From Classroom to Community: UEW's Theatre for Development Program Driving Change

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Abstract: *Theatre for Development (TfD) proposes a fresh, community-inclined way of addressing everyday struggles in various communities in Ghana. These communities often have numerous societal challenges and issues such as poor sanitation. The article explores TfD as a practical tool for dealing with community challenges but even more uniquely draws on the University of Education, Winneba's (UEW) structured program and a real-world project to show how theatre sparks lasting change. The paper also delves into the TfD program at UEW from beginner theory classes to hands-on projects and spotlights a student-led effort in Apam Alata community in the Central Region of Ghana that used drama, local dances, and group talks to shift attitudes toward cleaner living. By blending research, performance, and follow-up chats, TfD is able to prove its worth as an engaging alternative to standard awareness campaigns, paving the way for real behavioral shifts.*

Keywords: *Theatre for Development, Community Engagement, Sanitation Awareness, Participatory Theatre, Social Change.*

1. INTRODUCTION

Theatre for Development (TfD) is a community advocacy and engagement efforts that employs the inherent power of theatre as its main focus for getting its aim achieved. Theatre over the years has been able to change form, thus, from presenting itself as a formalized performance presentation, where audience will have to go to a theatre at an advertised time and pay to go sit and watch a performance, with themes and subject matters that may not necessarily be very useful or relatable to the audience, into a form where theatre is taken to community specific to deal with theses and subject matters that are very relevant and useful to the people in that particular community, without any gate fees but open to all with the performance done at the community center with some members of the community as part of the performers. Hakib (2020), described it as a synthesis or a potpourri of performance and the inherent potencies of theatre methodologies that are engaged to probe into social issues confronting people in a particular community with a sole aim of bringing relief or enlightenment on the social issue thereby causing a social change. Kerr (2014), Prentki (2015), have all referred to TfD as social issues analyzer that brings the community people's attention to that social cancer for redress. It there falls in place when Kidd and Byram (1979), describes TfD as "people's theatre speaking to the common man in his language and idiom and dealing with problems of direct relevance to his situation" (p.3).

This form of theatre that directly addresses societal social issues will become very handy and useful in developing nations where there are numerous social issues confronting the people and the communities. These community social issues may include but not limited to, poor sanitation, teenage pregnancy, school drop outs, bad reading skills, health related issues (cholera, malaria, tuberculosis, etc.). Abah (1997), couldn't have described TfD any better when he described it as

"means of articulation by ordinary people to discuss their predicament" (p.245). Due to the presence of some of these predicaments in a developing nation like Ghana, it became necessary for this theatre approach or form (TfD) to be taken on and pursued as a course of study at the tertiary level or universities in Ghana so that students could be introduced to it and taught so that they could fully engage it in various communities where there are these issues so as to bring relief, enlightenment and social change. The key objectives of this paper includes outlining the core ideas and methods of TfD as taught

in Ghanaian universities and specifically revealing the step-by-step course setup at UEW's Department of Theatre Arts for training facilitators. It also considers a detailed TfD fieldwork processes, from picking a community to evaluating outcomes and finally highlights a practical sanitation project in Apam Alata to demonstrate TfD's everyday impact through facilitators nurtured at the university to embark on community change projects.

The University of Education, Winneba (UEW) is one of the public universities in Ghana with a special mandate to train teachers. There are various faculties and schools with numerous departments that run varied programs. Despite the university's mandate as a teacher training tertiary institution, there are other departments that have other strategic courses and areas of specialization in addition. One of such department is Department of Theatre Arts (DTA), that runs specialized programmes such as TfD and Drama in Education (DiE). These two specialized course areas basically leverage on the inherent power and potency in theatre to explore their set goals and aims. For the purposes of this paper, TfD as an area of specialization at DTA will be explored further. It is available for students to register for and offer it only at third year (L300) and fourth year L400. To qualify to register and opt for TfD, a student must have done two years of undergraduate program in Theatre Arts/Theatre Studies. At L300, it is under the course title Introduction to Theatre for Development (ITfD) and pursued for a minimum of one semester. That will then qualify a potential student with an interest to specialize in it to sign up for it in L400 with the course title Theatre for Development (TfD). The student will now sign up for it and be taught TfD for a full year and after the end of the full year, execute a community project in any selected community in Ghana with any serious social issue so as to deploy the TfD strategies and techniques in a bid to cause a positive social change.

1.1. Uew TfD Course Structure

The TfD program at the University of Education, Winneba (UEW) has two streams: Introductory Theatre for Development (ITfD) at Level 300 and Theatre for Development (TfD) at Level 400. Each course manual covers standard sections including; Course Description, Course Objectives, Course Content/Outline and Course Requirements. Below are key details extracted from the 2025 manuals.

1.2. ITfD Course Manual (Level 300)

Course Description

This course introduces students to the theory and practice of using theatre as a communication tool for community development. Students discuss factors affecting rural development and undertake group TfD projects on university campuses.

Course Objectives

- Understand the historical and theoretical foundations of Theatre for Development (TfD).
- Examine theatre's role in addressing social issues and promoting community development.
- Explore TfD principles and techniques, such as participatory theatre, forum theatre, and other interactive forms.
- Analyze case studies of successful TfD projects and their community impact.
- Develop practical skills for designing and implementing TfD projects.

Course Content/Outline Theatre for Development Concept Introduction to TfD. Definition and principles of TfD.

- Historical overview and evolution of TfD.
- Theoretical frameworks and approaches.
- The role of the community development facilitator.

Role of Theatre in Social Change Community development.

- Theatre's potential for social change and empowerment.
- Case studies of successful TfD projects.
- Community engagement.
- Ethical considerations in TfD.

TfD Practice and Principles Participation and empowerment.

- Dialogue and communication.
- Advocacy and social change.
- TfD practice in Ghana (workshop).

Techniques of TfD

- Participatory theatre.
- Forum theatre.
- Playback theatre.

1.3. Comments on ITfD (Level 300) Course Manual

The description treats this as students' first encounter with TfD, emphasizing basic theories and practical elements. This builds appreciation for theatre's communicative power in development. It aligns with the objectives by focusing on theoretical foundations rooted in theatre, positioning it as a tool for community engagement and advocacy. The content outline is divided into four sections (2.3.1–2.3.4), each equipping students with knowledge, skills, and understanding of TfD's role in community development and social change.

1.4. TfD Course Manual (Level 400)

Course Description

This course builds on prior learning by exploring theatre's use in addressing social issues and raising awareness. It combines practical and theoretical approaches to support effective knowledge dissemination and attitude change toward social problems.

Course Objectives

- Develop practical skills for designing and implementing TfD projects.
- Critically examine case studies of successful TfD initiatives.
- Introduce key concepts shaping TfD practice in communities.

1.5. Course Content/Outline Partnering For Community Development

Working with indigenous communities. Strategies for identifying and securing communities.

- Community entry.
- Stakeholder dynamics in the TfD process.
- Identifying and integrating community needs.

The Theatre for Development Project Planning and designing TfD projects.

- Developing project goals and objectives.
- Creating a project plan and timeline.
- Practical considerations for implementation.
- Evaluation and impact assessment.

Case Studies in Theatre for Development

- Analysis of successful initiatives across cultural and social contexts.
- Challenges and opportunities in TfD projects.
- Lessons learned and best practices.
- Hands-on exercises and workshops for project design and implementation.

Ethical Considerations in TfD

- Power dynamics and representation.
- Informed consent and confidentiality.
- Cultural sensitivity and respect for diversity.

1.5. Comments on TfD (Level 400) Course Manual

This course builds on ITfD (Level 300) by emphasizing practical application and real-world execution of TfD projects in communities. It applies the foundational theories from the introductory level. The three objectives focus on building practical skills, analyzing case studies for interventions, and understanding key TfD concepts.

The content is organized into four sections (2.7.1–2.7.4), each with detailed sub-themes essential for TfD practitioners. Notably, it addresses ethical issues like cultural sensitivity and diversity, ensuring practitioners approach communities responsibly.

2. THEATRE FOR DEVELOPMENT METHODOLOGY

Methodology in research typically involves paradigms, theoretical models, or techniques such as quantitative or qualitative approaches. While TfD draws from these foundations, its participatory nature—centered on entering and collaborating with communities—demands tailored strategies. Key approaches include learning and integrating the community's indigenous cultural expressions into TfD activities; negotiating with residents to ensure project sustainability beyond the short-term intervention; fostering genuine relationships to encourage broad participation; and exploring issues through drama, dance, mime, and popular songs to uncover internal solutions. Ultimately, practitioners work alongside community members to identify pressing issues, analyze them deeply, and stage performances that unite the group around agreed-upon actions.

As Kidd and Colletta (1980) and Eyo (1986) emphasize, TfD shifts focus from pre-scripted professional theatre to the collaborative drama-creation process and its ongoing impact. Unlike conventional theatre, where actors dominate, TfD prioritizes research-driven creativity involving both practitioners and community members. Essential methodological steps include: selecting the lab site; collecting and analyzing data; sifting and prioritizing issues; crafting stories; rehearsing; conducting pre-test performances; staging the main performance; holding post performance discussions; and undertaking follow-up evaluation.

2.1. Choosing the Lab Site

No facilitator of Theatre for Development (TfD) may initiate a project without first designating a laboratory site, defined as a specific community confronted by a social issue that has garnered the facilitator's attention and consented to interventions addressing said issue. The selection of such a site entails considerable exertion, necessitating extensive mobility across locations with scant preliminary intelligence on prospective communities. This pursuit endures until a venue is secured that affords optimal feasibility for project implementation, wherein "feasibility" denotes an absence of substantive impediments.

Community development endeavours, inclusive of TfD initiatives, are predicated upon the collective volition of the community rather than the predilections of the facilitator; thus, the judicious selection of the laboratory site constitutes a cornerstone of prospective success. Accordingly, myriad factors warrant meticulous consideration, encompassing proximity, the manifest interest of the target community, prevailing socio-economic challenges, chieftaincy disputes, linguistic barriers, and their potential to compromise project efficacy.

2.2. Data Collection and Analysis

Data collection entails the systematic gathering and measurement of information on targeted variables to address pertinent research questions and assess outcomes. Inaccurate data collection can undermine study results, yielding invalid conclusions. Methods for impact evaluation span a continuum, with instrument selection dictated by the nature of the data required—ranging from forms for extracting records from official sources (e.g., police or school archives), surveys and interviews for insights from youth and community residents, to focus groups for capturing unstructured perspectives.

At the research initiation stage, facilitators must acquire comprehensive knowledge of the field site through data collection techniques integral to theatre for development, including participant observation, focus group discussions, community participation, and interviews. The choice of method hinges on contextual factors such as community members' education levels, age demographics, occupations, and social statuses.

The overarching objective of data collection is to amass high-quality evidence that underpins rigorous analysis, yielding compelling and credible explanations for identified problems. Given its participatory ethos, theatre for development necessitates that facilitators immerse themselves in the community—organizing activities, participating actively, and posing targeted questions—to observe and document authentically. Accurate data collection upholds research integrity, with participant observation proving particularly vital in mitigating errors common to controlled environments reliant on contrived sampling.

Employing theatre for development methodologies ensures data that is both reliable and precise, thereby validating subsequent decisions grounded in research findings. This approach establishes baselines for measurement and, in some instances, highlights areas for intervention.

2.3. Participatory Research Dynamics

Participatory research grants stakeholders control over the research agenda and processes. Critically, community members themselves analyze and reflect on generated data to derive findings and conclusions, transcending traditional researcher-centric paradigms.

Beyond inquiry, participatory research integrates action: participants not only deliberate on challenges but also devise solutions and advocate for implementation. Research by participatory research groups (PRGs) seeks to shape decision-making at national and local levels, effecting tangible improvements in people's lives.

2.4. Sifting and Prioritization

Following the collection of raw data from the target community, the next step involves prioritization. Facilitators rank the identified issues by order of importance, placing the most pressing at the top and the least urgent at the bottom. This stage entails sifting through the gathered information to determine precedence, ensuring focus on the most critical problems. Given that data collection often reveals numerous issues, facilitators must distinguish "felt needs" from less immediate concerns to avoid overcrowding a concise 30-minute performance.

2.5. Story Creation

From the prioritized issues, facilitators craft a story centered on the community's most pressing problem, structured causally from beginning to end to advance the core theme. In TfD, stories are improvised to accommodate illiterate participants, emphasizing meaningful themes that illuminate the problem, its causes, and viable solutions. Once improvisation details are finalized, facilitators select casts and commence rehearsals.

2.6. Rehearsal

Most community participants lack prior acting experience, necessitating intensive modification to embody characters effectively and grasp the production's concepts. Rehearsals achieve this through repeated practice, familiarizing performers with essential stagecraft, including timing for dialogue, entrances and exits, and movements.

2.7. Pre-Test Performance

The pre-test performance occurs a day before the main event, presented to a small audience for feedback, refinements, additions, or cuts. This crucial stage involves the cast, crew, facilitators, and supervisors, incorporating external suggestions to enhance the production. It assesses performers' confidence and confirms readiness for the full audience, with facilitators ensuring all recommendations are implemented.

2.8. Performance

TfD performances are free and open to all community members, typically held in an open square (theatre-in-the-round) such as a town gathering place for optimal visibility. Minimal props are used, and the local language incorporates community songs, dances, and music. Chaired by respected figures like elders and opinion leaders, the event accommodates audience interruptions or reactions without pauses. To respect attendees' time, performances remain brief, beginning and ending with prayers, followed by introductions of dignitaries and resource persons.

3. POST-PERFORMANCE DISCUSSION

Immediately after the performance, community members engage in dialogue, posing questions, offering compliments, critiques, or solutions to unpack the play's themes. This democratic forum transforms

spectators into active participants, prioritizing local voices to diagnose issues and generate solutions beyond the drama. Resource personnel facilitate queries, recommendations, and collective problem-solving.

3.1. Follow-Up and Evaluation

The final stage comprises follow-up visits as a monitoring and evaluation mechanism. Theatre practitioners sustain momentum in affected communities, ensuring stated commitments translate into action and preventing reversion to inaction.

4. A PRACTICAL TfD PROJECT REPORT

4.1. Background

This section of the report highlights a practical Theatre for Development (TfD) project undertaken by three L400 students, Christolite Darko, Miriam Briandt Coker, and Lucky Tome Godson, following their coursework in ITfD (L300) and TfD (L400) under our supervision. The project was conducted in Apam Alata, a community in Ghana's Central Region, and focuses on sanitation challenges, making it particularly noteworthy for documentation.

4.2. Context and Rationale

Sanitation in Apam Alata has deteriorated due to poor waste disposal practices, leading to significant health issues among residents. Despite efforts by regional health sector departments, these interventions have yielded limited results. Compounding factors include widespread poverty, high illiteracy rates, and apathetic attitudes among community members. Many residents also hold misconceptions, believing that poor sanitation is not the primary cause of diseases. This entrenched problem necessitated urgent, sustainable intervention.

4.3. Project Aims

The project sought to:

- Identify root causes of poor waste management practices.
- Examine constraints to effective sanitation service delivery.
- Raise awareness, particularly among youth, to foster behavioral change.

It offers a comprehensive analysis of the causes, effects, and solutions to poor sanitation.

4.4. Significance and Contributions

Findings from this study are generalizable to similar communities facing comparable sanitation challenges. It provides baseline data for future researchers or students pursuing related projects. The initiative received vital support from SHAPE ATTITUDE, a non-governmental organization dedicated to community education and attitude transformation toward environmental cleanliness. We present key aspects of a practical Theatre for Development (TfD) project report executed by three L400 students, Christolitte Darko, Miriam Coker, and Lucky Tome Godson, following their ITfD (L300) and TfD (L400) coursework under our supervision. The laboratory site was Apam. Alata, a community in Ghana's Central Region. This project merits reporting due to its focus on sanitation, a pressing issue exacerbated by poor waste disposal practices that have triggered widespread health challenges among residents.

Despite interventions by regional health sector departments, progress has been limited. Poverty, high illiteracy rates, and community apathy have intensified the problem. Many residents erroneously believe poor sanitation is not the primary disease vector, entrenching harmful behaviors and demanding immediate, viable action.

The project's aims were threefold: to identify root causes of poor waste management; to examine barriers to comprehensive sanitation services; and to cultivate awareness, especially among youth. It delivers an in-depth exploration of the problem's causes, effects, and solutions. These insights are scalable to comparable communities. The study furnishes baseline data for future researchers or students. Notably, SHAPE ATTITUDE, a non-governmental organization promoting community sensitization for sustained environmental cleanliness, provided substantial support.

5. CHOOSING THE LAB SITE

Settling on an appropriate community for the TfD project is the first major hurdle to scale over. Even though issues were identified in other communities that required the intervention of a TfD project, some of these communities were not friendly at all, the community people were not willing to open up to the facilitators and also not interested in assisting us do anything in the community. Once, that red flag is raised, it is an indication of low or noninvolvement or nonparticipation of community members in the project and that can render the project unsuccessful. In the quest to find a suitable lab site the facilitators went to three other different communities until finally settling on Apam Alata in the Gomoa West in the Central Region of Ghana. It is also important to note that the facilitators initially wanted to settle on a different community or lab site called Ajumako, also in the Central Region of Ghana, where two serious issues, thus, high teenage pregnancy numbers and child labor that needed to be addressed, but we realized the community members were extremely hostile to us and some even openly abused us verbally so for our own safety reason coupled with the high transportation cost since that community was very far from our school.

5.1. Analysis of Data

After gathering the data on various issues in the Apam Alata community, the facilitators then settled to analyze the various issues. The facilitators then reached a consensus that the problem of poor sanitation was very prevalent in the community and therefore agreed to deal with it. Infact the sanitation issues at Apam Alata community was very terrible. Almost every area in the community was littered with waste. Gutters were chocked and as a result breeding mosquitoes. As a result, malaria, skin diseases and diarrhea were high occurring diseases peculiar to the community. The local clinic records indicated increasing reports of illness related to poor sanitation. The did not have a well demarcated area for disposing off refuse for collection.

5.2. Prioritization of Data

After realizing two key issue emerging, there had to be prioritization of the two issues identified during the data collection stage. After weighing the two issues in addition to the healthy information solicited from the health department in the district, the facilitators agreed that the issue of sanitation needed immediate attention. Although it may be difficult for the grownups to change their bad attitude towards sanitation, there was the need to also prioritize the young people. there was therefore the agreement that in dealing with sanitation issues in Apam Alata, the concentration was going to be on basic school pupils. The idea was that if the young ones start practicing good sanitation habits and they grow with it, this is likely to change the sanitation dynamics in that community. So our other intent was to use these young ones as agents of change to their parents.

5.3. Story Creation

A lot of work went into this stage, since the story to be created was going to be the main reference point. It must tackle every aspect or reflect the real sanitation situation in the community so much so that as the performance unfolds, the community members should be able to recognize that it is their community that is being reflected in the performance. After several weeks of interaction with the community members, students and schools in the community, we created a story out of the problem at hand. The story was written and broken-down into scenes for improvisation. The story was well crafted and arranged with a beginning, middle and end. We also employed other accompaniment to facilitate the message that we want to propagate to community members. It included two popular poetry recitations and two indigenous traditional dances that the community members can easily identify with. Because our intent was to target the young ones, thus, the basic school children, we created a storyline and performance piece that will suit their understanding.

6. REHEARSAL

Once the performance piece was ready, we set out to rehearse with the performers. The performers were a combination of some of the community members and some of the students from the Basic Schools who had shown interest in the project. This was good because the inclusion of the community members indicates the community's acceptance of the project which can translate into accepting the message and

intent of the project. The involvement of the Basic School students was also good because as indicated, we wanted to target the younger ones mostly, so that once they receive the message of attitudinal change towards good sanitation issues then we can have a guaranteed future of good sanitation practices in the community and also be advocates who can prompt their parents when it comes to sanitation issues. Because the recruited performers were not professional theatre people or nonprofessional actors and actresses, we needed to spend quite a long time on the rehearsals. We spent a total of eight (8) weeks rehearsing for two (2) hours every day. It was important to spend quite some time to make the performance better so that it can have a very good impact and highly appreciated. During the rehearsals, we had to take the performers through some basic rudiments and understanding of performance, performance space, performance audience relationship, performance presence, acting techniques, miming and improvisation. It was also necessary to orient them to understand the nature, purpose and role of the TfD project so they can appreciate what is at stake. By the end of the eighth week, the performance was ready to show to the general community populace.

6.1. Pretest Performance

The pretest performance took place a day before the scheduled performance. Some few external people who were not part of the production team were invited to watch so they can give comments and feedback. Those invited for the pretest performance included the medical doctor at the community clinic, a few nurses at the clinic, the chief of the community, a few of the community youth leaders and headmasters and some teachers in the community schools. The whole performance took about 40 minutes and there was good feedback from the invited guests. Some of the feedbacks included our usage of public address systems or microphones to amplify the dialogues because they anticipated lots of community members turning up and since the performance will take place at the community square which is an outdoor open space. The invited guests were very much thrilled and promised to do publicity on their own to bring even more of the community members to attend the performance because they felt the project could help the community deal with the poor sanitation issues worrying the community.

6.2. Performance and Post Performance Discussions

The performance went very well as planned with very good number of the community members attended. It was much better because almost every school child in the community attended, the headmasters gave the permission for all schools in the community to suspend school activities and ensured all the students were at the community center for the TfD performance.

Figure 1. *School children very excited and in a hurry to settle for the project*

The pictures below which was kindly taken by SHAPE Attidude, the NGO that supported the organizers to execute the project will tell the rest of the story during the performance and post-performance discussions.

Figure 2. *School children in anticipation and expectant for the project*

Figure 3. *It was exciting to see more children and other people all ready for the project*

Figure 4. *Theatre in the round - Audience gathered in a circular form ready for the performance in the middle space*

Figure 5. *The chief, opinion leaders and other stakeholders all gathered for the project*

Figure 6. *Audience very excited enjoying the performance*

Figure 7. *There were community traditional dances that interlaced the drama performance*

Figure 8. *The school children were heavily involved in the performance*

Figure 9. *An aspect of the performance depicting garbage gathering and proper disposal*

Figure 10. *An official of SHAPE Attitude leading an aspect of the post-performance discussion*

Figure 11. *Post-performance discussions talking about importance of bins or garbage collectors*

Figure 12. *More education on proper sanitation practices during the post-performance discussions*

Figure 13. *School children after the performance now poised to be ambassadors of best sanitation practices*

Figure 14. *Another child advocate for proper sanitation practices ready to lead the charge*

Figure 15. *The student facilitators who lead the TfD project*

The performance was well attended with almost every opinion leader in the community present and almost every child in the community, those in school and out of school were present. It exceeded the expectation of the facilitators and supervisors, especially judging from the mood, reception and feedback from the audience, opinion leaders and stakeholders. It was even more refreshing to see the school children (Photo 13, Photo 14) requesting for educational posters and fliers on best sanitation practices, which was donated by SHAPE Attitude, as materials to aid them remind their parents and other friends and family at home and school about good sanitation practices. The post-performance discussions were led by competent and knowledgeable stakeholders (Photo 10, Photo 11, Photo 12). Various questions that came from the audience were dealt with by the host of stakeholders present. The comments and appreciation from the chief of the community was even more encouraging and heartwarming, as he declared that was the first time such a project was being done to deal with a menace in his community and had every confidence that the education had gone down well with his people and himself.

7. CONCLUSION

TfD, is indeed a community engagement and advocacy tool that leverages on the power of theatre to drive a change. Because of the imbedded performance which has the potency to draw audience, it is likely to bring together all potential targets to a meeting point where the intended message can be given to the targets there and then. It is also effective because, it offers the targets the opportunity to voice out their opinions on the intended message for clarification. It creates a very cordial yet professional environment where all stakeholders, such as medical doctors, city authorities, opinion leaders among others are all present to take queries from community members. Such occasions are very rare, yet

through the power and workings of TfD project, they are created, all for the betterment of the said community. It is important to also note that, the theatre performance that becomes the basis for all the post-performance discussions which is the catalyst for that attitudinal change in premised on sound research. The facilitators of a TfD project spend a considerable number of days or weeks to research on the real issues as pertain on the ground as well as pick community members' thoughts. The drama that is created is based on the gathered data from the community. That is one of the indicators that make the community members enjoy but yet accept the performance, because they are able to see the performance as a reflection of themselves, thus, a true nature of drama as a mirror of the society. It becomes very interesting during some of the post-performance discussions, where audiences begin to mention names of individuals in the community as culprits or offenders for some of the negativities featured in the performances. Thus, TfD has the ability to create a one stop shop where potential attitudinal change can be procured by a community all in a bid to cause a positive change.

There are other approaches that could have been employed to deal with this sanitation issues in the Apam Alata community. In fact, some other approaches had been employed by the health authorities but hadn't yielded much. To this end one may feel obliged to employ the TfD approach as a potent method towards dealing with such complex community issues. It is prudent to appreciate community theatre as a tool for community development that meets and addresses the needs of the society at their door step. Various aspects and tools of community theatre such as popular theatre and participatory theatre are adopted or unleashed so as to achieve optimum impact of the project. Popular theatre is the kind of theatre that is known to the local people, it encompasses all aspect of the culture of the community; music, drumming, dance and the local language among others. The idea of using this is to attract the attention of the local people for whom the project is being directed at. Participatory theatre is also a kind of theatre that uses the local people as performers or actors in the project performance. Active engagement and involvement of the local people in the project will make them accept and buy into the project and its intents thereby enhancing project acceptability and also build the confidence of the community people recruited as performers and inspire them take on roles geared towards the development of their community but most significantly be the curators and advocates of the executed projects and ensure their sustenance.

One can also confidently express trust in the training of these potential TfD facilitators. A consideration of the course manuals as used by Department of Theatre Arts, University of Education, Winneba, cements this notion. It comes across a robust and well thought out course manual which takes learners from the basics through the theories to community development and its dynamics, even to ethical considerations in the practice of community engagement and development.

The inherent potency of TfD to deal with complex community issues hasn't been explored much in Ghana especially at the national governmental levels. The NGO's have rather employed it much more in their advocacy and empowerment drives especially in the underprivileged communities across Ghana and Africa as a whole. It has become a key tool in their community endeavors because of its potency in dealing with their issues. It is being recommended that TfD be employed at national governmental levels especially by the national health directorates, rights and civics directorates, education directorates, among others as a very prudent method or strategy in dealing with advocacy, education and attitudinal change issues.

8. APPENDIX

Acknowledgement

- Zoomlion Ghana
- Mt. Zion Methodist Academy
- Ekos Academy
- Adventist Preparatory School
- Crystal International school
- Queens Home Academy
- Salvation Army Church

Photo credit: All photos were taken by SHAPE ATTITUDE Ghana with the consent of all who appeared in the photos and are kept in their repository and website as public resource and reference.

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