

Dear members of the Forum,

Thank you for another day of insightful comments and wonderful feedback.

Below is a summary of yesterday's discussions:

A colleague from Turkey notices that many NGOs around the world do not have an opportunity to run 7-week programmes like NiteStar does. Thus, Elif asks whether Cydelle and Ken have any recommendations on how to evaluate "one shot" theatre presentations. [NiteStar does have such a tool (called "Happiness Survey" – and we will post it on the Forum website shortly – we'll send you a notification once it's up.) Another participant points out that impact evaluation is extremely hard under any circumstances.

A participant from Ethiopia points out that emotion is a large aspect of dance performances. Yet, she wonders how we can make sure that the *message* is communicated in most powerful way so that other aspects of a dance (such as dancers' costumes for example) do not take priority in the audience.

A colleague from Ghana addressed a question posed by our colleague from IFMSA a few days back – Maurice points out that theatre and drama are not one and the same. According to this colleague who is with the Master of Fine Arts program at the Theatre Arts school at the University of Ghana, theatre requires live performance by actors, on a stage (be it a formal theatre or a space in a market) and a live audience. Drama, on the other hand, occurs without a live audience at its core (it could be filmed or written in a book, etc.). In summary, Maurice points out that audience makes theatre, while drama does not need the audience.

Finally, we heard from a colleague in New York who had attended a NiteStar theatre performance and she states that "the experience was totally enriching. The opportunity to talk to the actors, who remain in character throughout, is one that young people are hardly given during other presentations, and where the impact is the greatest (as well as good acting, gripping stories, catchy songs and an overall good ensemble)."

She continues to explain that in health education and health communication, our job may be limited to communicating correct information in the most entertaining and engaging way (we can raise awareness about certain issues and thus help youth make healthy decisions).

Vanessa finally asks whether it is possible to convince dance theatre producers to rely more heavily on local popular dances such as "murga" (dance and music form typical of Argentina and Uruguay, with some regional variations) and "batucada" from Brazil.