

Schultz then considers spectacles by touring Māori at the New York Hippodrome in 1909–10, with an illuminating emphasis on their activities outside the theatre that disrupted US notions of race and culture. Her final case studies are films produced between 1914 and 1929 with Māori actors and content, demonstrating how cinema's putative realism co-opted Māori culture to cement New Zealand's distinct cultural heritage and national identity, even as Māori were depicted as a 'dying race' in need of Pākehā salvaging.

The strength of the book lies in the detailed archival research that underpins these studies and that serves as a valuable foundation for further scholarship. A more determined engagement with theatre historiography and performance theory would have strengthened the author's claims to a performance-centred genealogy, and a firmer theoretical through-line would have assisted the management and interpretation of source materials, which are frequently more informational than analytical. But as a foray into this field, *Performing Indigenous Culture* nuances our appreciation of this multifaceted performance history in ways that will be useful for students and scholars of colonial-era performance, cross-cultural performance, New Zealand history, and the operation of performance in the global nineteenth century.

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*Caoimhe McAviney, Lucy Richardson
and Fabio Santos, ed.*

Phakama: Making Participatory Performance

London: Bloomsbury Methuen Drama, 2018.

267 p. £21.99.

ISBN: 978-1-350-04445-6.

Phakama is an approach to participatory performance making that is intercultural, collaborative, person-centred, and political. It is a Xhosa and Zulu word that, according to the editors, means 'rise up, elevate, empower yourself', which articulates the imperative of the work and signals the intercultural constitution of the network of artists and art education practitioners associated with the project.

The two sections of this book, 'Preparing the Ground' and 'Making the Performance', underline the commitment to explore what it means to collaborate. Throughout, the writers include practical exercises to develop interpersonal relationships and working structures essential for a project to be genuinely co-authored. The 'Give and Gain' exercise encapsulates Phakama's commitment to collective authoring, which is self-reflexive and avoids the assumption that simply stating that this is a collaborative process makes it so.

These exercises provide a valuable insight into how Phakama's practice builds a collaborative ethos

from the ground up. The emphasis on the difference between responsibilities and status, for instance, highlights rigorous thinking around structures of working by acknowledging that each individual brings different skills.

The process of writing and editing the book also exemplifies the collective authoring that is at the heart of Phakama's work; the book weaves a rich tapestry of experiences from facilitators and participants into a critical context. The editors could have analyzed experiential accounts in a traditional evaluative manner, where responses are interpreted to support an academic argument; instead they have respected Phakama's participants and facilitators, and opened the space for their reflections. In this way, the writing process demonstrates the same emphasis on dialogue, intercultural knowledge, and sharing. The critical essays, presented among reflections from participants and vivid discussions of past projects, also continue this approach by including non-Western philosophy and theory.

The book reflects on the journey of Phakama's practice, making the process of development visible, which is a complex task in the context of collaboration and intersubjectivity. The underlying philosophy of attending to who and what is present in the room; the exercises on how to build intercultural, collaborative processes; the strategies for making work that is aesthetic as well as full of social value; and the reflections on both the difficult and joyful elements of the experiences of working with Phakama make this an essential text for anyone in the field of applied performance and socially engaged art. Additionally, it inspires hope for a future where intercultural engagement is at the heart of a global community.

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*Bishnupriya Dutt, Janelle Reinelt,
and Shrinkhla Sahai, ed.*

Gendered Citizenship: Manifestations and Performance

London: Palgrave Macmillan, 2017. xx, 345 p. £92.

ISBN: 978-3-319-59092-9.

This collection of essays explores citizenship from various perspectives, including legal studies, the social sciences, and performance studies. It is the culmination of a project conducted by Jawaharlal Nehru University and the University of Warwick in 2014–16, with colleagues from India, Europe, and Colombia. The argument that citizenship constitutes an embodied practice organizes theoretical discussions and case studies. Political belonging is not solely about rights accorded by the state, but also involves participation in determining the society in which one lives. Contrary to the conventional definition of citizenship as a