymoon.

In addition to his thriving business concerns and active family life, Quong frequently represented the Chinese community as an interpreter, translator, and mediator. Among his many public achievements were: negotiating justice for Chinese immigrants, such as those prevented from disembarking from their ship, the *Afghan* in 1888; mediating disputes between Chinese tongs in Chinatown; and serving as a commissioner on the NSW Royal Commission on Alleged Chinese Gambling and Immorality and Charges of Bribery Against Members of the Police Force (1891-92). His significant contribution to public life saw him regarded by many as the "unofficial" Chinese consul and earned him China's rank of Imperial Mandarin.

From Huntingtower, their home in Waverley, the Tarts later moved to a mansion in Ashfield, Gallop House. There his wife and their five, soon-to-be six, children led a contented life until Quong was assaulted in a robbery in the office of his latest tearoom, The Elite Hall, located in Sydney's Queen Victoria Markets (now known as the QVB). Never fully recovering, he died on July 26, 1903, and was buried following an impressive graveside ceremony at Rookwood Cemetery, attended by all sectors of the community.

Further Reading:

- Tart, Margaret. (1911) *The Life of Quong Tart or, How A Foreigner Succeeded in A British Community*. Sydney: W.M. MacLardy, Ben Franklin' Printing Works. Reproduction copies of this biography are available at the State Library of NSW Book Shop.
- Travers, Robert (1981, 2004) *The Australian Mandarin: The Life and Times of Quong Tart*. Kenthurst, NSW: Rosenberg Press.



Director's Notes

*D*r. Barbara Poston-Anderson, Creative Scholar in the Centre for Research and Education in the Arts and Associate Professor in the Faculty of Education at UTS, is a storyteller, playwright, director, composer and folklorist. Her dramatic focus in recent years has been on telling Australian stories. In 1997, she produced *aloft!* a musical based on the life of daredevil balloonist, Captain Taylor Penfold. In 2002, her attention turned to Granny Smith which resulted in the children's musical, *She's Apples!*, which toured Sydney primary schools.



Now in 2004, she brings to the stage the remarkable life of Mei Quong Tart in *Tales of a Tartan Mandarin*, which highlights the personal charisma and public service of this exceptional entrepreneur and humanitarian.

Barbara says,

Quong Tart is an Australian cultural hero whose significant achievements deserve to be known more widely. In addition to his endearing personal qualities, his contribution to the development of multi-cultural tolerance merits continuing recognition. It is my hope that through this theatrical work a new generation of Australians will come to know and love this inspiring public figure and family man whose real story has all the elements of a memorable drama—the charismatic hero, the 'rags to riches' ascent from merchant's son to Imperial Mandarin, the 'love against all odds' struggle, and the heartrending poignancy of an 'almost' happily ever after.



Marcus Rivera- Quong Tart

Marcus is a graduate of the Australian Institute of Music. He created the role of Quong Tart in the CREA studio production of "Mandarin of the Crystal Button".

Other theatrical credits include, "Animal Farm" (Napoleon) with Aha-Productions, "Sweeney Todd" with Opera Queensland, "Assassins" (Zangara) with New Theatre, "Guys and Dolls" with AIM, "Pirates of Penzance", "Chess", "Pacific Overtures", "Anything Goes", and "Annie".

Marcus made his operatic debut in 2002 with the Newcastle Conservatorium, creating the role of 'Apollo' in Katrina Pring's "Daphne".

Marcus is thrilled once again to perform a familiar role.



Meagan Caratti- Margaret Scarlett

Meagan won The New York Award at the 2001 Sydney Cabaret Convention and was invited back to perform at the 2002 New York Cabaret Convention-to critical and public acclaim, also touring her solo show *Let It Start... to Don't Tell Mama's* in NYC after selling out at Bondi's Kabarett Junction in October of that year. Since then Meagan has performed as a guest artist at *Hat's Off! 2002~ Back to Basics* (Footbridge), the inaugural season of *Stage Door Cabaret* (The Basement), *Burning Bridges* (The Edge Theatre & Kabarett Voltaire) and *Muftee!* (SBW Stables). Theatre credits include the title role in *The Fairy Princess & Friends* (Bilby Theatrical Productions, Glen St), *Sophie* in *Get Happy!* at *Star City* (IMAC Productions) and *Cordelia* in *Falsettos* (New Theatre, Mardi Gras Festival).

Meagan is pleased to return to the role of Margaret Scarlett, which she created in the 2001 workshop production.

Next, Meagan will appear in *Debbie Does Dallas -the musical* at the Seymour Centre in August.

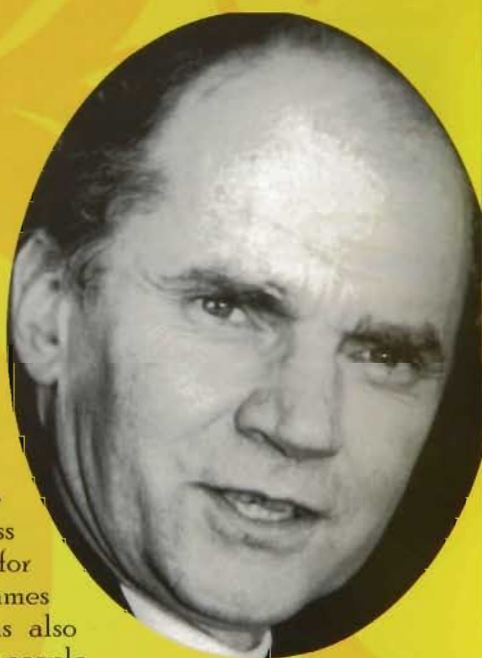


The Cast~



James Hagan~ Flood

James began his career at the Perth Playhouse in 1975. After spending seven years touring Britain and Europe with the acclaimed Australian theatre company, Triad Stage Alliance, he worked with the English speaking theatres of Frankfurt (Germany) and Florence (Italy). Since returning to Australia in 1985, James has worked consistently in theatre, film and radio. Major roles have included: King Lear, Baptista (The Taming of the Shrew), Bottom (A Midsummer Night's Dream), Claudius (Hamlet), Lord Robert Cecil (Great Reckoning in a Little Room) and Henry Higgins (Pygmalion). He has also made television appearances and worked extensively for ABC Radio, recording works as diverse as plays, scientific programs and poetry. His voice has been used in countless television commercials and radio voice-overs; most recently, with voice-overs for Quit Smoking Australia. In addition to his stage, television and radio work, James has been a character comedian for business conventions and seminars. He has also served as a speech and drama coach for aspiring actors, announcers and business people.



Allison Griffiths~ Mrs Alice Simpson

Allison studied drama at Wollongong Uni and worked in theatre for several years after graduation, touring in shows such as "Hating Alison Ashley" & "Windy Gully", for the local regional company Theatre South. She is now a Teacher/Librarian and dabbles in theatre as a hobby. Most recently she has played Ruth in "Cosi", Rita in "Lucky Stiff", and Ruth in "Pirates of Penzance". For this latest role she has taken the bold step of attempting to play a character whose name doesn't start with a "R". Allison apologises to any Scottish people who may be in the audience. Despite being a distant relative of Flora MacDonald she is yet to truly master the Scottish accent.



Yuri The Storyteller~

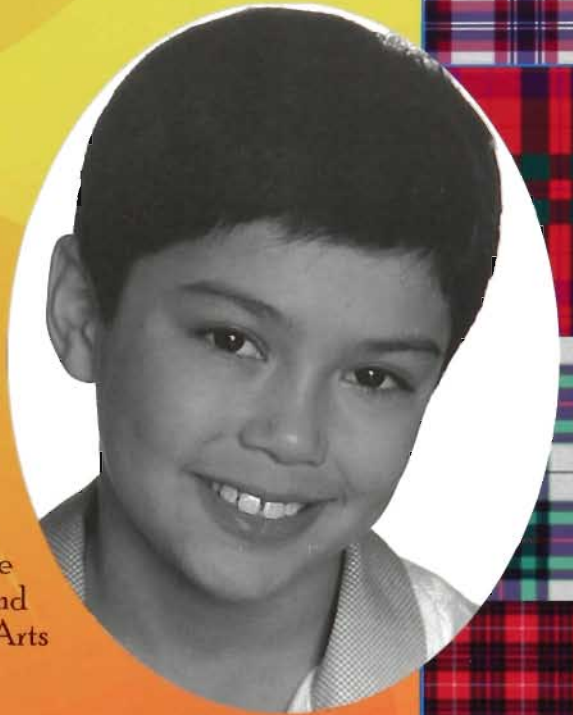
George Scarlett



Russian-born Yuri, master storyteller, is renowned for captivating audiences with word images that bind the listener to the magic of the classic folktale. Since 1982, his public appearances have included World Expo 1988, guest performances at the major folk festivals (Port Fairy and Maleny), the annual National Folk Festival (Canberra) and in numerous schools, libraries, and churches. He has been a guest storyteller on national radio in Australia and in Ireland, and has narrated the SBS documentary, "The Last Days of Zeugma." He has participated in reconciliation concerts both here and overseas. This talented storyteller has taught others storytelling skills and is currently working with Ken Marslew's organization, "Enough is Enough." The National Archives have recognised his outstanding contribution to storytelling by recording him for their collection. Now Yuri brings his zest for character and love of language to the stage in his acting debut as George Scarlett.

Patric Kuo~

Young Quong



Patric is a Year 6 student and School Vice-Captain at Wyvern House, Newington College Preparatory School, where he is a member of the Newington Chamber Choir, the Wyvern Chapel Choir and vocalist in the Wyvern Rock Band. He has been awarded a Drama Scholarship for his secondary schooling at Newington College. Patric studies singing, jazz, tap, ballet, musical theatre and hip-hop at Brent Street School of Performing Arts and is represented by the Brent Street Agency. He performed at the Sydney Children's Hospital Gold Dinner, 2002, and at another SCH function 'Pinnies from Heaven' in 2003. Played the role of Lewis in the Aha! production of the Rodgers and Hammerstein musical, 'The Flower Drum Song', at the Footbridge Theatre in February, 2003. He was the winner of 10 & Under Solo Vocal and runner-up in Song & Dance Duo at Showcase National Performing Arts Championship on the Gold Coast, 2004.

Jan McLachlan~

Julia Baxter



Jan McLachlan has a solid background in theatre which has seen her "tread the boards" in several countries. During her college years in New Zealand, Jan took to the stage. In Singapore, as an active member of the Singapore Stage Club, she is most likely remembered for her work in pantomime. For over 20 years Jan has been involved with Pymble Players. During this time she has worked in many facets of theatre from running the wardrobe and box office to acting and directing. Last year she wrote and directed the children's play, "The Three Little Pigs". Over the years, Jan has been seen in many of the shows for children, of particular note was Fairy Thistledown in "The Worst Christmas Fairy". Jan's memorable performances in adult theatre are Frances, in "Gulls" and Anne in "Social Climbers". As a teacher, Jan thrives on production and passing on the joy of acting.

Karyn Brandstater- Effie & Chorus

After completing a BA Communications Studies degree, Karyn could not escape her desire to follow her real passion - acting. In 2003 Karyn attended the Australian Academy of Dramatic Art and is currently studying at the Actors Centre in Surry Hills. Karyn has appeared in several student productions and short films, and intends to pursue a career in the dramatic arts upon completion of her training. Karyn is currently working as a Public Relations and Publications Manager.

Peter Catt- Thomas Forsyth & Doctor Trill

Peter had a large involvement in music and drama as a youth. As a primary teacher and executive, Peter taught choirs and wind ensembles. Recently he retired as a Primary Principal and has rekindled his interest in performing. This is the first production Peter has been involved in since his retirement.

Ian Hefele- Hank & Constable

Quong Tart marks the Australian debut for Ian. Originally hailing from greater New York City and now studying in London, Ian is delighted to be able to work with such a professional company. He has been training since the age of seven and has extensive experience now spanning the globe. Past credits include Christopher Wren in *The Mousetrap*, Jester in *Once Upon a Mattress*, Pontius Pilate in *Jesus Christ Superstar*, The Tailor in *The Taming of the Shrew*, and Monsieur LeBeau in *As You Like It*. Australia may be seeing more of him really soon.

Yvonne Howard- Lily, Mavis & Chorus

Yvonne Howard is a Primary School Teacher. Her school teaching experience includes writing and directing school musicals and training vocal & dance ensembles. Her classroom roles include specialist work in Art & Drama. She has pursued her musical interests over many years with extensive training in both voice and clarinet. Yvonne is currently completing her Master of Education in Creative Arts through The University Of Technology, Sydney and her research has been focused on Graphic Design in Theatre Production. Yvonne desires to add a sparkle and a splash of glitter to everything she touches!





Samuel Perez~ Miner & Chorus

Samuel works full time in the building trade. He is a thrill seeker participating in watersports in his leisure time. Samuel has always had a keen interest in drama and has thoroughly enjoyed the experience that Quong Tart has offered in expanding his theatrical knowledge.

Jennifer Willison~ Henrietta & Chorus



Jennifer trained in dance and drama at The Elizabeth Luce Academy, London, appearing in many musical productions. After coming to Australia she started teaching and directing. She has won the Doris Filtou Award for outstanding director, for "Toys in the Attic" at the Seymour Centre, two arts council awards for set design- "The Importance of Being Earnest" & "Come Back Little Sheba", & best director for "Angels Affect" & "Lookin for Love". She founded & was Artistic Director of the Warringah Youththeatre for seventeen years, her students appearing in Eisteddfods & Youth Festivals around Australia, including The Come Out Festival in Adelaide. The youth theatre was the first school in NSW to conduct an external Unit 2 HSC Drama course. One of Jennifer's students at the youth centre was Josh Quong Tart, Quong Tart's great, great grandson.



Kate Wilson~ Chorus & Passer-by

Kate is currently in her third year at Macquarie University completing a Speech and Hearing Degree. She aims to begin her Masters of Audiology in 2005. Kate has always pursued her interest in music and she loves musicals. Kate has enjoyed the opportunity to be in Quong Tart, learning the 'Behind the Scenes' aspect of theatre and has enjoyed working with all the cast involved.

Grant Wilson~ Miner & Chorus



Grant studies full time at Morling Theological College. He is currently in his third year. Grant enjoys singing and drama and has participated in many musicals. His love for being on stage and always having to be the centre of attention is a well known fact in his circle of friends. Quong Tart has been a fun and challenging experience for him, many laughs were shared throughout rehearsals and it has been a joy to be part of such an energetic, lively, funny, among other things, great cast.



Ida Wong~ AHA Productions

Originally from Brunei, Ida is now based in Sydney. Ida Wong studied piano and flute from the age of six and is currently studying the Sanford Meisner technique at The Actor's Pulse. Ida's credits include Groovy! (Musical), Collared (Film), Truly Asia (Theatre-Brunei), Happy Holidays (TV-Singapore), Joy's World (TV) and various TV commercials.



Margaret Howard~ Computer Generated Graphics Designer & Scenery Production

After completing an Education Degree through the University of Western Sydney and the University of New England in Armidale, and studying Speech and Drama through Trinity College, London, Margaret began her career in 1973 as a teacher in Sydney. She is still currently teaching in High School and her great love and passion lies in the field of Special Education. Since these early years, Margaret's subsequent career has additionally included directing, producing, writing and teaching Speech and Drama. She has lectured in children's music, choral direction, team management, behaviour modification and management within the classroom and other subjects relating to Special Education, Theatre, and Music. Margaret has co-written and produced many plays and musicals for children, and has formed and directed several children's choirs and bands. Currently

Margaret is completing her Master of Education in Creative Arts through The University of Technology, Sydney and her research has been focused on the use of multi media in theatre design and production. Quong Tart has been a fascinating journey for Margaret, with many laughs along the way!

Cecily Bailey~ Front of House Manager & Props

Cecily has completed a Bachelor of Education Degree and is currently completing her Master of Education. Throughout her career as a teacher, Cecily has been involved in many dramatic activities for young children. Over the last 7 years this has involved Cecily in both writing and directing plays. Her original scripts were based on fairytales and given a modern twist interspersed with musical segments and tags.





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Act 1

Scene 1: The Masquerade Ball, Tart's Tea Rooms, 1886- *Masquerade Ball*

Scene 2: Forsyth's General Store, Bell's Creek, 1859- *The Dragon, Digging for Gold*

Scene 3: The Simpson Home, that evening- *Golden Dreams*

Scene 4: The Masquerade Ball, Tart's Tea Rooms, 1886

Scene 5: The Araluen Goldfields, 1859

Scene 6: The Masquerade Ball, Tart's Tea Rooms, 1886

Scene 7: Outside the Scarlett Home, 1886- *He Knows Everyone*

Scene 8: Scottish-sing-a-long, Tart Mansion, 1886- *My Heart's in the Highlands*

Scene 9: Inside the Scarlett Home, later that week- *Little Train*

Scene 10: Chinatown, Sydney, that same afternoon- *Dens of Opium,
& Remember Me Kindly*

Intermission 15 minutes

Act 2

Scene 1: Redfern Railway Station, August 30, 1886- *Travelling, Songbird*

Scene 2: The Tart Tea Rooms, several weeks later- *Red, Red Rose*

Scene 3: The Tart Mansion, May, 1888- *Ancient Wisdom
& Mandarin of the Crystal Button*

Scene 4: Time Passes for the Tart Family- *Red, Red Rose Reprise*

Scene 5: Elite Tea Rooms, Queen Victoria Building, August, 1902- *Shadows*

Scene 6: Gallop House, that same day- *Little Train Reprise*

Scene 7: Gallop House, somewhat later- *The Dragon Reprise
& Mandarin of the Crystal Button Reprise*



Cast

(In order of appearance)

Quong Tart	Marcus Rivera	Henrietta	Jennifer Willison
Mrs. Alice Simpson	Alison Griffiths	Constable	Ian Hefele
Julia Baxter	Jan McLachlan	Passers-by	Jennifer Willison & Kate Wilson
Flood	James Hagan	The Clans	Glen Chilcott, Brae Hodges, Zaf Masahud, Geoff Scully, David Smith, Brendon Walker & Albert Yuen.
Margaret Scarlett	Meagan Caratti		
George Scarlett	YURI		
Young Quong	Patric Kuo		
Thomas Forsyth	Peter Catt	Mavis	Yvonne Howard
Lily Labeau	Yvonne Howard	Opium Den Scene	Zaf Masahud
Hank	Ian Hefele	Arthur Malcolm	Patric Kuo
Miners	Samuel Perez & Grant Wilson	Doctor Traill	Peter Catt
Wai-chin	Albert Yuen	Ceremonial Presentation	Patric Kuo Kate Wilson Ida Wong
Effie	Karyn Brandstater		

Design & Technical Team

Director	Associate Professor Barbara Poston-Anderson
Arrangers	Michael Kennett, Mark Stevens
Computer Graphic Design	Margaret Howard
Costume Design	Jan McLachlan
Lighting Design	Lionel Willison
Props & House Manager	Cecily Bailey
Program & Ticket Design	Yvonne Howard
Musicians	Michael Kennett (keyboard & piano), Mark Stevens (double bass), Ben McAtamney (percussion), Antony Mutch (flute, guitar, trombone & mandalin), Nicholas Ng (erhu).
Vocal Director & Rehearsal Pianist	Peter Catt
Sound	Michael Bree with support from UTS Audiovisual Services
Front of House	Rebecca Jones & Anna DeCarvalho
Director's Assistant	Keith Swords
Stage Manager	Ian Hefele
Stage Crew	Christina Neubauer



Review: Mandarin of the Crystal Button

[title of the workshop version of Tales of a Tartan Mandarin, produced in 2001]

In the opening scene, George is being dragged along by his daughter, Margaret, to Quong Tart's masquerade party. With an optimism fit for the Queen of Alice in Wonderland, Margaret convinces her father to attend the masquerade, as the following excerpt illustrates:

*George: I won't fit in, not in my work clothes.
Margaret: Tell them you're dressed as a station master.
George: I AM a station master!
Margaret: No problem then.*

"At a masquerade, you can be anyone". So proceed the lyrics of the play's opening song. Just as George was a real station master, the masked bandit at the masquerade party turned out to be ... a masked bandit, and the irony of Ms Baxter, a press reporter, heralding *The Evening Star*, and dressed as an angel, is not lost on George. As the play points out, though, some masks appear to offer more freedom and status than do others. Both George and Quong Tart were immigrants to Australia from their respective 'old countries', but, by a logic which is not immediately apparent, George seemed to see himself as more Australian than Quong Tart. Quong Tart's mask made him an unsuitable suitor for Margaret, according to George, who says of Quong, "he's not our kind", then masks the comment with an advisory play on words, "don't aim above your station". Quong concedes to Margaret, regarding her father, "I can never be what he wants ... I'm Chinese. Nothing will change that".

Prior to the threat of having a Chinese son-in-law, George does his best to welcome Quong, and when Quong visits, George asks Margaret to serve him some tea, "one of those China Varieties - the ones in the quaint little packets". When Margaret defies her father's wishes and marries Quong Tart, however, her father describes her as "headstrong, wilful, just like her mother[!]".

The play explores constructs of class as well as race. Effie says of Quong Tart, "consider how far he's come - not just from China, you know, but his father being a merchant". The score also draws on western traditions, including traditional fairy stories. At one stage, Quong Tart fixes Margaret's boot and delivers it to her, having supplied her with slippers in the meantime, and Margaret and George scurry away from the ball, realising it's after midnight.

The use of Cantonese in some of the dialogue lends authenticity to the play, without compromising the audience's understanding of the plot. The play itself is well researched, and brings to the fore Barbara Poston-Anderson's many talents as socio-historian, musician, lyricist and playwright. The play explores several aspects of Quong Tart's life, including his childhood on the Australian goldfields. The use of humour and wit prevents the play from becoming morose or self-indulgent. As I watched, it brought history to life, and life to history, almost as much as did having a descendant of Quong Tart sitting in the theatre next to me (as I found out during an intermission discussion). The play is likely to generate many more conversations on the topic. It was a therapeutic and at the same time, an affectively and cognitively engaging way to encounter a part of our history.

The play ends soon after the assault on Quong Tart, and on a note of hope. At this time, Quong's young son, Arthur, claims with such conviction that he has seen a dragon in the sky, - a portent of good luck - that the audience is prepared to suspend disbelief (Coleridge, 1906). In actuality, though, 18 months after the assault on him, the real Quong Tart was dead. Musical tradition, as well as the magical and mystical dimensions of the play, and its allusions to fairy tales perhaps demand a happy ending. One is left with the question, 'does this happy ending provide us with more impetus to seek our better selves than an ending involving his death would achieve?'. Conceivably, it does.

To return to the opening song, "There is nothing here to remind you of the world you left behind". Is this a declaration of freedom, equality and new beginnings, or, in the context of a then (and now) *nouveau siècle* Australia, an assimilationist intolerance of difference? Perhaps the answer mirrors the extent to which we long for a happy ending for Quong Tart, and for multicultural Australia.

One scene of the play, written several months pre-Tampa, portrays a crowd clamouring to stop a boatload of Chinese immigrants from landing. The words of Steve Turner (1976, p. 129) perhaps best illustrate the power and poignancy of this scene:

*History repeats itself.
Has to.
Nobody listens.*

Dr John Buchanan
Social and Environmental Education
University of Technology, Sydney.

References:
Coleridge, S. (1906) *Bibliographica Literaria*. London: Dent.
Turner, S. (1976). *Up to Date*. London: Hodder & Stoughton.



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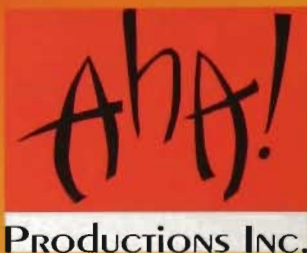
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GEOFF SCULLY'S HAPKIDO



Albert Yuen- Wai Chin & Clan Member
Zaf Masahud- Opium Den Scene & Clan Member

THE UNIVERSITY OF NEW SOUTH WALES

The School of Music and Music Education at UNSW offers undergraduate programmes in Music (BMus), Music Education (BMusBED), and combined degrees (BMusBA). At postgraduate level we offer MMus by course work, and an MMus and MMusEd by research, and a Ph.D. in both music and music education. The School has a number of performance groups who perform regularly. These include: orchestra, choir, jazz group, contemporary music group, wind band, bush band, and many chamber ensembles. There are a number of highly gifted performers among the current undergraduate students, many of whom play in the Australian Youth Orchestra. There is a lively tradition of jazz and popular music. Research by staff covers many aspects of music performance, psychology of music, and music education. A staff member was recently awarded a \$500,000 research grant in music psychology by the Australian Research Council. Other staff members include the President of the International Society for Music Education (ISME) and the chair of the International Research Commission of Music Education. Entry to the school is competitive through audition at undergraduate level, and by academic achievement at post-graduate level. Potential students should contact the School office on 9385 4871, or email: music@unsw.edu.au.

Special Thanks

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The University Of New South Wales Student Ensemble
UTS Media Office
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Other Quong Tart Centenary Events

Quong Tart and His Times, 1850-1903
International Conference, Powerhouse Museum- Thurs July 1 to Sun July 4.
The Powerhouse Museum, 500 Harris Street, Ultimo- A presentation of papers on topics related to the life and times of Quong Tart, 1850-1903. Subjects include comparative gold fields history; social, cultural, and economic history of Sydney and NSW, 1850-1903; history of the Chinese communities in and around the Pacific 1850-1903; race relations and regulatory regimes against Chinese in and around the Pacific, and Chinese responses 1850-1903. For further information contact the conference convenor, Henry Chan henry.chan@asia.usyd.edu.au

New Contemporaries Gallery at the Queen Victoria Building. From 1st July - 15th August 2004,
New Contemporaries Gallery at the Queen Victoria Building in Sydney will mount the first ever exhibition to commemorate the remarkable life of Quong Tart. No Ordinary Man. Sydney's Quong Tart: "citizen, merchant, philanthropist"





Prong Carb-