

Dear everyone,

We have arrived to the end of Week 4. We've covered numerous topics and had rich discussions and we are not stopping.

As always, if you have any recommendations on running the Forum, or may have ideas about how to capitalize on this momentum and keep it going, please email us.

Now, allow me to present you with a brief summary of Week 4: "Acting the Part: Young People in the Spotlight".

Firstly, we heard from Cydelle, Ken and Colin who are all doing amazing work. We've learned more about the NiteStar Theatre, about the Issues Troupe and about Dance4Life.

We defined peer-based theatre education and learned more about using dance and music as a means of engaging young people in HIV prevention. Finally, we heard about the role of large concerts/events on awareness-raising globally.

Below, I offer a bulleted overview of major points covered over the course of the last week. For their descriptions or definitions, please refer to Week 4 discussions.

- * Term "theatre in education" or "educational theatre"
- * Difference between "drama" and "theatre"
- * NiteStar Theatre model with its educational objectives
- * NiteStar's Core Workshops (including "Zip to Script", character backstories development, material development, and post-performance facilitation technique training)
- * Target Audience
- * Plot or character driven methodology (addressed in Week 3)
- * Social Learning Theory (Bandura-1977) and role of social modelling
- * Monitoring
- * Effectiveness evaluation (internal and external)
- * Limitations of educational theatre: Performances certainly raise awareness, engage participants on many levels, but do not necessarily affect attitudes or behaviours unless they are followed up with behaviour based interactive workshops that continue to address the issues raised in the scenario or performance
- * Dance4Life stages: the 'Heart Connection' Tour, life skills programmes, specific youth actions and then finally the international event
- * Youth culture
- * Music and dance as a medium of social and political change
- * Confidence, communication skills and assertiveness as part of HIV prevention
- * Cultural relevance
- * Global ambassador
- * Relevance of an entire performance (including dancing, singing but also costumes, staging, and lighting), but the aim is to connect emotionally with the group/audience
- * Strengths and weaknesses of any initiative should be measured and accounted for

- * Value of big events and concerts (to introduce content, to provide a reward, to create a sense of global unity, and to make a visible statement to political leaders)
- * Large dance parties and concerts are put on all over the world by private organisers and there are ways HIV and sexual and reproductive health organisations may be able to have a presence at these existing events