



La-Net

THA 404

COMMUNITY THEATRE FOR DEVELOPMENT PRACTICE



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Course code: THA 404

Course title: Community Theatre for Development Practice

Course credit load: 2 Units

List of Series:

- **Series 1:** Community Selection and Value Creation through Theatre
- **Series 2:** Village Research and Participatory Play Development
- **Series 3:** Collaborative Play Production with Host Communities
- **Series 4:** Development Strategies and Legacy Building in Theatre Practice
- **Series 5:** Documentation and Community Feedback in Theatre for Development

Series 1: Community Selection and Value Creation through Theatre

Series Outline

- **Part 1 (1.1): Understanding Community Theatre for Development**
 - Sub-Part 1.1.1: Defining community theatre and its role in development
 - Sub-Part 1.1.2: Historical background and relevance in contemporary society
 - Sub-Part 1.1.3: Benefits of theatre as a tool for conscientisation
- **Part 2 (1.2): Identifying and Selecting a Community**
 - Sub-Part 1.2.1: Criteria for community selection
 - Sub-Part 1.2.2: Methods of engaging stakeholders in the selection process
 - Sub-Part 1.2.3: Challenges in community identification and how to address them
- **Part 3 (1.3): Engaging the Community in Value Creation**
 - Sub-Part 1.3.1: Participatory approaches to theatre creation
 - Sub-Part 1.3.2: Encouraging ownership and self-reliance through theatre



- Sub-Part 1.3.3: Building trust and collaboration with community members
- **Part 4 (1.4): Building Group Dynamics and Control**
 - Sub-Part 1.4.1: Understanding group dynamics in theatre practice
 - Sub-Part 1.4.2: Techniques for effective group control and coordination
 - Sub-Part 1.4.3: Sustaining motivation and collective responsibility

Introduction

Community theatre offers a unique way of engaging people in dialogue about their own development. It is not simply about entertainment, but about using performance as a participatory tool to raise awareness, inspire change, and strengthen community bonds. This Series introduces you to the foundational steps of working with communities through theatre, focusing on how to select a community and create value that resonates with its members.

The aim of this Series is to help you acquire the skills needed to identify suitable communities, initiate participatory theatre processes, and foster group dynamics that support development goals.

We shall commence this Series by examining the concept and significance of community theatre for development. Next, we will explore the process of identifying and selecting a community for theatre intervention. Following that, we will consider how communities can be engaged in value creation through participatory theatre practices. Finally, we will conclude by discussing strategies for building group dynamics and control, which are essential for sustaining theatre-based development initiatives.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 1.1** define the concept of community theatre for development,
- **SLO 1.2** explain the criteria and processes for identifying and selecting a community,



- **SLO 1.3** demonstrate how to engage community members in participatory value creation through theatre, and
- **SLO 1.4** analyse strategies for building group dynamics and maintaining control in community theatre practice.

1.1 Understanding Community Theatre for Development

1.1.1 Defining community theatre and its role in development

Community theatre is a participatory form of theatre created by and for members of a community, with the aim of addressing social, cultural, or developmental issues. Unlike commercial theatre, which focuses on entertainment and profit, community theatre is designed to raise awareness, stimulate dialogue, and inspire collective action. It provides a safe space for people to reflect on their realities, express their concerns, and explore possible solutions together.

Fill in the blank: Community theatre is primarily aimed at _____ rather than entertainment.

1.1.2 Historical background and relevance in contemporary society

Community theatre has roots in traditional storytelling and performance practices that communities have used for centuries to pass on knowledge, values, and cultural identity. In modern times, it has evolved into a structured approach for development, often linked to movements for social justice, education, and empowerment. Its relevance today lies in its ability to give voice to marginalised groups, foster inclusivity, and promote sustainable development through collective participation.

Fill in the blank: Traditional storytelling and performance practices served as early forms of _____.



1.1.3 Benefits of theatre as a tool for conscientisation

Conscientisation refers to the process of developing critical awareness of one's social reality through reflection and action. Theatre is particularly effective for this because it combines dialogue, creativity, and emotional engagement. By dramatising everyday challenges, communities can see their issues represented on stage, which often leads to deeper reflection and a willingness to act. The benefits include increased self-reliance, stronger community bonds, and the ability to generate local solutions to local problems.

Fill in the blank: The process of developing critical awareness through reflection and action is called _____.

COMMUNITY THEATRE TO SOCIAL CHANGE: A SIMPLE PATHWAY



*An organic pathway toward resilient and inclusive communities.

Diagram showing the role of community theatre in development, with arrows linking theatre activities to outcomes such as awareness, dialogue, and collective action.

Figure 1.1: Role of community theatre in development

Pilot questions 1.1



1. Community theatre is primarily aimed at raising _____ rather than entertainment.
2. Traditional storytelling and performance practices served as early forms of _____.
3. The process of developing critical awareness through reflection and action is called _____.
4. One key benefit of community theatre is that it strengthens _____ bonds.
5. Unlike commercial theatre, community theatre focuses on _____ rather than profit.

1.2 Identifying and Selecting a Community

1.2.1 Criteria for community selection

When working with **community theatre**, it is important to establish clear criteria for selecting the right community. Criteria may include the community's readiness to participate, the presence of pressing developmental issues, and the availability of local leadership to support the process. A suitable community is one that is open to dialogue, willing to collaborate, and capable of sustaining theatre activities beyond the initial intervention.

Fill in the blank: A suitable community for theatre intervention must show _____ to participate.

1.2.2 Methods of engaging stakeholders in the selection process

Stakeholders are individuals or groups who have an interest in or influence over the theatre project. They may include local leaders, youth groups, women's associations, and cultural organisations. Engaging stakeholders early ensures that the community feels ownership of the project. Methods of engagement include community meetings, focus group discussions, and informal conversations that allow members to express their needs and expectations.

Fill in the blank: Local leaders, youth groups, and cultural organisations are examples of _____.



1.2.3 Challenges in community identification and how to address them

Selecting a community is not always straightforward. Challenges may include resistance from community members, lack of trust in outsiders, or competing interests among local groups. These can be addressed by building relationships gradually, demonstrating respect for local customs, and ensuring transparency in the selection process. Patience and persistence are key qualities for facilitators in overcoming these obstacles.

Fill in the blank: One way to overcome resistance in community identification is to build _____ gradually.

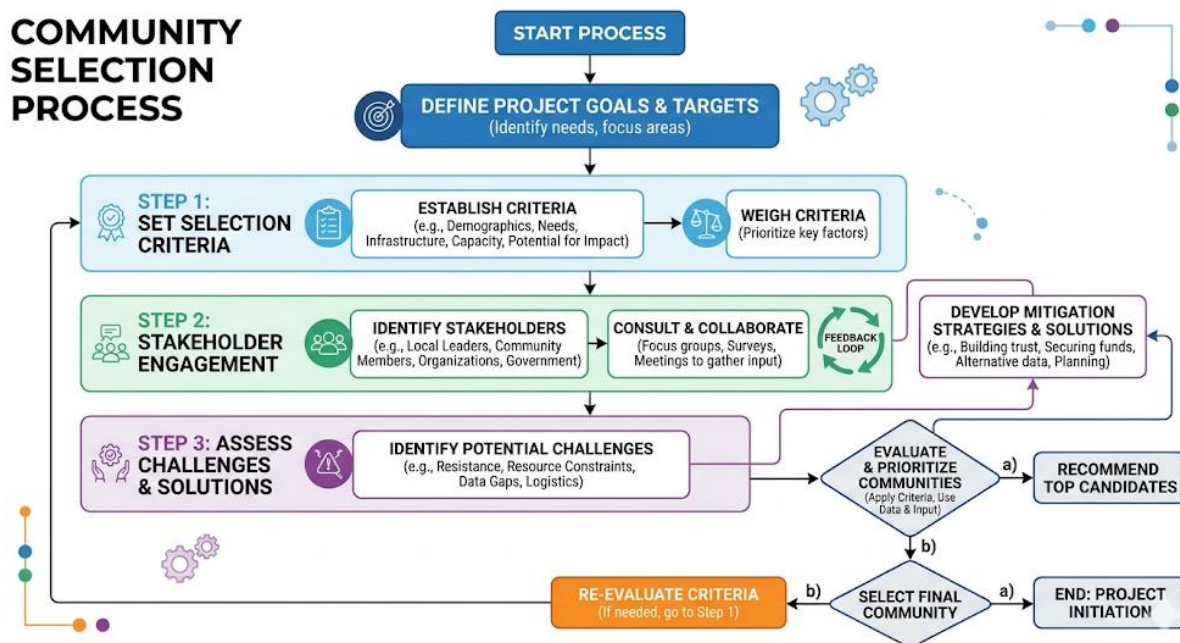


Diagram showing the process of community selection, from identifying criteria to engaging stakeholders and addressing challenges.

Figure 1.2: Process of community selection for theatre intervention

Pilot questions 1.2

1. A suitable community for theatre intervention must show _____ to participate.



2. Local leaders, youth groups, and cultural organisations are examples of _____.
3. One way to overcome resistance in community identification is to build _____ gradually.
4. Name one criterion that should be considered when selecting a community.
5. Why is stakeholder engagement important in community selection?

1.3 Engaging the Community in Value Creation

1.3.1 Participatory approaches to theatre creation

Participatory approaches involve community members actively contributing to the design and performance of theatre activities. This ensures that the play reflects their realities and aspirations. Techniques include storytelling circles, improvisation workshops, and collaborative scriptwriting. These approaches encourage inclusivity and empower participants to take ownership of the process.

Fill in the blank: Storytelling circles and collaborative scriptwriting are examples of _____ approaches.

1.3.2 Encouraging ownership and self-reliance through theatre

Ownership means that community members feel the theatre project belongs to them. This is achieved by involving them in decision-making, assigning roles, and recognising their contributions. Self-reliance is strengthened when communities use theatre to address their own challenges without depending entirely on external support. Facilitators should encourage communities to see theatre as a tool they can sustain independently.

Fill in the blank: Ownership is achieved when community members feel the project _____ to them.



1.3.3 Building trust and collaboration with community members

Trust is the foundation of effective collaboration. Facilitators must respect local customs, listen actively, and demonstrate consistency in their actions. Collaboration is enhanced when community members see that their voices are valued and their input shapes the theatre project. This mutual respect fosters unity and strengthens the impact of theatre interventions.

Fill in the blank: Collaboration is enhanced when community members see that their _____ are valued.



Diagram showing participatory theatre approaches leading to ownership, trust, and collaboration.

Figure 1.3: Pathways to value creation in community theatre

Pilot questions 1.3

1. Storytelling circles and collaborative scriptwriting are examples of _____ approaches.



2. Ownership is achieved when community members feel the project _____ to them.
3. Collaboration is enhanced when community members see that their _____ are valued.
4. How does participatory theatre encourage inclusivity?
5. Why is trust important in building collaboration with community members?

1.4 Building Group Dynamics and Control

1.4.1 Understanding group dynamics in theatre practice

Group dynamics refers to the patterns of interaction, relationships, and behaviours that occur when individuals work together in a group. In community theatre, group dynamics determine how effectively members collaborate to produce a play. Positive dynamics encourage cooperation, creativity, and mutual respect, while negative dynamics may lead to conflict or disengagement. Recognising these dynamics early helps facilitators guide the group towards productive collaboration.

Fill in the blank: In community theatre, _____ dynamics determine how effectively members collaborate.

1.4.2 Techniques for effective group control and coordination

Group control involves guiding participants so that activities remain focused and organised. Techniques include setting clear goals, assigning roles, and establishing ground rules for participation. Coordination ensures that each member's contribution aligns with the overall objectives of the theatre project. Facilitators should balance authority with inclusivity, allowing creativity to flourish while maintaining order.

Fill in the blank: Assigning roles and establishing ground rules are techniques for effective _____.



1.4.3 Sustaining motivation and collective responsibility

Motivation is the driving force that keeps participants engaged in theatre activities. Collective responsibility means that all members feel accountable for the success of the project. Sustaining these requires regular encouragement, recognition of contributions, and opportunities for members to take leadership roles. When communities see theatre as their own initiative, they are more likely to sustain it beyond external support.

Fill in the blank: Collective responsibility means that all members feel _____ for the success of the project.

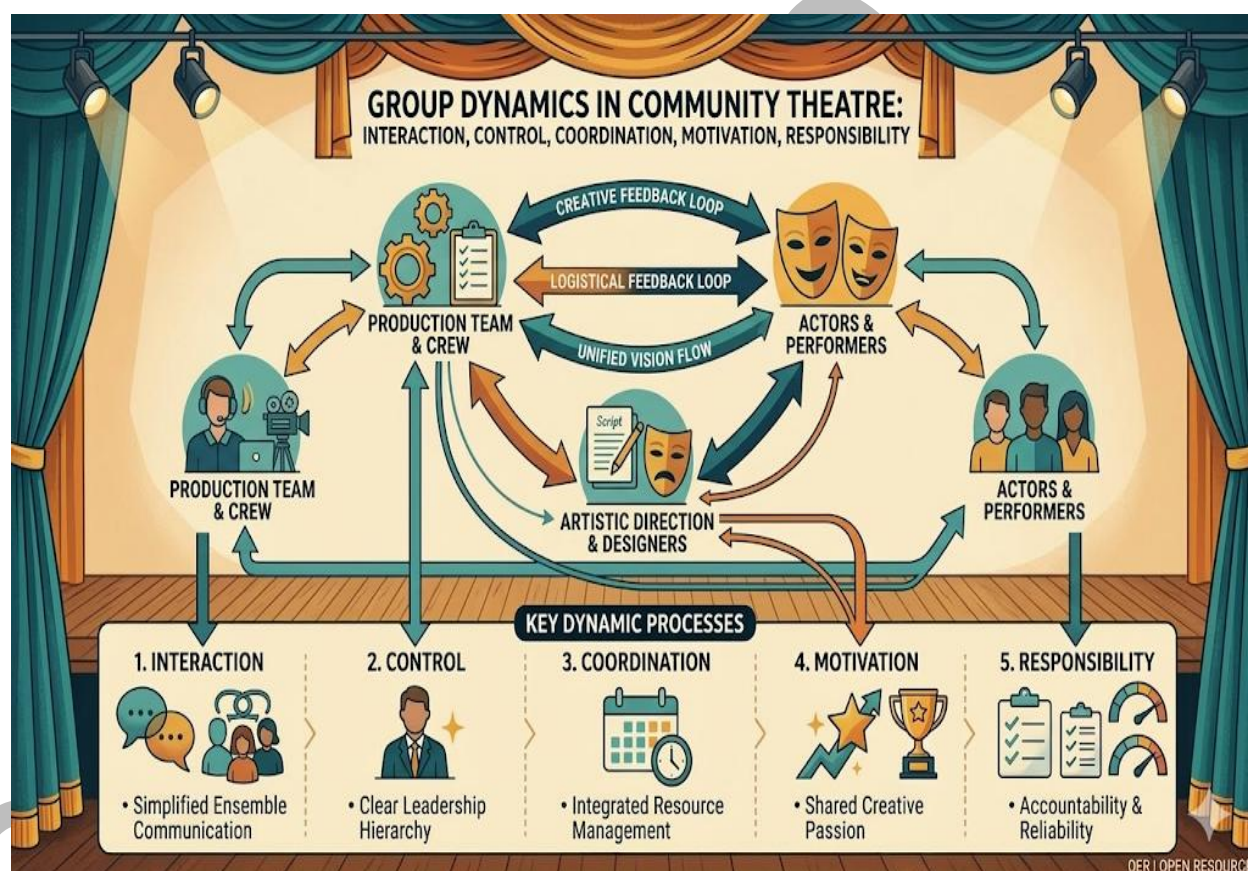


Diagram showing elements of group dynamics: interaction, control, coordination, motivation, and responsibility.

Figure 1.4: Elements of group dynamics in community theatre



Pilot questions 1.4

1. In community theatre, _____ dynamics determine how effectively members collaborate.
2. Assigning roles and establishing ground rules are techniques for effective _____.
3. Collective responsibility means that all members feel _____ for the success of the project.
4. Why is recognising group dynamics important in theatre practice?
5. Name one way facilitators can sustain motivation in a community theatre group.

Series Summary

This Series has introduced you to the foundations of community theatre as a tool for development. We began by examining the meaning and role of community theatre, highlighting how it differs from commercial theatre and why it is vital for conscientisation. We then explored the process of identifying and selecting a suitable community, considering criteria, stakeholder engagement, and challenges. Following that, we discussed how communities can be engaged in value creation through participatory approaches, ownership, and trust-building. Finally, we examined group dynamics, focusing on control, coordination, motivation, and collective responsibility.

By working through these Parts, you have achieved the Series Learning Outcomes. You should now be able to define the concept of community theatre for development, explain the processes for identifying and selecting a community, demonstrate participatory approaches for engaging communities in value creation, and analyse strategies for building group dynamics and control. These skills will serve as the foundation for subsequent Series, where you will apply them in more practical and collaborative contexts.

Glossary of Terms



- **Community theatre:** A participatory form of theatre created by and for members of a community, aimed at raising awareness and inspiring collective action rather than entertainment.
- **Conscientisation:** The process of developing critical awareness of one's social reality through reflection and action.
- **Group dynamics:** The patterns of interaction, relationships, and behaviours that occur when individuals work together in a group.
- **Group control:** The process of guiding participants so that activities remain focused, organised, and aligned with objectives.
- **Ownership:** The sense of belonging and responsibility that community members feel when they are actively involved in decision-making and implementation.
- **Participatory approaches:** Methods that involve community members directly in the design and performance of theatre activities, ensuring inclusivity and relevance.
- **Self-reliance:** The ability of a community to sustain theatre activities and address challenges independently, without relying entirely on external support.
- **Stakeholders:** Individuals or groups who have an interest in or influence over a theatre project, such as local leaders, youth groups, and cultural organisations.
- **Trust:** Confidence in the reliability, respect, and consistency of facilitators or fellow community members, which strengthens collaboration.



Concept Check Questions 1

Objective questions

1. Community theatre is primarily aimed at raising _____ rather than entertainment.
(Linked to SLO 1.1)
2. Traditional storytelling and performance practices served as early forms of _____.
(Linked to SLO 1.1)
3. Local leaders, youth groups, and cultural organisations are examples of _____.
(Linked to SLO 1.2)
4. Storytelling circles and collaborative scriptwriting are examples of _____ approaches. (Linked to SLO 1.3)
5. Assigning roles and establishing ground rules are techniques for effective _____.
(Linked to SLO 1.4)

Short-answer questions

6. Define community theatre and explain how it differs from commercial theatre. (Linked to SLO 1.1)
7. Identify two criteria that should be considered when selecting a community for theatre intervention. (Linked to SLO 1.2)
8. Explain how ownership can be encouraged in community theatre practice. (Linked to SLO 1.3)
9. Describe one way facilitators can sustain motivation in a community theatre group. (Linked to SLO 1.4)

Long-answer questions

10. Analyse the challenges of identifying a suitable community for theatre intervention and propose strategies to overcome them. (Linked to SLO 1.2)
11. Evaluate the role of participatory approaches in creating value within community theatre and discuss their impact on self-reliance. (Linked to SLO 1.3)
12. Design a framework for managing group dynamics in a community theatre project,



highlighting techniques for control, coordination, and collective responsibility. (Linked to SLO 1.4)

Answers to Concept Check Questions 1

Objective questions

1. Awareness
2. Community theatre
3. Stakeholders
4. Participatory
5. Group control

Short-answer questions

6. Community theatre is a participatory form of theatre created by and for members of a community, aimed at raising awareness and inspiring collective action. Unlike commercial theatre, it focuses on development rather than entertainment.
7. Criteria include readiness to participate, presence of pressing developmental issues, and availability of local leadership.
8. Ownership can be encouraged by involving community members in decision-making, assigning roles, and recognising their contributions.
9. Facilitators can sustain motivation by offering encouragement, recognising contributions, and providing opportunities for leadership.

Long-answer questions

10. *Basic response:* Challenges include resistance from community members, lack of trust, and competing interests. Strategies include building relationships gradually, respecting local customs, and ensuring transparency.

Value-added response: Outstanding learners may also highlight the importance of participatory research, capacity-building workshops, and long-term engagement to strengthen trust and collaboration.



11. *Basic response:* Participatory approaches ensure inclusivity and empower communities to take ownership, which strengthens self-reliance.

Value-added response: Outstanding learners may discuss how participatory theatre fosters innovation, enhances cultural identity, and creates sustainable development pathways.

12. *Basic response:* A framework should include clear goals, role assignment, ground rules, and regular encouragement.

Value-added response: Outstanding learners may propose advanced techniques such as peer mentoring, rotating leadership, and structured feedback sessions to enhance group cohesion and accountability.

Answers to Pilot Questions 1

Part 1.1

1. Awareness
2. Traditional storytelling
3. Conscientisation
4. Community bonds
5. Development

Part 1.2

1. Readiness
2. Stakeholders
3. Trust
4. Community readiness, leadership support, or pressing issues
5. It ensures ownership and collaboration

Part 1.3



1. Participatory approaches
2. Belongs
3. Voices
4. By involving diverse members in theatre creation
5. Trust builds unity and strengthens collaboration

Part 1.4

1. Group dynamics
2. Group control
3. Responsible
4. It helps facilitators guide collaboration effectively
5. By offering encouragement, recognition, and leadership opportunities



References and Attributions 1

- **Figures**

- *Figure 1.1: Comparison of commercial and community theatre*

Attribution: AI-generated using prompt “Create a simple diagram comparing commercial theatre and community theatre, highlighting purpose, participants, and outcomes.”

Suggested OER search string: “community theatre vs commercial theatre diagram OER”.

- *Figure 1.2: Process of community selection for theatre intervention*

Attribution: AI-generated using prompt “Create a flowchart showing community selection steps: criteria, stakeholder engagement, challenges, solutions.”

Suggested OER search string: “community selection process diagram OER”.

- *Figure 1.3: Pathways to value creation in community theatre*

Attribution: AI-generated using prompt “Create a diagram showing participatory theatre approaches leading to ownership, trust, collaboration, and self-reliance.”

Suggested OER search string: “participatory theatre community development diagram OER”.

- *Figure 1.4: Elements of group dynamics in community theatre*

Attribution: AI-generated using prompt “Create a diagram showing group dynamics in community theatre, including interaction, control, coordination, motivation, and responsibility.”

Suggested OER search string: “group dynamics theatre development diagram OER”.

- **Key sources consulted for definitions and concepts**

- Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum. (Concept of conscientisation).
- Boal, A. (1979). *Theatre of the Oppressed*. London: Pluto Press. (Community theatre approaches).



- Open Educational Resources (OER Commons). Search strings provided above for diagrams and participatory theatre resources.



Series 2: Village Research and Participatory Play Development

Series Outline

- **Part 1 (2.1): Principles and Methods of Village Research**
 - Sub-Part 2.1.1: Understanding village research in theatre for development
 - Sub-Part 2.1.2: Tools and techniques for gathering community data
 - Sub-Part 2.1.3: Ethical considerations in conducting village research
- **Part 2 (2.2): Analysing Community Issues for Theatre**
 - Sub-Part 2.2.1: Identifying and prioritising development issues
 - Sub-Part 2.2.2: Translating community data into theatre themes
 - Sub-Part 2.2.3: Ensuring cultural sensitivity in issue framing
- **Part 3 (2.3): Participatory Play Development**
 - Sub-Part 2.3.1: Principles of participatory scriptwriting
 - Sub-Part 2.3.2: Involving community members in storyline creation
 - Sub-Part 2.3.3: Structuring a play for development impact
- **Part 4 (2.4): Rehearsal and Community Feedback Processes**
 - Sub-Part 2.4.1: Planning and managing rehearsals in a community setting
 - Sub-Part 2.4.2: Incorporating community feedback during the development process
 - Sub-Part 2.4.3: Refining the play through iterative collaboration



Introduction

Village research is a critical step in community theatre for development. Before a play can be created, facilitators must understand the social, cultural, and economic realities of the community they seek to serve. This Series guides you through the process of conducting research within a community setting, analysing the findings, and using them as the foundation for developing a participatory play.

The aim of this Series is to equip you with the practical skills needed to gather meaningful data from communities, work collaboratively with members to shape that data into a dramatic narrative, and refine the play through rehearsal and feedback.

We shall commence this Series by examining the principles and methods of village research. Next, we will explore how to analyse community issues and translate them into theatre themes. Following that, we will consider the principles and processes of participatory play development. Finally, we will conclude by discussing rehearsal strategies and how community feedback can be used to refine the play for maximum impact.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 2.1** explain the principles and methods of village research in theatre for development,
- **SLO 2.2** analyse community issues and translate them into themes suitable for theatrical presentation,
- **SLO 2.3** apply participatory approaches to develop a play script rooted in community realities, and
- **SLO 2.4** evaluate rehearsal and feedback processes to refine a community play for development impact.



2.1 Principles and Methods of Village Research

2.1.1 Understanding village research in theatre for development

Village research is the systematic process of gathering information about a community's social, cultural, economic, and developmental conditions in preparation for a theatre intervention. It goes beyond surface-level observation to engage deeply with the lived experiences of community members. Unlike academic research conducted from a distance, village research is immersive, participatory, and relational, recognising community members as co-investigators of their own reality. Effective village research provides the raw material from which authentic theatre is built.

Fill in the blank: Village research is the systematic process of gathering information about a community's _____.

2.1.2 Tools and techniques for gathering community data

Data gathering tools in village research include observations, interviews, focus group discussions, participatory rural appraisal (PRA) techniques, and community mapping. Observations allow facilitators to witness daily life first-hand, while interviews provide personal narratives and opinions. Focus group discussions encourage communal reflection on shared issues. PRA techniques, such as seasonal calendars, transect walks, and Venn diagrams, help communities visualise and articulate their own conditions. Community mapping involves residents drawing the spatial layout of their village, identifying resources, challenges, and social structures.

Fill in the blank: Community mapping, seasonal calendars, and transect walks are examples of _____.

2.1.3 Ethical considerations in conducting village research

Ethics in village research requires that facilitators obtain informed consent, maintain confidentiality, and respect cultural norms. Participants must understand the purpose of the



research and agree to take part voluntarily. Sensitive topics, such as domestic conflict or economic hardship, must be handled with care to avoid causing distress or stigmatisation. Facilitators must also ensure that the research process benefits the community and does not exploit their vulnerabilities for external gain. Reciprocity and transparency are fundamental principles guiding ethical village research.

Fill in the blank: Obtaining informed consent and maintaining confidentiality are fundamental principles of _____ .

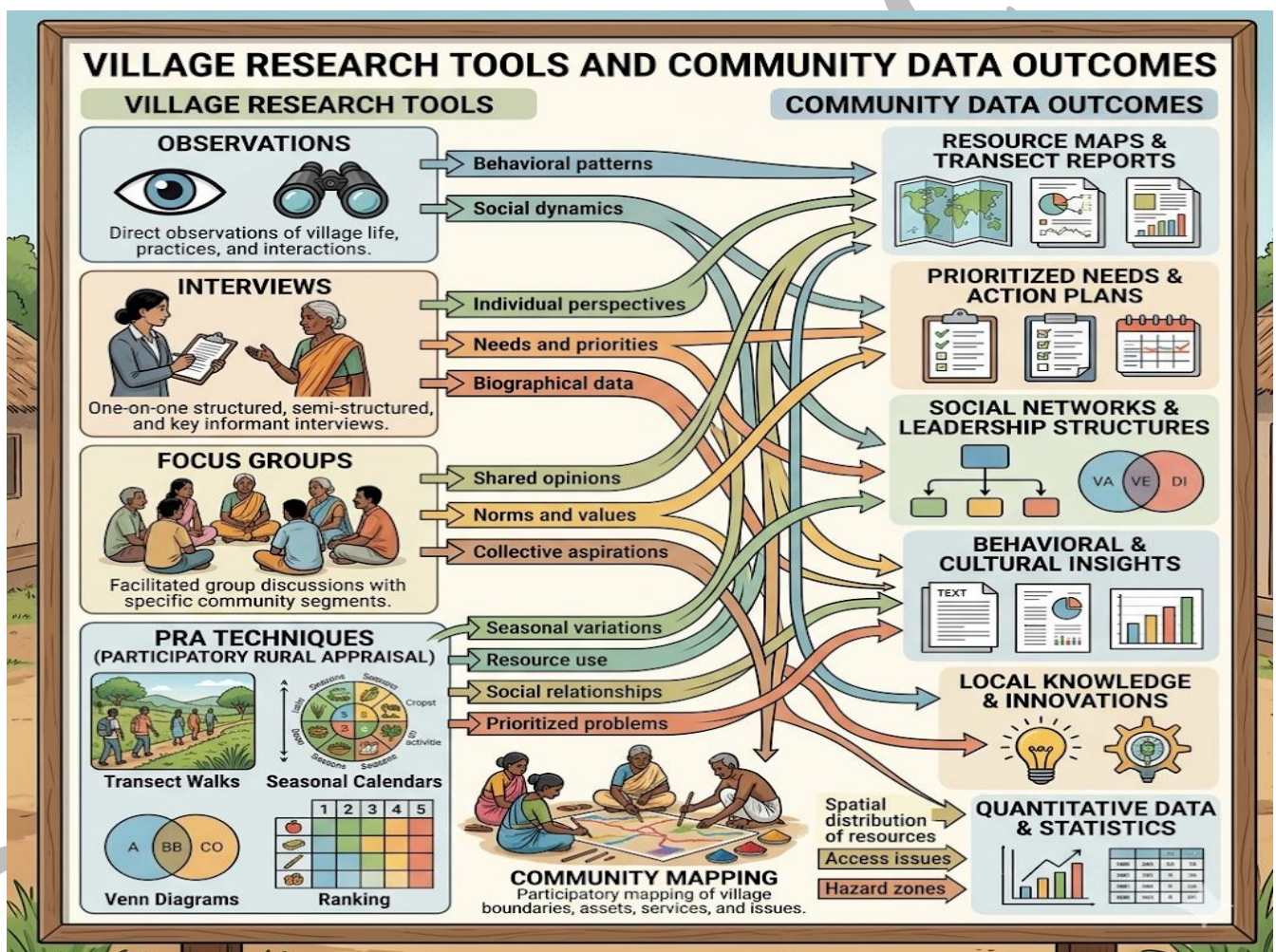


Figure 2.1: Village research tools for community data gathering

Diagram showing village research tools and their relationship to community data collection, including observations, interviews, PRA tools, and community mapping.



Pilot questions 2.1

1. Village research is the systematic process of gathering information about a community's _____ in preparation for a theatre intervention.
2. Community mapping, seasonal calendars, and transect walks are examples of _____.
3. Obtaining informed consent and maintaining confidentiality are fundamental principles of _____.
4. Name one PRA technique used in village research.
5. Why is village research described as participatory rather than conventional academic research?

2.2 Analysing Community Issues for Theatre

2.2.1 Identifying and prioritising development issues

After gathering data from the community, facilitators must identify and prioritise the development issues that will form the basis of the theatre intervention. Prioritisation involves examining which issues are most pressing, most widely shared, and most amenable to theatrical treatment. Community members should be involved in this process to ensure that the identified issues genuinely reflect their concerns and aspirations. Techniques such as problem trees, ranking exercises, and community dialogues help to surface and organise the issues in a structured and inclusive manner.

Fill in the blank: Prioritisation of development issues involves examining which issues are most _____.

2.2.2 Translating community data into theatre themes

Theatre themes are the central ideas or messages that a play seeks to communicate. Translating community data into themes requires creative interpretation: raw stories, statistics, and



observations must be distilled into universal human experiences that an audience can connect with emotionally. For example, data about water scarcity may give rise to a theme of collective responsibility and survival. Themes should be specific enough to reflect local realities but broad enough to resonate with a wider audience. This process requires close collaboration between facilitators and community members.

Fill in the blank: Theatre themes are the central ideas or messages that a play seeks to

_____.

2.2.3 Ensuring cultural sensitivity in issue framing

Cultural sensitivity means presenting community issues in a way that respects local values, beliefs, and social norms. Certain topics may be considered taboo or may carry different meanings within a specific cultural context. Facilitators must work with community gatekeepers and members to understand these boundaries and frame issues accordingly. Culturally insensitive portrayals can alienate audiences, damage trust, and undermine the developmental goals of the theatre project. Sensitivity in issue framing ensures that the play is received as a mirror of the community's own experience rather than an external critique.

Fill in the blank: Cultural sensitivity means presenting issues in a way that respects local values, beliefs, and _____.



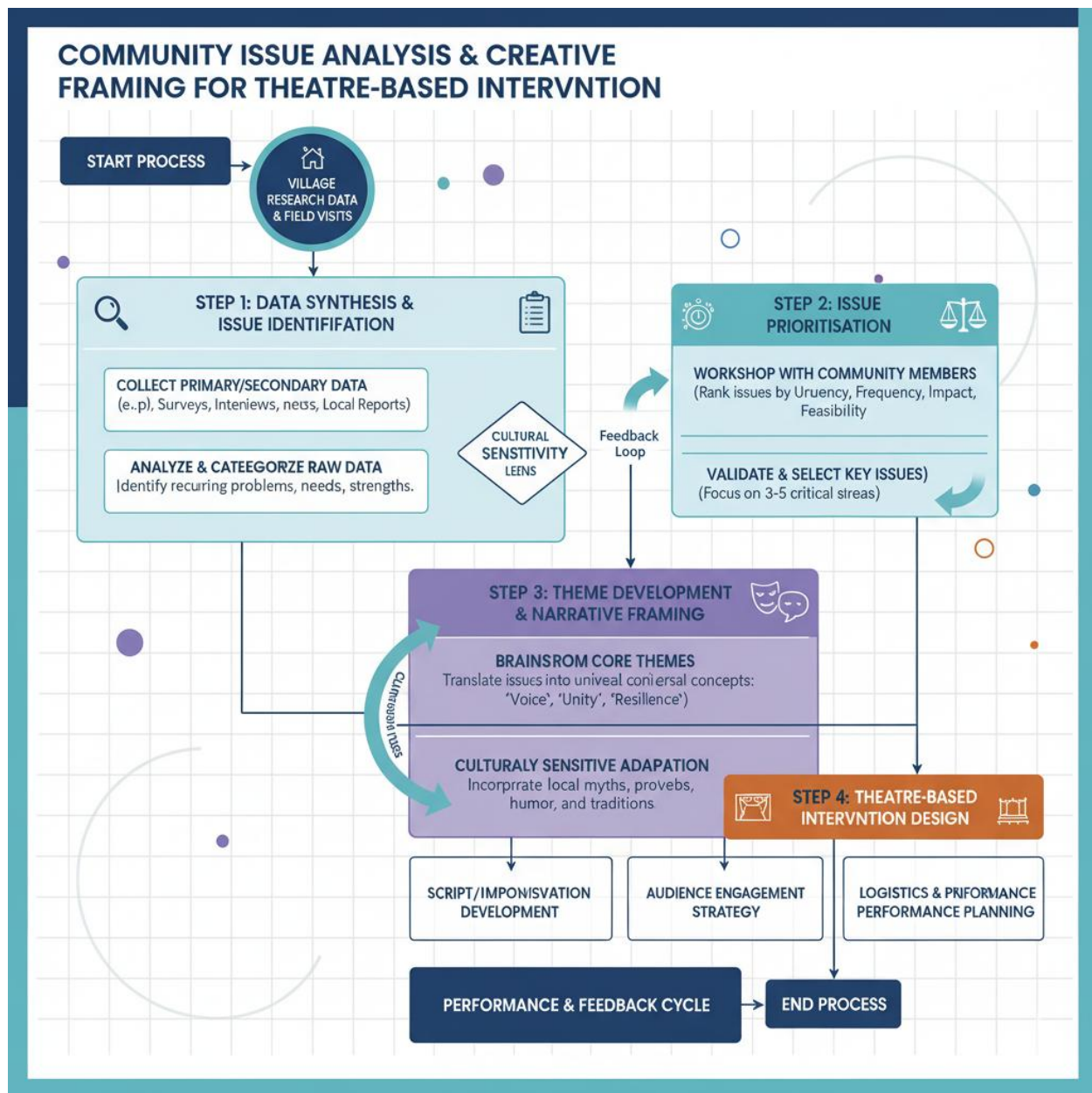


Figure 2.2: Process of translating community data into theatre themes

Diagram showing the process from data collection to issue identification, prioritisation, thematic framing, and culturally sensitive presentation.

Pilot questions 2.2

1. Prioritisation of development issues involves examining which issues are most _____ and most widely shared.
2. Theatre themes are the central ideas or messages that a play seeks to _____.



3. Cultural sensitivity means presenting issues in a way that respects local values, beliefs, and _____.
4. Name one technique used to identify and prioritise community development issues.
5. Why is it important for community members to be involved in identifying theatre themes?

2.3 Participatory Play Development

2.3.1 Principles of participatory scriptwriting

Participatory scriptwriting is a collaborative process in which community members contribute to the creation of the play's dialogue, characters, and narrative structure. Unlike conventional scriptwriting by a single author, participatory scriptwriting draws on the collective imagination and lived experiences of the group. Key principles include inclusivity, ensuring all voices are represented; authenticity, grounding the script in real community stories; and flexibility, allowing the script to evolve through rehearsal and feedback. The facilitator acts as a guide rather than an author, helping the group shape their ideas into a coherent theatrical form.

Fill in the blank: In participatory scriptwriting, the facilitator acts as a _____.

2.3.2 Involving community members in storyline creation

Involving community members in storyline creation ensures that the narrative reflects genuine local realities and aspirations. Techniques such as storytelling sessions, role-playing, and improvisation workshops invite participants to draw from their own experiences and contribute plot ideas. Community members may play the role of characters based on real people they know, or explore hypothetical scenarios that reflect their fears and hopes. This co-authorship process deepens engagement, strengthens ownership, and produces a script that resonates authentically with the intended audience.



Fill in the blank: Storytelling sessions, role-playing, and improvisation workshops are techniques used to involve community members in _____ .

2.3.3 Structuring a play for development impact

A community theatre play for development is typically structured to move from the presentation of a problem through its exploration to a call for action or reflection. The structure should be simple and accessible, avoiding complex theatrical conventions that may alienate community audiences. Key structural elements include a clear opening that contextualises the problem, scenes that dramatise the issue from multiple perspectives, and a closing that invites the audience to reflect on solutions. The play must balance artistic quality with developmental purpose, ensuring that it is both engaging and transformative.

Fill in the blank: The closing of a development-oriented community play is designed to invite the audience to _____ .



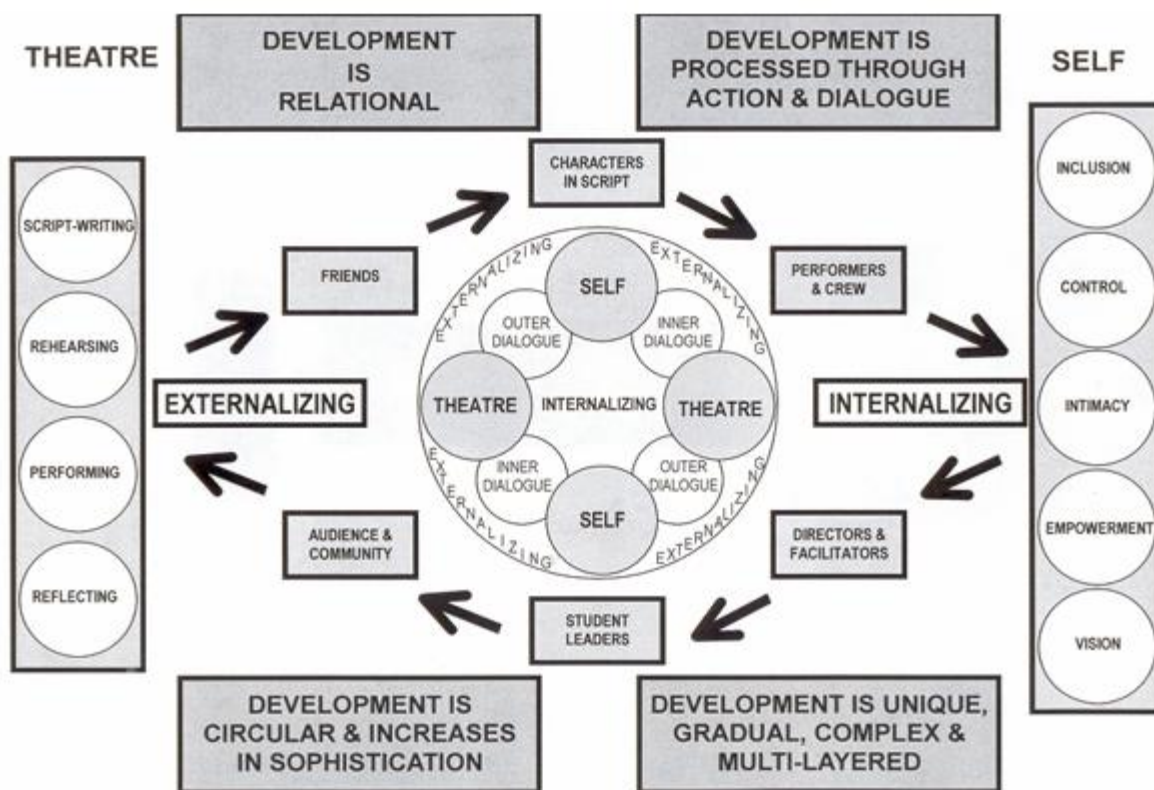


Figure 2.3: Stages of participatory play development

Diagram showing the stages of participatory play development, from community stories through collective scriptwriting, character creation, and structural organisation.

Pilot questions 2.3

1. In participatory scriptwriting, the facilitator acts as a _____ rather than an author.
2. Storytelling sessions, role-playing, and improvisation workshops are techniques used to involve community members in _____.
3. The closing of a development-oriented community play is designed to invite the audience to _____.
4. Name one key principle of participatory scriptwriting.
5. How does co-authorship of a play script strengthen community ownership?



2.4 Rehearsal and Community Feedback Processes

2.4.1 Planning and managing rehearsals in a community setting

Rehearsal is the iterative process through which performers develop their roles, scenes are refined, and the play as a whole is shaped into a coherent performance. In a community setting, rehearsals must be planned with sensitivity to participants' schedules, cultural calendars, and social obligations. Rehearsal spaces should be accessible and comfortable, and sessions should be structured to maintain focus while allowing creativity to flourish. Facilitators must balance directorial guidance with participant autonomy, creating a rehearsal environment that is both disciplined and inclusive.

Fill in the blank: Rehearsals in a community setting must be planned with sensitivity to participants' _____ .

2.4.2 Incorporating community feedback during the development process

Community feedback involves gathering responses from residents who observe rehearsals or preview performances. This feedback is essential for ensuring that the play accurately represents community realities and achieves its developmental goals. Methods of gathering feedback include informal discussions after rehearsals, structured feedback sessions with community leaders, and brief questionnaires. Feedback should be documented and analysed collaboratively, with changes to the script or performance made transparently and with the agreement of the group. Treating feedback as a gift rather than a critique fosters a culture of continuous improvement.

Fill in the blank: Community feedback is essential for ensuring that the play accurately represents community _____ .

2.4.3 Refining the play through iterative collaboration

Refinement is the process of improving the play through successive rounds of rehearsal, feedback, and revision. Each iteration should bring the play closer to a final form that is both artistically coherent and developmentally impactful. Facilitators must guide the group through



this process with patience, encouraging participants to embrace change as part of creative development rather than as a sign of failure. Iterative collaboration strengthens the relationship between facilitators and community members, builds collective creative confidence, and ensures that the final play is a genuine product of communal authorship.

Fill in the blank: Refinement is the process of improving the play through successive rounds of rehearsal, feedback, and _____ .

COMMUNITY THEATRE REHEARSAL CYCLE

Planning, Rehearsal, Feedback, Revision, Readiness



OER | Open Educational Resource

Figure 2.4: The rehearsal and community feedback cycle in participatory play development

Diagram showing the rehearsal and feedback cycle: planning, rehearsal, community feedback, revision, and final performance.



Pilot questions 2.4

1. Rehearsals in a community setting must be planned with sensitivity to participants' _____, cultural calendars, and social obligations.
2. Community feedback is essential for ensuring that the play accurately represents community _____.
3. Refinement is the process of improving the play through successive rounds of rehearsal, feedback, and _____.
4. Name one method of gathering community feedback during the development process.
5. Why is iterative collaboration important in the rehearsal stage of community theatre?

Series Summary

This Series has guided you through the critical processes of village research and participatory play development. We began by examining the principles and methods of village research, exploring the tools used to gather authentic community data and the ethical responsibilities that come with this process. We then explored how to analyse community issues and translate them into theatre themes with cultural sensitivity. Following that, we discussed the principles of participatory scriptwriting, the importance of involving community members in storyline creation, and how to structure a play for development impact. Finally, we examined rehearsal planning, the role of community feedback, and how iterative collaboration refines the play into a powerful tool for development.

By working through these Parts, you have achieved the Series Learning Outcomes. You should now be able to explain the principles and methods of village research, analyse community issues and translate them into theatre themes, apply participatory scriptwriting approaches, and evaluate how rehearsal and feedback processes refine a community play. These skills will serve as the foundation for Series 3, where you will apply them in the collaborative production of a play with a host community.



Glossary of Terms

- **Community mapping:** A participatory technique in which community members draw the spatial layout of their village, identifying key resources, social structures, and challenges.
- **Cultural sensitivity:** The practice of presenting community issues in ways that respect local values, beliefs, and social norms, avoiding misrepresentation or cultural offence.
- **Iterative collaboration:** The process of repeatedly revising a play through successive rounds of rehearsal, feedback, and communal creative input.
- **Participatory rural appraisal (PRA):** A set of tools and techniques, including seasonal calendars, transect walks, and Venn diagrams, used to gather structured community data in a participatory way.
- **Participatory scriptwriting:** A collaborative approach to creating a play's script in which community members contribute their stories, experiences, and ideas to shape the dialogue and narrative.
- **Rehearsal:** The iterative process through which performers develop their roles and scenes are refined to shape the play into a coherent performance.
- **Theatre themes:** The central ideas or messages that a play seeks to communicate, derived from the translation of community data into universal human experiences.
- **Village research:** The systematic, participatory process of gathering information about a community's social, cultural, economic, and developmental conditions as the foundation for a theatre intervention.

Concept Check Questions 2

Objective questions

1. Village research is the systematic process of gathering information about a community's _____ in preparation for a theatre intervention. (Linked to SLO 2.1)
2. Community mapping, seasonal calendars, and transect walks are examples of _____. (Linked to SLO 2.1)



3. Theatre themes are the central ideas or messages that a play seeks to _____.
(Linked to SLO 2.2)
4. In participatory scriptwriting, the facilitator acts as a _____ rather than an author.
(Linked to SLO 2.3)
5. Refinement is the process of improving the play through successive rounds of rehearsal, feedback, and _____. (Linked to SLO 2.4)

Short-answer questions

6. Define village research and explain why it is described as participatory. (Linked to SLO 2.1)
7. Identify two tools or techniques used to gather community data during village research.
(Linked to SLO 2.1)
8. Explain how community data is translated into theatre themes. (Linked to SLO 2.2)
9. Describe one way community members can be involved in storyline creation. (Linked to SLO 2.3)

Long-answer questions

10. Analyse the ethical considerations involved in conducting village research and propose strategies to address them effectively. (Linked to SLO 2.1)
11. Evaluate the role of cultural sensitivity in framing community issues for theatre and discuss its impact on audience reception. (Linked to SLO 2.2)
12. Design a rehearsal and feedback framework for a community theatre play, highlighting how iterative collaboration can improve the developmental impact of the performance. (Linked to SLO 2.4)

Answers to Concept Check Questions 2

Objective questions

1. Social, cultural, economic, and developmental conditions
2. Participatory rural appraisal (PRA) techniques
3. Communicate



4. Guide
5. Revision

Short-answer questions

6. Village research is the systematic gathering of information about a community's conditions in preparation for a theatre intervention. It is described as participatory because it involves community members as co-investigators of their own realities rather than as passive subjects.
7. Tools include observations, interviews, focus group discussions, PRA techniques such as seasonal calendars and transect walks, and community mapping.
8. Community data is translated into theatre themes through creative interpretation, distilling raw stories and observations into universal human experiences that reflect local realities and resonate with wider audiences.
9. Community members can be involved through storytelling sessions, role-playing exercises, and improvisation workshops that draw on their own experiences and allow them to contribute plot ideas and characters.

Long-answer questions

10. Basic response: Ethical considerations include obtaining informed consent, maintaining confidentiality, and respecting cultural norms. Strategies include transparent communication about the research purpose, careful handling of sensitive topics, and ensuring the process benefits the community.

Value-added response: Outstanding learners may also discuss the principle of reciprocity, the importance of involving community gatekeepers in the research design, and strategies for sustaining ethical relationships throughout the theatre project.

11. Basic response: Cultural sensitivity ensures that community issues are framed in ways that respect local values, preventing alienation of the audience and preserving trust. It improves audience reception by making the play feel authentic rather than imposed.

Value-added response: Outstanding learners may examine how culturally insensitive portrayals can reverse developmental gains, explore how facilitators can consult community



gatekeepers to navigate sensitive topics, and discuss the link between cultural sensitivity and long-term community engagement.

12. Basic response: A rehearsal and feedback framework should include regular rehearsal sessions, structured feedback from community observers, documentation of feedback, and a clear revision process.

Value-added response: Outstanding learners may propose a staged model of rehearsal with defined milestones for community preview performances, mechanisms for anonymous feedback to capture dissenting voices, and criteria for evaluating developmental impact alongside artistic quality.

Answers to Pilot Questions 2

Part 2.1

1. Social, cultural, economic, and developmental conditions
2. PRA techniques / participatory rural appraisal tools
3. Ethical village research
4. Seasonal calendars, transect walks, Venn diagrams, or community mapping
5. Because it involves community members as co-investigators rather than research subjects

Part 2.2

1. Pressing and most widely shared
2. Communicate
3. Social norms
4. Problem trees, ranking exercises, or community dialogues
5. To ensure that the themes genuinely reflect community concerns and foster ownership

Part 2.3

1. Guide
2. Storyline creation



3. Reflect on solutions
4. Inclusivity, authenticity, or flexibility
5. Co-authorship deepens engagement, strengthens ownership, and ensures the script resonates with the community

Part 2.4

1. Schedules
2. Realities
3. Revision
4. Informal discussions, structured feedback sessions with community leaders, or questionnaires
5. It strengthens facilitator-community relationships, builds creative confidence, and improves developmental impact through continuous improvement



References and Attributions 2

- **Figures**

- *Figure 2.1: Village research tools for community data gathering*

Attribution: AI-generated using prompt “Create a diagram showing village research tools such as observations, interviews, focus groups, PRA techniques, and community mapping, with arrows linking each to community data outcomes.”
Suggested OER search string: “village research tools participatory rural appraisal diagram OER”.

- *Figure 2.2: Process of translating community data into theatre themes*

Attribution: AI-generated using prompt “Create a flowchart showing steps from village research data to issue identification, prioritisation, theme development, and culturally sensitive theatre framing.”
Suggested OER search string: “community issue analysis theatre themes development diagram OER”.

- *Figure 2.3: Stages of participatory play development*

Attribution: AI-generated using prompt “Create a diagram showing participatory play development stages: community stories, storytelling sessions, collective scriptwriting, character development, and play structure.”
Suggested OER search string: “participatory scriptwriting community theatre development stages diagram OER”.

- *Figure 2.4: The rehearsal and community feedback cycle in participatory play development*

Attribution: AI-generated using prompt “Create a cyclical diagram showing the community theatre rehearsal process: planning, rehearsal sessions, community feedback, script revision, and performance readiness.”
Suggested OER search string: “community theatre rehearsal feedback cycle diagram OER”.

- **Key sources consulted for definitions and concepts**

- Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum.
(Participatory and consciousness-raising approaches).



- Boal, A. (1979). *Theatre of the Oppressed*. London: Pluto Press. (Community and participatory theatre methods).
- Chambers, R. (1994). Participatory rural appraisal (PRA): Analysis of experience. *World Development*, 22(9), 1253–1268. (PRA tools and village research methods).
- Open Educational Resources (OER Commons). Search strings provided above for diagrams and participatory theatre resources.



Series 3: Collaborative Play Production with Host Communities

Series Outline

- **Part 1 (3.1): Principles of Collaborative Production**
 - Sub-Part 3.1.1: Defining collaborative production in community theatre
 - Sub-Part 3.1.2: Roles and responsibilities in a collaborative production team
 - Sub-Part 3.1.3: Negotiating creative decisions with host communities
- **Part 2 (3.2): Casting, Directing, and Design with Community Participants**
 - Sub-Part 3.2.1: Inclusive casting approaches in community settings
 - Sub-Part 3.2.2: Directing community performers without formal training
 - Sub-Part 3.2.3: Staging, costume, and set design using local resources
- **Part 3 (3.3): Managing the Production Process**
 - Sub-Part 3.3.1: Production planning and scheduling
 - Sub-Part 3.3.2: Resolving conflict and sustaining cohesion during production
 - Sub-Part 3.3.3: Ensuring safety, inclusion, and wellbeing in the production environment
- **Part 4 (3.4): Performance and Community Reception**
 - Sub-Part 3.4.1: Preparing the community for performance day
 - Sub-Part 3.4.2: Facilitated post-performance dialogue
 - Sub-Part 3.4.3: Evaluating the developmental impact of the performance

Introduction

Bringing a community theatre play from script to stage is one of the most demanding and rewarding phases of the theatre for development process. Collaborative play production requires facilitators to work side by side with host community members, sharing creative authority, managing complex interpersonal dynamics, and drawing on local resources to realise a shared vision. This Series examines how to produce a play collaboratively within a host community, from the assignment of roles through to performance and post-show dialogue.



The aim of this Series is to equip you with the practical knowledge and skills needed to manage a collaborative production process, direct community performers, make effective use of available resources, and facilitate a performance that generates meaningful community dialogue.

We shall commence this Series by examining the principles of collaborative production and how creative decisions are negotiated with host communities. Next, we will explore casting, directing, and design approaches that are inclusive and resource-sensitive. Following that, we will consider how to manage the production process, including scheduling, conflict resolution, and participant wellbeing. Finally, we will conclude by discussing how to prepare for performance day, facilitate post-show dialogue, and evaluate the developmental impact of the production.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 3.1** explain the principles of collaborative production and how creative decisions are negotiated with host communities,
- **SLO 3.2** apply inclusive approaches to casting, directing, and design in a community theatre production,
- **SLO 3.3** manage the production process by planning schedules, resolving conflict, and ensuring participant wellbeing, and
- **SLO 3.4** evaluate the developmental impact of a community theatre performance through facilitated post-show dialogue.



3.1 Principles of Collaborative Production

3.1.1 Defining collaborative production in community theatre

Collaborative production is an approach to theatre-making in which the creative, logistical, and performative responsibilities are shared between an external facilitation team and members of the host community. Unlike conventional theatre, where a director holds sole creative authority, collaborative production distributes decision-making across the group, recognising community participants as co-creators rather than performers executing an external vision. This approach ensures that the production reflects genuine community values and builds lasting creative capacity within the group.

Fill in the blank: In collaborative production, community members are regarded as co-creators rather than _____.

3.1.2 Roles and responsibilities in a collaborative production team

A collaborative production team typically includes a lead facilitator or director, community co-directors, performers, a stage manager, and technical support volunteers from within the community. Clearly defining roles at the outset prevents confusion and duplication of effort. The facilitator provides overall artistic and developmental guidance, while community co-directors liaise between the facilitation team and the wider community. Performers are responsible for learning their roles and contributing to rehearsals, while stage managers coordinate logistics, props, and scheduling. Shared ownership of responsibilities strengthens collective investment in the production.

Fill in the blank: Community co-directors serve as a liaison between the facilitation team and the _____.

3.1.3 Negotiating creative decisions with host communities

Creative negotiation involves open dialogue between facilitators and community members about artistic choices such as casting, script changes, staging, and design. Facilitators must enter this dialogue with humility, recognising that community members possess cultural knowledge and contextual authority that enriches the production. Disagreements should be resolved through consensus-building rather than top-down directives. When creative decisions are made



transparently and collaboratively, community members feel respected and are more likely to commit fully to the production process.

Fill in the blank: Creative disagreements in a collaborative production should be resolved through _____ .

COLLABORATIVE COMMUNITY THEATRE PRODUCTION TEAM: ORGANIZATIONAL FLOW

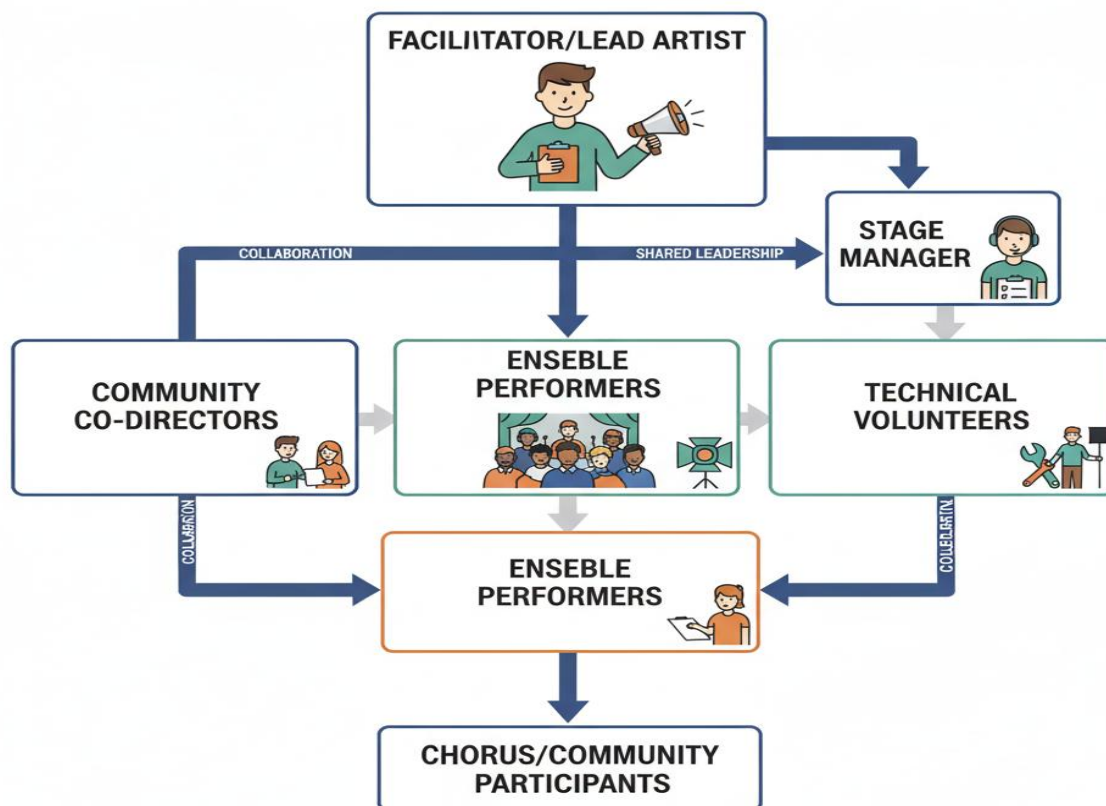


Diagram showing the structure of a collaborative production team, with roles and lines of communication between facilitators, community co-directors, performers, and technical volunteers.

Figure 3.1: Structure of a collaborative production team in community theatre



Pilot questions 3.1

1. In collaborative production, community members are regarded as co-creators rather than _____.
2. Community co-directors serve as a liaison between the facilitation team and the _____.
3. Creative disagreements in a collaborative production should be resolved through _____.
4. Name two roles commonly found in a collaborative community theatre production team.
5. Why is it important for facilitators to approach creative negotiation with humility?

3.2 Casting, Directing, and Design with Community Participants

3.2.1 Inclusive casting approaches in community settings

Inclusive casting ensures that the production reflects the diversity of the host community, giving voice to participants across age, gender, and social background. In community theatre, casting decisions should prioritise willingness and commitment over performance experience. Open casting calls, in which all interested community members are invited to explore roles, are more appropriate than competitive auditions that may exclude shy or inexperienced participants. Facilitators should also consider whether character roles need to reflect the real social demographics of the community to strengthen the play's developmental relevance.

Fill in the blank: In community theatre, casting decisions should prioritise willingness and commitment over _____.

3.2.2 Directing community performers without formal training

Directing untrained community performers requires patience, creativity, and a facilitative rather than prescriptive approach. Techniques such as guided improvisation, mirroring exercises, and storytelling from personal experience help participants access authentic emotional expression



without requiring formal acting technique. Directors should provide clear, simple instructions and create a rehearsal environment where participants feel safe to take creative risks. Positive reinforcement, regular encouragement, and the celebration of small achievements sustain motivation and build confidence throughout the production process.

Fill in the blank: Guided improvisation and mirroring exercises help untrained performers access authentic _____ .

3.2.3 Staging, costume, and set design using local resources

Community theatre productions often operate with limited budgets and must rely on locally available resources for staging, costumes, and set design. This constraint, however, can be a creative strength: using familiar objects, locally made fabrics, and community spaces as performance environments grounds the production in the community's own material culture. Facilitators should involve community members in sourcing and creating design elements, as this deepens their investment in the production. Simple, symbolic design choices can be highly effective, and elaborate staging is rarely necessary when the script and performances are authentic and compelling.

Fill in the blank: Using locally available resources for design grounds the production in the community's own _____ .





Diagram showing the relationship between inclusive casting, community-centred directing, and locally resourced design as interconnected elements of a collaborative production.

Figure 3.2: Interconnected elements of casting, directing, and design in community theatre

Pilot questions 3.2

1. In community theatre, casting decisions should prioritise willingness and commitment over _____.
2. Guided improvisation and mirroring exercises help untrained performers access authentic _____.
3. Using locally available resources for design grounds the production in the community's own _____.
4. Why are open casting calls more appropriate than competitive auditions in community settings?
5. Name one directing technique suitable for working with untrained community performers.



3.3 Managing the Production Process

3.3.1 Production planning and scheduling

Production planning involves organising all the logistical elements of the theatre project into a coherent schedule that all participants can follow. A production plan typically includes rehearsal dates and times, technical preparation sessions, costume and set construction timelines, and performance dates. Plans should be drawn up collaboratively with community participants, taking into account local calendars, farming seasons, religious observances, and other community obligations. A clear, flexible schedule signals professionalism and respect for participants' time, and reduces the risk of last-minute disruptions.

Fill in the blank: A production plan should be drawn up collaboratively, taking into account local calendars and community _____ .

3.3.2 Resolving conflict and sustaining cohesion during production

Conflict is a natural part of any collaborative creative process. In community theatre, conflicts may arise from differences in opinion about casting, script content, or the direction of the play, as well as from pre-existing social tensions within the community. Facilitators should address conflicts promptly, using active listening and mediation techniques to find mutually acceptable resolutions. Sustaining group cohesion requires regular check-ins, transparent communication, and a consistent emphasis on the shared purpose of the production. When participants feel heard and respected, conflicts are less likely to escalate.

Fill in the blank: Sustaining group cohesion requires transparent communication and a consistent emphasis on the _____ .

3.3.3 Ensuring safety, inclusion, and wellbeing in the production environment

The production environment must be physically safe and emotionally inclusive for all participants. Physical safety involves ensuring that rehearsal and performance spaces are free from hazards, that participants are not asked to perform actions that risk injury, and that any technical equipment is used responsibly. Emotional safety means creating a space where



participants feel free to express themselves without fear of ridicule or judgment. Facilitators must be attentive to signs of distress, fatigue, or marginalisation within the group and respond with care. Wellbeing is foundational to a sustainable and productive collaborative process.

Fill in the blank: Emotional safety means creating a space where participants feel free to express themselves without fear of _____.



Diagram showing the three pillars of production management: planning and scheduling, conflict resolution and cohesion, and safety and wellbeing.

Figure 3.3: Pillars of effective production management in community theatre

Pilot questions 3.3

1. A production plan should be drawn up collaboratively, taking into account local calendars and community _____.
2. Sustaining group cohesion requires transparent communication and a consistent emphasis on the _____.
3. Emotional safety means creating a space where participants feel free to express themselves without fear of _____.
4. Name one type of conflict that may arise during a community theatre production and how it might be addressed.
5. Why is participant wellbeing described as foundational to a sustainable collaborative process?



3.4 Performance and Community Reception

3.4.1 Preparing the community for performance day

Performance day preparation involves both practical and relational dimensions. Practically, the venue must be arranged, props and costumes prepared, and final technical checks completed. Relationally, facilitators should hold a final warm-up session with performers to build confidence, address last-minute anxieties, and reaffirm the purpose of the performance. The wider community should also be informed and mobilised to attend, as a well-attended performance amplifies collective impact and demonstrates community investment. Preparation should be thorough but not so rigid that it stifles the energy and spontaneity that live performance requires.

Fill in the blank: Facilitators should hold a final warm-up session to build confidence and reaffirm the _____ .

3.4.2 Facilitated post-performance dialogue

Post-performance dialogue is a structured conversation held immediately or shortly after the performance in which audience members, performers, and community leaders reflect on the issues raised by the play. This dialogue is a critical component of theatre for development, transforming the performance from a one-way presentation into a participatory exchange. The facilitator guides the discussion with open questions that invite diverse perspectives, ensuring that all voices, including those of marginalised community members, are heard. Responses from the audience inform future action, community decisions, or follow-up theatre activities.

Fill in the blank: Post-performance dialogue transforms the performance from a one-way presentation into a _____ .



3.4.3 Evaluating the developmental impact of the performance

Evaluating developmental impact involves assessing the extent to which the performance has raised awareness, stimulated dialogue, and inspired behavioural or attitudinal change within the community. Evaluation methods include structured observation during the post-show dialogue, interviews with community members before and after the performance, and follow-up visits to assess changes in community behaviour or discourse. Evaluation findings should be shared with the community to demonstrate accountability and to celebrate collective achievements. They also provide valuable insights for improving future theatre for development projects.

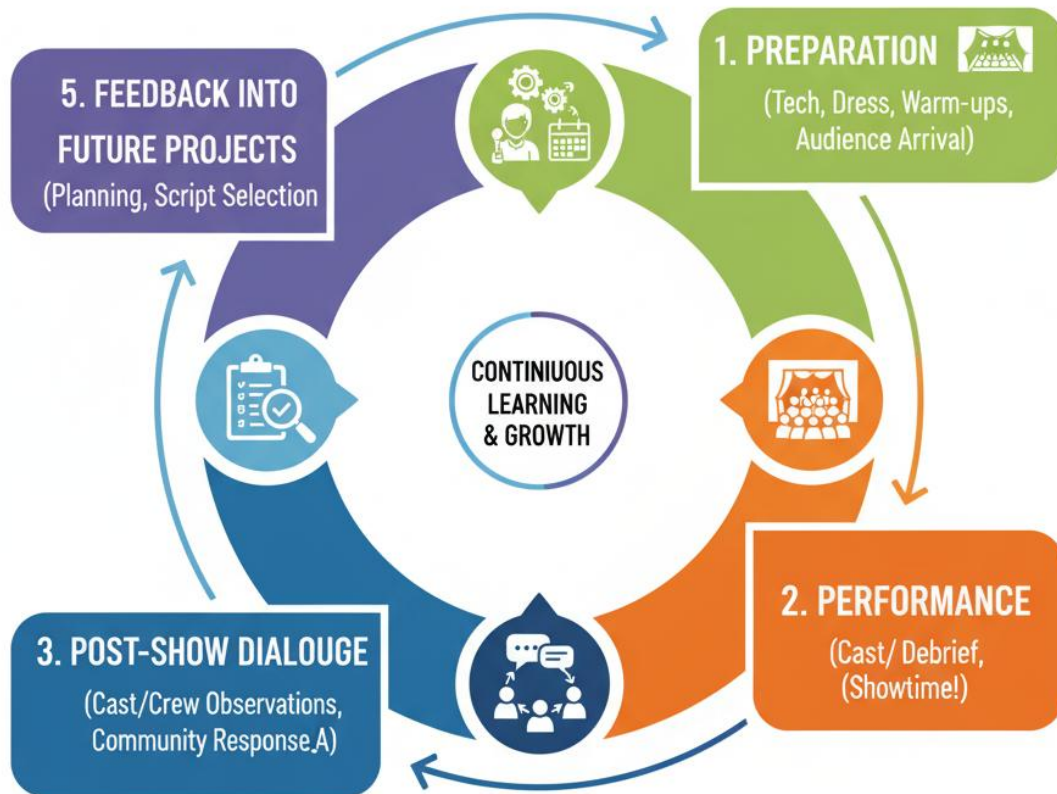
Fill in the blank: Evaluation findings should be shared with the community to demonstrate

_____.



COMMUNITY THEATRE PERFORMANCE DAY CYCLE

Preparation, Dialogue, Evaluation, Future Projects



OER | Open Educational Resource

Diagram showing the performance day cycle: preparation, performance, post-show dialogue, and developmental impact evaluation, with feedback flowing back to future projects.

Figure 3.4: The performance day cycle in community theatre for development

Pilot questions 3.4

1. Facilitators should hold a final warm-up session to build confidence and reaffirm the _____.



2. Post-performance dialogue transforms the performance from a one-way presentation into a _____.
3. Evaluation findings should be shared with the community to demonstrate _____.
4. Name one method used to evaluate the developmental impact of a community theatre performance.
5. Why is post-performance dialogue described as a critical component of theatre for development?

Series Summary

This Series has guided you through the full arc of collaborative play production with a host community. We began by examining the principles of collaborative production, exploring how creative authority is shared, how roles are distributed within a production team, and how creative decisions are negotiated through dialogue and consensus. We then explored inclusive approaches to casting, directing, and design, focusing on how to work effectively with untrained community performers and to make creative use of local resources. Following that, we discussed the management of the production process, including planning, conflict resolution, and the maintenance of safety and wellbeing. Finally, we examined how to prepare for performance day, facilitate meaningful post-show dialogue, and evaluate the developmental impact of the production.

By working through these Parts, you have achieved the Series Learning Outcomes. You should now be able to explain the principles of collaborative production, apply inclusive approaches to casting, directing, and design, manage a production process effectively, and evaluate developmental impact through post-performance dialogue. These skills will serve as the foundation for Series 4, where you will explore development strategies and legacy building in theatre practice.



Glossary of Terms

- **Collaborative production:** An approach to theatre-making in which creative, logistical, and performative responsibilities are shared between a facilitation team and members of the host community.
- **Community co-director:** A community member who shares directorial and liaison responsibilities with the lead facilitator, bridging the facilitation team and the wider community.
- **Creative negotiation:** Open dialogue between facilitators and community members to reach consensus on artistic decisions such as casting, script changes, and staging.
- **Developmental impact:** The extent to which a community theatre performance raises awareness, stimulates dialogue, and inspires behavioural or attitudinal change within the community.
- **Inclusive casting:** A casting approach that prioritises willingness and commitment over performance experience, ensuring the production reflects the diversity of the community.
- **Post-performance dialogue:** A structured, facilitated conversation held after a performance in which audience members and performers reflect on the issues raised by the play.
- **Production planning:** The process of organising all logistical elements of a theatre project, including rehearsal schedules, technical preparation, and performance dates, in consultation with community participants.
- **Stage manager:** The member of the production team responsible for coordinating logistics, props, costumes, and scheduling throughout the rehearsal and performance process.
- **Wellbeing:** The physical and emotional health of participants in the production process, maintained through safe environments, inclusive practices, and attentive facilitation.



Concept Check Questions 3

Objective questions

6. In collaborative production, community members are regarded as co-creators rather than _____. (Linked to SLO 3.1)
7. In community theatre, casting decisions should prioritise willingness and commitment over _____. (Linked to SLO 3.2)
8. A production plan should be drawn up collaboratively, taking into account local calendars and community _____. (Linked to SLO 3.3)
9. Post-performance dialogue transforms the performance from a one-way presentation into a _____. (Linked to SLO 3.4)
10. Evaluation findings should be shared with the community to demonstrate _____. (Linked to SLO 3.4)

Short-answer questions

6. Define collaborative production and explain how it differs from conventional theatre direction. (Linked to SLO 3.1)
7. Identify two directing techniques suitable for working with untrained community performers. (Linked to SLO 3.2)
8. Explain how a facilitator should respond to conflict during the production process. (Linked to SLO 3.3)
9. Describe the purpose of post-performance dialogue in theatre for development. (Linked to SLO 3.4)

Long-answer questions

10. Analyse the challenges of negotiating creative decisions with a host community and propose strategies to ensure inclusive and productive collaboration. (Linked to SLO 3.1)
11. Evaluate the role of locally sourced resources in community theatre design and discuss how creative constraints can strengthen rather than limit the production. (Linked to SLO 3.2)



12. Design a framework for evaluating the developmental impact of a community theatre performance, identifying the methods, indicators, and processes you would use to assess outcomes. (Linked to SLO 3.4)

Answers to Concept Check Questions 3

Objective questions

11. Performers executing an external vision
12. Performance experience
13. Obligations
14. Participatory exchange
15. Accountability

Short-answer questions

6. Collaborative production is an approach in which creative and logistical responsibilities are shared between the facilitation team and host community members. Unlike conventional theatre, where a director holds sole authority, collaborative production distributes decision-making across the group, recognising community members as co-creators.
7. Suitable techniques include guided improvisation, mirroring exercises, storytelling from personal experience, and positive reinforcement.
8. A facilitator should address conflict promptly using active listening and mediation, seeking consensus-based resolutions that respect all parties. Regular check-ins and transparent communication help prevent escalation.
9. Post-performance dialogue invites audience members and performers to reflect collectively on the issues raised by the play, transforming the performance into a participatory exchange that can inform community action and decision-making.

Long-answer questions

10. Basic response: Challenges include disagreements over artistic choices, cultural sensitivities, and competing community interests. Strategies include open dialogue, consensus-building, and involving community co-directors as trusted intermediaries.



Value-added response: Outstanding learners may discuss how power imbalances between external facilitators and community members can affect negotiation, and propose strategies such as rotating creative leadership, transparent documentation of decisions, and structured forums for dissenting voices.

11. Basic response: Locally sourced resources reduce costs and ensure the production is grounded in the community's material culture. Using familiar objects and spaces makes the performance more accessible and culturally resonant.

Value-added response: Outstanding learners may argue that creative constraints stimulate innovation, exploring how limitation forces facilitators and communities to develop original solutions, and discuss how this process itself can be a form of community capacity-building.

12. Basic response: A framework should include structured observation during post-show dialogue, interviews with community members before and after the performance, and follow-up visits to assess behavioural change.

Value-added response: Outstanding learners may propose a mixed-methods evaluation combining qualitative narrative data with simple quantitative indicators, identify specific developmental outcomes to measure (such as shifts in awareness, attitudes, or community action), and discuss how findings should be fed back to the community and used to improve future projects.

Answers to Pilot Questions 3

Part 3.1

16. Performers executing an external vision

17. Wider community

18. Consensus-building

19. Facilitator/director, community co-director, performer, stage manager, or technical volunteer



20. Because community members possess cultural knowledge and contextual authority that enriches the production

Part 3.2

21. Performance experience
22. Emotional expression
23. Material culture
24. Open casting calls are more inclusive and do not exclude shy or inexperienced participants
25. Guided improvisation, mirroring exercises, storytelling from personal experience, or positive reinforcement

Part 3.3

26. Obligations
27. Shared purpose of the production
28. Ridicule or judgment
29. Conflicts over casting or script content can be resolved through mediation and consensus-building; pre-existing community tensions can be addressed through transparent communication and regular check-ins
30. Because physical and emotional safety are prerequisites for creative risk-taking, sustained engagement, and productive collaboration

Part 3.4

31. Purpose of the performance
32. Participatory exchange
33. Accountability
34. Structured observation during post-show dialogue, interviews with community members, or follow-up visits
35. Because it transforms the performance into a two-way exchange that can generate community reflection, dialogue, and action



References and Attributions 3

- **Figures**

- *Figure 3.1: Structure of a collaborative production team in community theatre*

Attribution: AI-generated using prompt “Create a diagram showing a collaborative community theatre production team structure, with roles including facilitator, community co-directors, performers, stage manager, and technical volunteers.”

Suggested OER search string: “community theatre collaborative production team structure diagram OER”.

- *Figure 3.2: Interconnected elements of casting, directing, and design in community theatre*

Attribution: AI-generated using prompt “Create a diagram showing casting, directing, and design as three interconnected elements of a collaborative community theatre production, each linked to community participation and local resources.”

Suggested OER search string: “community theatre casting directing design local resources diagram OER”.

- *Figure 3.3: Pillars of effective production management in community theatre*

Attribution: AI-generated using prompt “Create a diagram showing three pillars of community theatre production management: production planning, conflict resolution and cohesion, and safety and wellbeing, with supporting actions beneath each pillar.”

Suggested OER search string: “community theatre production management planning conflict wellbeing diagram OER”.

- *Figure 3.4: The performance day cycle in community theatre for development*

Attribution: AI-generated using prompt “Create a cyclical diagram showing community theatre performance day stages: preparation, performance, post-show dialogue, impact evaluation, and feedback into future projects.”

Suggested OER search string: “community theatre performance day cycle post-show dialogue evaluation diagram OER”.

- **Key sources consulted for definitions and concepts**



- Boal, A. (1979). *Theatre of the Oppressed*. London: Pluto Press. (Participatory theatre and post-performance dialogue methods).
- Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum. (Collaborative and dialogic approaches to development).
- Kerr, D. (1995). *African Popular Theatre*. London: James Currey. (Community theatre production practices in African contexts).
- Open Educational Resources (OER Commons). Search strings provided above for diagrams and community theatre production resources.



Series 4: Development Strategies and Legacy Building in Theatre Practice

Series Outline

- **Part 1 (4.1): Theatre as a Development Strategy**
 - Sub-Part 4.1.1: Linking theatre practice to broader development goals
 - Sub-Part 4.1.2: Integrating theatre into community development plans
 - Sub-Part 4.1.3: Measuring the contribution of theatre to development outcomes
- **Part 2 (4.2): Mobilising Resources and Partnerships**
 - Sub-Part 4.2.1: Identifying and engaging development partners
 - Sub-Part 4.2.2: Fundraising and resource mobilisation for theatre projects
 - Sub-Part 4.2.3: Managing partnerships and maintaining accountability
- **Part 3 (4.3): Building Community Capacity through Theatre**
 - Sub-Part 4.3.1: Identifying and nurturing local talent and leadership
 - Sub-Part 4.3.2: Training community members as facilitators and practitioners
 - Sub-Part 4.3.3: Establishing community theatre groups for sustained practice
- **Part 4 (4.4): Legacy Building and Sustainability in Theatre Practice**
 - Sub-Part 4.4.1: Defining legacy in the context of theatre for development
 - Sub-Part 4.4.2: Strategies for sustaining community theatre beyond the project cycle
 - Sub-Part 4.4.3: Documenting and transferring knowledge for future practice

Introduction

Theatre for development is most powerful when it is not a one-off event but a sustained strategy that generates lasting change within communities. This requires deliberate planning, the cultivation of partnerships, investment in local capacity, and a clear vision of what should endure after the immediate project has concluded. Series 4 moves beyond the production of a single play to examine how theatre can be embedded within broader development strategies and how its benefits can be sustained over time.



The aim of this Series is to equip you with the knowledge and skills needed to situate theatre practice within a development framework, mobilise resources and partnerships, build community capacity, and design for legacy and sustainability.

We shall commence this Series by examining how theatre functions as a development strategy and how it can be linked to community development plans. Next, we will explore how to identify partners, mobilise resources, and manage relationships of accountability. Following that, we will consider how to build local capacity by nurturing talent, training community facilitators, and establishing enduring theatre groups. Finally, we will conclude by discussing what it means to build a legacy through theatre and how knowledge and practice can be sustained and transferred beyond any single project.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 4.1** explain how theatre practice functions as a development strategy and can be linked to broader community development goals,
- **SLO 4.2** identify and engage development partners and apply resource mobilisation strategies to sustain theatre projects,
- **SLO 4.3** design capacity-building initiatives that nurture local talent and establish enduring community theatre groups, and
- **SLO 4.4** develop legacy and sustainability plans that ensure theatre practice continues to generate developmental value beyond the project cycle.

4.1 Theatre as a Development Strategy

4.1.1 Linking theatre practice to broader development goals

Theatre for development operates most effectively when it is explicitly linked to the development goals of the community or the wider society it serves. These goals may include improvements in public health, gender equality, environmental sustainability, civic participation, or economic empowerment. By aligning theatre activities with such goals, facilitators can



demonstrate the relevance and value of their work to community leaders, funding organisations, and development agencies. This alignment also ensures that the content and process of theatre interventions are purposeful and measurable, rather than purely expressive.

Fill in the blank: Theatre for development is most effective when it is explicitly linked to the _____.

4.1.2 Integrating theatre into community development plans

Integrating theatre into a community development plan involves working with local governance structures, development committees, and civil society organisations to embed theatre activities within existing planning frameworks. This may include incorporating theatre into health campaigns, literacy programmes, conflict resolution initiatives, or environmental awareness drives. Integration ensures that theatre is not treated as an isolated cultural activity but as a recognised component of the community's development agenda. Facilitators must engage in dialogue with development planners to identify entry points where theatre can add the greatest value.

Fill in the blank: Integrating theatre into community development plans ensures that theatre is recognised as a component of the community's _____.

4.1.3 Measuring the contribution of theatre to development outcomes

Measuring the contribution of theatre to development outcomes requires the identification of clear indicators before the project begins. Indicators may be qualitative, such as changes in community attitudes or levels of participation in development discussions, or quantitative, such as the number of community members who adopt a new health behaviour following a theatre intervention. Baseline data should be collected before the theatre activity and compared with follow-up data gathered after the performance and dialogue. Transparent measurement strengthens the credibility of theatre as a development tool and supports evidence-based advocacy for future funding and programming.

Fill in the blank: Measuring the contribution of theatre to development outcomes requires the identification of clear _____.



THEATRE FOR DEVELOPMENT: ALIGNED GLOBAL GOALS

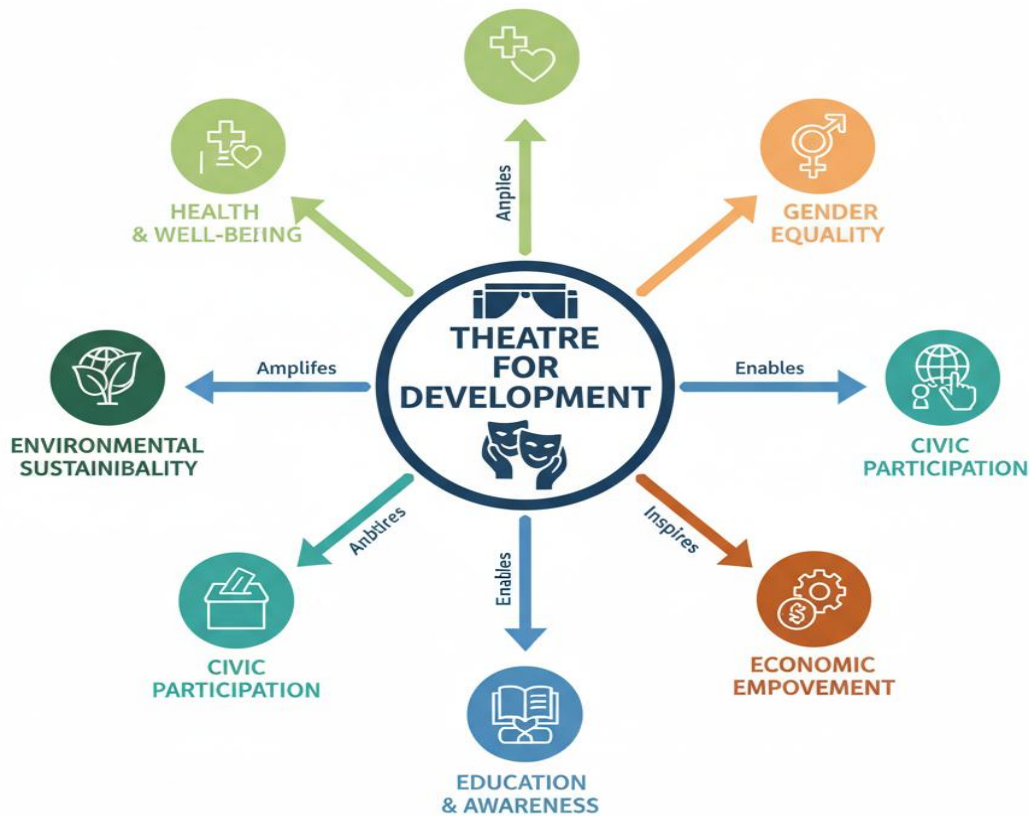


Diagram showing the relationship between theatre practice and development goals, with examples of alignment areas such as health, gender equality, civic participation, and economic empowerment.

Figure 4.1: Linking theatre practice to community development goals

Pilot questions 4.1

1. Theatre for development is most effective when it is explicitly linked to the _____.
2. Integrating theatre into community development plans ensures that theatre is recognised as a component of the community's _____.



3. Measuring the contribution of theatre to development outcomes requires the identification of clear _____.
4. Name one development goal to which theatre practice can be aligned.
5. Why is it important to collect baseline data before a theatre intervention?

4.2 Mobilising Resources and Partnerships

4.2.1 Identifying and engaging development partners

Development partners are organisations, institutions, or individuals who share an interest in the goals of a theatre for development project and are willing to contribute resources, expertise, or influence to support it. Partners may include government agencies, non-governmental organisations, international development bodies, academic institutions, religious organisations, and private sector entities. Identifying suitable partners requires a clear understanding of the project's goals and an analysis of which organisations operate in related fields. Engaging partners effectively involves presenting a compelling case for the value of theatre as a development tool and demonstrating alignment between the project's objectives and the partner's own mandate.

Fill in the blank: Development partners are organisations or individuals who share an interest in the project's goals and are willing to contribute _____.

4.2.2 Fundraising and resource mobilisation for theatre projects

Resource mobilisation involves identifying and securing the financial, material, and human resources needed to implement and sustain a theatre project. Fundraising strategies may include grant applications to development funds or arts councils, in-kind contributions from community businesses, crowdfunding campaigns, and fee-for-service arrangements with organisations that commission theatre for development work. Facilitators must be able to articulate the developmental value of their projects in the language of funders, demonstrating impact through evidence, clear budgets, and transparent reporting. Diversifying funding sources reduces dependency on any single donor and strengthens the project's long-term viability.



Fill in the blank: Diversifying funding sources reduces dependency on any single donor and strengthens the project's long-term _____ .

4.2.3 Managing partnerships and maintaining accountability

Effective partnership management requires clear agreements about roles, responsibilities, and expectations from the outset. Formal memoranda of understanding or partnership agreements help to prevent misunderstandings and provide a basis for resolving disputes. Regular communication, joint monitoring of project progress, and transparent financial reporting are essential for maintaining trust. Accountability to partners also means being honest about challenges and failures, not only successes. Communities must be recognised as the primary stakeholders to whom facilitators are accountable, and their interests must be protected in all partnership arrangements.

Fill in the blank: Communities must be recognised as the primary stakeholders to whom facilitators are _____ .



THEATRE FOR DEVELOPMENT RESOURCE MOBILISATION FRAMEWORK

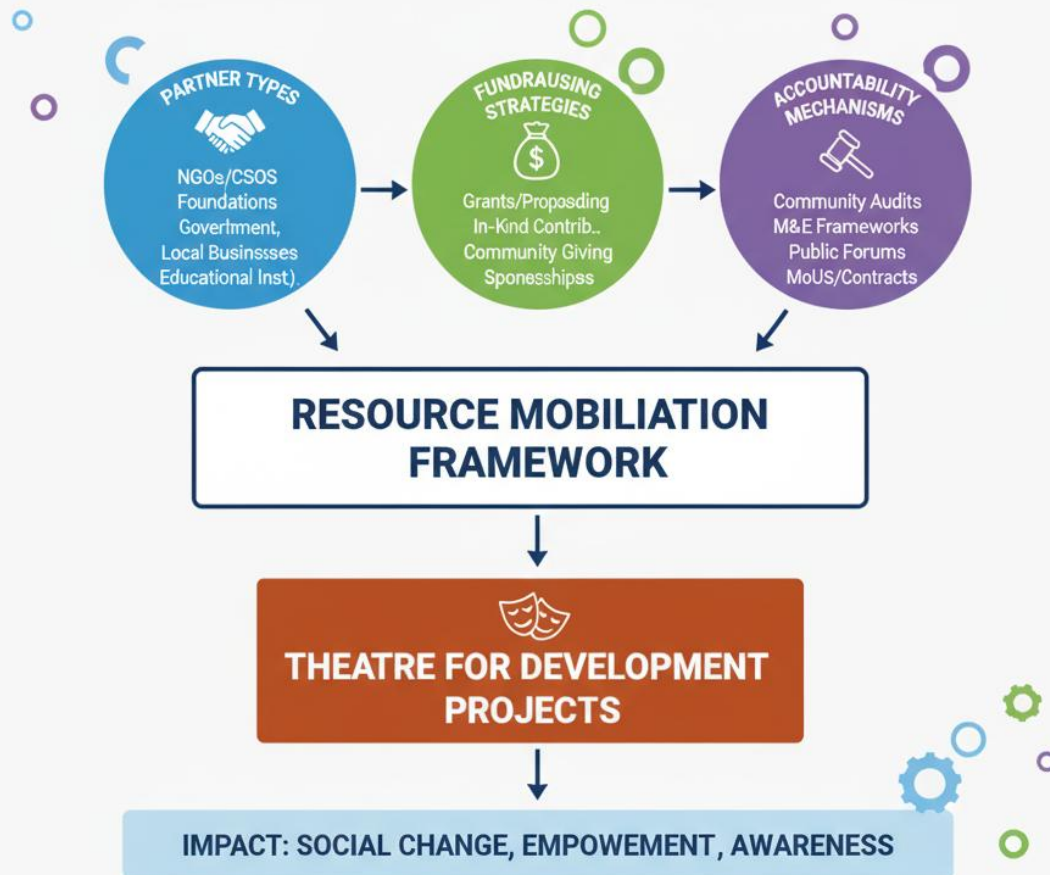


Diagram showing a resource mobilisation and partnership framework, with types of partners, fundraising strategies, and accountability mechanisms as interconnected elements.

Figure 4.2: Resource mobilisation and partnership framework for theatre for development

Pilot questions 4.2

1. Development partners are organisations or individuals who share an interest in the project's goals and are willing to contribute _____.



2. Diversifying funding sources reduces dependency on any single donor and strengthens the project's long-term _____.
3. Communities must be recognised as the primary stakeholders to whom facilitators are _____.
4. Name one strategy for fundraising in a theatre for development project.
5. Why is a formal partnership agreement important in managing development partnerships?

4.3 Building Community Capacity through Theatre

4.3.1 Identifying and nurturing local talent and leadership

Capacity building in theatre for development begins with the recognition and nurturing of existing talent and leadership within the community. Local talent may include natural storytellers, gifted improvisers, skilled musicians, or individuals with strong organisational abilities. Identifying these individuals requires attentive observation during workshops, rehearsals, and community engagements. Once identified, they should be given opportunities to take on increased responsibilities, lead sessions, and mentor other participants. Nurturing local talent ensures that the skills and enthusiasm generated by a theatre project remain within the community after the external facilitation team has departed.

Fill in the blank: Nurturing local talent ensures that skills generated by a theatre project remain within the community after the _____.

4.3.2 Training community members as facilitators and practitioners

Training community members as theatre facilitators is one of the most significant contributions an external team can make to long-term development. Training should cover facilitation skills, basic theatrical techniques, community engagement methods, and the ethical principles of theatre for development practice. It should be practical and experiential, drawing on the participants' own knowledge and lived experience. Graduated training models, in which participants first assist, then co-facilitate, and finally lead independently, are particularly effective. Trained



community facilitators are better positioned than outsiders to sustain theatre activities because they understand the social and cultural context intimately.

Fill in the blank: Trained community facilitators are better positioned than outsiders to sustain theatre activities because they understand the _____.

4.3.3 Establishing community theatre groups for sustained practice

A community theatre group is a formally or informally constituted collective of community members committed to ongoing theatre practice for development. Establishing such a group involves agreeing on a shared purpose, developing a structure for decision-making and leadership, and creating a programme of regular activities. Groups may be supported by written constitutions, terms of reference, or community charters that define their mandate and operating principles. Linking the group to local governance structures, cultural organisations, or development networks increases its visibility and access to resources. A well-established community theatre group becomes the primary vehicle for sustaining and expanding the impact of the original theatre intervention.

Fill in the blank: A community theatre group is a collective of community members committed to ongoing theatre practice for _____.

OER: COMMUNITY THEATRE CAPACITY-BUILDING PATHWAY

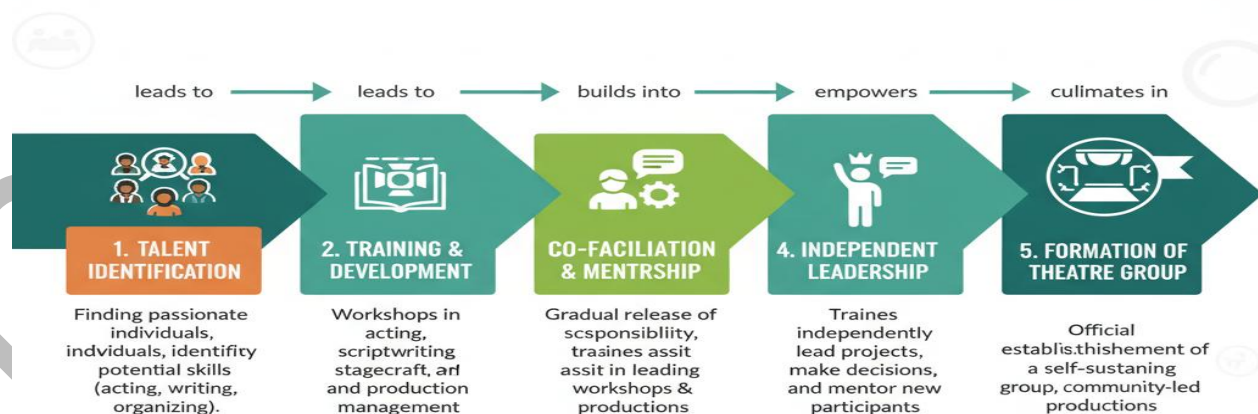


Figure 4.3: Capacity-building pathway in community theatre for development



Pilot questions 4.3

1. Nurturing local talent ensures that skills generated by a theatre project remain within the community after the _____.
2. Trained community facilitators are better positioned than outsiders to sustain theatre activities because they understand the _____.
3. A community theatre group is a collective of community members committed to ongoing theatre practice for _____.
4. Name one skill area that should be covered in training community members as theatre facilitators.
5. Why is a graduated training model particularly effective for developing community facilitators?

4.4 Legacy Building and Sustainability in Theatre Practice

4.4.1 Defining legacy in the context of theatre for development

Legacy in theatre for development refers to the enduring changes, capacities, and structures that a project leaves behind in the community after the formal intervention has ended. Legacy may be tangible, such as a trained facilitation team, a collection of original scripts, or a community theatre space, or intangible, such as heightened critical awareness, strengthened community bonds, or a culture of participatory problem-solving. Building legacy requires intentionality: facilitators must plan for it from the beginning of the project, embedding sustainability thinking into every phase of the work rather than treating it as an afterthought at the project's close.

Fill in the blank: Building legacy requires facilitators to plan for sustainability from the _____.



4.4.2 Strategies for sustaining community theatre beyond the project cycle

Sustaining community theatre beyond the initial project cycle requires a combination of structural, financial, and relational strategies. Structurally, the community theatre group should have clear leadership, defined roles, and a programme of activities that continues after the external team has left. Financially, the group should explore local income-generation opportunities such as community performances, cultural events, and workshops for schools or organisations. Relationally, the group should maintain connections with development partners, local government, and regional theatre networks that can provide ongoing support, resources, and opportunities. Sustainability is not a final destination but a continuous process of adaptation and renewal.

Fill in the blank: Financially, the community theatre group should explore local _____ .

4.4.3 Documenting and transferring knowledge for future practice

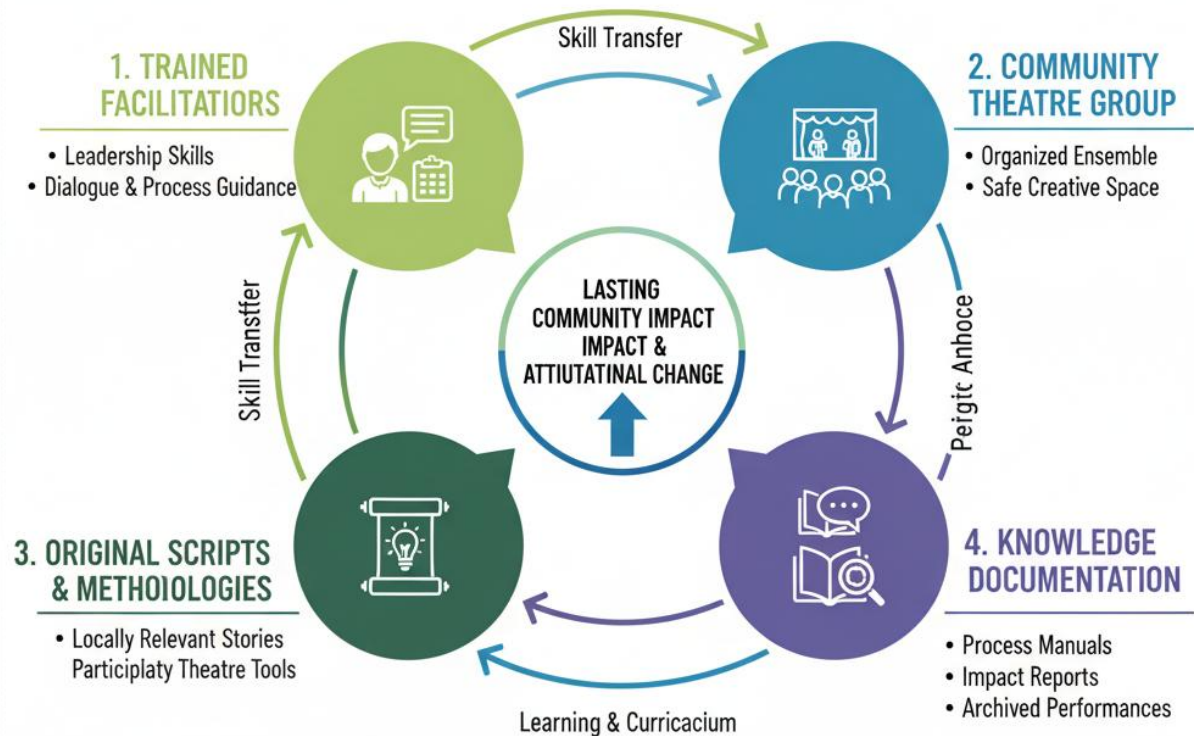
Documentation is the process of recording the knowledge, methods, experiences, and outcomes of a theatre for development project in forms that can be accessed and used by future practitioners and community members. Documentation may include written reports, video recordings of performances and workshops, collections of original scripts, photographic archives, and reflective journals kept by facilitators and community participants. Knowledge transfer involves actively sharing this documentation with community members, training future facilitators to use it, and contributing it to wider networks and repositories of theatre for development knowledge. Systematic documentation and knowledge transfer ensure that the insights and innovations of each project enrich future practice.

Fill in the blank: Knowledge transfer involves actively sharing documentation with community members and contributing it to wider _____ .



THEATRE FOR DEVELOPMENT LEGACY

Planning, Dialogue, Evaluation, Projects



OER | Open Educational Resource

Diagram showing the components of a theatre for development legacy: trained facilitators, original scripts, sustained community theatre group, heightened awareness, and knowledge documentation.

Figure 4.4: Components of a sustainable theatre for development legacy

Pilot questions 4.4

6. Building legacy requires facilitators to plan for sustainability from the _____.



7. Financially, the community theatre group should explore local _____.
8. Knowledge transfer involves actively sharing documentation with community members and contributing it to wider _____.
9. Name one tangible and one intangible form of legacy that a theatre for development project can leave behind.
10. Why is sustainability described as a continuous process of adaptation rather than a final destination?

Series Summary

This Series has examined how theatre practice can be embedded within broader development strategies and how its benefits can be sustained over time. We began by exploring how theatre can be linked to community development goals, integrated into development plans, and measured for its contribution to outcomes. We then examined how to identify and engage development partners, mobilise diverse funding sources, and maintain accountability in partnership relationships. Following that, we discussed how to build community capacity by identifying local talent, training community facilitators, and establishing enduring theatre groups. Finally, we explored what it means to build a legacy through theatre, examining strategies for sustaining practice beyond the project cycle and the importance of documenting and transferring knowledge for future use.

By working through these Parts, you have achieved the Series Learning Outcomes. You should now be able to explain theatre's role as a development strategy, mobilise resources and manage partnerships, design capacity-building initiatives, and develop plans for legacy and sustainability. These skills will serve as the foundation for Series 5, where you will explore documentation and community feedback as tools for deepening and extending the impact of theatre for development work.



Glossary of Terms

- **Baseline data:** Information collected before a theatre intervention begins, used as a reference point for measuring subsequent change in community attitudes, behaviours, or conditions.
- **Capacity building:** The process of developing the skills, knowledge, and structures within a community that enable it to sustain and expand theatre for development practice independently.
- **Community theatre group:** A formally or informally constituted collective of community members committed to ongoing theatre practice for development purposes.
- **Development partners:** Organisations, institutions, or individuals who share an interest in a project's development goals and contribute resources, expertise, or influence to support it.
- **Documentation:** The systematic recording of a project's knowledge, methods, experiences, and outcomes in forms accessible to future practitioners and community members.
- **Indicators:** Specific, measurable markers used to assess the contribution of a theatre intervention to development outcomes, which may be qualitative or quantitative.
- **Knowledge transfer:** The active process of sharing documented project knowledge with community members, future facilitators, and wider development networks.
- **Legacy:** The enduring changes, capacities, and structures that a theatre for development project leaves behind in the community after the formal intervention has concluded.
- **Resource mobilisation:** The process of identifying and securing the financial, material, and human resources required to implement and sustain a theatre project.
- **Sustainability:** The capacity of a community theatre initiative to continue generating developmental value after external support has ended, through local leadership, resources, and networks.



Concept Check Questions 4

Objective questions

1. Theatre for development is most effective when it is explicitly linked to the _____. (Linked to SLO 4.1)
2. Measuring the contribution of theatre to development outcomes requires the identification of clear _____. (Linked to SLO 4.1)
3. Diversifying funding sources reduces dependency on any single donor and strengthens the project's long-term _____. (Linked to SLO 4.2)
4. Trained community facilitators are better positioned than outsiders to sustain theatre because they understand the _____. (Linked to SLO 4.3)
5. Building legacy requires facilitators to plan for sustainability from the _____. (Linked to SLO 4.4)

Short-answer questions

6. Explain what it means to integrate theatre into a community development plan and give one example of how this might be done. (Linked to SLO 4.1)
7. Identify two types of development partners that a theatre for development project might engage and explain what each could contribute. (Linked to SLO 4.2)
8. Describe the graduated training model for developing community facilitators. (Linked to SLO 4.3)
9. Distinguish between tangible and intangible forms of legacy in theatre for development. (Linked to SLO 4.4)

Long-answer questions

10. Analyse how theatre practice can be used as a development strategy and discuss the challenges of measuring its contribution to development outcomes. (Linked to SLO 4.1)
11. Evaluate the role of resource mobilisation and partnership management in sustaining a community theatre project, identifying potential risks and how they can be mitigated. (Linked to SLO 4.2)



12. Design a legacy and sustainability plan for a completed theatre for development project, addressing capacity building, funding, documentation, and knowledge transfer. (Linked to SLO 4.3 and SLO 4.4)

Answers to Concept Check Questions 4

Objective questions

1. Development goals of the community or wider society
2. Indicators
3. Viability
4. Social and cultural context
5. Beginning of the project

Short-answer questions

6. Integrating theatre into a community development plan means embedding theatre activities within existing planning frameworks, such as health campaigns or literacy programmes, so that theatre is recognised as a formal component of development activity rather than a standalone cultural event.

7. Government agencies can provide policy support and funding; NGOs can contribute technical expertise and community networks. Academic institutions can offer research support, while private sector partners may contribute in-kind resources or sponsorship.

8. The graduated training model involves participants first assisting an experienced facilitator, then co-facilitating with support, and finally leading theatre activities independently. This progressive approach builds confidence and competence through hands-on experience.

9. Tangible legacy includes trained facilitators, original scripts, and a functioning community theatre group. Intangible legacy includes heightened critical awareness, strengthened community bonds, and a culture of participatory problem-solving.

Long-answer questions



10. Basic response: Theatre functions as a development strategy by raising awareness, stimulating dialogue, and inspiring behavioural change in relation to specific development goals. Measurement challenges include the difficulty of attributing change solely to theatre and the time lag between intervention and observable outcomes.

Value-added response: Outstanding learners may discuss the use of theory of change frameworks to establish causal links between theatre activities and development outcomes, the value of mixed-methods evaluation combining narrative and quantitative data, and strategies for building evidence bases that can support advocacy for theatre as a recognised development intervention.

11. Basic response: Resource mobilisation ensures that projects have the financial and material means to operate, while partnership management maintains the relationships that sustain them. Risks include donor dependency, partner withdrawal, and conflicts of interest. Mitigation strategies include diversifying funding, formalising partnerships, and keeping community interests central.

Value-added response: Outstanding learners may explore the power dynamics inherent in donor-funded theatre projects, discuss how community ownership can be compromised by funder priorities, and propose strategies for negotiating terms that protect developmental integrity while meeting accountability requirements.

12. Basic response: A legacy plan should address: training community facilitators, establishing a theatre group with clear leadership, identifying local income-generation opportunities, documenting scripts and methods, and sharing knowledge with future practitioners.

Value-added response: Outstanding learners may propose a phased handover process with defined milestones for transferring leadership to the community, a living documentation system that community members can continue to update, and a network of peer support linking the community theatre group to regional or national theatre for development practitioners.



Answers to Pilot Questions 4

Part 4.1

1. Development goals of the community or the wider society
2. Development agenda
3. Indicators
4. Health, gender equality, environmental sustainability, civic participation, or economic empowerment
5. To provide a reference point for measuring the change generated by the theatre intervention

Part 4.2

1. Resources, expertise, or influence
2. Viability
3. Accountable
4. Grant applications, in-kind contributions, crowdfunding, or fee-for-service arrangements
5. It clarifies roles and responsibilities from the outset and provides a basis for resolving disputes and maintaining trust

Part 4.3

1. External facilitation team has departed
2. Social and cultural context
3. Development
4. Facilitation skills, theatrical techniques, community engagement methods, or ethical principles of theatre for development
5. Because it builds confidence and competence progressively through hands-on experience, reducing the risk of participants being thrust into independent leadership before they are ready

Part 4.4

1. Beginning of the project



2. Income-generation opportunities
3. Networks and repositories of theatre for development knowledge
4. Tangible: trained facilitation team, original scripts, community theatre space. Intangible: heightened critical awareness, strengthened community bonds, culture of participatory problem-solving
5. Because communities and contexts change over time, requiring theatre groups to continually adapt their strategies, structures, and programming in response to new circumstances

References and Attributions 4

- **Figures**

- *Figure 4.1: Linking theatre practice to community development goals*

Attribution: AI-generated using prompt “Create a diagram showing theatre for development at the centre, with arrows pointing to aligned development goals such as health, gender equality, environmental sustainability, civic participation, and economic empowerment.”

Suggested OER search string: “theatre for development goals alignment diagram community OER”.

- *Figure 4.2: Resource mobilisation and partnership framework for theatre for development*

Attribution: AI-generated using prompt “Create a diagram showing a theatre for development resource mobilisation framework, with partner types, fundraising strategies such as grants and in-kind contributions, and accountability mechanisms.”

Suggested OER search string: “theatre development resource mobilisation partnership framework diagram OER”.

- *Figure 4.3: Capacity-building pathway in community theatre for development*

Attribution: AI-generated using prompt “Create a diagram showing a community theatre capacity-building pathway from talent identification through training and co-facilitation to independent leadership and the formation of a community



theatre group.”

Suggested OER search string: “community theatre capacity building training facilitator pathway diagram OER”.

- *Figure 4.4: Components of a sustainable theatre for development legacy*
Attribution: AI-generated using prompt “Create a diagram showing the components of a theatre for development legacy, including trained facilitators, community theatre group, original scripts, knowledge documentation, and lasting attitudinal change.”

Suggested OER search string: “theatre for development legacy sustainability components diagram OER”.

- **Key sources consulted for definitions and concepts**

- Boal, A. (1979). *Theatre of the Oppressed*. London: Pluto Press. (Participatory theatre and community empowerment).
- Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum. (Capacity building, conscientisation, and community agency).
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- Mluma, P. M. (1991). *Culture and Development: The Popular Theatre Approach in Africa*. Uppsala: Nordiska Afrikainstitutet. (Sustainability and legacy in theatre for development).
- Open Educational Resources (OER Commons). Search strings provided above for diagrams and theatre for development resources.



Series 5: Documentation and Community Feedback in Theatre for Development

Series Outline

- **Part 1 (5.1): Principles and Purposes of Documentation**
 - Sub-Part 5.1.1: Understanding documentation in theatre for development
 - Sub-Part 5.1.2: Types and formats of documentation
 - Sub-Part 5.1.3: Ethical considerations in documenting community theatre
- **Part 2 (5.2): Methods and Tools for Documentation**
 - Sub-Part 5.2.1: Written documentation: reports, journals, and field notes
 - Sub-Part 5.2.2: Audio-visual documentation: recording performances and workshops
 - Sub-Part 5.2.3: Participatory documentation involving community members
- **Part 3 (5.3): Gathering and Analysing Community Feedback**
 - Sub-Part 5.3.1: Designing effective feedback processes
 - Sub-Part 5.3.2: Collecting and recording community responses
 - Sub-Part 5.3.3: Analysing feedback to inform practice and planning
- **Part 4 (5.4): Using Documentation and Feedback for Advocacy and Learning**
 - Sub-Part 5.4.1: Using documentation to advocate for theatre for development
 - Sub-Part 5.4.2: Sharing findings with communities and stakeholders
 - Sub-Part 5.4.3: Integrating documentation and feedback into continuous learning

Introduction

Documentation and community feedback are the mechanisms through which the learning generated by a theatre for development project is captured, shared, and applied. Without systematic documentation, the knowledge created through village research, participatory play development, collaborative production, and post-performance dialogue risks being lost when the project ends. Without attentive feedback processes, facilitators and community members lose the opportunity to understand how their work is being received and how it can be improved.



Together, documentation and feedback form the reflective backbone of theatre for development practice.

The aim of this Series is to equip you with the skills to document your theatre for development work rigorously and ethically, to design and implement effective community feedback processes, and to use the resulting knowledge to advocate for theatre as a development tool and to improve future practice.

We shall commence this Series by examining the principles and purposes of documentation in theatre for development. Next, we will explore the specific methods and tools available for capturing different aspects of the work, including written, audio-visual, and participatory approaches. Following that, we will consider how to design and implement community feedback processes and how to analyse the responses collected. Finally, we will conclude by discussing how documentation and feedback can be used as tools for advocacy, stakeholder communication, and continuous professional learning.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 5.1** explain the principles, purposes, and ethical considerations of documentation in theatre for development,
- **SLO 5.2** apply a range of written, audio-visual, and participatory methods to document theatre for development work,
- **SLO 5.3** design and implement community feedback processes and analyse responses to inform practice and planning, and
- **SLO 5.4** use documentation and feedback as tools for advocacy, stakeholder communication, and continuous learning in theatre for development.



5.1 Principles and Purposes of Documentation

5.1.1 Understanding documentation in theatre for development

Documentation in theatre for development is the deliberate and systematic process of recording the activities, decisions, interactions, and outcomes of a project in ways that can be stored, retrieved, and shared. It serves multiple purposes: it preserves institutional memory, enables accountability to funders and partners, supports the evaluation of developmental impact, and provides material for advocacy and learning. Documentation is not a neutral activity; it involves choices about what to record, whose voices to prioritise, and how to represent the community's experience. Effective documentation is therefore as participatory, ethical, and purposeful as the theatre work it seeks to capture.

Fill in the blank: Documentation in theatre for development is a deliberate and systematic process of recording activities and outcomes in ways that can be stored, retrieved, and _____ .

5.1.2 Types and formats of documentation

Theatre for development projects generate a wide variety of documentation types. Process documentation records how the project unfolded: the steps taken, the decisions made, and the challenges encountered. Outcome documentation records the results of the project: the changes observed in community attitudes, behaviours, or conditions. Product documentation captures the tangible outputs of the project, such as scripts, photographs, and video recordings of performances. Each type of documentation may take different formats, including written reports, reflective journals, photographic archives, video recordings, audio testimonies, and community-produced materials. Selecting the appropriate type and format for each aspect of the work requires deliberate planning at the outset of the project.

Fill in the blank: Process, outcome, and product are three types of _____ .



5.1.3 Ethical considerations in documenting community theatre

Ethical documentation in community theatre requires that facilitators obtain informed consent before recording community members, particularly in audio-visual formats. Participants must understand how their images, voices, and stories will be used, stored, and shared. Special care must be taken with vulnerable individuals, including children, survivors of trauma, and members of marginalised groups, whose participation in documentation must be protected from potential harm or exploitation. Facilitators should also consider issues of ownership: who holds the rights to the documentation, and how can community members access and use it for their own purposes? Ethical documentation treats the community not as subjects of record but as co-owners of the knowledge produced.

Fill in the blank: Ethical documentation requires facilitators to obtain informed consent before _____.



DOCUMENTATION IN THEATRE FOR DEVELOPMENT: PURPOSES & VALUE



Diagram showing the purposes of documentation in theatre for development, including institutional memory, accountability, impact evaluation, advocacy, and learning, with arrows linking documentation activities to each purpose.

Figure 5.1: Purposes of documentation in theatre for development



Pilot questions 5.1

1. Documentation in theatre for development is a deliberate and systematic process of recording activities and outcomes in ways that can be stored, retrieved, and _____.
2. Process, outcome, and product are three types of _____.
3. Ethical documentation requires facilitators to obtain informed consent before _____.
4. Name two purposes served by documentation in a theatre for development project.
5. Why is documentation described as a participatory rather than a neutral activity?

5.2 Methods and Tools for Documentation

5.2.1 Written documentation: reports, journals, and field notes

Written documentation is the most widely used form of recording in theatre for development. Project reports provide a formal account of activities, outcomes, and expenditure for funders and partners. Reflective journals kept by facilitators capture the day-to-day texture of the work, including personal observations, challenges, and insights that formal reports often omit. Field notes record specific events, conversations, and observations in the moment, providing rich qualitative data for later analysis. Community members can also be encouraged to keep their own written or drawn records of their experiences, which adds valuable perspectives to the documentary archive. Writing regularly and consistently, rather than in a single retrospective burst, produces more accurate and useful documentation.

Fill in the blank: Reflective journals kept by facilitators capture the day-to-day texture of the work, including personal observations and insights that formal reports often _____.

5.2.2 Audio-visual documentation: recording performances and workshops

Audio-visual documentation involves the use of video cameras, audio recorders, and photography to capture performances, workshops, rehearsals, and community discussions. Video recordings of performances provide an invaluable record of the final product and can be used for



training, advocacy, and community sharing. Workshop recordings capture the creative process in ways that written notes cannot fully convey, preserving the spontaneity, emotion, and collective energy of participatory sessions. Photographs document key moments and provide accessible visual evidence of community participation. All audio-visual documentation must be managed carefully, with secure storage, clear labelling, and systems for controlling access in accordance with the consent agreements made with participants.

Fill in the blank: Video recordings of performances can be used for training, advocacy, and _____ .

5.2.3 Participatory documentation involving community members

Participatory documentation involves community members actively in the recording and interpretation of the project's activities and outcomes. Methods include community-produced video, in which participants are trained to operate cameras and direct the documentation of their own work; story circles, in which groups collaboratively narrate and record the project's journey; and community exhibitions, in which photographs, drawings, and written testimonies are displayed and discussed publicly. Participatory documentation redistributes the power of representation from the external facilitator to the community, producing records that are more authentically rooted in local experience and more likely to be valued and used by community members themselves.

Fill in the blank: Participatory documentation redistributes the power of representation from the external facilitator to the _____ .





Diagram showing the three categories of documentation methods: written, audio-visual, and participatory, with specific tools listed under each category.

Figure 5.2: Categories and tools of documentation in community theatre

Pilot questions 5.2

1. Reflective journals kept by facilitators capture personal observations and insights that formal reports often _____.
2. Video recordings of performances can be used for training, advocacy, and _____.



3. Participatory documentation redistributes the power of representation from the external facilitator to the _____.
4. Name one advantage of keeping field notes during a theatre for development project.
5. Why is community-produced video considered a form of participatory documentation?

5.3 Gathering and Analysing Community Feedback

5.3.1 Designing effective feedback processes

An effective feedback process is one that is inclusive, accessible, and genuinely open to a range of responses, including critical ones. Designing such a process begins with identifying who should provide feedback: this should include not only immediate participants and audience members but also community leaders, absent community members, and other stakeholders whose perspectives are relevant. The timing and format of feedback activities should be chosen to maximise participation: immediate post-performance discussions capture emotional responses, while follow-up visits conducted days or weeks later may reveal slower-developing changes in community attitudes or behaviour. Questions should be open-ended and non-leading, inviting honest reflection rather than socially desirable responses.

Fill in the blank: Follow-up visits conducted after a performance may reveal slower-developing changes in community _____.

5.3.2 Collecting and recording community responses

Community responses can be collected through a variety of methods, including facilitated group discussions, one-to-one interviews, written or drawn responses, anonymous suggestion submissions, and structured observation of community behaviour during and after the performance. The choice of method should take into account the literacy levels, cultural norms, and social dynamics of the community. Responses must be recorded accurately and as close to verbatim as possible, preserving the community's own language and framing rather than translating their views into the facilitator's preferred categories. Recordings, whether written,



audio, or video, should be made with the knowledge and consent of participants and stored securely.

Fill in the blank: Responses must be recorded accurately, preserving the community's own language and framing rather than translating their views into the facilitator's preferred _____.

5.3.3 Analysing feedback to inform practice and planning

Analysing community feedback involves identifying patterns, themes, and significant divergences in the responses collected. Qualitative analysis methods, such as thematic coding, involve reading through the responses, identifying recurring ideas or concerns, and grouping them into categories that reflect the community's priorities. Where quantitative data has been collected, simple frequency counts and comparisons can indicate the prevalence of particular views. Analysis should always be conducted with an awareness of whose voices may be over- or under-represented in the data. The findings should be discussed with community members to validate interpretations and to ensure that the analysis reflects the community's own understanding of their experience.

Fill in the blank: Thematic coding involves reading through responses, identifying recurring ideas, and grouping them into _____.



COMMUNITY FEEDBACK CYCLE IN THEATRE FOR DEVELOPMENT

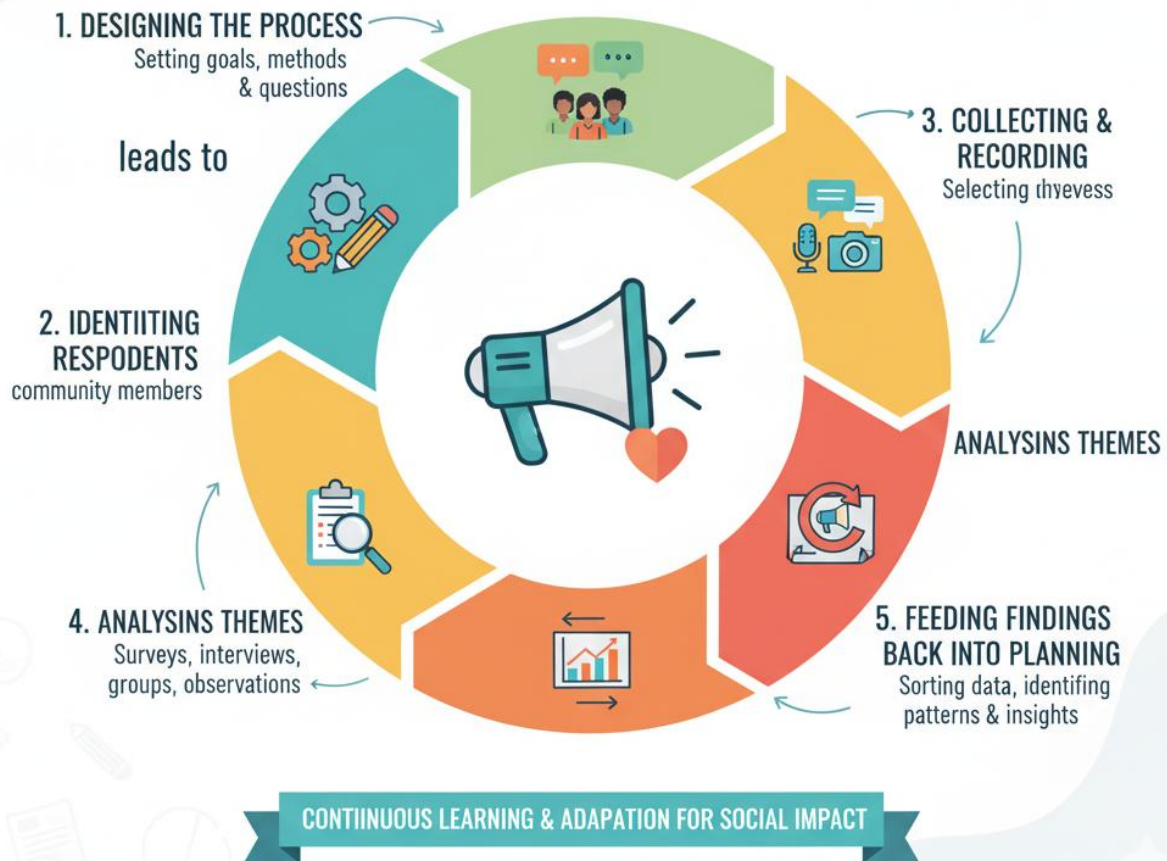


Diagram showing the community feedback cycle: designing the process, identifying respondents, collecting responses, recording data, analysing themes, and using findings to inform planning.

Figure 5.3: The community feedback cycle in theatre for development

Pilot questions 5.3

1. Follow-up visits conducted after a performance may reveal slower-developing changes in community _____.



2. Responses must be recorded accurately, preserving the community's own language and framing rather than translating their views into the facilitator's preferred _____.
3. Thematic coding involves reading through responses, identifying recurring ideas, and grouping them into _____.
4. Name one method for collecting community responses that is suitable for communities with low literacy levels.
5. Why is it important to discuss analysis findings with community members before finalising conclusions?

5.4 Using Documentation and Feedback for Advocacy and Learning

5.4.1 Using documentation to advocate for theatre for development

Advocacy is the process of using evidence and argument to influence the attitudes, policies, or practices of decision-makers, funders, and the general public in support of a cause.

Documentation from theatre for development projects provides the evidence base for advocating the value and effectiveness of this approach. Well-documented case studies, video testimonials from community members, performance recordings, and impact data can be used to persuade government officials, development agencies, and academic institutions to recognise, fund, and integrate theatre for development into wider development programming. Advocacy is most effective when it presents the community's own voice and experience rather than relying solely on the facilitator's external assessment.

Fill in the blank: Advocacy is most effective when it presents the _____.

5.4.2 Sharing findings with communities and stakeholders

Sharing documentation and feedback findings with the community that generated them is both an ethical obligation and a developmental opportunity. Community members have a right to see how their participation has been recorded and interpreted, and to correct any misrepresentations.

Sharing findings can also stimulate further community dialogue, reinforce the lessons learned through the theatre process, and motivate sustained engagement with development challenges.



Findings should be shared in formats that are accessible to community members, which may include community meetings, visual displays, simplified written summaries, or performance-based presentations. Stakeholders such as funders, government agencies, and partner organisations should also receive clear, honest reports that acknowledge both achievements and shortcomings.

Fill in the blank: Sharing findings with the community is both an ethical obligation and a _____ .

5.4.3 Integrating documentation and feedback into continuous learning

Continuous learning in theatre for development means treating each project as an opportunity not only to create change in the community but also to develop the knowledge and skills of the facilitators and practitioners involved. Integrating documentation and feedback into a reflective practice cycle involves regularly reviewing what has been recorded, identifying what worked well and what could be improved, and using these insights to adapt methods and approaches in subsequent projects. Reflective practice communities, in which facilitators share their documentation and discuss their learning with peers, strengthen collective knowledge across the field. Over time, systematic documentation and feedback create a growing body of evidence and experience that advances theatre for development as a discipline.

Fill in the blank: Continuous learning means treating each project as an opportunity to develop the knowledge and skills of the _____ .



THEATRE FOR DEVELOPMENT: DOCUMENTATION AND FEEDBACK CYCLE

Advacacy, Sharing, & Learning



OER | Open Educational Resource

Diagram showing how documentation and feedback feed into three outcomes: advocacy with decision-makers and funders, sharing with communities and stakeholders, and continuous learning through reflective practice.

Figure 5.4: Using documentation and feedback for advocacy, sharing, and continuous learning

Pilot questions 5.4

1. Advocacy is most effective when it presents the _____.



2. Sharing findings with the community is both an ethical obligation and a _____.
3. Continuous learning means treating each project as an opportunity to develop the knowledge and skills of the _____.
4. Name one format in which documentation findings can be shared with a community that has low literacy levels.
5. Why are reflective practice communities valuable for theatre for development practitioners?

Series Summary

This Series has examined documentation and community feedback as the reflective and communicative backbone of theatre for development practice. We began by exploring the principles and purposes of documentation, establishing that it is a deliberate, ethical, and participatory process serving institutional memory, accountability, impact evaluation, and advocacy. We then examined the specific methods and tools available, distinguishing between written, audio-visual, and participatory approaches and considering the strengths and requirements of each. Following that, we discussed how to design inclusive feedback processes, collect and record community responses accurately, and analyse findings in ways that honour the community's own voice and framing. Finally, we explored how documentation and feedback can be used to advocate for theatre for development, fulfil obligations to communities and stakeholders, and embed continuous learning into practice.

By working through these Parts, you have achieved the Series Learning Outcomes. You should now be able to explain the principles and ethics of documentation, apply a range of documentation methods, design and analyse community feedback processes, and use your findings for advocacy and learning. Together with the knowledge and skills developed in Series 1 through 4, this Series completes your foundational training in community theatre for development practice, equipping you to engage with communities as a competent, reflective, and ethically grounded practitioner.



Glossary of Terms

- **Advocacy:** The process of using evidence and argument to influence the attitudes, policies, or practices of decision-makers and funders in support of theatre for development.
- **Audio-visual documentation:** The use of video cameras, audio recorders, and photography to capture performances, workshops, rehearsals, and community discussions.
- **Community feedback:** Responses gathered from community members, audience participants, and stakeholders that reflect on the content, process, and impact of a theatre for development project.
- **Continuous learning:** A reflective practice approach in which facilitators regularly review documentation and feedback to adapt methods and improve the quality of future theatre for development work.
- **Documentation:** The deliberate and systematic process of recording the activities, decisions, interactions, and outcomes of a theatre for development project in forms that can be stored, retrieved, and shared.
- **Field notes:** Written records made by facilitators during or immediately after specific events, conversations, or observations, providing rich qualitative data for later analysis.
- **Informed consent:** The voluntary agreement of a participant to be recorded or documented, given after they have been clearly informed about how the material will be used, stored, and shared.
- **Outcome documentation:** A type of documentation that records the results of a theatre intervention, including changes in community attitudes, behaviours, or conditions.
- **Participatory documentation:** A documentation approach that actively involves community members in recording and interpreting the project's activities and outcomes, redistributing representational power to the community.
- **Process documentation:** A type of documentation that records how a project unfolded, including the steps taken, decisions made, and challenges encountered.



- **Reflective journal:** A personal record kept by a facilitator capturing day-to-day observations, insights, and reflections that formal project reports often omit.
- **Thematic coding:** A qualitative analysis method involving the identification of recurring ideas or concerns in community feedback and the grouping of these into thematic categories.

Concept Check Questions 5

Objective questions

1. Documentation in theatre for development is a deliberate and systematic process of recording activities and outcomes in ways that can be stored, retrieved, and _____. (Linked to SLO 5.1)
2. Ethical documentation requires facilitators to obtain informed consent before _____. (Linked to SLO 5.1)
3. Participatory documentation redistributes the power of representation from the external facilitator to the _____. (Linked to SLO 5.2)
4. Thematic coding involves reading through responses, identifying recurring ideas, and grouping them into _____. (Linked to SLO 5.3)
5. Advocacy is most effective when it presents the _____. (Linked to SLO 5.4)

Short-answer questions

6. Distinguish between process documentation, outcome documentation, and product documentation, giving one example of each. (Linked to SLO 5.1)
7. Explain what participatory documentation is and describe one method through which it can be implemented. (Linked to SLO 5.2)
8. Describe two methods for collecting community feedback that are appropriate for communities with varying literacy levels. (Linked to SLO 5.3)
9. Explain why sharing documentation findings with the community is described as both an ethical obligation and a developmental opportunity. (Linked to SLO 5.4)



Long-answer questions

10. Analyse the ethical considerations involved in documenting community theatre activities and propose a set of principles to guide ethical documentation practice. (Linked to SLO 5.1)
11. Evaluate the advantages and limitations of written, audio-visual, and participatory documentation methods in a theatre for development context, and recommend a combined approach for a rural community project. (Linked to SLO 5.2)
12. Design a documentation and community feedback plan for a theatre for development project, explaining how you would collect, analyse, and use the information gathered for both advocacy and continuous learning. (Linked to SLO 5.3 and SLO 5.4)

Answers to Concept Check Questions 5

Objective questions

1. Shared
2. Recording community members
3. Community
4. Categories
5. Community's own voice and experience

Short-answer questions

6. Process documentation records how the project unfolded, for example a facilitator's field notes describing the stages of a village research exercise. Outcome documentation records the changes generated, for example a report on shifts in community attitudes following a performance. Product documentation captures tangible outputs, for example a video recording of the final performance or a printed collection of the play script.
7. Participatory documentation involves community members actively in recording and interpreting the project. One method is community-produced video, in which participants are trained to operate cameras and document their own work, ensuring that the record reflects the community's perspective and priorities.



8. Facilitated group discussions allow oral responses that do not require literacy. Visual methods such as drawn responses, dot-voting on displayed statements, or photograph ranking enable participation from community members who may not read or write.

9. It is an ethical obligation because community members have the right to see how their participation has been recorded and interpreted, and to correct misrepresentations. It is a developmental opportunity because sharing findings can stimulate further community dialogue, reinforce lessons from the theatre process, and motivate sustained engagement with development challenges.

Long-answer questions

10. Basic response: Ethical considerations include obtaining informed consent, protecting vulnerable participants, maintaining confidentiality, and ensuring community ownership of the documentation produced. Guiding principles should include transparency about purpose and use, respect for cultural norms, and reciprocity.

Value-added response: Outstanding learners may explore the power dynamics of external facilitators documenting community experiences, discuss how consent processes should be ongoing rather than one-off, address the specific vulnerabilities of children and trauma survivors in documentation contexts, and propose mechanisms through which communities can exercise editorial control over how their stories are represented.

11. Basic response: Written documentation is accessible and low-cost but may miss the energy and emotion of live performance. Audio-visual documentation captures performance and process vividly but requires equipment, skills, and secure storage. Participatory documentation is most authentically rooted in community experience but requires additional time and training. A combined approach might use field notes for daily process recording, video for performance documentation, and community-produced drawings or story circles for participatory records.

Value-added response: Outstanding learners may discuss how the choice of documentation method is itself a values-laden decision that reflects assumptions about whose knowledge counts, propose a documentation strategy that explicitly addresses literacy, access, and power, and



consider how digital tools can extend the reach and accessibility of documentation while also introducing new risks around privacy and data security.

12. Basic response: A documentation and feedback plan should specify what will be documented, by whom, using which methods, and how data will be stored. It should include a feedback design phase, a collection phase, an analysis phase, and a sharing phase. Advocacy materials can be drawn from video testimonials and impact data; continuous learning can be built in through regular facilitator reflection sessions.

Value-added response: Outstanding learners may propose a living documentation system updated throughout the project rather than only at the end, design feedback processes with differentiated instruments for different community groups (leaders, women, youth), outline a theory of change that links documentation findings to specific advocacy outcomes, and describe a peer-learning process through which facilitators share their reflections across a network of practitioners.

Answers to Pilot Questions 5

Part 5.1

1. Shared
2. Documentation
3. Recording community members
4. Institutional memory, accountability, impact evaluation, advocacy, or continuous learning
5. Because it involves deliberate choices about what to record, whose voices to prioritise, and how to represent the community's experience, which are value-laden decisions with real consequences for the community

Part 5.2

1. Omit
2. Community sharing
3. Community



4. Field notes provide an accurate, in-the-moment record of specific events and conversations that would be difficult to reconstruct later from memory
5. Because it is produced by community members themselves, who direct what is recorded and how, making the documentation an expression of the community's own perspective

Part 5.3

1. Attitudes or behaviour
2. Categories
3. Thematic categories
4. Facilitated group discussions, drawn responses, photograph ranking, or dot-voting on displayed statements
5. To validate the facilitator's interpretations, correct any misrepresentations, and ensure that the analysis reflects the community's own understanding of their experience

Part 5.4

1. Community's own voice and experience
2. Developmental opportunity
3. Facilitators and practitioners involved
4. Community meetings, visual displays, simplified written summaries, or performance-based presentations
5. They create spaces for practitioners to share documentation and discuss learning collectively, strengthening knowledge across the field and preventing individual practitioners from learning in isolation



- **Figures**

- *Figure 5.1: Purposes of documentation in theatre for development* Attribution: AI-generated using prompt “Create a diagram showing documentation in theatre for development at the centre, with arrows pointing outward to purposes including institutional memory, accountability, impact evaluation, advocacy, and continuous learning.” Suggested OER search string: “theatre for development documentation purposes diagram OER”.
- *Figure 5.2: Categories and tools of documentation in community theatre* Attribution: AI-generated using prompt “Create a diagram showing three categories of theatre for development documentation methods: written (reports, journals, field notes), audio-visual (video, audio, photography), and participatory (community video, story circles, exhibitions), with tools listed under each.” Suggested OER search string: “community theatre documentation methods written audio-visual participatory diagram OER”.
- *Figure 5.3: The community feedback cycle in theatre for development* Attribution: AI-generated using prompt “Create a cyclical diagram showing the community feedback process in theatre for development: designing the process, identifying respondents, collecting and recording responses, analysing themes, and feeding findings back into planning.” Suggested OER search string: “community theatre feedback cycle design collection analysis planning diagram OER”.
- *Figure 5.4: Using documentation and feedback for advocacy, sharing, and continuous learning* Attribution: AI-generated using prompt “Create a diagram showing documentation and feedback at the centre, with arrows pointing to three outcomes: advocacy with funders and policymakers, sharing with communities and stakeholders, and continuous learning through reflective practice.” Suggested OER search string: “theatre for development documentation feedback advocacy learning sharing diagram OER”.

- **Key sources consulted for definitions and concepts**



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- Open Educational Resources (OER Commons). Search strings provided above for diagrams and theatre for development documentation resources.

