

## Chapter 1 : Theatre for Development (TFD) - Participate

*Theatre for Development (TFD) is a participatory theatre practice which allows communities to write their own stories and perform in a drama based on the messages that emerge from the storytelling process.*

Theatre staged to win No-Malaria game Give it back! You will not sell this! Malaria is killing our babies! Around the couple crowds a group of people cheering, laughing and applauding enthusiastically. Mass Media Traditionally, mass media have been viewed as channels for the dissemination of public information. Mass Media can play a significant role in raising awareness, especially when a high percentage the population lives in remote villages with limited access to facilities and services. With effective strategies, mass media can be a platform for diverse and dynamic two-way flows of information enabling better social and individual decisions. It can perform these functions at scale as they reach a vast audience over a short period. The goal of the EE endeavour was to reach women and frontline workers in underserved communities in order to attain social and behavioural change objectives related to the welfare and survival of children and mothers. Entertainment-Education Entertainment-Education is the process designing and implementing media messages that educate and entertain. Allen Family Foundation to create the ISurvivedEbola Campaign, which used entertainment media to inform, engage and empower audiences to tackle Ebola. These media included music videos, radio drama series and app updates, all of which featured real survival stories. The actual use of condoms was also low, especially for high-risk sex. And it has done just that. Community Radio Community radio, thanks to its reach and community involvement, has played a vital role in promoting healthy habits and often sharing life-saving information with children and parents about proper nutrition, health, hygiene, education and child protection. The low-cost operation and ease of implementation make radio one of the most effective tools in humanitarian situations. Community radio has also given voice to millions of people who lack access to mainstream media. Teenagers have been learning to produce their own minute radio shows and then broadcast them to tens of thousands of their neighbours twice a month. Radio helps schoolchildren catch up on learning in Guinea To help children catch up on the education they missed an emergency radio education series runs as a month-long pilot project. The series offers catch-up lessons in mathematics and French. For children who are in school, the lessons build on what they have learned in class; for children not in school, they offer an alternative to classroom learning.

## Chapter 2 : Theatre for Development | NGO Pulse

*Theatre for Development can be a kind of participatory theatre, that encourages improvisation and audience members to take roles in the performance, or can be fully scripted and staged, with the audience observing. Many TfD productions are a mix of the two.*

Theatre can break through language and cultural barriers and is an extremely useful communication tool. Theatre does not require literacy skills or clever speaking to be effective. Theatre communicates with the whole person – not just with our thinking and reason. It appeals to our emotions, passions and prejudices. It can challenge us to face up to aspects of our lives that we try to ignore. It is an entertaining way of sharing information. Both adults and children learn best when they are interested. Theatre does not only use words. It can also communicate effectively using mime, dance and images. Theatre has been used in community development in various ways: For example, a development agency or community group may use a play encouraging the use of solar cookers as a means of preventing the removal of trees. Although this can be an effective way of passing on information about an issue, it will not be effective if it ignores the local situation, culture and the knowledge and experience of the audience. Encouraging participation Theatre for development can encourage active participation from people whose voices are not normally heard in the community. Stories are used to help people express their understanding of what happens to them in their daily lives. These stories can encourage real participation. Theatre for development turns private, individual stories into public, collective dramas. Advocacy Theatre can provide a way for the audience to participate in the issues raised. It can have a much greater impact than other forms of advocacy. Theatre can challenge people who may be able to respond to and take action about the issues raised. Therapy Drama can be used as therapy to help people deal with trauma and emotional problems. This usually requires special training and understanding. Helping people develop their own stories Stories can be used to help individuals and communities make sense of their place in the world. Outside facilitators planning to use theatre with a community need to spend time building up relationships with individuals. They need to build trust and confidence with people, by showing humility and interest and gaining understanding of local issues. Finding an interesting way of encouraging people to talk about themselves is often a good start. Participants could be asked to bring to a meeting an object of personal value to them. Then they could be asked, in turn, to share the histories of those objects. People could also be asked to sing favourite songs. Sharing stories about the past requires trust and openness. Facilitators can offer their own story first, and then encourage other people to do the same. By sharing a variety of stories, the most important aspects of the community will gradually emerge. Developing stories There are many techniques for this process. We might begin simply by getting people in pairs to tell each other stories. Then the listener can retell the story they just heard to another person. Or participants could pass one story round a circle, with each person making slight changes each time the story is retold. The following activity could also be used to help a group make up a story. Divide participants into two groups and form two circles – an inner and an outer, with each inner participant facing one outer participant. Ask the inner circle to begin a story. It helps to provide them with a suggestion. Ask the outer circle to move round one place and then pass on the story they have just heard to their new inner circle partners. Again, time the story telling for exactly one minute. Suggest words to stimulate thinking about specific topics such as bullying, violence and gender. However, it is important to add silly ideas too, to ensure a sense of light-heartedness. Continue this process of moving the outer participants on one place each time. Participants will alternately listen to a story and then pass it on to another person – always adding one new idea. Stop when all outer participants have partnered with all inner circle participants. Stories will become very muddled and confused, but this is all part of the fun! By the end of the exercise, each person will have a unique final story which includes input from each participant. Now divide the participants into several small groups. Ask each of them to tell their final stories to each other and decide which story they prefer. These stories can then be told to the other groups. Decisions about what is included in the stories will reveal a great deal about the group as a whole – how they feel, what they think and believe, and how they relate to others in the community. Turning stories into plays The

quality of the performance is likely to relate to the degree of ownership that participants feel towards the material. Participants should therefore agree together which story to choose to develop into a play. The facilitator may need to highlight practical issues concerning what is possible to act out! They may also be able to combine parts of discarded stories into the chosen story. Exploring issues Many sensitive issues, which may be too delicate or dangerous to discuss openly, can be explored through the use of drama. Playing the role of a different character allows people to say things that would not be possible in their own voices. Humour can sometimes help to share difficult or sensitive issues in ways that do not cause offence. People do not have to base theatre around their present situation. Other situations or different cultural settings can be imagined. Theatre can sometimes provide several alternatives in the story with their resulting consequences, rather than providing any one definite solution. This can encourage people to think through the alternatives and consider how they, personally, would respond. Give careful thought about how to involve the audience. Could they be involved: Sustainability in the use of theatre is very important, once outside facilitators leave. Wherever possible, people within the community should be identified who can be trained in facilitation skills to enable the process to be continued by the community without outside help. He has recently co-authored a book, *Popular Theatre in Political Culture* see page

**Chapter 3 : Theatre for Development (TfD) | The HIV/AIDS Network**

*Theatre as a Vehicle for Social Change There is a growing awareness on the part of theatre workers of the value of theatre and performance art in relation to social change and development.*

Theatre for development Save Theatre for Development TfD means live performance , or theater used as a development toolâ€™as in international development. TfD encompasses the following in-person activities, with people before an audience: And Penina Mlama, referring to the enterprise as Popular Theatre, describes its aims briefly as follows: Popular theatre is intended to empower the common man with a critical consciousness crucial to the struggle against the forces responsible for his poverty. Many TfD productions are a mix of the two. Hundreds, if not thousands, of organizations and initiatives have used theatre as a development tool: An account of an early use of TfD is the thesis Theater as a Means of Moral Education and Socialization in the Development of Nauvoo , Illinois, , which recounts how theater was used to promote ideological and civil development in a religious community in the US Hurd Participatory performances In usual performances there are actors on stage and spectators who watch the play. African or Asian countries different forms of theatre were and still are very common in the sense of bringing information to the people in an oral way. Thus, different theatre traditions developed worldwide and re-lived in colonized countries after independence, whilst in rural areas they were even common during colonization. By now these times are over, and development communication got a very important topic, thus it seems perfect to make up still living traditions through participative theatre methods. First of all it is very important for actors and organisers of the performance or TfD-project to get to know the society and the problems people face. Therefore, the play that is going to be performed and worked with has to be developed with local people, who know cultural behaviors and social problems of the society. Moreover, it is very helpful to have local authority persons and opinion leaders in the team of a TfD-project, whom the regional society listens to and trusts. In this way it is even possible to take advantage of the knowledge that locals have about best dates for performances or even to advertise for the ongoing TfD-performance. In forum theatre the scene acted out shows one ore even more problems the audience faces on their daily routine. Afterwards forum theatre is explained to the audience by another person of the team and the scene will be shown again. This second and even third, fourth, fifth etc. Spectators become so called "spect-actors", whereas the replaced actor steps back. Through being part of the scene participating people dive into the situation performed, what makes the whole topic feel more real for the person who came in to change the situation. Thus, it is an alternative way of problem solving, where creativity is asked for and different approaches are tried. Especially in oppressive regimes it is not possible to perform political plays, as they will be prohibited from the very beginning on or the revolutionists become prisoners. A lot of creativity is asked for writing and performing a politically critical play that is a very important feature of TfD methods. Street theatre Methods like e. Every kind of TfD-programme trusts in the strength of the word of mouth via people who face the situation, are part of a project or watch a critical play. References Kabaso, Sydney Theater for Development in Zambia. Sources Sloman, Annie Amnesty International AI Mobilising for human rights using participatory theatre. Zed Books [2] Enacting Participatory Development: Theatre-based Techniques, by McCarthy, J. The bibliography cites 22 books devoted specifically to art and theater as tools for development, and an additional 16 books on specific techniques. Case studies from around the world of TfD.

**Chapter 4 : Theatre for development | theatre | calendrierdelascience.com**

*Theatre for Development (TFD) is used as an egalitarian method to access and distill information, working with communities to create a self-sustaining tool for dialogue and from that dialogue to affect policy.*

How can performance prevent rape? On-stage performance can help us reimagine what we take for granted. This blog looks at how performance can explore different ways to be a woman or a man, and negotiate relationships that are flexible, fun, and freeing. I suggest that performance can be used as a tool in rape prevention. I look at how performative methods of rape prevention may build upon and develop other forms of social education that work to end rape, creating possibilities for different ways to engage in intimate relationships. This blog is a personal, theoretical, and performative exploration of how performance can be used in rape prevention. Thursday, June 9, What is Theatre for Development? Applied theatre is used in the field of development through a group of practices often referred to as theatre for development. These performances frequently work with rural and marginalised communities employing performance, including drama, song, dance and puppetry to convey pertinent health and educational messages Kamlongera, ; Prentki T. Theatre for development performances often attempt to operate in local languages, and strive for styles, techniques, plots, and characters that are culturally appropriate. This group of performances work towards delivering health and educational messages to those not reached by mainstream initiatives, while cultivating community participation and mobilisation Chinyowa, b; Kamlongera, ; Prentki T. Theatre for development may offer a way of looking at how performance can work with communities to create their own approaches to transforming the script of rape. Theatre for development in practice Rather than being simply a method of communicating health and educational messages to communities, theatre for development aims to create a forum for people to negotiate their own change. The pedagogical theories of Paulo Friere ; a; b offer a framework for working with communities and have been instrumental in developing concepts of theatre for development. The student is filled up like a bank, a receptacle to be sustained by the teacher. The teacher tells, while the student listens, records, remembers. Knowledge can be possessed or lacking, with the teacher acting as regulator, or depositor of essential information. Meanings are delivered as if they are absolute and unchanging: According to Friere, this banking method reflects an oppressive society which clearly delineates ignorance from knowledge, and denies any attempt to transform existing power structures. Knowledge is given value according to who holds it, so that wisdom held by students is not as valuable as that held by teachers. Paulo Freire and freedom through education This banking method of education annuls possibilities for transformation and creativity. Instead of simply delivering knowledge, Friere suggests education as the posing of problems, a dialogue between equals in which all are responsible for intellectual and personal growth. Performance is participatory, awakening people from a passive state of acceptance, into a critical consideration of their realities. While women may be visible in theatre for development shows, performance theorist Esi Dogbe argues that they do not necessarily have a voice in the process. While Ghanaian policies on development aim for the empowerment of women, none of the projects that Dogbe studied explicitly attempted to challenge gender frameworks. While participation is a key tenant of theatre for development, without a critique of gendered practices, theatre for development cannot offer alternative ways for women to participate. According to Chinyowa, those working in the field of theatre for development, who are often outsiders to the communities with which they work, can fail to fully observe and understand the cultural norms of target communities. He examines how notions of participation involve more than simply performing plays in local languages, and post-performance discussions Chinyowa, a. Both Dogbe and Chinyowa warn of the potential of shaping theatre for development projects to suit stakeholder needs, rather than taking into account the specificities of each community.

**Chapter 5 : Theatre for Development Research Papers - calendrierdelascience.com**

*Theatre has been used, primarily in the developing world, to foster literacy programs, population planning campaigns,*

*and agricultural development programs. In Indonesia, for example, wayang shadow puppets have been used, with the content of traditional plays altered to include family planning messages..*

### Chapter 6 : Theatre for Development

*Theatre for development is a famous means of communication for the people especially in less development show more content "For instance Wasam Manom - a Hansa phrase for play for farmers was used to examine daily problems encountered by Soba farmers who lived at the outskirts of Zaria"[10].*

### Chapter 7 : Theatre for development - Wikipedia

*In this way, the theatre teams help to create communication and even a common understanding between villagers, government, and projects, which is the basis for positive community development.*

### Chapter 8 : Aurora Murphy: Preventing Rape Through Performance: What is Theatre for Development?

*Theatre for development is a famous means of communication for the people especially in less development societies. According to a website, calendrierdelascience.com, it says, " Theatre for Development is used not for catering entertainment to the people but is used to educate people.*

### Chapter 9 : Theatre for development | Revolvy

*Theatre Development Fund (TDF) is a Not-For-Profit Organization for the Performing Arts which works to make theatre affordable and accessible to all.*