



STEP 6: DEVELOPMENT OF THE PRESENTATION

**Cre8
in 8**

Creating together

INTRODUCTION

The presentation is the climax of the 'Cre8 in 8' process. The presentation takes the form of a performance or sometimes with a visual-arts exhibition (including photography and film), an open discussion and workshop. It is through the presentation that the process and statement are celebrated and shared. This provides access to the project for the community or audience. The choice of presentation concept and strategy is important. A participatory and interdisciplinary format is strongly recommended. It will help in combining as many artistic expressions and talents as possible at the same time, providing both the participants and their audience with a platform to share and exchange experiences and ideas in relation to the subject of the project.

CONTENT AND GUIDELINES

To ensure a successful presentation, the participants should be equipped with regard to three capacity areas:

1. Self-esteem and confidence. This can be demonstrated in terms of how the participants relate to each other, as participants in the decision-making process. It is important to encourage participants to come across as positive and confident.

2. Specific artistic skills. The presentation should offer the participants a chance to demonstrate their artistic skills. The skills facilitators should primarily observe how the participants use them during the development of the presentation.

3. Developmental awareness. Through questions and observational analysis, they can gather information and come up with solutions of their own. This will help both participants and their audience think about their own



personal and/or community circumstances in relation to global issues. Someone's confidence in suggesting solutions from a personal standpoint is an important indicator during this step.

This phase in the project cycle is often a very stressful one. Concentration is important, and the artistic leader needs to be focused and in charge of managing and directing the process to ensure that everyone can provide input. Skills facilitators have a major role to play here, particularly in terms

of helping the participants assemble the artistic skills they have developed to form an outline of a presentation. In connection with their individual capacity building, the participants can assume the role of skills facilitators and artistic directors in an understudy capacity.

4. Developing an outline for a performance
Ask the participants to use the artistic skills they have learnt and the issues they have identified to come up with a short performance. They can do this as a whole group or else split up into small

ITS IMPORTANT ...

- ... that all artistic skills learnt are performed deliberately, and not merely with the 'excuse' of moving the story forward. They should contribute to a high-quality artistic presentation.
- ... to ensure that the participants' artistic skills are acknowledged and displayed.
- ... that the participants are presented in a positive and respectful way.
- ... to ensure collective ownership in the making of the presentation; this can be enhanced by giving participants different roles and responsibilities, for example by putting someone in charge of the costumes, etc.
- ... that the final presentation is fully participatory, with the participants acting as facilitators.
- ... that the performance is not longer than 30 to 45 minutes and balanced in terms of its humour, energy, engagement.
- ... that the performance is suitable for a diverse audience; sensitive to social and cultural norms without being censored in any way. Let the participants advise you.
- ... that the performance is something out of the ordinary for the local population in order to capture their attention and imagination.

groups, with each group engaging with a different issue. Take two to three days to develop this.

5. Intensive rehearsals

Based on the needs of the presentation, the artistic director prepares a rehearsal schedule. The rehearsals can either be:

1. collective events involving all group members, i.e. when the group comes together to combine different elements, mostly guided by the artistic director
2. specific-item events involving selected participants, i.e. when the artistic director requests a skills facilitator to lead the development of single items.

6. Costumes, sound/light equipment, décor, PR materials

The artistic director, the production team, the

visual-arts team, the technical team, the PR team and costume team get together to make final decisions on the kinds of costumes to be used, the kinds of décor, and how the presentation will be publicised to potential audiences. The sound and light equipment required will depend on the kind of presentation that the participants have developed. It is important to involve the participants in any decision making in this regard.

7. The technical run-through

It is important to have at least two or three run-throughs, including a technical run-through, before giving the presentation



before an audience. After every run-through, sit down together with the project team and the participants and give each other feedback, especially in terms of areas to improve. If necessary, you can rehearse some parts separately to perfect them before the next run-through. At this point, the participants should 'own' their performance. Stage managers (preferably two: one male and one female) should be appointed from amongst the participants.

Designing the final performance

The most difficult part in this step is coming up with the storyline for the performance. Cre8 has used two different approaches, as described in the following two examples:

EXAMPLE

1. The story-building method

In the 'Ngimana Mabiwo' project in Yala, Kisumu, Kenya the group members were invited to stand in a circle. One of them started the story with just one sentence:

A boy named Okoth was walking aimlessly on the market...

The next participant picked it up from there, adding a second sentence after the first one:

He was hungry and bored, and he saw fruits being sold...

This continued for about three minutes, with each subsequent participant adding one more sentence to the story. In each case, the participants were guided by the project statement concerning youth unemployment that they had developed collectively before this exercise. The artistic director then asked someone to recount the whole story as it had been collectively 'built up' by the group.

In this approach, the artistic director then helps the group streamline the story into a dramatic piece and works creatively through the storyline, pasting in artistic material developed during rehearsalsto form the content of the performance. For instance, a story might start with a situation in which there is no rain and people are hungry. The participants could perform a dance they had developed to enact the situation, using sorrowful music created by the music group to magnify the situation... This process continues until the whole performance has been created.

2. The mini-theatre-group approach

This approach was used during 'Kati' project in Gulu, northern Uganda. The artistic director divided the 60 participants into five theatre groups, since five current issues / challenges had been selected. Each group was given the task to develop a short performance using one or more artistic skills in only 15 minutes to ensure that they

would stick to the storyline and avoid trying to achieve perfection.

The groups were invited back to share their presentations of no more than five minutes each. Using all five pieces, and with the assistance of the artistic director, the whole group then weaved together one 'logical' story.

As with the 'story-building method', the artistic director helps the group develop the final presentation by integrate the various items they have created using their artistic skills.

CONCLUSION

The three capacity areas – self-esteem/ confidence, specific artistic skills and developmental awareness – are combined to further develop a clear project statement – a specific message to raise consciousness about an issue – through the making of a creative performance. There are various ways to reach the final performance, but it is important to ensure that the decision-making process is collective. The outcome should not be determined in advance but should be the result of this collective process.

CHECK-OUT BOX

- **A presentation/performance**
- **A script**
- **Stage manager or managers**
- **A list of costumes, props, sound and lighting equipment and décor**
- **A technical script**
- **Participants who are in charge of the presentation**