

Using Theatre for Development for Advocacy in Child Rights Programming



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Chapter 1

Purpose of this Training Manual

The Theatre for Development [TfD] Training Workshop

This Training Manual is based on the ground breaking training workshop in Leh, Ladakh, where Theatre for Development [TfD] was used **as training in children's participation for advocacy and programming in Education in Ladakh**. The Training Workshop is reported on extensively in all its aspects and is available from OSCAR on request.

This Training Manual

Some of the participants in the Ladakh Workshop, children and adults, asked for a simple Training Manual, in their mother tongue, as well as in English, which would remind them of the tools and exercises and the techniques in facilitation required to enable others to learn them. This Training Manual is a response to those and other requests from other places in South Asia who are doing child rights TfD.

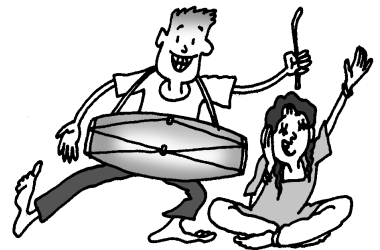
- We hope it is what you all wanted.
- We hope you are able to use it.
- We have printed it in such a way that there are opportunities for you to write up alongside the training exercises and tools your comments and modifications to them.

A New Way of Learning

This is a new way of learning about those things that directly affect the lives of those of us who are poor, disadvantaged, handicapped or socially excluded. It is a learning that is **done together**. It enables **children – and adults – together** to take charge of what they learn and how they learn.

It involves –

- making plays, and then performing them;
- art, music, song and dance;
- analysing problems and working out their causes;
- children engaging with those adults – and other children – who can help things to change for the better;
- successful negotiations with those in authority..



Children and adults together are now beginning to develop skills and tools for communication and negotiation all the time.

This Training Manual can be updated using new TfD tools, new processes, and additional skills, as children and adults build up their expertise in powerful communication and effective advocacy.

How to Use This Training Manual and CDROM

This Manual in both its CD-ROM and hard copy versions provides you with a resource that you can use in a number of situations.

The CD-ROM can be used initially by people – including young people – who are in the process of working out how they would like to use TfD around Child Rights with active children's participation. In the pre-testing of the CD-ROM some of us felt that the CD-ROM was most useful for people who had already been on a TfD Training Workshop and wanted to be reminded of the steps.

- You can start with the first Powerpoint presentation on the CD-ROM. A few of you can sit around the computer and discuss the issues raised. You can show it even where there is only an intermittent power supply, provided you have a laptop computer with the capacity specified.
- You can go to Chapter 4 and the Training Exercises and Tools. Each one of these exercises has an audio clip you can listen to first, as you are reading the text on the computer. Then you can look at the short video clip for that exercise. [Not all the Exercises and Tools in this first edition of the Manual have video clips.]

The CD-ROM can also be used when you've actually begun on a TfD Training Workshop.

- You can look at the second Powerpoint presentation with your co-facilitators [it's actually very short] as a means of getting a quick overview.
- To feel confident about running the actual TfD Training Workshop, you should immediately set about planning the first 3 days. This is where you can keep going back to Chapter 4 and looking at the Exercises and tools you want to use.
- You can also look at these exercises the night before each day of the workshop to make sure that you are familiar with all the steps in the exercises you've chosen to use. You need to use the CD-ROM with the hard-copy Training Manual. Chapter 4 of the CD-ROM will have audio clips in the language of the hard copy Manual you are using [e.g. the Nepali version in Nepal; the Hindi version in Northern India; the Bangla version in West Bengal and Bangladesh, and so on].

After the Training Workshop:

- It is a good idea to use the final Powerpoint presentation back in your central office with your colleagues there.
- You can also use the CD-ROM to show them the audio and video clips from some of the exercises you used from Chapter 4 in the Workshop.

Manuals by themselves are nothing; facilitation of the workshop is the most important thing. Manuals can help you prepare yourself very well for the facilitation you must do with confidence.

Prepare yourself thoroughly; and leave the Manual at home!

Chapter 2

Preparing for a TfD Training Workshop for Development and Advocacy

What is Young People's "Theatre for Development" ?

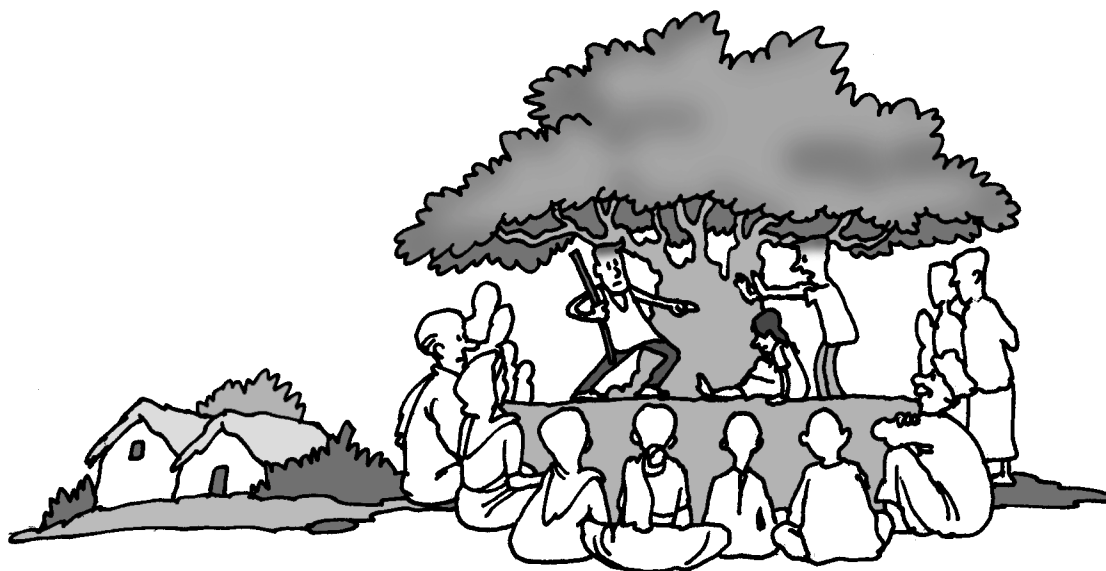
Rights-based TfD with children, young people and adults together is always

- **collectively creative**
- **participatory**

There are two main kinds of skills that a TfD training workshop gives you:

Making & Performing Plays	Representation and Analysis
Skills in being able to work together, in being able to make wonderful plays together, performing them to large or small audiences, being able to spontaneously change them and make completely new plays together, even more wonderful.	Skills in being able to work out collectively the root causes of the widespread problems that affect children in a community, and especially children in very poor and marginalised communities. Then doing something about these problems.

You will need to have an understanding of why these two kinds of skills are equally important. You need this clear understanding before you begin any kind of training or facilitation. You also need to understand the reasons behind teaching these skills before you start using this Training Manual.



Making and Performing Plays

Skills in being able to work together, in being able to make wonderful plays together, performing them to large or small audiences, being able to spontaneously change them and make completely new plays together, even more wonderful.

These skills enable children and adults, separately or together, learn

collective improvisation

and learn how to develop improvisations together, in a large or small group. There is a special kind of learning that comes from

collective spontaneity

Being spontaneous means allowing your mind immediately to produce responses to what people are saying or doing, without consciously thinking about one's reply.

In normal, everyday life we are very often quite spontaneous in our reactions. However, in school, or in other kinds of formal learning situations, we are made to be the opposite of spontaneous. We are made to think before we say anything; and we are told to "Think hard!" before we do anything.

The result of most of our education is that learning is separated from being spontaneous. We are made to believe that we can't learn if we are being spontaneous; and we cannot be spontaneous if we want to learn anything.

Those of you using this Training Manual and who have already done TfD will know that this is not true. There is a way to learn from being spontaneous.

It is through improvisation and improvised performances.

In improvised performances we are able to be spontaneous, as we mostly are in real life. Then, when we have finished acting that scene, our audiences and we ourselves are able to think about what it was we did so spontaneously. We are able to look at the way we did things, as characters in a play, with a critical eye:

- Why did the character I was portraying do that?
- Say that?
- What was the motivation for what we did as characters in that scene?
- Why did we all, as those characters, behave in that way?

All these questions enable us to look more deeply into what we call "power relations" in our societies. Who has power over us? Who makes life hard for us? Who sometimes helps us?

Improvisation is part of the Child Rights TfD process. Improvisation, and spontaneity within acting, is a highly creative exercise. You will find, whether you are a trainer, a

facilitator or a participant doing TfD for the first time, that you become creative collectively; and being creative together will surely enable you to discover your own creative abilities. If you have already done TfD work this will have been your experience; and it will be your experience again, whether you are a facilitator or a participant.

The Child Rights TfD process focuses on

- collective story making
- playmaking,
- shared performance skills.

The process can also include

- puppetry,
- artwork, including public wall painting events with lots of participants;
- music, songs, masks and dances.

Representation and Analysis:

Skills in being able to work out, collectively, the root causes of widespread problems that affect children in a community, and especially poor children in poor communities.

The process of TfD also emphasises how important it is to discuss significant issues together, whether you are a participant or facilitator. You need to do this at the same time as you are facilitating the learning of all the other set of skills and tools in the training.

This is an integral part of the training during the workshop, and to do it properly you need to understand the links between the immediate problems and the wider issues. Children and adults see the immediate problems at their local level, and think that this is only happening to them. The wider issues help to explain why the same bad things – in, for example, education in schools – are happening in many different localities to large numbers of children and young people, as well as to all their teachers. The wider issues also help to explain why other bad things that happen to us in other aspects of our lives, outside of school, like in our work or our health, happen to large numbers of children in other places as well.

The process requires that you help the participants, children and adults, move from looking at the hurt that individuals feel, and the things that individuals want for their school, or their communities, to an understanding of the bigger picture. Understanding the bigger picture will help explain why so many children are hurt in the same way.

For example, if your training is around Education, as the workshop in Ladakh in September 2000 was, then you will find that the participants start with comments like the following:

- "We need a playing field...."
- "Our playground is dirty....."

- ".....we need a latrine in our school...."
- "...teachers beat us...."
- "...teachers must stop smoking in class in front of us...."

The participants first need to move to working out together a ranking of the problems. We have to ask all the participants: What is the worst thing that is in all our schools:

- From the point of view of the boys?
- From the point of view of the girls?
- From the point of view of the teachers?

You then have to help the participants together to move from spelling out the problems and then ranking them to asking questions about why these problems are everywhere.

This then leads on to another set of questions which widens the picture a bit more in order to look at what we mean by "Education" instead of what we mean by "Our school": What is the most serious problem in Education?

- For the girls?
- For the boys?
- For the teachers?
- In primary education?
- In secondary education?

And then to: "What do we think are the main things wrong with the Ladakh Education system?"

We give you an exercise in the next section that involves '**Painting the Problem**', which is meant to help the group of participants move from the details of local problems to an understanding of the bigger picture and why those local issues cannot be solved at the micro level alone.

What is Advocacy in this Context?

Children's participation in a TfD training workshop can have value in and of itself. It does not have to lead on to anything else. Those of you using this Training Manual, both adults and children who have been participants in such a workshop, know that you can simply enjoy yourself and develop a lot of self esteem in the process of discovering your individual creative potential. You also know that your individual creativity was much more powerful because it was developed in a group together. The process lets everyone in the group help everyone else.

Many children who have gone through a TfD training workshop have been happy simply to go on making new plays together, through collective improvisation, for public performance: a depiction of their view of the world.

However, many of the Save the Children staff are less content to let the process remain at this stage. They would like to see it more involved in both determining and achieving what they call Programme Objectives.

Furthermore, if the TfD training workshop is linked to children's rights as children themselves perceive them, and as they perceive the present infringement of those rights, the TfD process in a training workshop will have its own momentum into advocacy.

How will you work out where the TfD process that you are presently involved in is going to end?

Those of you who were in the Ladakh Training Workshop, who are now wanting to use this Training Manual, will know that none of the adults were really sure about the most effective way to take the TfD process several stages further into "Advocacy in Education". The Save the Children adult facilitators wanted to use the process to enable children and adults together to negotiate important changes in Education with the policy makers.

It became clear, as the process powerfully developed, that the adults were not committed to the same issues that many of the children were committed to; or on the ways to achieve much-needed changes – for example, especially around learning English in government primary schools and stopping teacher violence against children.

A good TfD process will result in a public event that can make people in the audience react strongly. They may be reacting not only to what you are saying in a play but also to the powerful way you are saying it in a public performance. This is because it is making public those issues that some people in your audience will want you to make public, but also which some other people in that audience may wish to keep hidden. They will not want those issues discussed publicly.

When there are strong emotions raised you have to know how you are going to deal with them positively, in order to achieve the changes you are wanting. The following things need to be decided before you do the actual day-to-day planning of your Training Workshop:

- Do the adults and children who will be facilitating the proposed TfD Training Workshop agree on where the TfD process can go in this particular training workshop?
- If you all agree that you want to move towards performances which will raise difficult issues in public, do the adult facilitators, within their particular organisation, have a clear plan about supporting the children? Do they know what they will do next, as follow-up advocacy plans, with the children, to change attitudes and policies?
- If, during the TfD process, the children collectively contradict some adults' views and opinions, is there a way forward to deal with this, within the planned Training Workshop, in the children's best interests?
- Do any of the adult facilitators know how to enable the children to build up a wider constituency amongst other children after the training, if this is what some children want to do? Do the adult facilitators have plans in place to support those children who want to do this "outside" of the adult facilitators' organisations?



What is Child Rights Programming?

This may be more interesting to adult facilitators from Save the Children UK who are using this Training Manual. However, it is important that adults and children who are jointly facilitating the planned TfD Training Workshop understand clearly if this particular training in TfD is going to be within a particular "Programme" of either Save the Children UK or the Partner Agency.

For example:

- Is it going to be within Save the Children's Education Programme in a particular District in which that Save the Children Country Programme operates?
- Will it be within Save the Children's HIV/AIDS Programme at a country-wide level?
- Or a Sexual Health Project in a community?
- Or in a project involving jailed children within the State Violence Against Children Programme?

If the planned Training Workshop is indeed going to be linked to a particular programme, then it will be necessary to work out what the relationship is, precisely, between the TfD process which always has very open objectives "outside" any programme objectives, and those programme objectives

Rights-Based TfD as a "PROCESS"

You will need to be clear, before you begin even the planning of your Training Workshop, what the difference is between TfD as a

process

and the performances or plays or the event which come out of that process which we refer to as the

products

of that process.

The emphasis ought to be on the learning. If the emphasis is on the learning process that takes place at every stage of the TfD training then after the Training Workshop has ended the learning will go on in your heads and in your hearts.

However, if the emphasis is on the performance or the plays – the products – then what you will think about afterwards is "what that performance, those plays, were like", how "good" they were, how "successful" it was.

Actually, what is important in the TfD process is twofold. At the end of a training workshop all the participants should ask themselves:

- What skills of improvisation have I mastered?
- What learning have we all had from spontaneous creativity?
- Do we understand some of our problems better?

Do we have some idea about how we ourselves can persuade people to make some important changes?

You can see this is very different from only thinking about how good your play was. Of course, it was probably amazing.

But -

- Can you and your friends make another one, completely different, which is just as good?
- Can you help others to improvise and make their own plays?
- Are you beginning to see your problems in the wider picture?
- Are you able to help your friends know this wider picture?
- Do you have some ideas about how your TfD adult facilitators can help you negotiate with people and change bad attitudes in some people for good?

These are the things that are important. Being able to answer them will help you evaluate your training workshop.



Chapter 3

Planning for the Workshop

As a process, TfD proceeds by group exercises. These exercises are done in a logical order; and the order of doing them is important. You cannot successfully get the participants to master a later stage if the earlier stages haven't been done properly, or haven't even been done at all. So each stage needs to be done carefully. This is what we mean by "planning for the workshop".

Although you must plan carefully, and make sure you complete the necessary initial stages, you cannot spend too long on the early stages, because your participants who are new to the process want to make quick progress in learning new skills. If you spend too long on early stages the participants will get bored; and you won't have enough time to do the more exciting later stages. So, timing the stages is very important indeed. We can't stress this enough.

But don't worry because getting the timing right for the various exercises is easy – so long as –

- you know what the exercise is for;
- what skill is being learned;
- concentration levels of your participants.

There is one final thing about TfD as a process. Once again, it will seem like we are saying two opposite things; but in fact it once again requires you to achieve a balance between the two equally important but opposite requirements.

You must plan every day in detail.

Know exactly what you are going to do with your time together, and make sure each exercise is very well prepared for.

At the same time you need to be flexible.

You may have to change all your careful planning and do something completely different.

You and your co-facilitators must together keep this careful balance between planning and flexibility.

The following is the example of the order of the exercises, with approximate timing that might be needed for them to be done properly. [It is the process order that we used in the September 2000 Ladakh Training workshop.]

DAY 1	What we need to do	Exercises and Tools
<p>Introductions</p> <ol style="list-style-type: none"> 1. 30 minutes 2. 20-40 mins 3. 5 mins in twos or threes + 5 mins in the plenary <p>[Discussion about each exercise is included in the times given.]</p>	<p>The first thing is to spend some time on making sure everyone knows everyone else by the name they wish to be called.</p> <p>The introductions also serve to introduce everyone to the idea of "performance": of actors and audiences.</p>	<ul style="list-style-type: none"> • "I look at you. You look at me" • Stage Whispers • Introductions in pairs/ three's <p>[NB These can be done in any order and need not to be done in the order here. There are also lots of different exercises; and some of these are given at the end in the Games section.]</p>
<p>Improvisations 1</p> <ol style="list-style-type: none"> 1. 40 minutes in groups. 2. 10 minutes in plenary + 10 minutes of discussions. 	<p>The second thing is to get started on the process of improvisation. One good way to start this is by using the introductory Status Exercises</p>	<ol style="list-style-type: none"> 1. Status Exercises in groups: Eye Contact and "Hello!" 2. Status Exercises in plenary: Eye Contact and "Hello!" <p>[This exercise in groups and in plenary takes a total of nearly 1 hour.]</p>
<p>Games: 1</p> <p>10 minutes</p>	<p>This should be a simple game to see if people remember each others' names.</p>	<p>"Can you remember my name?"</p>
<p>Discussing Problems: 1</p> <ol style="list-style-type: none"> 1. 45 minutes 2. 25 minutes 3. 20 minutes <p>[The whole exercise takes one and a half hours.]</p>	<p>After the Status Exercises there should be a change of focus and a change of pace. The group needs to settle down to a quiet exercise that gets them thinking collectively about a few issues.</p> <p>We have chosen drawing problems; but there are other ways of starting thinking</p> <p>[NB: These issues will have been determined before you have gathered together the participants for the workshop]</p>	<ol style="list-style-type: none"> 1. Painting the Problem: In small mixed groups [threes or fours] 2. Discussing the Drawings: In plenary, gathered around each drawing. 3. "What's the main problem for...?"
<p>Games: 2</p> <p>15 minutes</p>	<p>You will need an energiser at this point.</p>	<p>"Zip! Zap! Boi-inng!!"</p>

DAY 1 [continued]	What we need to do	Exercises and Tools
Improvisations 2	This is where we move into the Mirror Exercises	<ol style="list-style-type: none"> 1. Mirror: Starting Concentration 2. Mirror: "Who am I? Where am I? What am I feeling inside?" 3. Mirrors become Pairs
<p>Stories & Dramas</p> <ol style="list-style-type: none"> 1. The length of time for this exercise is very flexible: 30 mins. – 1 hour 2. 10 mins each = 20 minutes maximum 3. open-ended: 40 minutes is average. 4. 10 mins each = 20 mins for performing; 20 mins for discussions 	<p>This is where we begin to make stories together. There are a number of ways to do this. We are using the "Double Circle".</p> <p>The sequence of 3 exercises needs to have careful facilitation by you the facilitator. In (1) you need to give clear instructions. In (2) you need to be critical if the story isn't interesting. In (3) you need to both help the group and also leave them from time to time to get on with it themselves.</p>	<ol style="list-style-type: none"> 1. Story Making: "Double Circle" – in two groups 2. Story Telling: Tell the story to the other group 3. Stories into Drama: Make the play by improvisation 4. Drama into performance: Perform to the other group and Discuss the plays in detail. <p>[This session takes more than 2 hrs]</p>
Discussing Problems 2 Probably another 20 minutes max.	If there is still time on Day 1, you could include a session on discussing problems. Compare the issues and problems here to the painting issues earlier.	Discussing Issues in the Plays

--- END THE DAY WITH A GOOD GAME!! ---

This first day has been given in some detail so that you can get the idea of how all of you can go about your collective planning for your training workshop.

DAY 2	What we need to do	Exercises and Tools
Recap 15 mins max.	You need to recall visually all we did yesterday. A very good way is to use Mime	"Mime of Yesterday"
Game 15 mins.	This game should be energetic and produce concentration	Tug-o'-War "That's Your Name!"
Improvisation 3	This is into Pairs and Fours	
Discussions 3	This is into Pairs and Fours	
Game		
Discussion on TfD 15-25 mins.	This is a discussion on what makes a good story and what makes a good play. Introduces Irony and Contradiction	[no exercises here]
Improvisation 4		
Discussion 4		
Songs, Music and Dances	This is about using musical skills in the group and extending them.	
Improvisation 5		

--- END THE DAY WITH A GOOD GAME ---

DAY 3	What we need to do	Exercises and Tools
Recap		
Preparation for performances and discussions		
Performances		
Facilitation of the Discussions		
Review of the TfD Process		

During the following three or four days of your workshop you will all go through the TfD Process again. The difference this time is that all the participants:

- will have experienced the process;
- have a great sense of personal and collective achievement;
- be able to achieve a greater understanding of the problems;
- able to make even better plays.

It is very important, however, to remember that there are TWO simultaneous processes going one that interlock with each other at certain points:

Making wonderful plays which can grip an audience	Getting a collective understanding of the wider issues behind the bad things that happen to children.
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The story, plus the play that comes out of it, is on top; and the discussion of the issues is underneath the story. This must be stressed in the process over the next few days, by structuring separate sessions for the participants together to discuss the bad things that happen to children and the causes of this unhappiness.

The stories and the plays can be very funny. Everything can be unexpected and a surprise. And, without ever trying to make the connections with the serious and unhappy issues, those connections will be there. Ironically, the issues will come over with much greater impact. You will discover this in the discussions.

DAY 4	What we need to do	Exercises and Tools
Recap		Mime [by 6 + participants]
Story Making		Mirror Exercises
Improvisations 1 + Criticisms and Changes		Work in Pairs then in Four's
Discussions 1		"Who is going to lead on this problem?"
Improvisations 2		Irony & Paradox
Critical Discussions		"What is your problem?"
As for DAY 4 with the possibility of practice performances before an outside audience in the evening. Remember: it must also include plenty of time for discussions with the audiences afterwards.		
This day, and any subsequent days, will be determined by the initially agreed purpose of your workshop. There is one final task before your Training Workshop ends:		
Review and evaluate the training with all participants		
Follow-up and further actions		

Chapter 4

Training and Facilitation Exercises, Tools and Skills

General Tips for Facilitators

- Ensure that all the group members participate equally through out the stages
- The facilitator may need to lead (but not dominate) when introducing the process to the group for the first time
- By sharing the objective of each activity and linking it to the overall objective, lay the foundations for the group to take over the process
- The understanding that each stage has it's individual objective but also is linked to the overall objective of the process is very important
- Since facilitators are also human we may make a mistakes. Since we are humans not super-humans we must acknowledge the fact that there are many factors involved other than us that we can't always control. But in the end it's the facilitator who has to keep the process on track and get the job done.

Introduction Exercises

- Introductions in Pairs / Trios
- Stage Whispers
- Status Exercise
- Status Exercise: Eye Contact and "Hello!"
- Status Exercise: Bus Stop

Introductions in Pairs / Trios

- This exercise is done at the beginning of the Training Workshop.
- Divide the whole group of participants into random pairs or three's. This should be done quickly, by for example grouping the participants who are sitting next to each other. As pairs or threes they should sit on the floor facing each other.
- Tell the participants, sitting in their pairs or threes the following:
 - Each small group should find out the names and useful interesting information of the two or three in the group.
 - This should take only a few minutes, so they should listen carefully to what each one is saying.
 - If they are in pairs then each should be prepared to introduce the other when they come back to the plenary. If in threes, then one should introduce two and be introduced by one of the ones she has introduced.
- In Plenary, the participants introduce each other, giving one useful or interesting piece of information about each other, apart from the name they want to be called by during the Training Workshop.



Facilitation tips Introductions in Pairs / Trios

- Divide the whole group up very efficiently into two's or three's – get a co-facilitator to help you – and only give the participants the instruction when they are facing each other in their pair or trio.
- Ask them to find out one useful or interesting thing about each other and give them some examples: "This is Shikha. She sings a lot and loves songs". "This is Ravi. He has three dogs who follow him to school."
- Get the participants to work quickly – give them a very short time-limit to get all the information to each other. Encourage them not to write down anything but to listen and remember.
- In the introductions to the whole group, encourage speakers to speak out loudly. Receive all the bits of information with great appreciation – not just the obvious talents but also the small things people have or do.

Stage Whispers

- Divide into 2 groups: "audience"; "actors"
- Audience group sits; actor group stands up in a line in front of them, and numbers off, 1,2,3,4,5....., left to right.
- Starting from left, 1 tells 2 who she is, in a "Stage Whisper" – a loud whisper in the ear of No.2, which the audience must hear, but which is a "secret" from other actors. [Of course, everyone hears!] No.1 tells No.2 not to tell the others who she is. She can also make up one special thing about herself which is not true! When she – No.1 – has finished, she faces the audience and stares at them.
- No.2 creeps up to No.3 and tells him who No.1 is, in a "Stage Whisper", including the not true bit. No.2 also tells No.3 who she is, makes up a lie about herself, and swears him – No.3 – to secrecy: "Don't tell anyone else!" She – No.2 – then faces the audience.
- No.3 then tells No. 4 about No.1 & No.2 in a "Stage Whisper"; adds about himself; and makes him – No.4 – swear not to tell anyone else. No.3 then faces the audience.
- This continues along the line till we get to the last person in the line. He must then go and "Stage Whispers" to No.1 as much as he can remember of all the names and all their "secrets"! He tells her – No.1 – "Don't tell anyone!"
- It doesn't matter if people make mistakes or get things wrong. The main point is that
 - they must practice Stage Whispering;
 - and tell their name;
 - and make up one falsehood about themselves;
 - The audience and the actors then change places. Those who had been the audience now become the actors and the former actors become the audience;
 - The process starts again.



Facilitation tips for Stage Whispers

- Do not do this exercise before you do the previous one, "I look at you. You look at me", because the participants should know about "audiences" and "actors".
- Explain by demonstration "Stage Whispering" – arrange with your co-facilitator beforehand to demonstrate it yourself. Then get one of the participants to do it with you. Also: make sure that everyone gets "Stage Whispering" more or less right. We're not aiming for perfection, but we (1) want to hear what they are saying; and (2) we want it to look like a "secret" from everyone else on the stage.
- Don't worry too much about the participants getting the actual information right.
- Be ready to intervene in the process and insert yourself as one of the "actors" to help the more shy participants.

Status Exercise

This exercise is a build up to the eye contact exercise. It is used to start discussion on power structures and how they work.

- Divide the groups into pairs of A and B
- Ask the group to close their eyes and describe the situation in detail
- A: is a youth of 20 years. He is poor but likes wearing good clothes. It is evening time and he enters the local shop that sells all kinds of goods including imported jeans etc. He goes into the shop and starts looking at some clothes. He can visualize himself wearing these and would really really like to have them. A hides the jeans and walks towards the door



- B: is the shop manager. He has had a tiring day not because there has been a good sale but because there have been no sales. His boss tends to blame him if there are no sales made. He is thinking of closing the shop but keeps it open just in case...He spots A walking into the shop and watches him knowing that he cannot afford to buy anything. He looks as A tries to walk away with a pair of jeans



- Ask the pairs to open their eyes and start discussing/arguing/fighting
- Let this continue for 2 minutes
- Ask the group to stop remain in their pairs and close their eyes again
- This time round A is not poor but the towns richest mans son. He just likes to pick up what he likes and has no qualms about stealing...he thinks it is fun...and with his status he feels he can get away with it.
- B: Has still had a tiring day and is excited when the rich mans son walks in....at last there will be a sale. But he is taken unawares when he sees A try to walk off without paying for his pants
- Ask A and B to open their eyes and start discussing.
- Stop after 2 minutes and start a discussion on how A felt being poor and then rich and how B reacted when he was dealing with A as poor and A as rich.

Facilitation tips Status Exercise

- It is essential that you choose a situation that is relevant to the participants
- Your description of the situation as well as the person has to be well worked out from before to help participant identify with the character
- Your voice has to be clear and repeat your instructions carefully and slowly
- Do not hurry

Eye Contact and Hello!!

This exercise is useful to do before going into the mirror exercise. It helps the participants to loosen up and also identify with existing power relations.

- Divide into 3 groups
- Separate the groups
- Groups are given instructions separately by the facilitators
 - group A – You can have no eye contact, and say nothing
 - group B - You can have no eye contact but can say “hello”
 - group C - You can have both eye contact and say hello



- Ask the groups to walk around the room and mix with each other
- This continues till the full impact of what each one is doing is felt by everyone



After this is completed

- Bring the group together and ask them to do what they feel like
 - if they want to have eye contact and say hello
 - if they want to just say hello
 - they want neither eye contact nor a verbal communication
- Continue this for 2-3 minutes
- Get the group together and ask each group how they felt in the first instance and what they felt when they could do as they liked

Facilitation tips Eye Contact and Hello!!

- Be very clear in your instruction to each group
- Be sure that the groups do not hear others instruction
- Do not hurry the process

Status Exercise- Bus stop

This further helps participants to analyse power structures and the behaviors arising from it.

- Ask for four volunteers from the group
- Describe an imaginary situation where a poor mother and her son are waiting to catch the bus into town. The bus stop has a single bench which can seat three people and the weather is hot.
- Ask the mother and son to go to the bus stop
- The school master approaches the bus stop, he had been running because he thought he was late.
- Give a little time for the teacher and the mother to talk
- Just when they are seated or standing
- The village Dada (rogue) also has to go into town and approaches the bus stop
- Just when they have adjusted themselves in the space they have, ask for another volunteer. This is the village head who is highly respected.
- Ask the village head to approach the bus stop
- Discuss why they all reacted in a certain way, does this happen, why does it happen?



Facilitation tips Status Exercise- Bus stop

- This is just an example you could change the situation to suit your workshop environment
- You have to be clear in your instruction and think of situations with clarity before you start the exercise

Research

Purpose for facilitators

- To inform the community about what you are doing?
- Understanding/getting to know the community at a human level
- Giving the community the time to get to know you and develop an understanding with you
- To understand the community's values and culture and respect it
- To observe the power structure and relationships within the community.
- Understanding relationship dynamics and the roles of different groups and individuals- from the very personal such as the family unit to the collective such as the role of religious/political leaders etc.

Purpose for participants:

- Understanding the need/objective of this interaction.
- Developing a trust/understanding with the outsiders.
- Not having false or raised expectations of /from the process.
- Understanding the time commitment and effort/energy that maybe be required for the process to continue.

Participant tips for research

- It is one phase in the total TfD process
- Whatever pre-conceived ideas, conclusions or hypothesis you already have in your mind about the area should be completely put aside for a while
- Involve the children in every step throughout the research phase
- Keep in mind the social norms, values and constraints in the area
- Don't give too much time to focus on only one person or one place
- Don't take person's point of view as final or conclusive
- Keep what you have come to know as confidential

Discussing Problems

- Painting the Problems
- Improvisation Discussions
- "What are the Issues?"

Painting the Problems



- The whole group should divide up into small groups of two, three or four. Each is given a couple of large sheets of flip-chart paper, and some colourful marker pens.
- The facilitators should explain to the whole group ***what the purpose of this workshop is***, that is, 'What is this workshop *actually* about?' [This is why careful planning of the workshop in advance is so important.]
- The facilitators should further explain that the ***workshop is different from the training in Tfd***. Tell the group that they are going to receive training in improvisation, play-making and performance; but, in addition, we are together also going to think about a particular set of issues. The facilitators then say the workshop purpose all over again.
- "This is not just a training, but also a workshop in which we explore ideas about 'X' together."
- The small groups are all told "***to draw the problem***" as they see it. They must do this together and discuss what they are drawing with each other. This will take about 40 – 45 minutes.
- After they have finished the whole group comes together again and each small group explains to the whole group what their drawings mean.

The drawings are then put up all around the room for future reference. [See "**What are the Issues?**"]

Facilitation tips Painting the Problems

- Participants always say "I can't draw!". It is important to encourage them by telling them that of course they can, that we are not looking for works of art but for what they see as problems. [If the focus is Education then they problems they face in school.]
- Emphasise that they should "Draw the problem". They should show us what the problem itself looks like.
- Move around the groups and encourage them all to both draw and discuss with each other as they draw. Suggest that they use symbols, writing, speech bubbles, anything that helps them express the problem visually.
- Participants are always slow to start, so don't worry. Keep telling them that they will be doing this for the next 45 minutes. The odd thing is that once they get going they are reluctant to stop!
- The facilitator should make sure that the other participants come close to the picture being explained by those who did it. One of the people who did it can hold it up while the other two stand on either side of it, facing the rest of the partic

Improvisation Discussions

- Immediately after one group has presented their improvised drama to the rest of the whole group, the facilitators should gather people together in a close group around the actors.
- The first time you hold discussions after an improvised piece of drama done by one of the groups, the facilitators must carefully explain that in TfD the discussion with the audiences about the content of the drama is very important. We are not so much interested in the acting or the improvisation – which were probably very good – but in what that group is trying to say to us through their improvisation.
- The facilitators then ask the audience "What comments do you have on the play? Is it how things happen in your experience? Is it 'true to life'?"
- The facilitators carefully explain that what the audience understood about your improvisation is more important than what you meant to say. It is therefore very important for those who made the drama to listen very carefully to what their audience said they saw acted in front of them. They are "not allowed" in this discussion to reply to their audience's comments.
- The facilitators should focus on particular bits of the improvised drama: on a particular short scene; on something done by one of the characters in the play; on a particular relationship between two of the characters in the play. Ask for comments on this and how true to life it is. How could it be done differently?
- The time taken in these discussions can vary a lot. Generally speaking, it is important to keep going with facilitation until the comments from the audience start flowing. However, the discussion, once it has got going should not go on too long, particularly if other groups are waiting to perform. Usually, these discussions take about 15 minutes per each group's improvised performance.
- The facilitator then asks the next group to perform and tells the group who have previously performed their improvisation to watch the improvisation carefully so that they can comment on it afterwards.



Facilitation tips Improvisation Discussions

- You, as a facilitator, must make sure you watch each of the plays yourself. You need to watch all of them very carefully, so that you can make comments on the content, actions and relationships in the discussions afterwards. This means that you need to watch it critically – not the acting or performance but what the play is trying to communicate.
- Allow for adequate time for each play-making group to both perform their improvisation and have it adequately discussed afterwards. Pre-planning for this is very important.

"What are the Issues?"

- This exercise is only done after the improvisation work is well underway. The objective is to try to work out together why some suggested solutions to problems cannot work.
- The whole group sits in a circle and the facilitator asks "What are the main **issues** around '**X**'?" ['**X**' is whatever it is that the improvisations have come to focus on – e.g. Education in Ladakh.]
- Improvisations and improvisation discussions should have already raised a number of what seems like quite separate issues: e.g. relationships in families and between people; our behaviour; the pressure of trying to survive; just who makes our lives difficult. The facilitators now should help the group to see how they can better join up the original concerns – e.g. "Children do not come to school...." – to these new ideas.
- We should end up the session by asking:
 - "Why do we do things we don't mean to do?"
 - "Why do other people do things they do not really want to do?"
 - "Why are some people horrible to other people? What makes them do this?"
 - "What can we do about all this?"
- Finally, it may be possible to start grouping people around different key issues which they would like to discuss with the audiences after they have performed their play in public.



Facilitation tips "What are the Issues?"

- Sometimes this discussion can work well with the whole group sitting in a circle, especially if the group is not too large. However, if quite a few people in the group have a lot to say and get into linking the original definition of the problem to human behaviour, then it is better to have two or three smaller groups.
- It is often quite good to have this session immediately after an energetic game. You can sometimes go immediately from discussions following improvisations into these broader discussions which go beyond the improvisations; and some facilitators prefer to do this. But the total time spent on discussions should not be longer than 45 minutes. It is important to make some lists about what we all can do. This will be what we try out later in the improvisations.

Learning to Improvise

- Mirror Exercises
- Working in Pairs
- Working in Four's
- Setting the Scene. Changing the Scene
- Changing the Behaviour, Changing the Relationship
- Hot Seat

Improvisation through Mirror Exercises were developed many years ago by Viola Spolin. We have included some of her exercises at the end of this training manual in an Appendix. We have developed Mirror Exercises in some new ways. They now form the basis for teaching improvisation skills through concentration.

It is important for the following:

- It links the story to performance
- It is the first step in analysing the story in terms of relationships and power dynamics
- It allows the group to get 'into the shoes' of each character and understand where s/he stands in the scheme of things and explore his/her perspective, feelings, problems etc.
- It goes further than role-play.
- Characters are not card-board representations but fleshed out and human.
- Facilitates action/reaction.

Mirror Exercises

- Divide the group into pairs. The pairs can be the same sex, or boys and girls; but initially people can choose their pair. [Later, when you divide into pairs you can specify how you want the pairs to be.] The pair must decide who is "A" and who is "B".
- The facilitator says "**A is the mirror; B is the doer**" and demonstrates how B will establish the mirror between B & A. The facilitator then says: "A must imitate B", and demonstrates this.
- The **facilitator tells B where the mirror is** ["In your home, above a basin and a jug of water"] and **what time of day it is** ["It is early morning. You are late for your school, your work"].
- The facilitator tells B to brush her/his teeth, wash the face, brush or comb hair. Tell the **B's to do it slowly** and the **A's to imitate the action exactly**.
- The facilitator must do **a lot of side-coaching**: "It is very early and very cold! The water is very cold! You are really tired and you don't want to go for work!!" etc.
- Once the pairs are doing this, the facilitator switches the pair over so that **A is now the doer and B is the mirror**. **Repeat the whole process**. You can change the place of the mirror, the time of day, but you still need to give the pair a normal task in front of a mirror.
- Switch the mirror and doer again ["A is the mirror; B is the doer"] and **add a new character and a new situation**. You establish these through **side-coaching** ["You don't want to go to school! You know the headmaster will beat you! Think about this as you wash your face!"]
- Switch over the mirror and doer every 2 or 3 minutes, **praising pairs who are concentrating** and being a good doer and good imitator.



Mirror exercises can lead into **Pairs Exercises**.

Facilitation tips for the Mirror Exercises

- **Active and energetic facilitation** is the key to the success of mirror exercises. You have to do side-coaching; and you have to move around the room among the pairs all the time. You must also make the pairs do the activities and the mirroring properly, all the time.
- You need to **plan very carefully beforehand** what exactly you will do at each stage of the exercise. Where exactly is the "mirror"? What size is it? What kind of basin is there? [It is important that the first time round the participants actually remember their own houses, and the mirror inside their houses; their own basins and jugs, etc.]
- You also need to **work out the imaginary situations very carefully beforehand**. Again, the first time your group does the mirror exercises in pairs, you need to make the imagined situations within their experience. This means that you should know the ages of the people in the group, whether they go to school or are already working, the economic status of their parents.
- If you have a large group you need two facilitators; and you both plan carefully beforehand what each of you are going to do.
- Planning will make you confident, and **you always need to appear very confident in doing mirror work with young people**. You also need to practice facilitating mirror exercises, remembering who is "A" and who is "B"; and practise the side-coaching.
- A useful tip is to **get quickly to the imagined situations**: "It's early morning – there's no light in the sky yet so you have to light a candle." "It's late – you're really, really tired! And frightened".
- Timing in mirror exercises is very important. Switch over "mirroring" and "doing" as soon as you see most of the group are concentrating. **Do the switch-over efficiently**, and always change the task a bit for the new "doer", so that she / he doesn't continue doing what she / he did as "mirror".
- Also, include a lot of imagined detail in your side-coaching as the exercise progresses. This means that you must imagine that you yourself are actually there. If the participants think the facilitators are in their "houses" and they really believe it is "early morning", then they will more easily be there themselves. **Live in your imagination!**
- The **mirror exercises should build up to Working in Pairs**. In preparing for getting rid of the "mirror" between A & B, you will need to develop the characters first, in front of their "mirror". This means that each participant will have been both of the characters in the paired relationship, as a "doer" and as a "mirror"

Working in Pairs

- Improvisation in pairs can follow on from the mirror exercises. The group is already divided into pairs; and each pair knows who is "A" & who is "B". A & B have already "mirrored" each other as certain characters in specific relationships. The first instruction in Pairs Work exercises is to tell the participants: "Everybody, close your eyes and listen to me!"
- The facilitator knows that A & B in each pair are going to become 2 characters in a particular relationship and in a particular situation.
- The next instruction is: "I'm talking to A only. But everybody keep their eyes closed!" The facilitator tells A who s/he is supposed to be; and what s/he is going to do when s/he opens her/his eyes in a moment.
- Then: "I'm now talking to B only. Everybody still keep your eyes closed! I'm talking to B". And the facilitator tells B who s/he is and what s/he is going to do in a few moments.
- Then: "I'm now talking to A..." and A is given an instruction – to turn around, go somewhere, start doing something – still keeping eyes closed
- Then: "I am now going to count down from 5-0 and when I get to '0', open your eyes and do what I have said."
- Count down; then side-coach the improvisations in pairs. You can pause the improvisation by shouting "FREEZE!!" and do some specific side-coaching to intensify the situation which the pairs are improvising. You again count down to zero to resume the pairs' improvisations.
- Conclude the exercise by moving straight into a discussion about it with
- the whole group sitting in a circle.



Facilitation tips for Working in Pairs

- Once you shift from "Mirrors" to "Pairs" you are getting into improvisations. If this facilitation is done well, all your participants will be amazed that they were able to act spontaneously and so well.
- Pairs work is never so good if it is done without doing mirror work first. **Mirror work gets all the participants concentrating.** It also stops them being self-conscious and embarrassed.
- Again, the facilitators need to **prepare very carefully for the situation, the characters and the particular relationships** they are intending to get the pairs to do. In fact, the situation, the characters and the relationships that you give the group as the facilitator(s) is like a mini-story in itself.
- Remember, you have to have to **enter this mini-story fully in your imagination**, in order to do the side-coaching creatively. You yourself, as facilitator, need to **concentrate intensely on the story**, adding more and more detail.
- You tell the pairs where they are, what the situation is, what the relationship between them; **but you do not tell them what to do.** Instead, you ask them: "What are you going to do? B – what on earth can you do? A – what are you saying to this person? How can you get out of this fix?" And so on. That is the core of the instant improvisation.
- Make sure in your pre-planning that **the situation does not let one of the pair escape from trying to find a way out of the situation.** For instance, if one person wants to escape, the other must even more strongly want to keep that person there [until the police arrive; until there is a convincing explanation given; whatever].
- As in the mirror work, **make sure the situation is within the shared experience of your participants.** As you develop the situation and the relationships you can move the participants further and further away from their direct experience. This is what is known as **experiential learning**: your participants find themselves being the policeman, being a parent, being a teacher; and looking at the problem from another angle. This is significant experience and important learning for the participants.
- The situation you get them to develop should be simple but exciting right from the start. For example, if A has broken the law, perhaps without meaning to, start the improvisation at the point s/he gets caught. The facilitator asks "What are you going to do?"
- You can also change one of the characters or the situation, by using "FREEZE!" to make it more and more exciting. This is known as "raising the stakes".
- It is very important to have a full discussion on what was and wasn't done in the improvisation, and how the participants felt

Working in Four's

- Take the group through pairs work, focusing on the two characters who are the people in main relationship in your scenario.
- Then take the whole group, in the same pairs, through pairs work that focuses on the other two characters who are in your scenario.
- The facilitator combines the pairs into groups of 4. Tell the group that "A" & "B" are now replaced by the 4 characters they have improvised. Each group of 4 must decide who is which character.
- Everyone stands up, in their group of 4, shuts their eyes. The facilitator sets the imaginary situation through side-coaching; and then enables each character to enter into the situation with the question: "What are you going to do?"
- The facilitator can use "FREEZE!!" if s/he wants to modify the situation, or raise the temperature. Always count down back into the improvisation.
- Stop the improvisation at its climax and discuss in the whole group.

Facilitation tips for Working in Four's

- This exercise builds upon **Working in Pairs**. Sometimes you can go from complicated mirror exercises directly to groups of four; but usually you take the participants through careful work in pairs first.
- Working in Four's is combining two pairs. It is more difficult to move to working in groups of 3 than in groups of 4 because of getting confident in pairs.
- The facilitator(s) need to plan the scenario carefully. A scenario is slightly bigger than a mini-story. It will involve 4 characters in a particular set of paired relationships, plus a situation that is difficult to solve.
- It is not necessary, at this stage of improvisation training, for both A & B in the pair to practice both characters in the initial mirror work.
- Build up the story through side-coaching; and start the actual improvisation at the moment of crisis.
- During the discussion, it is sometimes useful to look at one group of 4 who took the improvisation further than any other group of 4, with interesting outcomes in the scenario. The rest of the group look carefully at the improvisation. A good facilitator can get that group of 4 to do their improvisation again with some key changes in behaviour or in the way the characters responded, by changing the status among the 4 characters.

Setting the Scene - Changing the Scene

Participants who are learning improvisation for the first time tend to sit, or stand, in a semicircle and talk to each other. As they get better at improvisation they will find themselves involved in more action and more "places" as the scene they are improvising unfolds. "Setting the Scene" does not mean concentrating on putting all the action into just one room. Instead, it involves creating in the stage space the following composite set of "places" which the improvisation might demand:

1. An "Outside", which is the edge of the stage and is usually a path or road or street.
2. An "Inside", the central part of the stage, which is variously 'Home' or 'School' or 'Police post' or whatever.
3. "Inside" and "Outside" are separated by imaginary 'door(s)' and 'window(s)'.
4. More than one "Room" in the inside space: for example, the 'Charge Office' and the 'S.P. [Superintendent of Police] Office'.

Audiences need very little physical evidence in order to know, the "Scene", where the action is taking place. For example, the story now being improvised is partly taking place in the home, in the school, on the path from home to school, and in the neighbor's vegetable garden, and finally in the police post.

In real life, children and young people find some of the spaces they use safe, some neutral and some dangerous. Our bodies automatically show our status in a certain place. You can define characters by the way they approach a particular space; and you can define the space by the way the characters behave in it.



Changing the Behaviour, Changing the Relationships

TfD improvisations aim to get as near to the reality of people's lives as possible. To do this, performances of the improvisations to audiences are when we see how 'real' they are: the audience will be encouraged to tell us. The audience can tell the performers to change the improvisation, to "Change the behaviour of certain characters, or to change the relationship between certain characters." People who are good at TfD improvisation can immediately drop back into the improvisation – in front of that very audience - and spontaneously make the changes being suggested by members of that audience.

- The ability to do this comes from repeated mirror exercises, pairs' work and work in groups of four. The facilitator should always include in each exercise side-coaching when you suggest alternative behaviour within the relationships.
- This can also be done by using the "FREEZE!!" tool, getting all the participants to freeze like statues in the midst of their improvisation while you suggest some key change in the equation of characters + relationships = the difficult situation.
- Once participants are accustomed to changing the practice improvisations spontaneously and without discussing it first, you can introduce them to it in the actual plays they have developed. You can say to the group who have just performed their improvisation: "Please quickly do a scene in which [and you include one of the suggestions that a member of the audience has just made] ... And I suggest that you ... [indicating a significant character who is NOT supposed to change]...begin from" [and you give a point in the improvisation which will allow a bit of a lead into the change]. You can then say to the character that IS supposed to behave differently: "You behave as that member of the audience said, and not as you did before."
- The key thing to remember about TfD improvisation is that the play never ends. This is just like reality: as we solve one problem, another problem presents itself. It is because of this that the improvisations can go on being changed and extended.
- But there will be parts of the improvisations which will seem so true to life that we will not want to change them.



Hot Seat

- Take a chair or cushion and place it at the centre as "hot-seat".
- Arrange the place ensuring that all the characters are sitting around the hot-seat and every one can see and talk to the person on the hot-seat.
- Explain/brief about the hot seat, its process.
- Tell the questioners, it is better if the questions are probing and helpful for the character to internalize or go deeply into his/her role.
- Then announce that any one of the participants can come and sit on the hot-seat voluntarily and tell him/her to answer the questions that others will ask about his/her role.
- If needed, give an example as how the character on the hot seat could be questioned. For example, who are you in the play? Or what role are you playing in the play? He/she might answer, " I am playing the role of a father in this play." Others can also ask questions like "How many kids do you have? Or what is your profession in the play? Or do your children go to school? etc.
- If needed ask few questions by yourself (facilitator) to keep the questioning process going on the track. Be cautious it might go off the line.
- Encourage all the participants to take part in the process.
- The facilitator should ask the participants at appropriate time to stop and change the character for Hot Seat. Otherwise the questioning might go longer than needed and be boring and useless.
- Similarly, the facilitator will ask another character to sit on the hot-seat voluntarily and the same process of questioning is followed

Facilitation tips Hot Seat

- Explain clearly as to what the hot seat is.
- Facilitator should ask the first question to set the pace.
- Ensure that the person in hot seat answers in the first person.
- Avoid irrelevant questions.

Story Making and Story Telling

- How to make a good story together
- Choosing a Story
- Turning Stories into Dramas

Purpose:

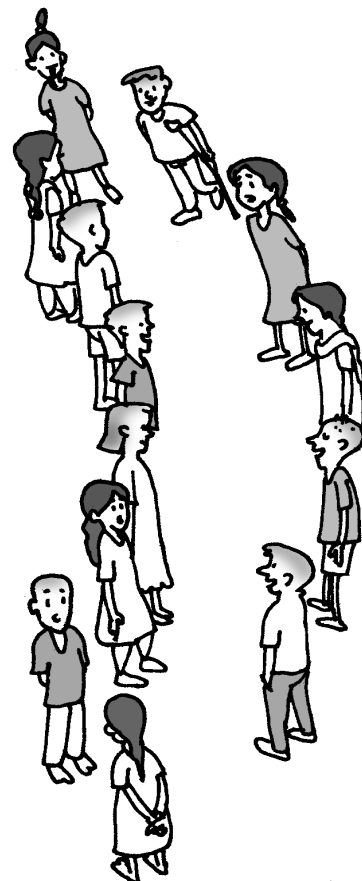
- to ensure that all the participants are given an equal voice
- to ensure that the story is at once everyone's and no one's
- it puts no one in the spot light and yet allows everyone a chance to have their say
- it establishes an atmosphere of interdependence and respect of individual opinions

A key point in the process is just after you've done the collective story-making exercise. At this point as a facilitator you know whether you've gone hopelessly wrong or if you are on track. You can gauge whether you should go ahead or stop and re-plan.

If you decide to go ahead then during mirror exercises and improvisation certain key questions need to be kept in mind to stay on track. The process may get derailed at some point and how to get it back is an even harder thing to tackle.

How to make a good story together

- There are different tools for collective story-making. We are suggesting just one here.
- Collective story-making is different from individuals making up and telling their own stories. The difference: ***Who owns the story - the group or the individual?***
- Divide your large group into however many smaller groups you wish to have. These smaller groups should consist of either 6 or 8 members – making sure you have an even number where possible. If you do have an odd number in one small group, one of the facilitators must join the participants in that group.
- Divide each small group in half and form an inner circle, facing outwards; and an outer circle facing inwards. This means that you will either have three or four pairs, facing each other.
- The members of the outer circle make up a story on the spur of the moment and tell it to their partner in the inner circle, who must listen very carefully. This means that there will be four or three stories being told at the same time.
- The outer group will move either clockwise or anti-clockwise; and the inner group will remain where they are. They will tell the story they have just heard to their new partner in the outer circle, adding something more.
- The inner circle now moves one place in the opposite direction. [See the diagram opposite.] The person in the outer circle now tells the story s/he has just heard to her/his partner in the inner circle. Again, something more is added. [See **Facilitation Tips** for this exercise.] Or, the outer circle story-teller can add something from the first story s/he told to his/her first partner.
- This continues until stories have been told back and forth at least 6 times. This part of the exercise takes about 20 minutes [3 minutes, approx., per story-telling.
- Then each of the small groups of 6 or 8 participants works out a single story from all the stories that have been told. This takes a further 20 minutes.
- Finally, each small group tells their agreed combined story to the whole group.
- Everyone should tell part of the story in their group.



Facilitation tips for How to make a good story together

- The main thing about this exercise is that the facilitator should be very clear about the shape [the inner and outer circles, facing each other].
- You should also be clear about the timing [how much time you will give to each telling of a story].
- Above all, the special facilitation inputs [what you are adding as a common element into everyone's stories, e.g. another character, a particular action, a change in the relationship].
- It's a bad idea to determine the story too much at the beginning of the exercise. This is because the group will then come to depend on your inputs. It is much better to either give no guidance whatsoever or only the broadest frame, e.g. "A girl gets lost on her way to school...." Subsequent inputs can be more significant; and should suggest changes to their existing stories, e.g. "And make any good person in your story do something really bad...." Or: "Add a stranger, who turns out to be very significant for your story....."
- Very often the stories become tedious versions of the Bollywood movies. This tends to happen if the facilitator gives the first set of story-makers too much time to think about the story they are going to tell their partner. As the facilitator you must insist on the stories being made up spontaneously: "Make up your own story!" "Tell it and don't think about it! – Just let it come out of you whichever way it will come." "Let your own story surprise you, even as you tell it!"
- When each group comes to combine their various versions of the stories they told and listened to, the facilitators should emphasise the need to find narrative links between apparently different stories.
- Timing is all-important, because if you give too little time the individual stories don't get going properly; and if you give too much time these individual stories run out of steam.
- Sometimes, it is an idea to move the circles on very quickly and get the person who has just listened to a story to continue it to her/his next partner, without telling again the first part of the story. In the end they will have automatically included some bits of the story they just heard. In fact, if you are working with a group who have done this exercise before, you can develop the whole exercise by getting the story continued from listener to listener. This process emphasises the unending nature of story-making; and also the spontaneity of story-telling. However, there is one basic ground-rule: the central character or pair of characters must be maintained as the pivot of story-making. S/he cannot be killed off!

Choosing a story

There are certain key questions that might be considered to help collective analysis, ownership & decision making about the stories. Questions that participants need to ask themselves:

- Why did we decide to develop this story in particular?
- What is the problem it talks about?
- Is it important for us (the whole group) to try and understand this problem?
- Does it talk about a problem we all share or that we think might be a common problem in our community?
- Is it a problem we would like to see overcome?
- Does the story talk about a problem at all or is this just a fun story? Do we want to take this story forward or change it?

Facilitation tips for choosing a story

If a child is adamant that her/his story be taken forward, the facilitator needs to consider why is it so. Is it simply a matter of 'my story is the best and everyone has to do it!' or is it a personal/important problem for the child?

It may help to emphasise with the group that this is a collective process in which we participate equally. This means every individual is important and should not be left out but at the same time no individual should dominate. It may help to explore some terms like 'equal but different', 'sharing', 'compromising', 'dominating', 'respecting each other's opinions/ideas' etc.

For the 'my story is the best' issue, acknowledge that the child's story is good but refer back to the objective of TfD. Ask if s/he thinks it is fair on others if we only do his/her story- is it still a collective process? Will this story achieve the other objectives of TfD? Discuss with the group and in particular the child what the key problem is that her/his story addresses. Can we/do we want to incorporate it into our collective story?

If there is more to it than just holding on to 'my story' then acknowledge that this problem is something very important and that you understand that it is a genuine concern. Even if the group doesn't want to make a story about it, ask if we can discuss it to try and understand why this person thinks it is an important problem. Maybe we might change our minds? Working out with the group on how to respect each other's concerns is important.

If after this discussion the group decides not to incorporate the story, explore with the child & the group what the other possibilities are to deal with this problem, given the realistic resources of the group and the facilitator. Offering your support is important and may be enough but at the same time it is important to be aware of your limitations and to make that clear with the group.

Facilitators need to 'listen' for 'true' stories that are hidden in what is apparently fiction. Children often speak of a real or personal problem by deflecting it to someone else since it is safer. This is a common form of self-preservation. This 'someone' may be a friend, a fairy, a 'ginn', a 'princess' etc. Be sensitive to when the story might be the truth- Don't always assume it is nonsense or just a learned moral story or fable.

However, if only fairy tales and fables are coming out, maybe you need to look at yourselves and ask:

- Have I explained TfD to the group?
- Do they understand why we are developing these stories and what we hope to do by developing them into a play and presenting it?
- Am I managing to link the stages with the overall objective and have I conveyed this to the participants?
- Do I need to discuss this again with the participants?
- When developing the chosen story line have they identified why they chose this problem and what they hope to achieve by making and presenting a play about it?
- Does it make sense to try & find solutions to fictional stories about ghosts and goblins that do not concern us or speak about our problems?

Turning Stories into Dramas

- Turning the story the group has made into a drama begins with the group noting what the larger group said about their story when they told it to them.
- The facilitator gives the groups a short period of time to act their first scene. Do not give them more than 20 minutes for this exercise.

- Tell the group that they just need to establish the place; the time of day when the situation begins; and the characters who are involved. That is all. As soon as they have done this they must start improvising together.



- The facilitator gives them the spaces where they will work in their separate groups. After 5 minutes, the facilitator moves around the groups and tells them to stop "talking" about their drama and start "doing" it. There is a tendency by groups doing this for the first time to want to "plan" the whole scene before they start acting it. The facilitator must insist on the exact opposite: "improvisation" takes the place of "planning".
- After 20 minutes the facilitator brings the groups back together; and they show their scene to each other for comments.
- After they have done this, the participants go back into their groups and work out the rest of the scenes they want to show. This time they can have up to one hour to develop all the scenes. In total their improvisation should not be more than 12 minutes.
- The facilitator moves around the groups continuously making sure that each group is improvising more than talking or "planning"..
- The facilitator brings all the groups back together after a short break. S/he defines the acting space, and tells the whole group that watching the other plays is more important even than performing their own play, because they need to make suggestions for changes and improvements in everyone else's plays.
- This is followed up in the next exercise.

Discussing Stories, Discussing Improvisations

- Linking the drama with real life
- Analysis with the group
- Discussing stories – discussing improvisation

Linking the drama with real life

- In real life what could be done to make the problem go away? Do we have any ideas of possible solution(s) to this problem? Can we discuss this with others? Could they help us understand more?
- If the solution is long term or not in our hands then:
 - Can we protect ourselves from it (e.g. child sexual abuse)?
 - How do we cope with the effect the problem has on us? How can we develop those coping skills?
 - Is there anyone who can support us?
 - Someone we can talk to, trust? Can we support each other?
 - Who can we seek support from?
 - How much can we do ourselves? How much can we do together that we could not do alone?
 - What can the host organisation, the group of children, the adult facilitators, the community etc. do?
 - What can't we do ourselves?
- Who should be doing it? Whose job is it to see that this is done? The Police? The Govt.? Teachers, grown ups etc? How can we let them know? Should we let them know? If we can't, can we ask someone else to tell them for us?

Analysis with the group

At two levels:

1. Analysis of the problem

- Linking the story with the real problem
- To ensure that the group's story reflects the reality as far as they are able to comprehend it
- That the characters and situations are realistic, 'whole', thought-out and believable
- If analysis with the group is thorough it may lead to the group not offering pat solutions and happy endings. In-depth analysis should lead to a more holistic view of the problem.
- The need for ongoing discussion, understanding & re-working is emphasised

2. In terms of presentation

- Linking theatre techniques to best represent the story.
- At the basic level this would include projection, clarity, visibility etc. then pacing, timing, moves/ balance etc.
- At an advanced level: how to employ irony, paradox & contradiction to express the reality in a more subtle & interesting way.
- Explaining and showing how these tools allow us to say a lot more without having to say it out pat. It is also the key to reflecting reality since they allow us to represent the real life surprises, shocks, misunderstandings etc. that arise out of not having all the information or a holistic view of any given problem
- While our play must still reflect the reality- is it watchable, interesting, questioning, thought provoking? No matter how relevant the topic, it defeats the purpose if we put the audience to sleep.
- Have we used these theatre techniques to best represent our problem in terms of a play? How could we improve it?

Discussing Stories. Discussing Improvisations

- This is the most important part of TfD. This is what makes TfD different from Street Theatre. In Street Theatre the discussion is about the messages in the plays. In TfD discussions are about:

How interesting is the story? What will happen next? What will she do? What can the teacher do to make the situation better?

How true to life are the characters? Do people really behave like this? Is this the way these sort of people are? Can they do differently?

How real are the situations in the improvisations? Do things happen just like this? Were you surprised to see something so accurately shown by the actors? Was it not what you expected? But nevertheless much more truthful than what you expected?

- The facilitator must ask all of the questions above about each play. S/he must continuously explain to each group that we must not be worried about others criticising our improvisation. Instead we must listen very carefully and welcome it. We want to get as near as possible to what our heart tells us is the really deep truth of our lives.
- It is here that the facilitator can introduce the concepts of

Irony. Irony is when something happens differently from what you expect, but surprises you by being much nearer to what you know in your heart is truthful.

Dramatic Irony; Dramatic Irony is when the audience knows something about some of the characters and the situation which other characters in the improvisation do not know.

Paradox and contradiction. Paradox is when something happens exactly opposite to what the audience expect. It contradicts the audience's expectations. It is a big surprise

[These ideas are discussed in much more detail at the end of this Training Manual in the Appendix.]

- The facilitator[s] should encourage the participants not to worry about the issues. They can **keep the issues in their heads**; but they should **make good stories and improvisations from their hearts**. If the plays have no surprises for the audience then they need to be changed to make it more interesting. The facilitator should send the groups back to rework their plays. They should have specific suggestions about what should be done differently; and a time limit to complete the changes by.

The facilitator should go round the groups watching the changes. S/he has to make sure that the **groups are improvising the changes and not just planning them**.

Preparing for Performance

- Projection Exercises: (1) Voice
- Projection Exercises: (2) Projecting Acting
- Pacing and Timing Exercises
- Facing the Audience

Projection Exercises: (1) Voice

- Whether you are performing to a large or small audience it is the right of every member of the **audience to see and hear everything your group is performing**. Enabling the whole audience to see you and hear you is what we call projection: as an actor you project your voice, your actions, your gestures and your expressions. And you do this **without any kind of mechanical device**; you learn to **do it with your body**.



- Projecting the voices of every member of your group is the first exercise in creating a successful performance. And the first part of this exercise is to **train the group in breathing properly**. Loud voices are not made by the throat but by the power of the wind from the lungs. So **you need to have a lot of wind in your lungs**.
- To start working on projection you have to get everyone to stand comfortably with a straight back, in a wide circle, legs slightly apart, arms loosely by one's sides, in order to practice the following:
 - Breathe in deeply; hold the breath; & let it out slowly. [Three times.]
 - Then: breathe in deeply; hold the breath; & let it out behind an open vowel sound, such as "O----" or "Ah-----". [Three or four times.]
 - Then: breathe in deeply; hold the breath; & let it out very slowly behind a very soft vowel sound, or a soft hum. The group should see how long they keep going on just one breath.
 - Repeat this with the following variations: (a) Start the sound softly and get louder and louder as the breath goes out. (b) Start the sound softly, get loud, go soft, get loud, go soft, go even softer. (c) Start the sound, hold the breath, restart the sound, hold the breath, re-start the sound.
 - Start the breathing in with one member of the circle: as s/he starts letting out the breath behind a soft sound, the person next to her/him breathes in and out with the sound; and so on around the whole circle. When each person has run out of breath, s/he takes a deep breath in again and starts the sound again. The sound will keep going round the circle in waves. [Everyone loves this exercise.]

Facilitation tips for Voice Projection Exercises

- When everyone in the group has mastered deep breathing, with controlled vocalisation of sounds, the facilitator can introduce many variations, all of which allow the group to practice good breathing and voice projection. For example, widen the circle and get everyone to imagine they are on small hilltops in a valley. Have them call out the name of someone on the other side of the circle as though they were very far away on another hilltop. The one whose name is called, then calls out the name of someone else in the circle. Everyone imagines that everyone else is almost out of ear-shot. But there should be no shouting. The whole point is not to strain the throat.
- The facilitators should know how to project their voices without straining them. They should be able to demonstrate the difference between the voice which is "thrown out" by wind from the lungs and the "shouting" voice which is made in the throat, and strains the vocal chords.
- Facilitators should also be able to instruct the group while actually themselves doing the deep breathing. For example, when you as the facilitator tell the group: "Breathe in. Breathe in some more. And some more..." you should also be able to breathe in deeply as you are saying this. You also have to be able to demonstrate the vocalised sounds you want as the participants let their breath out. It is quite easy, really; and comes with a bit of practice on your own or with a friend.
- As facilitator, you need to stand in the middle of the circle. But remember not to give your back to one segment of the circle all the time. You have to keep turning yourself, first clockwise, then anti-clockwise so that you can keep the whole circle in your sights.
- You should not be surprised if the group cannot breathe very deeply initially. It is easier to breathe deeply if the participants are standing up straight with legs slightly apart and shoulders back. As they breathe in and seem to reach their limit, you tell them: "Put some more air on top! And a bit more!! Breathe in just a bit more!!!"
- You cannot get the group to do this more than 3 times, otherwise some of them might faint with the sudden in-rush of oxygen. They need to relax in between each breathing in.
- If you are able to take the group outside to practice the voice projection games, you should do so. This will give the group their first taste of the skills they need in order to be able to project their voices when they actually come to perform outside in a public place. If you have lots of space, the participants can actually stand far apart from each other.
- It is also a good idea to take the group outside when they have made their play and get them to perform it to you, the facilitator, who stands 30 metres [100 feet] from them. Keep saying: "Project!" "I can't hear you!" "Louder!!" "Breathe in deeply and let your breath throw your voice to me!"

Here are two more voice projection games

- Divide the group into two groups who line up facing each other as though across a deep and raging river. The two groups are rival villages, one rich and successful, the other poor and destitute. The rich village hurls insults across the river at the poor group who have to listen in humiliating silence to the abuse. The groups must then be reversed.
- In the parallel and more positive game, one community is cut off by the raging river and is in great danger. The community on the other side wants to help them to safety, and has to work out together what they must tell the community in danger to do. They have to clearly shout their instructions across the river.

Projection Exercises: (2) Projecting Acting

- Although projecting the voice is the most important thing to concentrate on initially, it is also important to **practice projecting what the whole group is doing in the performance**, as opposed to what they are saying. This is related to making sure that everyone in your audience can both see what you are acting and hear what you are saying.
- The first step is to make sure (1) no actor is blocking the actor who is speaking at any moment; and (2) no actor is standing with his back to any part of the audience for any length of time.
- The second step is to make sure that all of the actors **"find the eyes" of the other actors** when they are engaged in talking or arguing or acting with them.
- The third step is to **"find the eyes" of their audience**. This means that you don't look at the ground, or look over the heads of your audience, or stare into space; you look directly at the audience.
- The fourth step is to work out when it is more appropriate to "find the eyes" of the other actors; and when it is appropriate to "find the eyes" of the audience.
- When the play has been developed and the group is getting ready for a performance, there is an important role for you, the facilitator, to take the group outside - if that is possible - and get them to present the play to you. You then instruct them: "Find the eyes of 'X'!" Or "Look at 'Y'!!" Or "Look into my eyes! Find my eyes! Keep looking into my eyes!" You have to insist on the actors doing this - not only half-doing it! In this way you help them to know instinctively when it is right to look at the other actor and when it is right to look at the audience.
- Going through the steps above will go some way to ensuring that all the actors will project their acting.
- It is also necessary to project what we call gestures of the body and expressions on the face. Gestures are hand movements, body movements, which show moods or purpose. Expressions are like laughing or crying, showing anger or happiness.

Sometimes an expression on our face is false - and the audience is meant to know that it is false! The actor is smiling at the other actor on the stage, but he is meaning to kill him. In this case, the **expression** of friendship is **false**. The actor needs to clearly show the audience that his friendliness is a lie. The audience needs to know precisely what your expressions and gestures mean and what their purpose is. The audience has to **see the purpose**, on your face, in the position of your body.

Pacing and Timing Exercises

- Pacing initially seems complicated but it is actually very easy to master. It means that sometimes actors need to speak quite quickly with each other; other times they need to speak slowly and take much more time.
- "Speaking quickly" in acting doesn't actually mean that the actors 'gabble' their words – so that no one can understand what they are saying. Rather, it means that the conversation between the characters on the stage moves along quickly.
- "Speaking slowly" in acting doesn't actually mean that each actor drags out her/his sentences - as though they are falling asleep. Rather, it means that sometimes one character must carefully pause before he or she replies to something that the other character has said. You sometimes hear a member of the audience saying: "The pause was dramatic!" Or: "The silence before he replied to her was really dramatic! I didn't know what he was going to say!" Pacing is getting the pauses and the flow right.
- Actually, improvisations generally are instinctively "right" about pacing. It is when a group does the same improvisation over and over that the pacing goes to pieces.
- Timing is a bit like pacing. Some facilitators of performances even use the two words inter-changeably. There is, however, a slight difference: 'Pacing' usually refers to the dialogue between the actors playing characters. 'Timing' usually refers to the action that is going on involving the characters.
- Actors need to learn to time their 'entrances' and 'exits' from the action so that they appear in the action at the right time; and leave the action at the right time. Also, if there is a fight between two characters, and a third character intervenes to stop it: the intervention must be timed right. "Right" means that it happens at the most dramatic moment.
- You, as the facilitator, can help your group to improve their timing and pacing of their drama in the following ways:
 - Only introduce these skills when the group have developed their play and are getting ready to perform in public. It comes after the improvisation is 'fixed'.
 - Start by getting the group to go through their improvisation very quickly indeed. Tell them as they are improvising: "Hurry up! Don't wait around. Who comes on next? Speed it up, speed it up!!" And so on.
 - Then choose two or three key moments in the drama which are highly dramatic, and which need to be done slowly and deliberately. You need to work on these. Make the actors count in their heads – up to 3, or up to 5 or whatever – before they reply, or before they do some significant action.
 - Do not try to do too many; just a couple at key moments of the play. You and the group together will know which moments are the key moments. This is one of the strengths of improvisations; and groups love it when you enable them to make the most of these moments.

Facing the Audience

- We mentioned earlier that it is important not to "give your back" to a section of the audience all the time. There are two reasons for facing the audience: (1) The audience want to see your face, at least some of the time, so that they can see your expressions; and (2) You, as the actor, need sometimes to have eye contact with the audience.
- There are two implications in this. The first is the shape of your performance space: **Is it round?** – i.e. Are the audience sitting in a complete circle around the action of the play? **Is it roughly a semi-circle?** – i.e. Are the audience sitting on 3 sides of the acting area, with a wall or something on the 4th side? Or **is it a 'flat' stage?** i.e. With the audience sitting in front of you the actors?
- The way your performance area is will determine how much you have to move around so that all sections of the audience can see your face for some of the time during the improvisation performance. If the audience are sitting all around you, then all the actors will need to move around quite a lot. If the audience are only sitting in front of you, then you will not need to move around much. Actually, contrary to what you might expect, the latter is much more boring than the former. Audiences like to sit all around the performance area – provided they can see the actors' faces just some of the time. And provided at least one actor's face faces them at any one moment.



Facilitating Audience Discussions

- Who is going to lead on this key issue?
- Dividing up the Audience into Discussion Groups
- Leading on from one problem to the next: "What is the real problem?"

This is the most important stage that the participants need to master, as this is the whole point of TfD. The group should understand clearly the objective of the stage when discussions are held with the audience. They will then be able to understand what questions to ask.

Since traditionally the focus is on performance in drama/theatre, the participants and facilitators may find it difficult to understand how the plays can be re-worked based on the questions and their responses.

Purpose:

- To facilitate audience reactions to the issue(s) raised and the way they were presented, in order to look at alternatives, different points of view and other perspectives about the chosen issue or problem - for a critical analysis of the play and its issues.
- 'A play is what the audience makes of it'. Since the point in TfD is a dialogue/ communication, if we have failed to effectively convey our concern to the audience then we have not achieved our overall objective. Audience feedback also helps us assess how well we are conveying our concerns.

Who is going to lead on this key issue?

- In your Training Workshop there have been two strands of training activities:
 1. Learning skills of making wonderful stories, exciting improvisations and amazing performances;
 2. Learning skills of analysis and facilitation of serious discussions about how to change bad situations.
- Just before you proceed to the Training Workshop's first performances in public, the whole group, who have been concentrating on (1), must now return to (2) and prepare for the analysis part of the TfD exercise.
- The first step is to recall what the participants thought were the key issues in the situation that has brought them together in this TfD group; or the key issues in the focus of the Training Workshop that was agreed in advance. It is necessary to find out who will lead on which key issue.

The facilitators may consider it useful to return to the collective pictures that were made when the group did the **Painting the Problem** exercise on the first day. The key question is: "Do we see the issue differently now?"

Identifying Audiences

- It is best for the TfD group to decide whom it is relevant to perform to depending on the problem they have chosen to address. They can ask themselves within the group:

Who is the audience and why have we chosen to perform to them?

- They need to be clear why they are holding a performance and what they hope to achieve by doing so.
- Just throwing together an audience is not always the best way to do it. Keep in mind the objective behind presenting the play and the discussion afterwards.
- Young children are the most readily available audience but it is important not to go for that easy way out. Ask yourself: Is this play appropriate and relevant for children? Just drumming up a group of children as an audience because we/they have to 'tick mark' having a performance would defeat the purpose.
- This is not to say that children should not be performed to. It may, for example, be important to perform to a children audience if the issue addressed represents their concerns. Though we may work with a small group of kids during the process, the issues and concerns they address may be of concern to a wider group of children. A performance for children of various ages may help in re-working the play and make it more representative of the wider group. Then the TfD group could put forward their case to adults with a stronger conviction since by then they will be the mouthpieces for the voice of maybe a hundred children.
- The discussions with the audience may result in mobilising support for the group of children on the one hand, and also conflict from those the play speaks against on the other. This is why it is so important to decide with the group whether the play should be/needs to be performed and also to whom. INFORMED CONSENT is a must. Remember that children have to deal with 'mafias' even within their own homes.

Facilitation tips for Identifying the Audience

- Help in deciding who the first audience is and developing key questions for that audience.
- Ask them who should see it? Why? What do we want them to think about or understand by showing them the play?
- If there is another group undergoing the same process at the same time, then request them to present to each other first. You should help in giving the children an understanding of how to get productive feedback about their play: both about the story as well as about the production quality. Given that both groups have undergone the same process the children could get feedback about whether they have managed to portray their concerns clearly and effectively or not. Maybe rework the plays of both groups with each other's active participation.
- Help in deciding the next audience, arranging the performance for them, developing the questions for them and presentation to them.

Identifying key questions for the audience

- If the children know why they are asking the questions and have analysed the problem they are addressing, then they should be able to conduct a meaningful discussion with the audience. If the choice of questions and the analysis has been done in a token way with them the discussions will be the usual discussions of 'was the play good? Did you like it/ our acting?'
- On the other hand, it is human nature to ask this and respond in this way at first, so you may also allow these in the beginning – the participants/children have worked hard and they deserve a few compliments. Sometimes this feedback can also help with improving presentation quality. After this though, the 'serious' discussion should come in.
- Different questions may be asked at different times, in different situations and to different people.
- Since the discussion is the key to the continuation of the process, the questions need to be identified, agreed upon and understood by the whole group.

Facilitation tips for identifying key questions

Explaining the development of key questions to the children and going over with them about analysis with the audience, about the ongoing process and about reworking the plays is essential.

It's important to explain to the group the objective of identifying key questions in the first place. It is important for them to know why the questions need to be asked after a performance so they can develop a meaningful set of questions.

They need to ask -

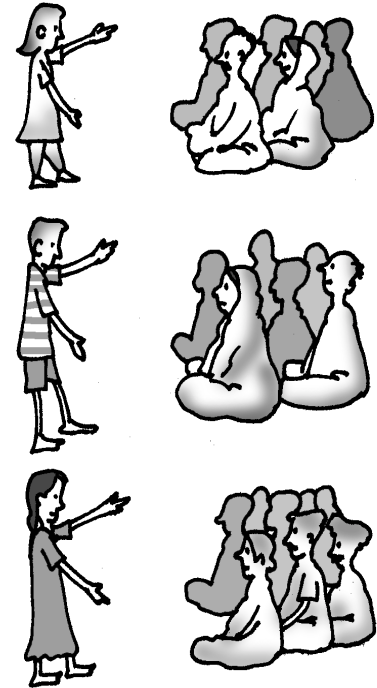
- Why have we chosen these particular questions?
- What is it that we want to clarify with the audience?
- Superficial questions will get superficial answers (like the proverb 'ask a stupid question, get a stupid answer').

After the performance sharing with the group and the audience's feedback, see if it requires us to rework any part of our play or maybe the whole of it:

- Did the audience dis/agree with us about this problem? Why?
- Did seeing our play make them change their thinking in anyway? Did we change our thinking? Why and how?
- Was it useful for us to show them the play or not? Why and how?
- What further insight has it given us about the problem?
- Do we need to change the play, incorporate their suggestions, and rethink the story/characters as a result of this new insight?
- What next?

Dividing up the Audience into Discussion Groups

- The performers themselves need to divide up an audience into some manageable discussion groups. The size of discussions groups depends (1) on the size of your workshop group of performers; and (2) on the size of the audience.
- Audience discussion groups can be between 5 or 6 and 30 people. The best size is about 15.
- Discussion groups can be facilitated by between 1 and 4 performers.
- One good performer-facilitator [PF] can get a very active discussion going with 30 people. 4 PFs who are co-facilitating one discussion group can have a very important discussion with just 7 or 8 people.
- When you stop your performance, the performers line up facing the audience near to the front row of the audience. Performers face the audience in their pre-arranged discussion groups. Each group then walks into the audience, gathering an audience group of about 15 people around them. It is important for the p-f's and the audience members to be able to sit down, in a tight circle, for the discussion.
- Do NOT start the discussion by asking: "What do you think of our play?" Start by asking what they think about your chosen topic for discussion.
- After the discussion on the topic has got going well, you can then ask: "What do you think our play was saying about this issue?" Listen carefully to the audience's answers.
- You can then ask: "What do you think will happen next in our play?" and also some details about the characters, their relationship to each other, and about particular actions in the play.
- Spend an equal amount of time on the performances and the discussions. If the discussions are facilitated well, you can and should spend longer time on the discussions.
- Make sure that all the p-fs' points about the particular issue have been raised with the audience.
- A random/mixed or too large an audience will lead to problems during discussion/reworking as well as problems like projection. A ratio of about 10 or 12 audience members to 1 of your group is a manageable number.
- However, a point to keep in mind is that all the people in the audience do not always get involved in the discussion and some may even leave before/during the discussion. You do not want to find yourself with no one to have a discussion with either !!



Facilitation tips for Managing the Discussion Groups

- Support from the adult facilitators does really help in managing the discussion groups, but you need to be careful as not to dominate, influence or put forward the questions on the children's behalf.
- Avoid sitting with one of the children in their discussion group, it may inhibit them as they may be so worried about whether they are doing it right, they may just let you take over.
- The adult facilitator could just have a discussion-group within the audience like the rest of the TfD group but make clear to the kids that they can call on you or any other member of the group for support if required.
- This also depends on group dynamics and the relationship between the children and adult/external facilitators, what kind of trust and rapport you have with the children and how you behave even if you are there. Some children may find it difficult to convey their questions or facilitate a discussion in the audience. The audience may not take the children's questions too seriously. Even if they are well prepared with their questions, they might lack self-confidence when they come out of their role into the audience. Just being there silently might be encouraging for a child sometimes (but it can also be intimidating at other times).
- Do not stand up and sum up the conversation with the whole audience after the kids have spoken with them. It undermines the TfD group and you become the 'boss' of the process- both in the eyes of the TfD group as well as the audience.
- However, if for some reason you may feel that the group may be able to manage/handle the discussion and have one person from the group act as a 'joker' or a Narrator to handle the discussion with the audience, decide this with the wider group first. It needs to be well planned as part of the performance/presentation. Make it clear to all about who is going to do it, how, when and how it jells with the overall performance as well as audience interaction. It should facilitate the flow of discussion, not disrupt it or sum it up. It is also good to have that person from among the children participants and not from the adult facilitators.
- It is important to respect your group but also your co-facilitator/s at all time. Do not suddenly break from the plan that you developed together, which can be very discouraging for everyone else. Always keep everyone on board at all times or you lose the most precious thing- trust. Remember not to become the boss- there is automatically a distance created. No one really likes a boss.
- If you need to change, modify or break from the module/plan take a second to clear any changes with the co-facilitator/s. However, this is not to say not to go with your group and just stick to the plan regardless of what happens...just keep everyone on board.

Leading on from one problem to the next: "What is the real problem?"

- Audience discussion groups may want to discuss some issues, perhaps raised by the plays, other than the issue that a particular PF group planned to discuss.
- The key question to change the discussion to this new issue is "Well – what do you think about that? What is your view?" Then it is necessary to ask other members of the audience in your group: "Do you agree with his view?"
- Then the PFs can ask the discussion group: "So, what is the real problem?"
- It is only after views have been established as to what this discussion group considers to be the real problem can you come on to the question: "What do think our play is saying about this problem?" Listen carefully to what the audience tell you. Your play may actually be communicating something quite opposite to what you, the performers, meant to say in it. The audience view is the valid view.

Facilitation tips for Leading on from one problem to the next: "What is the real problem?"

Try to treat the characters and their relationships with each other separate from the issues that are being discussed. Your improvisations as those people in those situations should have made the characters real for your audience. The same group of characters can become involved in different issues. The kinds of social issues TfD is about are bigger than individuals. All of us individuals deal with lots of different issues, day by day.

Audience Feedback and Re-working the Drama

- Augusto Boal's Forum Theatre and the Joker System
- Audience feedback and re-working the drama
- Assessing the Facilitation of Discussions with the Audience

Augusto Boal's Forum Theatre and the Joker System

TfD grew out of Boal's Forum Theatre idea. He showed how both audiences and actors together could make the improvisation up as they go along.

- To do this he introduced the Joker character. The Joker stops the improvisation at key moments; the improvisers 'freeze' – they don't move even a muscle! – and the Joker asks the audience what should happen next. He brings one or two members of the audience onto the stage who are starting to make suggestions; and the actors 'unfreeze' and carry on the improvisation according to the suggestions.
- Sometimes the Joker will actually get the members of the audience to take over the improvisation and do the acting, while the TfD group members watch, and add in other characters where necessary.
- This leads into a related technique for getting audiences actually to make the improvisations: it is known as "Angel Over My Shoulder". A member of the audience stands right behind each of the main characters, very close to her or him, and whispers in her/his ear what their character should do in the unfolding situation. The TfD group needs to be trained in how to keep the improvisation going while incorporating new suggestions from the "Angel" whispering in her/his ear.
- In Forum Theatre discussions with the audience are done through an ongoing improvisation in which, in one way or another, the audience take part. Making it work well, however, this needs a lot of special facilitation skills on the part of the TfD group.
- This means that the TfD group needs to work together, improvising new plays and performing them in communities to the community audience, many of whom come to know the conventions of Forum Theatre like the Joker and the "Angel Over My Shoulder".



Audience feedback and re-working the drama

- Audience feedback is sought to ascertain whether the play manages to reflect the reality of the problem it seeks to address. The TfD group gets a chance to know whether the topic is as important for the community (or section/s of it) as they felt it to be. They get to explore it from different perspectives and thereby understand it better. They involve a wider circle of people in the process and benefit from their feedback. The audience benefits from the interaction also and ultimately the community benefits.
- The audience is drawn into the process of creating an interesting and revealing story, by being encouraged to intervene in the performance, a process that can include all sections of the community.
- The audience may actively participate in the reworking of the play at the time of performance or soon after the performance. The TfD group may re-enact the play then and there based on audience feedback, or the group may at a later time discuss the feedback, rework the play and present it again.

Facilitation tips for managing audience feed back for re-working

- If there is another group undergoing the same process at the same time, then request them to present to each other first. You should help in giving the children an understanding of how to get productive feedback about their play: both about the story as well as about the production quality. Given that both groups have undergone the same process the children could get feedback about whether they have managed to portray their concerns clearly and effectively or not. Maybe rework the plays of both groups with each other's active participation.
- You also need to help in deciding the next audience, arranging the performance for them, developing questions, presenting to them and if possible reworking the play with them.

Assessing the Facilitation of Discussions with the Audience

- After the performance sharing with the group and the audience's feedback, see if it requires us to rework any part of our play or maybe the whole of it:
 - Did the audience dis/agree with us about this problem? Why?
 - Did seeing our play make them change their thinking in anyway? Did we change our thinking? Why and how?
 - Was it useful for us to show them the play or not? Why and how?
 - What further insight has it given us about the problem? Do we need to change the play, incorporate their suggestions, and rethink the story/characters as a result of this new insight?
- What next?
- The first time your workshop group performs to an outside audience, the question your Training Workshop needs to ask, after you have performed and discussed issues, is: "What did we, the participants, learn from performing our plays to this audience and facilitating discussions with them afterwards?"
- Ask each of the groups who led and facilitated discussions with the groups from the audience what happened in their discussion group: About how many were there in your group? How did you get the discussion started? Did you stick with the issue you wanted to discuss? Other issues? What did the audience feel should be done differently? What did they not want changed? Who did they think you should perform the improvisations to? Would they come and see the improvisation again and support you when your group performed to the people they suggested?
- You will need to probe each of the discussion groups, reminding them of what you saw happening in their particular group as you moved around from group to group.
- After each of the groups have said comprehensively what happened in their discussion groups, the facilitator needs to help the group as a whole to draw out the common responses from the audience; and also the common suggestions.
- At this point there needs to be a very clear understanding of the ultimate purpose of TfD. What can TfD lead on to? What should it lead on to?
- A further question now is: How much practise do the participants need in using all these TfD tools and exercises before they move on to fulfilling the ultimate purpose. The outcome of this discussion will determine what you will do in the next phase of the training workshop, or in the next workshop you plan to do.

In subsequent workshops these discussions usually will lead into strategies for negotiation for change. They are therefore very important discussions. The key questions now are

- What can we, the TfD group, do to change things?
- What can you, the target audience do to change the situation?
- How will we know when we have changed things?

You need to refer to the sections which follow on Advocacy Follow-up and Programming Follow-up.

Games

Choosing and preparing for theatre games and exercises¹

- Be aware of the abilities/disabilities /capabilities of the children and participants of the group.
- Know what kind of space and accommodation you will be working in
- Note if the games are moderately safe – we wouldn't want anyone to get hurt
- Justify the purpose to yourself and to the children/participants
- If you need materials – pieces of cloth, paper, a ball – keep them handy
- Take note of the duration you have for a game and the time it would take to play it
- Be ready with both 'warm up' and 'cool down' games. You may need 'warm up' games with lot of 'action' to energise or wake up after a long session. Or you may need 'cool down' exercises to relax and bring in the focus of a highly energetic group

Three Essentials when you use theatre games & exercises²

- Keep the focus and concentration of the group on the activity.
- Side coaching or instruction should be clear
- Evaluate the activity with the children/participants

¹ Adapted from trainers's manual *Icebreakers* by Andy Kirby

² Adapted from *Theatre Games for the Classroom* by Viola Spolin

WARM UP

Streets & Alleys³

- It is an excellent tag game when you need energy or need to warm up in a place where there is enough room for participants to run around.
- All children stand in rows like in school assembly with equal number of children in each line.
- Let two children to become a 'thief' and a 'policeman'.
- When the facilitator calls out 'Streets', the children should put their arms on the shoulder of the person at the front (the person at the front just remains with hands down).
- When the facilitator calls out 'Alleys', the children should join hands from the side in the lines next to her/him.
- The policeman will chase the thief in the streets and alleys.
- When the police catches the thief, allow them to chose replacements so that others get a chance too.
- You can have variations of this game too:
 - 'mouse' and 'cat' or 'princess/prince' and the 'giant' instead of 'thief' and 'policeman'
 - chase in slow motion
 - changing Streets to Alleys to Streets by themselves without the facilitator giving the cue

Facilitation Tips for the game Streets & Alleys

- Try with fourteen or more players, otherwise it is not so much fun.
- Have them practice the changes several times before they start the actual game.
- The success of the game depends upon the alertness of the facilitator in calling for the changes at the moment the policeman is about to get hold of the thief, or the thief feels s/he is safe.
- Carefully observe and assist if necessary in the quick change from one position to the other.
- Let the children take turns to facilitate in calling out the changes.

³ Adapted from *Theatre Games from the Classroom* by Viola Spolin

Deer-Hunter-Wall

- Divide the participants into two groups and ask them to stand in two lines with back to each other.
- Both the teams need to quickly decide among themselves what they want to be, without letting the other group know.
- When the Facilitator gives the signal, the two teams are to face each other and show what they are – deer, hunter or wall.
- With their two hands above their heads like a horn would be a Deer, positioning with a bow and arrow will be the Hunter and hands stretched out to the front will be the Wall.
- If one group is the wall and the other is the deer, then the deer jumps over the Wall and Deer wins.
- If one group is the Deer and the other is the Hunter, then the Hunter kills the Deer and Hunter wins.
- If one group becomes the wall and the other is the Hunter, then the arrow hits the Wall so the Wall wins.
- If both groups become the same thing, then it's a draw.

Facilitation Tips for the Deer-Hunter-Wall game

- Give the instructions very clearly about how you get/don't get points.
- Explain that it's a team game and they should decide what they want to be as a team but also not let the other team hear – that would spoil the fun!
- Observe each time both teams are ready and then give your signal very clearly – like with a clap, or shouting 'show'.
- Give time to both teams to discuss and decide what they want to be each time, but not too much time either.
- You can stop the game when it's a draw (if the teams are too competitive and tensed), or continue for a while when one team wins.

Tug of War

- Divide the participants into two teams.
- Ask the participants to imagine a rope lying straight in the middle of the room.
- Ask them to pick up and hold the invisible rope from two sides in two teams, keeping some space in the middle of the rope.
- Each team tries to pull at the rope listening and following to do whatever you are saying as the 'Commentator'.
- In the end the commentator says and motions to one team that they are stronger in pulling at the invisible rope so that they win. The winning team follows the cue and pulls at the invisible rope so hard that they fall down.

Facilitation tips for the Tug of War game

- You have to first yourself 'see' the invisible rope to help others to see it – feel the thickness, texture, weight and length of it with your hands. Show it how it is lying on the ground and what it's like when you pick it up.
- You should stand near the middle as the Commentator/referee mainly to give them cues for what to do, saying it but also showing with your body and hand motions.
- Shift the 'pull' from one side to the other and create an excitement by giving a 'commentary'.
- Create an air of excitement with your commentary - "oh yes, team A is pulling at it hard, they are leading, bending back, the other group is trying hard, it's slipping away, everyone is sweating, you bite your lip thinking you are losing the battle, but no, suddenly it shifts to team B, they seem to be winning, Team A/s grip is slipping, their feet keep slipping...." and so on.

Zip, Zap, Boi-ing

- Everyone stands in a circle.
- One person starts with her/his hands together and passes it on to the right by saying 'Zip'. That person passes it on to the next person on the right and so on.
- If the person receiving a Zip does a circle in the air saying 'Boi-ing' to the person sending it, the Zip bounces back and changes the direction. So the person who sent it needs to send it to the next person on the left. Then it moves to the left and so on.
- You can also 'Zap' it to the person across or not next to you. That person can either Zap it back across or Zip it to the person on the right, but NOT Boi-ing. Boi-ing is always to the person next to you, whoever is sending you a Zip.
- The person making a mistake is out of the game.

Facilitation Tips for the game Zip, Zap, Boi-ing

- Once they have understood the game, tell them to move faster.
- Encourage the children who are out, to be interested in the game others are playing.
- You can stop the game at the last three, two or one, depending on the time you have.

Fruit Salad

- Number out the children/participants with the names of three or four popular fruits.
- Get all but one seated. Get that one person to stand in the middle of the circle.
- When the standing person calls out the name of one or two fruits, only those fruits change places.
- When the standing person calls out 'Fruit Salad', everyone has to change places.
- The person standing and calling out has to find a place to sit for her/himself. Someone else then will not get a seat and will keep on calling the fruits.

Facilitation tips for the game Fruit Salad

- You can have variations of the game with names of common trees or animals – then it becomes 'Jungle' or 'Forest' instead of Fruit Salad.
- You can also play the game standing or sitting on the ground, if tools or chairs are not available.
- You can join in the game yourself since there is not much external facilitation needed!

COOL DOWN

The Moving Ball

- Ask the children/participants to close their eyes and relax. They can sit down or lay down if they want to.
- Tell them to imagine that there is a cool and small ball inside their body. Tell them to feel the size, texture and colour of the ball.
- Tell them that the ball is slowly moving through various parts of the body.
- The ball sometimes stops and then moves again.
- The ball starts getting warmer and wants to get out of the body. It is hot and it comes out with a sound from the mouth after a while.

Facilitation tips for the Moving Ball cool down

- You may want to have a place that is quiet, or at least will be quiet for 10 minutes.
- Give time for the children/participants to stop the giggles and focus, concentrate on the activity.
- Give the instructions slowly but clearly. Create a soothing atmosphere as you speak.
- As the ball moves within the body, keep describing where it is travelling to, within the organs or the general body parts – this will help them to 'see' it as well. Like "Imagine the cold ball is in your stomach. It slowly travels towards the left hand and moves quickly to escape through the fingers but can't so it tries to move through the other hand. Then it proceeds to travel through the rest of the body, down the hips, to the knees, to the toes and then again up to the head. The ball is getting warmer, hot, very hot, it's in your mouth and you can't keep it in any longer and you throw it out."
- You can play soothing music or do humming to accompany the description, if you have the resources.
- Find a moment to slowly end the exercise when you feel they are sufficiently relaxed but concentrated.

A Journey into Space/Moonwalk

- Get the children/participants to sit or lay down the way they are comfortable and relaxed.
- Let them imagine that they have landed on the moon. Let them feel the weightlessness and lightheaded.
- Describe them serene and quiet surrounding with dunes, caters and sand.
- Tell them to 'see' and explore the place in their imagination.
- Slowly close the exercise by telling them to open their eyes and come back to reality.

Facilitation tips for the Journey into Space/Moonwalk exercise

- You may want to have a place that is quiet, or at least will be quiet for 10 minutes.
- Give time for the children/participants to stop the giggling and focus, concentrate on the activity.
- You will first have to visualise the place and atmosphere yourself for the children to believe and see it.
- Give the instructions slowly but clearly. Create a soothing atmosphere as you speak.
- Give details of the place - it will help the children to see it all as well.
- You can try out variations of the place, like a beautiful uninhabited island.
- You can also get them to move around the place in slow motion, eyes closed or open.
- You can play soothing music or do humming to accompany the description, if you have the resources.
- Find a moment to slowly end the exercise when you feel they are sufficiently relaxed but concentrated.

Chapter 5

Advocacy Follow-up

Advocacy is about negotiating with powerful people to change their attitudes and to persuade them to make better decisions. If you hope to use your TfD performances and discussions to change the attitudes of powerful decision-makers, both the adult facilitators and children will need to prepare carefully for this.

At the workshop in Ladakh, we the adult facilitators learned a lot about things we would need to spend more time on in future. In Ladakh, we had not thought enough about:-

- How far our organisations and their managers would be able to support the children's viewpoints and their right to say what they think, particularly if the children wanted to discuss controversial issues.
- Whether all the adults at the workshop would support the children's choice of issues and their ways of portraying it.
- How we would be able to offer ongoing support for the children, to protect them from possible future harassment if they express their views in a challenging way.
- How we would be able to quickly develop a follow-up plan for advocacy, to ensure that emotions raised by the plays would be channelled in a way that could achieve change and secure the children's rights.

What would this follow-up advocacy plan look like?

- It would need to be consistent with our organisations' other advocacy plans: for example, we would not be taken seriously if your negotiations with local officials contradicted the messages we were taking to the state government.
- But it would also have to be responsive to unexpected issues raised in your workshops, as well as effective in achieving change.
- You could not decide on your follow-up plan in advance, as it will depend on children's often unexpected priorities, developed during the TfD workshops.
- So to respond to these unexpected issues, your follow-up local advocacy plan needs to be developed within the TfD process.
- If children choose to portray challenging issues in public performances, adult facilitators need to work with children to develop their wider analysis and their understanding of the process of change, and to support them in developing follow-up ideas alongside staff responsible for advocacy locally.

That follow-up process has to start from a shared understanding of the purpose of raising the issue in public – to be agreed by the children. There are other important questions for you – both adults and children – to discuss together:-

- How will the performances and the emotions raised be helpful in moving towards social change?

- Who needs to be at the performance for this to happen?
- If you are bringing powerful people to see your play, is now the best time for this, or do you need to try it out with other groups first?
- How could you organise a discussion with these powerful people afterwards?
- What future meetings, performances or other activities could bring them towards your viewpoint?

If all this planning needs to happen during the TfD workshop, is there anything our organisations could put in place beforehand to make advocacy follow-up more effective? Here are some ideas:-

- Build our organisations' reputation as a channel for children's own views, as organisations that can be relied on not to use children as mouthpieces for our own simple messages;
- Build up a wide range of political and other influential relationships, including allies who value direct contact with children and their ideas;
- Gain experience of many methods and arenas for putting children in touch with decision-makers;
- Train facilitators who can understand and analyse the "big picture" in politics and society, and who have the ability to train children in basic advocacy analysis and techniques;
- Agree clear guidelines for children's participation, for example exactly how they will be involved in setting our organisations' priorities, how to resolve differences between children's views and our current priorities, and how much authority facilitators will have to support children who raise controversial issues.

Our organisations' global and national advocacy strategies may need to have broader goals, which will allow room to develop these local advocacy plans.

- For example, a worldwide advocacy goal could be to make powerful people and organisations more open to children's own ideas and priorities. Local advocacy plans could then achieve this goal in more specific areas.
- These wider advocacy strategies will need to define clearly how children will be involved in setting the priorities for advocacy.
- These strategies will also need to include a plan to support children, to enable them to analyse and communicate their agendas for change.

What is the role of adults' advocacy within this framework?

- It may need to change radically to become more responsive to children's own analysis. It will be built on processes that link adults' specialist analysis of issues with children's own analysis and experiences.
- It will avoid narrow messages that are likely to be challenged by children's own analysis in diverse contexts.

- Instead it is likely to be based on themes that can include children's particular issues in many situations, such as:-
- Responsiveness of institutions to children's own expressions of their rights;
- Making decentralisation work for children;
- Inclusiveness of policies and practices, in terms of their responsiveness to the rights of marginalised groups of children, as they themselves define their rights;
- Quality of services, in terms of children's own experience of those services;
- Changing the balance of power in favour of children;
- Strengthening the voice of children in society, as an end in itself.
- Increasingly integrated with children's own advocacy, adults will need to adopt children's forms of expression and categories, which may challenge our choice of sectoral approaches.
- Changes in staff roles will be reflected in new processes for developing our international and national advocacy strategies, which will enable these to become driven by children's own analysis and priorities.
- Ultimately our own organisations' vision of advocacy itself might change, with corresponding shifts in adults' roles. If the purpose of advocacy is defined beyond achieving specific policy and practice changes for children, and towards a permanent change in children's influence within society and politics, then the role of children as advocates becomes primary, an end in itself. Increasingly adult advocacy roles would become supportive and enabling of children's own advocacy, through participatory techniques including TfD.

Chapter 6

Programming Follow-up

This part of the Training Manual is mainly for the adult organisers in Save the Children and in its Partner Agencies.

As a result of a successful training in TfD within one part of your Programme and within one local area where your organisation works, your programme in that sector or that local area may have to change. This may be the case if the TfD Training Workshop performances -

- were to quite a wide public;
- or to a small, targeted audience, such as children and teachers in a few schools; a small group of police officers;
- or even if there was no outside audience at all but only the other participants in that workshop.

The main difficulty in South Asia concerns the hierarchical nature of Save the Children UK and of many of its Partners, whether they be NGOs or government agencies. It is difficult, within a strategic planning framework, to make changes from the bottom up.

Children's participation, through TfD, in some part of the Programme, might be indicating a new emphasis, a new focus, a new direction. This will become more acute -

- if the participation has been completely collaborative and duly representative of a wide range of disadvantaged children;
- if the participation has mobilised some children and adults that resulted in great opportunities for negotiation for positive changes, at whatever level.

How does the organisation respond to the call from this representative group of children for changes in the organisation's Programme – either within that geographical or within more generally within that sector? This is not an easy question to answer, even within Save the Children UK in 2001.

1. First of all, is Save the Children UK in that country programme making any kind of arrangements for children to be involved as active participants in an on-going strategic programme planning process? This is a question that is only just now being discussed, and there are hardly any instances world-wide. Without extensive discussions about involving children in programming, simply to do this, reactively, in one part of the Programme, on an ad hoc basis, will not have a satisfactory result.

However, a TfD training workshop, within a sector and in a particular area, could be set up as an initial pilot with the specific intention of drawing children into the programme planning on an incremental basis. This would need to be made clear to all stakeholders from the outset; and endorsed in the actual TfD Training Workshop.

2. Secondly, TfD may empower a group of children to develop the work further, on their own, outside of Save the Children's programme.

However, they may still need some help from adults who are good facilitators, in order to help that group consolidate their sense of empowerment. Interestingly, some colleagues in Save the Children UK who have acquired TfD skills are now working with groups of children in their free time, outside of Save the Children, much as they might play sport or join an adult theatre group. It is important to remember that there is nothing to prevent adult staff and children in a particular project from having a life outside of the organisation!

3. Thirdly, TfD takes a lot of time. It is not a quick fix. Skills learned in play-making and performing, together with skills learned in facilitating others to acquire these skills, can be easily forgotten if they are not practised regularly. People – staff, young adults, young children – all need to have opportunities to get better at doing what they have learned:

- at being creative;
- at mastering improvisation skills and becoming more and more spontaneous;
- at using art – painting, modelling - for wider analysis;
- at performing in all sorts of different places and to all sorts of audiences;
- at leading discussions after performances, which sharpen issues;
- at building up a constituency for making changes;
- at negotiating those changes.

TfD needs management support at all levels. The logic of (1) – (3) above is that staff need to have some of their work plans kept free, in order to follow up on initiatives to work further with children when they arise. All Save the Children Staff and Programme Partners need to have clear directions on the following:

- An on-going debate about where children fit into the agencies' strategic planning processes.
- An encouragement for staff – and children initially in projects – to work outside of Save the Children and the local NGO, who do not "own" either the staff member or the children.
- A proactive policy to create opportunities for staff facilitators and children to practice their newly acquired skills in further workshop opportunities.
- A commitment by senior management to try to develop TfD training projects within a holistic framework of programming, with the same group of children over longer periods of time [e.g. two years]

- Substantial time provided to all staff in a Country Programme to engage in both analysis and practical work around new methodologies in children's participation in programming.

Each Country Programme that becomes increasingly involved in, and committed to, children's participation in its most dynamic and evolving forms, will need to have in place the following:

- Staff who are child-friendly and authoritative trainers in facilitation of, and training in, children's participation processes, or which TfD in its widest scope will be one such process.
- Training modules / courses / programmes for other adults and children to work with their communities / CBOs / NGOs / the Private Sector and even Government.
- Creative skills among Staff and Partners – both technical and conceptual – in media and communications such as art, TfD, video-making and internet skills.
- A Country Advocacy Strategy that covers, in adequate detail, the CSP sectors, cross-cutting issues, and – above all – the parameters for children's participation.
- An organisational ability to manage a dynamic process of Child Rights programming that effectively links up participation [of both adults and children] with advocacy, experiential learning and strategic planning.

Appendix

Additional Resource Material

1. *Pedagogy of the Oppressed* – Paolo Freire, 1972
2. *Theatre of the Oppressed* – Augusto Boal
3. *Impro* – Keith Johnstone
4. *Improvisations for Theatre*– Viola Spolin
5. *Theatre Games for the Classroom* – Viola Spolin, 1986
6. *Must the Show Go On?* – Tim Prentki [article]
7. *Popular Theatre Workshop Report, Bangladesh, 1998* – Michael Etherton
8. *A Journey of Discovery: Creative participation in Planning* – Judy Miller, SCF, 1999
9. *I am The Sea, Who Are You?* – Mahnoor Yar Khan, 1998
10. *Children in Focus: A Manual for Participatory Research with Children* – Jo Boyden & Judith Ennew edited
11. *Communicating with Children* – Naomi Richman, SCF UK Development Manual 2
12. *Working for Children’s Right to Participation* – SCF UK-OSCAR journal, No.8, Spring, 1997
13. *Approaches to Child Participation* – Neelam Singh & Roy Trivedi, SCF UK-SARO (OSCAR) Briefing Paper No. 5, August, 1996